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SUPPLEMENTUM I

PONTIC GREY WARES



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ARGUMENTAIRE

La récente rencontre scientifique a pour objectifs la mise en évidence du dialogue interculturel observable entre les sociétés anciennes d'une aire géographique à la fois vaste et bien délimitée: la mer Noire. En même temps, elle permettra aux spécialistes concernés de se livrer à une approche globale de milieux culturels dont la complexité s'affirme de plus en plus.

Avec l'arrivée progressive des Grecs à partir du milieu du VII^e siècle av. J.-C., les régions pontiques ont commencé à recevoir des céramiques fines à décor peint destinées à favoriser les premiers échanges avec l'aristocratie des populations locales, Thraces, Scythes, Colques, etc., mais très vite, l'installation permanente des Grecs sur les établissements de la côte va multiplier les besoins en objets d'usage quotidien de première nécessité, en tête desquels figurent les céramiques communes. Parmi celles-ci, la céramique grise tournée occupe une place de premier plan dans le domaine pontique. D'une part, elle a été immédiatement fabriquée sur place, les importations de poterie grise en provenance de la Grèce de l'Est n'occupant plus alors qu'une place secondaire dans le vaisselier des colons grecs; d'autre part, elle a connu une diffusion rapide dans l'arrière-pays indigène, où des transferts technologiques vers l'artisanat autochtone sont perceptibles à des degrés divers et selon les régions.

Au cours des dernières décennies, les données de fouilles ainsi que les résultats de laboratoire ont fait sensiblement progresser nos connaissances sur ces modestes artefacts. Les premières ont surtout porté sur la découverte de restes d'ateliers, et notamment de fours, sur un certain nombre de sites de la mer Noire, échelonnés entre l'actuelle Dobroudja (Histria, Orgamè) et la Crimée (Chersonèse, Nymphaion...) en passant par le liman du Bug (Olbia). De leur côté, les analyses de laboratoire effectuées sur les trouvailles d'Histria ont permis de mesurer l'importance de cet artisanat colonial, ainsi que la variété de ses productions. Entretemps aussi, les données typologiques sur ces matériels se sont accumulées au fil de rapports de fouille dispersés et de quelques études régionales limitées.

Afin de mieux saisir cet artisanat colonial pontique sous ses différents aspects, l'heure nous a paru venue de récapituler les résultats des recherches récentes dans le cadre d'un colloque international rassemblant les spécialistes de ces matériels, tant ceux de chacun des pays riverains concernés Bulgarie, Roumanie, Ukraine, Russie, Géorgie et Turquie que d'autres du domaine méditerranéen pour les comparaisons nécessaires.

En effet, une telle rencontre devra nécessairement faire porter ses travaux non seulement sur le domaine pontique proprement dit, mais aussi sur les modèles de ses productions coloniales en Grèce de l'Est même et, enfin, sur la situation observable sur les établissements grecs de Méditerranée occidentale, y compris le cas particulier de l'emporion de Naucratis.

En mer Noire, parallèlement à l'identification des centres de production avérés ou potentiels, c'est l'établissement, site par site, de répertoires systématiques de formes, qui s'impose comme la tâche la plus urgente pour appréhender les différents faciès régionaux du domaine pontique, ceux des fondations milésiennes primordiales du VII^e s. (Histria, Bérézan) pouvant différer sensiblement de ceux des établissements plus tardifs du VI^e s. en fonction de l'origine des vagues successives d'immigrants et de la nature des relations entretenues avec l'élément autochtone. Pour ce qui est de l'établissement de répertoires de formes, il est clair qu'ils devraient déboucher à terme sur la publication d'un atlas récapitulatif et, si possible, sur l'ouverture d'une banque de données spécifique consultable sur Internet. En effet, seule une approche d'ensemble de ce type est à même de fournir un panorama exploitable pour les recherches comparatives.

Une fois les types de formes bien définis, il devrait être possible de mieux cerner les productions coloniales pontiques et, théoriquement, d'apprécier dans quelle mesure elles se rapprochent ou se distinguent des modèles originaux de leur mère-patrie de Grèce d'Asie. Or, comme les données concernant ces derniers demeurent à bien des égards parcellaires, on risque de se trouver alors dans un cas de figure où, par le biais conjugué des recherches typologiques et archéométriques sur des matériels de la périphérie du monde grec, on parvienne plus rapidement à se faire une idée des principaux archétypes reproduits ou importés et de les attribuer à leur cité ou contrée d'origine. C'est ainsi que les recherches archéométriques en cours ont déjà permis d'identifier sur les deux sites majeurs de Bérézan et d'Histria une série de formes grises d'origine milésienne, toujours importées, alors que les officines locales subvenaient déjà largement aux besoins des colons en modèles d'usage courant équivalents. Enfin, il est aujourd'hui avéré que, dans un certain nombre de cas, les fabrications coloniales ont elles-mêmes contribué, par le biais de transferts technologiques, à faire évoluer l'artisanat potier indigène, au point de donner lieu à des imitations plus ou moins fidèles ou réussies et ce, dès la fin de l'époque archaïque, ainsi que l'ont révélé récemment les analyses de laboratoire sur l'établissement géto-dace de Beidaud au nord d'Histria.

C'est dire si ces modestes céramiques grises de type grec du Pont-Euxin nécessiteraient une enquête d'ensemble, les données disponibles étant actuellement trop dispersées et fragmentaires et les voies d'approche insuffisamment exploitées. La tenue d'un colloque international rassemblant les spécialistes concernés des sites les plus représentatifs du domaine pontique, ainsi que des fouilleurs des principales cités d'Asie Mineure impliquées dans la colonisation grecque en mer Noire, paraît seule à même de procéder à une collecte générale de la documentation et à son analyse approfondie. Celle-ci devrait fournir assurément une vision plus claire de la situation, tant sur les officines

coloniales du Pont-Euxin et la diffusion régionale de leurs productions que sur la poursuite des importations résiduelles en provenance de Grèce de l'Est, et d'apprécier à cette occasion le degré d'acculturation des artisans-potiers autochtones. Une telle manifestation devrait permettre également d'utiles comparaisons avec le monde colonial de Méditerranée occidentale. Au final, il devrait être possible d'appréhender avec le recul nécessaire le phénomène culturel de la céramique grise tournée de type grec en mer Noire dans sa globalité.

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INTRODUCTION

PROJET D'ATLAS DE REFERENCE DES CERAMIQUES GRISES MONOCHROMES DU PONT-EUXIN A L'EPOQUE GRECQUE

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Mots-clefs: *Mer Noire, colonisation grecque, céramique grise, atlas de référence, banque de données, ép. grecque.*

Résumé: *L'étude des céramiques grises, fines et communes, identifiées sur les sites de la mer Noire, dans les colonies grecques notamment, a permis de recueillir toute une série d'observations, dont l'exploitation requiert la mise en œuvre d'un vaste projet d'ensemble de classification de ces matériels. Les données recueillies jusqu'à présent nous ont conduite à distinguer des productions locales, qui, dans leur très grande majorité, relèvent sur les plans technologique et typologique, du domaine grec, et des vases d'importation en provenance d'Asie Mineure (Ionie & Eolide et, plus accessoirement, Anatolie intérieure) et Attique. Parmi ces productions, celles à couverte noire, lustrée ou non, semblent avoir peu voyagé. De même, celles sans couverte noire ont l'air d'avoir circulé dans le cadre d'un commerce régional.*

Dans ce travail sont exposés les divers problèmes d'identification, d'origine, de chronologie, des modes de production et de commercialisation de ces vases peu commerciaux par leur aspect, ainsi que ceux des relations entre modèles grecs et imitations locales etc., mettant en lumière la nécessité de se constituer un atlas de référence des formes des céramiques grises du Pont-Euxin à l'époque grecque.

Le présent travail – simple introduction à la problématique annoncée par le titre et non aboutissement – se propose de présenter une nouvelle démarche d'étude des céramiques grises découvertes dans les colonies pontiques (**Fig. 1**). Il a pour origine le constat que, en dépit d'une augmentation sensible de la masse documentaire liée au développement récent des fouilles archéologiques, nos connaissances sur cette catégorie du matériel se limitent encore à quelques études ponctuelles qui ne permettent pas d'avoir une vision bien précise de leur développement au cours de l'époque grecque. Exception faite de quelques travaux de synthèse portant sur la diffusion des modèles grecs des céramiques grises coloniales, tels ceux de mon regretté maître P. Alexandrescu¹, nos

¹ ALEXANDRESCU 1977; 1999.

connaissances sur les céramiques grises pontiques reposent principalement sur la publication des trouvailles de quelques sites, traitées isolément comme celles d'Istros sous la plume de M. Coja², et où est soulignée leur infériorité numérique par rapport aux céramiques communes à pâte claire produites par les mêmes ateliers. Axés sur les découvertes d'Olbia, dont la plupart entrent, comme à Istros, dans le groupe des céramiques communes tournées de type grec, les travaux des savants ukrainiens comme V. Krapivina³ et S. Buiskikh⁴ se sont concentrés sur la caractérisation et la classification des groupes d'origine locale ou régionale sur ce site. On peut y adjoindre également quelques contributions ponctuelles portant sur certaines formes spécifiques, comme celle du plat à poisson par A. Kowall⁵. Quant aux études ultérieures sur l'identification d'origine de diverses formes attestées sur les sites de la mer Noire, elles reposent pour beaucoup sur les travaux de P. Alexandrescu et de J. Bouzek qui leur ont servi de modèles.

1. PLAIDOIRIE POUR LA CERAMIQUE GRISE

Cet intérêt pour la céramique grise se traduit aussi par l'identification de plusieurs traditions distinctes entremêlées sur les sites de consommation pontiques. En témoignant : les récentes études céramologiques d'A. Božkova et K. Nikov⁶, qui ont bien mis en lumière les traditions anatoliennes et/ou éoliennes marquant les trouvailles de Bulgarie ; celles de V. Lungu et P. Dupont⁷, sur les connexions observables entre les traditions céramiques des cités d'Ionie - de Milet notamment - et d'Eolide et celles de l'Anatolie intérieure, en mettant l'accent sur la diversité des comportements entre colons grecs et populations autochtones devant telle ou telle forme de vases dans le cadre de leur utilisation journalière. Certaines formes importées comme celle du plat milésien à pied haut (= fruit-stand), identifié à plusieurs exemplaires en milieu colonial, sont délaissées par la clientèle indigène de l'arrière-pays au profit de formes plus spécialisées comme les plats à poisson.

D'où une sensibilisation particulière des fouilleurs et céramologues du domaine pontique à la détermination d'origine des vases à pâte grise. Ce regain d'intérêt pour les céramiques grises en mer Noire à l'époque grecque est étroitement lié à l'essor de l'archéologie coloniale, consécutif à la chute du communisme en 1989, laquelle a permis une large ouverture des pays concernés sur l'extérieur et un rapprochement bénéfique entre spécialistes des ex-Pays de l'Est et des pays occidentaux. Les deux dernières décennies ont, d'ailleurs, été marquées par la publication de plusieurs monographies portant sur des sites

² COJA 1968; DIMITRIU 1966, p. 97-101; LAMBRINO 1938. Toutefois, c'est V. Zirra, dans *Histria I*, Bucarest 1954, p. 364, qui fut le premier à envisager l'existence d'un artisanat céramique histrien dès le Ve s. av. J.-C. et M. COJA 1962, p. 122, la première à faire remonter celui-ci au VI e s. av. J.-C.

³ KRAPIVINA 1987, 2007, 2009.

⁴ BUJSKIKH 2006.

⁵ KOWALL 2005

⁶ NIKOV 1999; NIKOV 2001; BOŽKOVA, NIKOV 2009.

⁷ DUPONT, LUNGU 2005; 2008a; 2008b.

pontiques⁸, où les vases à pâte grise font l'objet de présentations plus ou moins détaillées. L'attention portée à la céramique grise a été relancée au cours des années passées du fait, à la fois des nouvelles découvertes et des débats soutenus entre céramologues des divers pays riverains de la mer Noire et d'Europe occidentale dans le cadre de rencontres internationales, comme celle organisée par nous à Bucarest en 2004⁹.

Un cas particulier est constitué par les céramiques grises de type grec retrouvées sur les établissements indigènes des zones de contact avec les colonies grecques de la côte pontique, comme celles publiées par Moscalu¹⁰, Čičikova¹¹ Simion¹², Tsochev¹³, Kowall¹⁴, etc. La monographie de Moscalu est la première synthèse régionale sur la zone ouest-pontique, publiée en 1980. Ce travail, exemplaire pour l'époque sur le plan méthodologique, porte sur des formes fréquemment attestées sur les sites indigènes, tout en soulignant dans les cas identifiables leurs rapports avec les modèles grecs, mais sans apporter des précisions bien nettes. Outre ses qualités méthodologiques, le principal apport de Moscalu a été de proposer un cadre chronologique au développement typologique de la céramique grise chez les Gètes et les Thraces situés à l'ouest du Pont-Euxin. Plus récemment, l'enquête de V. Lungu, P. Dupont et G. Simion¹⁵, consacrée aux vases découverts en milieu indigène à la périphérie ouest des colonies d'Istros et d'Orgamé, à Beidaud et Enisala, a permis de lever le voile sur le phénomène d'acculturation au niveau, tant des transferts technologiques que des pratiques culinaires et des comportements alimentaires au sein des communautés indigènes en contact direct avec les établissements grecs.

Ces diverses avancées ont permis une meilleure approche des vases à pâte grise, tant d'importation que de production locale, aussi bien dans les centres urbains pontiques que sur les établissements ruraux des alentours. En effet, le potentiel céramique des sites pontiques s'avère considérable, du fait, tant de la diversité de centres de consommation et des centres de production que de la variété typologique des mobiliers. Malheureusement, nous ne disposons encore d'aucun corpus de céramique grise pontique établi de façon stratigraphique, de l'époque archaïque jusqu'à la fin de l'époque hellénistique. C'est pourquoi, dans les pages qui suivent, nous nous efforcerons de plaider la nécessité d'une étude de synthèse sur ces céramiques grises du Pont-Euxin en attirant l'attention sur quelques-uns des principaux éléments de la problématique inhérente à ces matériels.

2. IMPORTATIONS ET PRODUCTIONS LOCALES

D'une façon générale, les sites pontiques se signalent par la présence de deux

⁸ HANNESTAD, STOLBA, SČEGLOV 2002; ALEXANDRESCU *et collab.* 2005; BUZOIANU, BĂRBULESCU 2008; BOUZEK, DOMARADZKA, ARCHIBALD 2007, etc.

⁹ DUPONT, LUNGU 2009.

¹⁰ MOSCALU 1983.

¹¹ ČIČIKOVA 2004.

¹² SIMION 2003.

¹³ TSOICHEV 1959.

¹⁴ KOWALL 2006.

¹⁵ LUNGU, DUPONT, SIMION 2007; DUPONT, LUNGU 2007.

grands groupes, dont le plus important est celui des vases de production loco-régionale et le second, plus restreint, celui des vases d'importation en provenance de plusieurs centres de fabrication différents¹⁶. Le premier groupe, qui comprend des céramiques considérées comme appartenant aux diverses productions coloniales pontiques d'Apollonia, Istros, Olbia, Bérézan, etc, est le plus important mais typologiquement assez conservateur. Les vases découverts sont réalisés dans une argile assez fine d'origine loessique, de couleur gris moyen ou gris clair, mais on trouve aussi des exemplaires à pâte plus grossière. La surface est parfois recouverte d'un engobe différent de l'argile de la pâte, soit passé à la brosse, soit obtenu par trempage, et le plus souvent lustré ; la couleur de la couverte lustrée, généralement de teinte gris foncé, n'est pas toujours uniforme, des inégalités de cuisson pouvant entraîner des variations allant du noir au gris clair ou même au brun foncé. Dans d'autres cas, le traitement de la surface des vases sans engobe se cantonne à un lissage soigné. Les décors sont assez rares et plutôt sommaires, réduits le plus souvent à des lignes onduées incisées, simples ou multiples, jusqu'à quatre ou cinq¹⁷. Le polissage de la surface jusqu'à obtention d'un aspect brillant pourrait être héritée des traditions de l'Âge de Fer.

Les mobiliers de chaque site, inspirés pour la plupart de répertoires de tradition grecque, présentent une certaine variété typologique en ce qui concerne les grands vases et ceux de taille moyenne: cratères, amphores et amphorettes de table, cruches, lékanés, écuelles à bord incurvé, tasses/pichets à anse surélevée, plats à poisson, etc, et ce, sous de multiples variantes pouvant être liées à de simples différences d'un atelier à l'autre sur un même centre, ou bien traduire de véritables particularités loco-régionales. La poterie grise fine à paroi mince n'était guère prisée de la clientèle autochtone, pour qui les qualités de simplicité et de robustesse primaient manifestement sur l'esthétique et la finesse.

La distribution des formes de tradition grecque dans les colonies et dans les zones rurales, voisines de grands centres urbains, offre la possibilité d'identifier des microrégions particulières. Le site d'Istros, sur la côte ouest de la mer Noire et fouillé depuis à peu près un siècle est sans nul doute celui qui a livré le plus d'éléments en faveur de la production sur place d'une gamme fournie de céramique grise¹⁸. C'est en bordure nord-ouest de la zone d'habitat du „Plateau" que des restes de fours ont révélé l'existence à cet endroit d'un artisanat de potiers à l'origine d'une gamme complète de vases à pâte claire et à pâte grise¹⁹. Un programme systématique d'analyses mené par P. Dupont au Laboratoire de

¹⁶ Afin d'examiner de plus près les trouvailles de divers sites pontiques, il a fallu procéder à une enquête documentaire de longue haleine (entre 2003-2008) dans le cadre de missions d'échanges inter-académiques en Ukraine, au Musée Archéologique d'Odessa, à l'Institut d'Archéologie de Kiev, ainsi que sur les chantiers d'Olbia et de Bérézan; en Russie, à l'Institut d'Archéologie de Saint-Petersbourg et au Musée de l'Ermitage; en Bulgarie, à l'Institut d'Archéologie de Sofia, au Musée Archéologique de Varna et sur les chantiers archéologiques d'Apollonia et de Mesembria. A chaque fois, le but recherché a été d'identifier les sites les plus à même d'apporter des éléments d'information suffisamment pertinents dans le domaine de la céramique grise.

¹⁷ Par exemple, COJA 1968, p. 313, fig. 4.

¹⁸ COJA 1968; COJA, DUPONT 1979; ALEXANDRESCU 1977; 1978; 1999.

¹⁹ COJA, DUPONT 1979.

Céramologie de Lyon a permis de préciser certaines particularités de la production histrienne qui semble avoir démarré dès le second quart du VI^e s. av. J.-C. Dans l'ensemble, en mer Noire les découvertes de fours ne sont pas très nombreuses pour l'époque grecque. Sur la côte nord, des restes de fours céramiques des VI^e-Ve s. av. J.-C. ont été exhumés à Nymphaion²⁰, d'autres des époques archaïque, classique et hellénistique à Panticapée²¹ et d'époque hellénistique seulement à Chersonèse²². Dans le cas d'Olbia, où seuls quelques fours d'époque hellénistique ont été identifiés dans la ville haute, un peu en deçà du rempart „post-gétique”²³, les informations sur la présence d'une production de vases à pâte grise se réduisent à une poignée de ratés de cuisson. Compte tenu de leur fréquence particulièrement élevée sur place, il est fort probable que certaines formes tournées de type grec doivent être issues d'ateliers locaux aux régionaux et les centres de fabrication potentiels, d'où proviennent les trouvailles en question pourraient bien avoir été fort nombreux. Bien entendu, une autre partie de ces céramiques a dû, soit continuer à être importée de métropole, soit être acheminée à partir d'autres sites pontiques dans le cadre du commerce régional. D'autre part, il est maintenant bien établi qu'une bonne partie des céramiques grises manufacturées par les officines du Pont-Euxin ne fait que reproduire des originaux de métropole acheminés parallèlement sur place par le commerce au long cours. Si les vases à pâte grise présentent des liens typologiques étroits avec d'autres catégories céramiques à cuisson oxydante, unies ou à décor peint, ou avec les formes en métal, ce qui reste souvent à démontrer, dans quelle mesure peuvent-ils nous éclairer sur les goûts de la clientèle pontique?

Sur le plan typologique, parmi les découvertes les plus notables on insiste sur deux formes particulières : le pichet à anse surélevée et le plat à poisson, ce dernier présente sous diverses variantes différentes des modèles attiques. De même, les lékanés à poignées implantées verticalement sur le marli²⁴, peut-être de type milésien, sont relativement abondantes à Apollonia, Mesembria, Callatis, Tomis, Istros, Orgamè, Tyras, Olbia, Panticapée, et ce, sous plusieurs variantes également. Quant à la forme du pichet à anse surélevée²⁵ (**Fig. 2**), sorte de *kyathos*, largement diffusée entre l'ouest et le nord de la mer Noire, tant sur les établissements grecs du littoral comme Istros²⁶ et Istria Sat²⁷, Tyras et Nikonion²⁸,

²⁰ KHUDYAK 1962, p. 41, fig. 34.3.

²¹ GAIDUKEVIČ 1934, p. 16, 44-45; BLAVATSKII 1954, p. 8-44; *Arkheologija SSSR* 1966, p. 30, no 127, pl. 17.12-13.

²² BORISOVA 1958, p. 144-153.

²³ KRAPIVINA 1993, p. 90-93; VINOGRADOV, KRYŽITSKIJ 1995, p. 81-83, fig. 51 et 76 („Das keramische Handwerk”).

²⁴ ALEXANDRESCU 1999, p. 149-154.

²⁵ Terminologie reprise pour „tasse à anse surélevée” d'ALEXANDRESCU 1972, p. 117-118; 1978, p. 113, n°738; 1999, p. 162-168 et fig. 10.15.

²⁶ ALEXANDRESCU 1978, p. 113, fig. 29, nos 736-737; 1999, p. 162-163, fig. 10.15, nos 1-2 ; 2005, p. 357-358, C158-C159, fig. 47: vers 630-620.

²⁷ ZIRRA 1970, p. 216, fig. 29; ALEXANDRESCU 1977, p. 130, fig. 15.2; 1978, p. 113, no 738; 1999, p. 162-163, fig. 10.15, n° 1.; 2005, p. 357-358, C158-C159, fig. 47: vers 630-620 av. J.-C.

²⁸ OKHOTNIKOV 2006, p. 87, fig. 4.3

Bérézan²⁹ et Olbia³⁰, Apollonia³¹, Mesambria, Odessos³², etc, qu'en territoire thrace, elle est mentionnée dans la littérature sous des appellations fort variées: *tasse à anse surélevée*, *late archaic mug*, *jug type 8*, *beaker*, *kubok* (en russe), *gobelet type II*, *cruche bitronconique*, *cruche*, etc.³³.

Les démarches d'identification des productions propres à ces différents centres urbains doivent tenir compte du fait que les ateliers céramiques ont utilisé à la même époque des argiles différentes³⁴. En même temps, la distinction visuelle entre les productions de divers centres voisins n'est toujours assurée, en raison de la relative homogénéité du faciès géologique depuis la côte bulgare jusqu'à la région d'Olbia et presque jusqu'en Crimée. D'autre part, des centres-satellites se sont développés dans l'arrière-pays de ces grands centres urbains, comme le montre le cas de Beidaud³⁵, à mi-distance d'Istros et Orgame, qui a selon toute vraisemblance livré un certain nombre de formes imitées de celles des villes grecques pontiques. Il y a donc lieu de s'interroger sur la nature et les causes de ce phénomène.

Parmi les vases en pâte grise d'importation les plus représentatifs, seuls quelques spécimens de Milet et d'Eolide, de Mytilène notamment, ont pu faire l'objet d'une étude détaillée³⁶. On a déjà signalé la présence des écuelles à pied haut (**Fig. 3**), alias fruit stands, d'origine milésienne, à Bérézan, Istros et Tariverde, et leur connexions avec d'autres catégories de céramiques d'importation, tant à décor peint de la Grèce de l'Est, qu'à vernis noir d'origine attique³⁷. Mais, dans ces conditions, il faudrait se demander si elles ont été produites dans les mêmes ateliers de métropole que les exemplaires à décor peint, ou bien si le modèle a été copié et reproduit par des ateliers secondaires, ou encore si elles sont le reflet d'une période de *stasis sur place* ou bien de la couche sociale de leurs utilisateurs?

Parmi les trouvailles de Bérézan, on compte encore deux pièces (**Fig. 4-5**), qui, bien que non jointives, annoncent un type de plat à pied mouluré produit également à Milet³⁸. D'autres variantes de fruit stands à pied mouluré ont été exhumées, par exemple, à Samos³⁹ et une pièce complète à Tarse⁴⁰. L'évolution de

²⁹ SOLOVYOV 1999, p. 95, fig. 93.

³⁰ KRAPIVINA 1987, fig. 27, n° 5-6.

³¹ IVANOV 1963, p. 160, pl. 86, no 316.

³² TONČEVA 1967, 175, fig. 21a.

³³ Parmi les appellations: *late archaic mug*, cf. SOLOVYOV 1999, p. 95, fig. 93, B.85.134, Pl. 4.6; *jug type 8*, cf. KRAPIVINA 1987, p. 75, fig. 27, n° 5-6; *kubok*, KRAPIVINA 2007, 101-102; *beaker*, KRAPIVINA 2009, p. 100 et 115, fig. 11; *gobelet type II*, cf. IVANOV 1963, p. 106; *cruche bitronconique*, cf. MOSCALU 1983, p. 100-107; *cruche*, cf. ČIČIKOVA 2004, p. 196-197, figs. 1-6.

³⁴ Istros, Cf. DUPONT 1979, 1999, 2007.

³⁵ LUNGU, DUPONT, SIMION 2007; LUNGU, DUPONT 2007.

³⁶ DUPONT, LUNGU 2005; 2008a; 2008b.

³⁷ DUPONT, LUNGU 2008a, p. 77-86.

³⁸ Un bref séjour sur le chantier de Milet en 2008 nous a permis d'en identifier plusieurs exemplaires du même type.

³⁹ GERCKE, LÖWE 1996, p. 24-25, Grab 1, 7 (Bucchero, 6 Jh.); FURWÄNGLER, KIENAST 1989, p. 122, Kat. II/9, Abb. 23:9; BOEHLAU 1898, p. 34, pl. IX/5.

⁴⁰ GOLDMAN 1963, pl. 109, n° 163 („Ephesian”).

ce type de pied semble remonter à la tradition de l'Age du Bronze en Eolide, où il est attesté assez fréquent, comme à Larisa⁴¹ ou dans le nord de l'Egée à Hephaestia (Lemnos; *coppe a piedi alti, cordonati*)⁴². Dans le cas de Bérézan, il est plus probable qu'on ait affaire à des importations milésiennes, quoique leur caractère isolé ne permette pas d'exclure d'autres éventualités. Cependant, l'absence de pièces comparables sur d'autres établissements urbains ou leurs *chôrai* témoigne d'un évident manque d'intérêt des potiers coloniaux pour des formes aussi élaborées.

Dans le détail, il apparaît toutefois que Milet est le plus souvent mentionné comme à l'origine des vases à pâte grise importés à Bérézan, de même que pour quelques couvercles fragmentaires (**Fig. 6**) à pâte gris foncé, finement micacée et engobe noir bien lustré, attribuables à l'époque archaïque ou au début de l'époque classique. Plusieurs exemplaires de Milet présentent des caractéristiques communes⁴³. En l'absence d'analyses physico-chimiques, ces comparaisons morphologiques sont d'un précieux concours pour repérer le centre de production, mais sans apporter de certitude.

Parmi les autres formes à pâte grise identifiables dans la zone pontique, on peut signaler plusieurs exemplaires de coupes ioniennes archaïques de forme Villard B2 à Bérézan (OGIM A 44145; **Fig. 7a,b**) et à Olbia⁴⁴. Les originaux à pâte claire et décor de bandes de vernis noir de l'Ionie sont bien attestés également sur ces deux établissements, de même que sur d'autres de la même région. La question qui se pose est de savoir si ces exemplaires à pâte grise ont été produits dans les mêmes ateliers ou bien s'ils sont le fruit de l'artisanat colonial. Dans la plupart des cas, y compris pour Bérézan et Olbia, la réponse s'avère délicate. En revanche, nos études sur les céramiques grises de Mytilène nous ont permis de constater leur présence à plusieurs exemplaires sur ce dernier site, fait qui suggère l'éventualité de centres de fabrication multiples pour les coupes B2 à pâte grise.

Des formes rares et isolées, tels un fragment de fond d'alabastre fusiforme (Ber. 88-124; **Fig. 8**)⁴⁵ et un autre d'aryballe (Ber. 66-154; **Fig. 9**)⁴⁶, identifiés à Bérézan, renvoient aussi vers la zone ionienne, sans que l'attribution en soit toujours claire. Selon Giuliana Stea, l'origine de l'alabastron fusiforme à pâte grise et couverte noire soigneusement lustrée doit être recherchée en Grèce de l'Est, sans doute à Rhodes (hypothèse peu vraisemblable), et sa diffusion peut être bien suivie au VI^e s. av. J.-C., notamment à Rhodes et à Samos et, surtout, en Grande-

⁴¹ BOEHLAU, SCHEFOLD 1942, p. 115, Taf. 47/9. Ce type remonte à la tradition de la céramique grise de l'Age du Bronze en Eolide, selon MELLART, MURRAY 1995, fig. P.15 et KOPPENHÖFER 2002, p. 327, Abb. 25.

⁴² MESSINEO 2001, p. 157-158, fig. 160.

⁴³ POSAMENTIR 2002, p. 19-21, Kat. 29.

⁴⁴ KRAPIVINA 1987, p. 76, fig. 28. 17 ; 2009, p. 108, fig. 4.14.

⁴⁵ STEA 1991, p. 411, fig. 3; RASMUSSEN 1979, p. 34, no 23(5), attribué à la céramique grise de Grèce de l'Est; FIORENTINI, de MIRO 1984, p. 89, fig. 74, *Gela*; ÇORBACI 2005, p. 85-86, pl. IV.1 (CVA Heidelberg 2, pl. 54.6).

⁴⁶ KOPCKE 1968, p. 280, Kat. 85, Taf. 109, 4; FURTWÄNGLER 1980, p. 173-174, Taf. 45, 4; STEA 1991, p. 411, fig. 3. Nous en avons identifié un autre fragment inédit de facture comparable au cours d'une visite au dépôt de fouille de Milet en 2008.

Grèce et en Sicile⁴⁷. L'identification est moins assurée dans le cas de l'aryballe à panse cannelée verticalement, dont la forme à pâte grise, fine, non micacée, identifiée aussi en Italie du Sud, a fait l'objet d'une attribution vivement controversée au groupe du „bucchero ionien”, mais plusieurs autres centres ont été envisagés depuis lors, localisés soit en Eolide, soit en Ionie, soit même en Argolide. Il semble finalement que l'origine grecque orientale soit celle qui retienne le plus de suffrages⁴⁸.

On retrouve aussi dans ce petit groupe des importations étudiées jusqu'à présent⁴⁹ un fragment de fond de phiale mésomphalique à pâte fine, grise, finement micacée et recouverte d'un engobe noir bien lustré d'aspect métallique à l'intérieur et à l'extérieur, trouvée à Bérézán (Ber. 1904.9, n° inv. 32101/100) (**Fig. 10**). Celle-ci présente des similitudes de forme, de pâte et de traitement de surface avec un exemplaire archaïque d'Antissa (Lesbos)⁵⁰ et un autre d'Emporio (Chios : cca 600-550 av. J.-C.)⁵¹. Les phiales mésomphaliques en céramique ont souvent des parallèles parmi les pièces métalliques répandues entre l'Anatolie, les Balkans et la mer Noire⁵², que fournissent des formes complètes. La forme est bien représentée à Sardes, mais aussi parmi les exemplaires découverts à Gordion et à Daskyleion, ce qui ne saurait surprendre, le dernier site en question étant alors sous influence lydienne⁵³.

Le groupe d'Eolide rassemble encore un petit nombre de pièces, dont certaines pourraient remonter à l'époque archaïque. C'est le cas notamment de divers fragments de cruches à col cannelé (**Fig. 11**) à pâte grise fine et engobe noir soigneusement lustré, particulièrement en faveur à Lesbos⁵⁴. Les exemplaires pontiques semblent provenir de plusieurs centres différents et datables des VIe-IVe s. av. J.-C. La plupart des trouvailles proviennent du Pont nord⁵⁵ - d'Olbia⁵⁶, Panskoe⁵⁷, Panticapée, Nymphaion, Myrmekion, et du Pont ouest - d'Apollonia⁵⁸, Mesembria, Istros⁵⁹, mais aussi de Colchide - de Pichvnari⁶⁰, Dioscourias et Phasis,

⁴⁷ STEA 1991, p. 412-413.

⁴⁸ Voir toute la discussion chez STEA 1991, p. 412, note 20.

⁴⁹ Le nombre des importations est probablement sensiblement plus élevé.

⁵⁰ LAMB 1934, pl. 21.6.

⁵¹ BOARDMAN 1967, p. 135-136, fig. 84, nos 473-474, datés de la Période IV: cca 600-550.

⁵² LUSCHEY 1939; VASIĆ in STIBBE 2003, p. 112, fig. 73 et p. 114, note 12; TREISTER 2007, p. 95-96.

⁵³ KERSCHNER 2005, p. 124-125.

⁵⁴ Notre étude en cours sur les céramiques grises de Mytilène (2006-2009) nous a fait repérer de nombreux fragments de ces cruches, qui semblent correspondre à des productions locales.

⁵⁵ LESKOV, BELGOVA, KSENOFONTOVA, ERLICH, 2005, p. 102, fig. 23, n° 3; p. 112, fig. 40, n° 5; p. 124, fig. 65, n° 8; KOWALL 2006, p. 85, fig. 2:5, mais sans être „a distinguish mark of Pontic grey ware production”.

⁵⁶ KOZUB, 1974, p. 64, fig. 23/2; ZAITSEVA 1984, p. 115, pl. III/10; 116-117, pl. IV/2,6; BUJSKIKH 2006, p. 39, fig. 2/7; SCHULTZE, MAGOMEDOV, BUJSKIKH 2006, p. 298, Abb. 4/7.

⁵⁷ HANNESTAD, STOLBA, SČEGLOV 2002, pl. 67, B238.

⁵⁸ IVANOV 1963, p. 160, fig. 68. 343 et pl. 88, 342.

⁵⁹ COJA 1968, p. 316, fig. 7.2 (p. 309, oinochoé type 2, datée du Ve s. av. J.-C.); DIMITRIU 1966, p. 97, n° 443, pl. 60; ALEXANDRESCU 1972, p. 119, fig. 1-2; 1978, p. 101, fig. 22, cat. 659-661.

mais leur fabrication pourrait bien s'être poursuivie jusqu'aux IIIe – IIe s. av. J.-C, du moins à Olbia.⁶¹ Comparé au nombre particulièrement élevé des exemplaires pressentis comme des productions pontiques, les modèles originaux produits en Eolide même, dans la région de Larisa⁶² ou dans les ateliers de Mytilène [Myt 90II P228, **Fig. 12a,b**] sont rarement attestés en dehors de leur zone de production⁶³. A peu près aussi répandue en mer Noire que le groupe des cruches à col mouluré, celui des lékanés est considéré également comme particulièrement typique des productions de l'Eolide par P. Alexandrescu⁶⁴.

Mais, tandis que ces deux formes du répertoire éolien ont connu un vif succès dans les régions pontiques, le canthare à paroi fine de même origine (= *sessile cantharos*), dont Mytilène a dû être un centre de fabrication important sur l'île de Lesbos⁶⁵, ne semble pas y avoir été imité, alors qu'il a connu une large diffusion dans la Grèce du nord-ouest⁶⁶. En mer Noire, les seuls indices à notre disposition en faveur de la diffusion des modèles originaux consistent en quelques pièces du fonds E. von Stern du Musée Archéologique d'Odessa en provenance de Bérézan⁶⁷, mais surtout en un exemplaire fragmentaire [B 82-339] du Musée de l'Ermitage⁶⁸ (**Fig. 13a, b ; Fig. 14**) et en trois fragments de panse du même type à paroi fine (2mm), très proches des prototypes métalliques et soigneusement lustrées, de Bérézan également. Cette série de pièces peut être rapprochée indirectement de la série nord-pontique publiée par Zaitseva⁶⁹, beaucoup plus variée, mais constituée d'exemplaires à parois plus épaisses

⁶⁰ TSETSKHLADZE 1999, p. 171, fig. 42/1, 5; VICKERS, KAKHIDZE 2008, p. 231, fig. 13.

⁶¹ KNIPOVIČ 1940, p. 161.

⁶² BOEHLAU, SCHEFOLD 1942, fig. 51/f, pl. 48/35, 36.

⁶³ Comme à Athènes, par exemple, cf. SPARKES, TALCOTT, 1970, p. 209, note 28, n° 1707, pl. 79, fig. 14, 4th-3rd c. BC. Leur absence de la côte sud est le reflet de notre niveau de connaissances.

⁶⁴ ALEXANDRESCU 1978, p. 107-108.

⁶⁵ Notre recherche en cours sur les céramiques grises de Mytilène nous a permis d'en identifier plusieurs exemplaires du même type et du même atelier.

⁶⁶ BAYNE 2000, p. 146, fig. 34/3, 203, fig. 57/6: *Antissa*; POLAT 2004, p. 224, Tabl. 1: *Antissa* (La liste des identifications de Polat comprend aussi *Antandros*, *Assos*, *Daskyleion*, *Larisa*, *Methymna*, *Neandria*, *Phocée*, *Pitane*, *Samothrace*, *Smyrne*, *Ténédos*, *Thasos*, *Troie*; BESCHI 2004, p. 334-337, figs. 35-36, 42b, d: *Myrina*; MOORE 1982, p. 321, n°s 1-2, 335, no 17: *Samothrace*; BOULTER 1958, p. 299, fig. 306a-b, n° 32, 29, figs. 317, 12 et 318 a-c: *Troie*; en Bulgarie à *Dolno Sahrane*, ČIČIKOVA 2004, p. 208, fig. 11.

⁶⁷ Ernst Wallfried (E.R.) von Stern (1859-1924), né en Livonie, a été directeur du Musée Impérial d'Odessa (1895-1910) et professeur à l'Université Novorossia (1886-1910). Entre la fin du XIX et début du XXe siècle, il a effectué plusieurs campagnes de fouilles à Bérézan, d'où provient un lot important des matériaux archéologiques, en grande partie encore inédits, formant aujourd'hui le „Fonds von Stern” du Musée d'Odessa. Nous avons eu l'occasion d'étudier ce matériel à l'occasion de plusieurs missions d'échanges inter-académiques échelonnées entre 2003 et 2006 et nous adressons nos remerciements aux responsables du Musée Archéologique, B. Vanchugov et I. Bruyako, ainsi qu'au directeur-adjoint S. Okhotnikov et à nos collègues et amis ukrainiens opérant dans le secteur du liman du Dniestr: E. Redina, T. Samoilova, N. Sekerskaya pour leur collaboration.

⁶⁸ Nous remercions notre collègue S. Solovyov d'avoir mis obligeamment ce matériel à notre disposition.

⁶⁹ ZAITSEVA 1984, p. 110-124

(Fig. 15, du même type, de Bérézan). Ceux-ci ont été attribués par Zaitseva à plusieurs traditions différentes, chiotte, béotienne et attique⁷⁰. Il s'agit en tout cas d'un type de production fort prisé à Olbia et dont l'impact y revêt certainement une signification particulière par rapport aux autres régions du Pont-Euxin, ce qui n'est pas sans soulever un important problème d'ordre socio-culturel. Néanmoins, le niveau de qualité n'atteint pas celui des importations et, à cet égard, on peut raisonnablement en conclure que les potiers locaux ne possédaient pas le tour de main nécessaire à la réalisation d'une telle finesse des parois.

Compte tenu de l'existence d'autres situations similaires dans le reste de la mer Noire, il va être d'une importance décisive pour la compréhension de l'évolution de la céramique grise d'éclaircir la problématique des rapports entre modèles originaux et imitations locales, de même que celle de leur répartition géographique d'une région à l'autre, et ce, sur l'ensemble de la période grecque. Les quelques formes identifiables, imputables à l'Eolide⁷¹, à la Troade⁷², à l'Attique⁷³, etc. qui ont été produites tant en céramique grise qu'à pâte claire dans les colonies pontiques, représentent un phénomène de longue durée perdurant jusqu'à l'époque hellénistique et qui est le reflet des divers contacts commerciaux ou culturels entre les colonies pontiques et les aires égéo-méditerranéennes et anatoliennes.

3. DEVELOPPEMENT DE LA RECHERCHE SUR LA CERAMIQUE GRISE DU PONT-EUXIN

La recherche archéologique offre aujourd'hui une masse de données d'étude jamais égalée, tant en zones urbaines que rurales. Malheureusement, l'exploitation de ce mobilier particulier du fait de l'extrême dispersion des informations accumulées, souffre de sérieuses lacunes documentaires ou méthodologiques qu'il conviendrait de combler. Premièrement, il n'existe pas de corpus complet site par site permettant de classer les formes et les types de pâtes sur un plan régional ou même local. Les études typologiques ne sont pas toujours fondées sur des méthodes d'analyse quantitative par rapport à l'évolution chronologique ce qui empêche de suivre l'histoire individuelle des formes. Les centres de production sont encore mal connus et l'origine des produits importés rarement identifiée. Du fait de la quasi-absence de découvertes de fours sur la

⁷⁰ ZAITSEVA 1984, p. 110-124, où plusieurs exemplaires de canthares olbiens suggèrent des modèles chiotes, béotiens ou attiques. Une telle variété d'influences a conduit l'auteur à répartir les productions céramiques d'Olbia en 3 groupes bien définis. Autres pièces similaires relevant du groupe 2 de Zaitseva: Nymphaion, CHISTOV 2003, p. 8, fig. 11/2-4, Ionian?; Tiritake, GAIDUKEVIČ 1952, p. 91, fig. 109; Istros, ALEXANDRESCU 1978, p. 112, fig. 28, n° 734 bis, type de Chios; LESKOV *et alii*, 2005 (note 10), p. 94, fig. 11, n° 5. Toutefois, le groupe de ZAITSEVA, 1984, pl. V and pl. VI, 19-23, à panse carénée peut être rapproché du type d'Antissa.

⁷¹ ALEXANDRESCU 1978, p.107-108; BOUZEK 1990, p. 31; NIKOV 1999, p. 31-42; LUNGU, DUPONT, SIMION 2007, p. 41; BOŽKOVA, NIKOV 2009, p. 51-52.

⁷² NIKOV 1999, p. 37.

⁷³ COJA 1968, p. 315, fig. 6.4, 6; p. 323, fig. 11.10-13 (canthares hellénistiques); p. 314, fig. 5.4 (skyphos de type attique); ČIČIKOVA 2004, p. 208, fig. 13 (Branitchevo); BOŽKOVA, 2008, p. 206-213.

grande majorité des sites, les informations sur les modes de production sont par le fait plutôt rares. Les données concernant la distribution et la consommation sont sommaires, les présentations des vases à pâte grise étant le plus souvent réduites à la partie descriptive. Enfin, les interprétations technologiques, socio-économiques et culturelles sont rarement abordées.

Par ailleurs, il est bien évident que la masse documentaire accumulée dans les dépôts des sites, dans les musées ou dans des collections dispersées entre divers pays ne permet pas d'aborder l'ensemble de ce matériel autrement que dans le cadre d'une large équipe internationale, formé surtout de membres de pays riverains à la mer Noire. Toutes ces trouvailles nous offrent matière à réflexion sur une multitude de sujets, permettant de proposer une nouvelle stratégie d'approche dans la perspective générale de l'étude de la céramique coloniale pontique. C'est la raison pour laquelle nous proposons une approche systématique de type interrégional, destinée à poser véritablement les bases de la problématique. En effet, le projet de recherche que nous proposons sur le développement de la céramique grise tournée de type grec, depuis l'époque archaïque à la fin de l'époque hellénistique, s'inscrit dans une dynamique de la recherche présente. Il est concentré surtout sur la vaisselle fine et commune, et les lampes en pâte grise, les céramiques culinaires, les terres cuites, et les terre cuite architecturales qui demandent des études spécifiques, ont été exclues. L'accessibilité aux données et la dispersion du mobilier dans plusieurs pays sont essentiel au bon déroulement de la recherche. Le problème de l'accès aux données vise également les sites de production. La qualité de l'étude dépende en grande partie de la qualité du travail des fouilleurs, de tris et d'enregistrement. En tenant compte de l'état de dispersion du matériel dans plusieurs dépôts et de contraintes législatif et des traditions différentes on s'attende aussi à des problèmes du temps et d'organisation du travail.

Les problématiques de recherche couvrent en principal trois directions : la production, la diffusion et l'utilisation du matériel céramique. La démarche proposée qui suit à apporter des informations typologiques, chronologiques et socio-économiques importantes pour l'histoire de colonies pontiques, s'inscrit dans un courant initié aux années 60 par le travail de synthèse de N. Bayne⁷⁴ sur les céramiques en pâte grise d'Asie Mineur.

Le cadre chronologique choisi est déterminé par rapport à celui de colonies grecques pontiques connues par des fouilles systématiques. La durée de la période proposée offre la possibilité de mieux comprendre les phases du développement typologique, technologique, fonctionnel et socio-économique de cette céramique.

Le thème suppose également une réflexion sur les outils et les méthodes de traitement de l'information. La constitution d'un corpus céramique de cette ampleur va nécessiter la prise en compte: la collecte, le „traitement“, le degré de représentativité, la terminologie et l'archivage des données, la publication des résultats de recherche et la diffusion des connaissances. La plupart des sites de la mer Noire faisant aujourd'hui l'objet d'investigations systématiques répondent aux conditions de la collecte des données nécessaire à l'étude exhaustive de ce

⁷⁴ BAYNE 2000.

type du mobilier. Il s'agit, en l'occurrence, des sites de la côte ouest, comme Apollonia, Odessos, Istros, Tomis et Orgamé, ou sur la côte du Nord, Tyras, Olbia, Bérézan, Chersonèse, Panticapée, Nymphaion ou Mirmekion, et Dioscourias, Phasis et Pichvnari à l'est. Pour la plupart, ils ont fourni des éléments chronologiques suffisants et précis. L'étude envisage la récupération des données céramiques, tant des fouilles récentes, notre meilleure source d'informations, que des fouilles anciennes, à ne pas négliger non plus. Il est, en effet, essentiel de sélectionner des documents issus de contextes stratigraphiques clairs, susceptibles d'offrir des données typologiques et chronologiques fiables.

Deux axes d'étude seront à privilégier: 1) la diffusion des matériels au sein de l'espace pontique suivis à différents degrés de représentativité et de niveau de connaissances; 2) la circulation des modèles et des idées par l'identification des matières premières, des produits finis, des faciès culturels et artistiques, afin d'établir les termes du rapport héritage/innovation. Nous devrions ainsi pouvoir saisir les relations entre les formes, les contextes archéologiques et les types de sites, afin de mettre en évidence les réseaux d'échanges. Les connexions observables entre les formes céramiques à pâte grise et celles à pâte claire et/ou en d'autres matériaux seront à même de livrer des données comparatives utiles à l'histoire de chaque forme grise, comme par exemple dans le cas de ces quelques imitations de coupes ioniennes de type Villard B2 à pâte grise repérées à Bérézan. La question des mécanismes de production, de diffusion et de consommation passe nécessairement par l'identification d'origine des produits présents sur les différents sites. Elle permet, dans un second temps, d'aborder l'analyse du processus de diversification des formes et des fonctions et, implicitement, la présentation des mécanismes d'approvisionnement des marchés pontiques.

Sur le plan méthodologique, les principaux axes de recherche vont résider dans l'informatisation des données et l'utilisation des supports numériques (bases de données, publications électroniques, images numériques, ressources internet), mais sans omettre pour autant les approches traditionnelles, élaborées à partir de la documentation et des publications imprimées. Ceci suppose l'élaboration d'un système d'enregistrement des données, en vue de la constitution d'un corpus de formes, de la caractérisation des groupes techniques, de la mise en œuvre des comptages et de l'analyse des implications socio-économiques de la présence de plusieurs centres d'origine sur les différents marchés du Pont-Euxin. Surtout, il faut envisager la création d'un atlas de référence, seul à même de permettre de comparer les matériels issus de sites différents et d'uniformiser leur enregistrement. La sélection du matériel représentatif devra porter aussi bien sur les formes complètes que sur les fragments identifiables. Le classement se fera par formes selon des critères morphologiques. Toutes les formes reconnaissables seront à répertorier et numéroter à l'aide de symboles de chaque site dans un catalogue général de la mer Noire qui sera progressivement complété lors des collectes des données.

L'enregistrement et la gestion des données se feront dans le cadre d'une base informatisée spécialement adaptée, intitulée „Grey Wares BS”. La terminologie du système comprendra la codification d'une sélection de caractéristiques techniques, morphologiques et fonctionnelles à définir, établie par fiches

descriptives individuelles. Le vocabulaire technique et morphologique de référence pourrait s'inspirer de celui des travaux de P. Alexandrescu, mais offrir en même temps la possibilité de modifications et d'améliorations au gré de l'évolution de la recherche des céramiques et de façon à éviter au maximum les confusions ou les disparités terminologiques utilisées par les spécialistes selon leur école archéologique d'appartenance. C'est le cas notamment pour la dénomination des formes qui répond à des critères différents et parfois à des traditions différentes selon les pays et les époques. De telles incohérences terminologiques sont fréquente et ce, à des degrés divers. C'est ainsi que la forme désignée sous l'étiquette „cratérisque” pour les uns sera interprétée par d'autres comme „canthare”. Mais, l'exemple le plus frappant est sans doute celui de cette forme de pichet ou putoir, connu dans la littérature sous une kyrielle d'appellations: „tasse à anse surélevée” (Alexandrescu 1999, p. 162-168), „cruche” (Čičikova 2004, p. 2007), „beaker” (Krapivina 2009, 100-101), etc.

Pour la fiche individuelle, il sera bon de prévoir un nombre variable de champs descriptifs, permettant les inévitables mises à jour ultérieures par rapport aux observations effectuées lors de la collecte du matériel⁷⁵:

1. site = le site archéologique: nom antique; nom moderne; pays; n° code;
2. contexte = le contexte archéologique/établissement: nécropole: tombes: indéterminé;
3. inventaire = n° inventaire de fouille/de musée/autres/non identifié;
4. enregistrement = n° enregistrement/inventaire général des trouvailles de mer Noire;
5. forme: ouverte (diamètre de l'ouverture supérieur à la hauteur totale de l'objet)/fermé (diamètre de l'ouverture inférieur ou égal à la hauteur totale de l'objet)/indéterminé;
6. éléments additionnels: anse (circulaire; ovulaire; rubanée; bifide ; trifide; à s, etc.)/appendices de préhension (tétons; palettes; manche)/trous de suspension; position (sur la panse; sur la lèvre; sur le col; latérale: verticale; horizontale);
7. type: locale/attique/éolique etc.;
8. état de conservation: complet/fragmentaire:base/ embouchure/col/panse/ autres;
9. dimensions (en cm): hauteur totale/hauteur partielle/hauteur pied/ hauteur anse/hauteur col; diam base/diam max panse/diam ouverture/ diam col/diam anse;
10. groupe technique: tourné/modelé/moulé;
11. pâte: description détaillée de la pâte;
12. traitement de surface: lissage, polissage, tournassage, ressuage (self slip), engobe (à la brosse/trempe), vernis, indéterminé...;
13. décor: simple: appliqué; estampé; incisé; imprimé; mouluré; peint; poli; rainuré; complexe: combinaisons; motifs: végétaux; géométriques (vague; zig-zag, etc.); peint/appliqué; peint/incisé; incisé/appliqué; incisé/estampé; autres;
14. aspect: défaut de cuisson: rebut; déformation; variation couleur; fissure;

⁷⁵ La fiche est perfectible.

- non cuit;
15. chronologie: par rapport au contexte stratigraphique/par rapport à la littérature;
 16. fonction: vase à boire/vase à servir/vase à provisions/urne/offrande/ passoire, etc.;
 17. dessin: oui ou non;
 18. photo: oui ou non;
 19. référence: publications concernant l'objet décrit;
 20. bibliographie: *comparanda* pour l'objet décrit;
 21. observations: champ libre permettant de préciser ou de compléter en permanence les données.

Les formes, identifiables d'après leurs caractéristiques morphologiques, sont décrites dans les rubriques de la fiche individuelle. Classés d'abord par formes ouvertes et formes fermées, les vases sont subdivisés en formes génériques/typées, définies à partir de l'ensemble de caractéristiques descriptives majeures. Une liste provisoire des formes les plus connues de la zone pontique: amphores; biberon; bol; canthare; coupe; coupe à une anse (one handler); coupe à deux anses; couvercle; cratère; cruche; écuelle; hydrie; jatte; lampe; lékané; lécythe; oinochoé; pichet; plat; plat à poisson; pot; pichet/tasse à anse surélevée; vase à provisions etc., en concordance avec la terminologie des vases à pâte claire avec lesquels ceux à pâte grise partage une typologie commune. Cette liste inclura également les formes importées, plus rarement attestées: aryballe; écuelle à pied haut (fruit stand); flacon; alabastre; lébès⁷⁶; phiale mésomphalique, etc. On ajoutera encore une subdivision par types et variantes numérotées (ex. canthare; type: attique; variantes 1).

La caractérisation des groupes techniques repose sur la présentation des principales étapes de la chaîne opératoire. La caractérisation des pâtes utilisées pour l'établissement des groupes de composition fait appel à divers procédés: 1. l'analyse macroscopique; 2. l'analyse pétrographique; 3. l'analyse physico-chimique; 4. les examens complémentaires. A cet égard, des laboratoires de céramologie comme celui de la Maison de l'Orient de Lyon, qui développe depuis plus de 30 ans des programmes d'analyses sur les sites pontiques, et d'autres, comme celui de Bonn, qui a commencé plus récemment ses recherches en mer Noire, devraient collaborer.

La datation du gros du matériel s'appuie sur les données stratigraphiques, l'étude du mobilier associé (notamment les importations de céramiques grecques orientales et attiques, les amphores de transport et leurs timbres amphorique, les monnaies, etc.) et sur l'analyse comparative avec les trouvailles d'autres sites. Toutes ces démarches sont axées sur la détermination des centres de production, des aires de diffusion et des domaines d'utilisation.

Il convient de souligner aussi les principaux apports de cette démarche, à savoir, offrir un panorama le plus complet possible des céramiques à pâte grise recueillies en mer Noire. Celui livré par les publications disponibles met en évidence une véritable différenciation [?], où des „variantes” d'une même forme

⁷⁶ DUPONT, LUNGU, 2005.

se retrouvent d'une région à l'autre, de manière encore plus nette que dans le cas des produits importés. En rassemblant les formes de vases les plus caractéristiques de chacun des sites concernés, cette différenciation s'accroît à mesure qu'on se déplace vers l'est. Ainsi, les quelque cinq ou six formes les plus caractéristiques (cruche, écuelle, jatte, lékané, plat à poisson et, même, l'amphorette de table) apparaissent-elles sous plusieurs variantes dans toute l'aire ouest- et nord-pontique, à côté de formes rares isolées (alabastre, aryballe, phiale, plat à pied haut), alors que la partie orientale du Pont-Euxin semble moins ouverte à la céramique grise. On peut donc parler d'un véritable „tronc commun” de la céramique grise tournée, nettement individualisé, qui est perceptible à partir de l'époque archaïque sur plusieurs sites pontiques. Les derniers travaux et publications les plus récents évoqués plus avant montrent la solidité de ces constantes. Il y a encore des particularités locales qui voient le jour et vont vite s'imposer. Un cas curieux est constitué, par exemple, par la prédilection des Olbiopolitains pour le canthare de type chiote (ou éolien)⁷⁷ discuté plus haut; il ne connaît nulle part ailleurs en mer Noire une telle popularité. A partir de cette diversité des problèmes, une des pistes de recherche va consister à préciser l'évolution typologique de la céramique grise dans les colonies pontiques par la détermination des phases d'apparition, de développement et d'extinction des principales formes représentées.

La réflexion sur le thème du projet doit se fonder sur la comparaison des expériences acquises par les équipes de recherche des principaux sites, notamment par les archéologues ayant déjà une certaine expérience en céramologie, afin de mettre au point un système commun de valorisation du matériel et de diffusion de l'information. Elle ira s'enrichissant à l'aide des contributions d'autres équipes et de chercheurs issus des sciences auxiliaires de l'archéologie (archéométrie, géomorphologie, sciences de l'information en particulier). Dans cette démarche de référence, les participants au projet vont s'attacher à individualiser les groupes locaux ou régionaux des vases à pâte grise de leur site, dont ils décriront les principaux développements techniques, morphologiques et fonctionnels. Il conviendra aussi d'interpréter ces données dans une perspective historique en abordant le thème des innovations techniques, tout en posant la question de la céramique comme indicateur sociologique, en évoquant les mécanismes de diffusion et de concurrence. L'élargissement du sujet sur le plan régional de la mer Noire offre la possibilité d'identifier et de délimiter les principales zones d'influence économique et culturelle.

Compte tenu de la complexité du projet (étendue de l'aire géographique concernée, diversité des approches, extension chronologique large), une coopération étroite va s'avérer nécessaire, non seulement entre les fouilleurs concernés, mais aussi avec l'ensemble de la communauté des archéologues, des céramologues, des archéomètres, géomorphologues et autres spécialistes d'informatique documentaire, dont le Pont-Euxin à l'époque grecque constitue le domaine d'activité principal. Seul un regroupement de compétences de haut niveau nous paraît à même de mener à bien un tel programme sur le long terme.

⁷⁷ ZAITSEVA 1984.

La création d'un tel réseau devrait faciliter les relations d'échange entre chercheurs issus d'équipes multinationales, de nombreuses équipes de recherche développant, souvent chacune de leur côté, des programmes sur cette vaste zone géographique. Dans cette optique, il y a lieu d'envisager la mise en place de coopérations entre chercheurs appartenant à des collectivités territoriales très variées, notamment entre les équipes des sites-clés : Istros, Olbia, Bérézan, Apollonia etc., et des laboratoires connexes. En favorisant la création de banques de données de référence, elle offrira la possibilité d'appliquer à grande échelle des méthodes et des programmes novateurs.

Pour la mise en œuvre d'un tel projet, il va donc falloir rassembler une documentation aujourd'hui en grande partie dispersée au sein de toute une série de bases de données partielles distinctes ou d'inventaires site par site, élaborés depuis de nombreuses années par les chercheurs des équipes des pays riverains de la mer Noire, mais aussi par tous les spécialistes internationaux du domaine pontique. En effet, il est aujourd'hui clair que c'est un véritable réseau de chercheurs et d'organismes qui éprouve le besoin de disposer d'un ensemble systématisé de références comparatives à jour sur toute l'aire pontique et couvrant toute la période grecque au sens large. Cette recherche équivaut à cinq années de travail, les trois premières étant consacrées à la collecte des données et les deux dernières étant réservées à leur traitement et à la mise en forme des résultats. L'objectif principal est de proposer une première approche globale sur la typologie de la céramique grise découverte en mer Noire et de susciter des questions historiques sur le développement régional des colonies pontiques. L'objectif prioritaire du présent projet va être de proposer une première base de données utilisable et de la soumettre aux critiques des spécialistes. De cette manière, il sera possible de replacer les résultats, forcément très localisés et fragmentaires propres à chaque site, dans un cadre d'ensemble, où ils prendront toute leur signification. Nul doute qu'une telle démarche, seule à même de dominer le renouvellement constant de la documentation disponible, ouvre de nouvelles perspectives dans les années à venir aux recherches en cours ou en projet sur chaque site.

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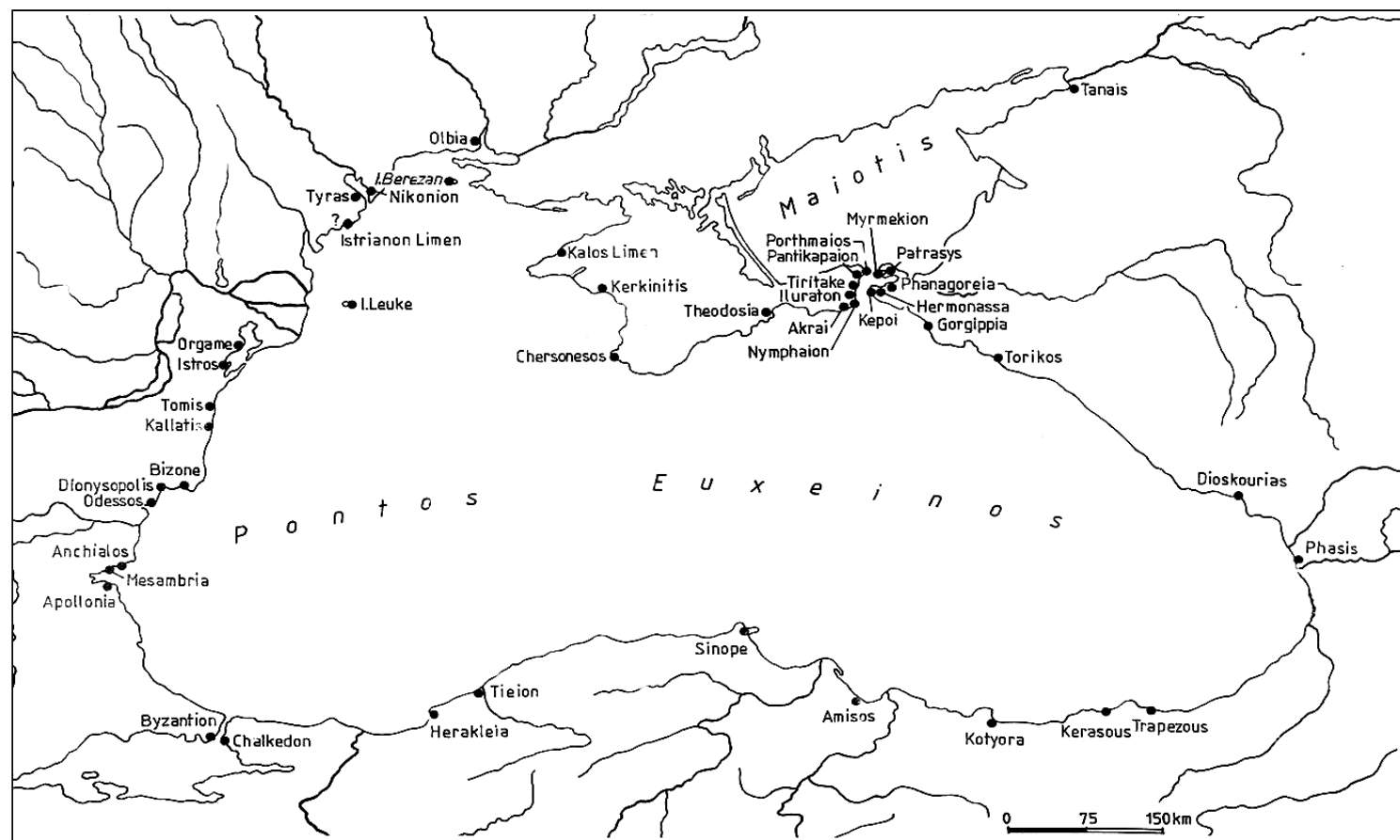


Fig. 1 - Carte des colonies grecques de mer Noire.

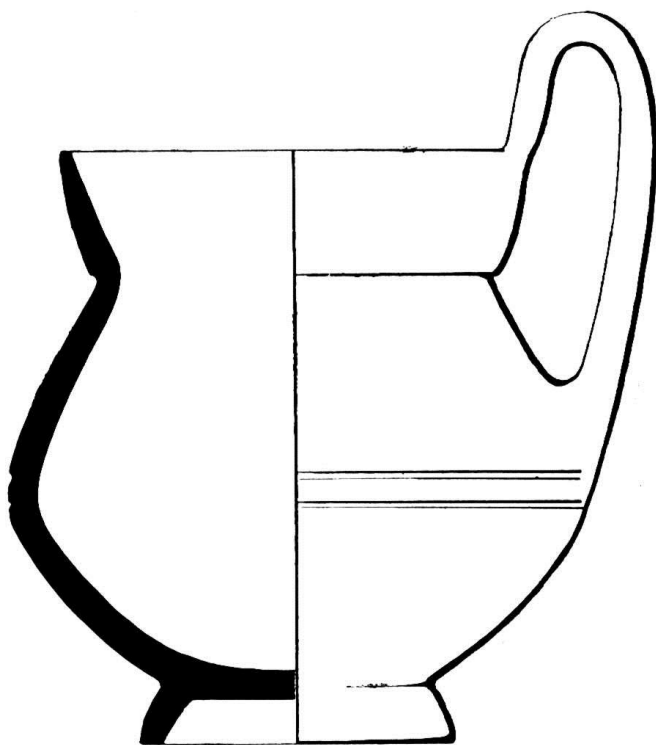


Fig. 2 - Tasse à anse surélevée (d'après P. Alexandrescu 1999, p. 163, fig. 10.15).

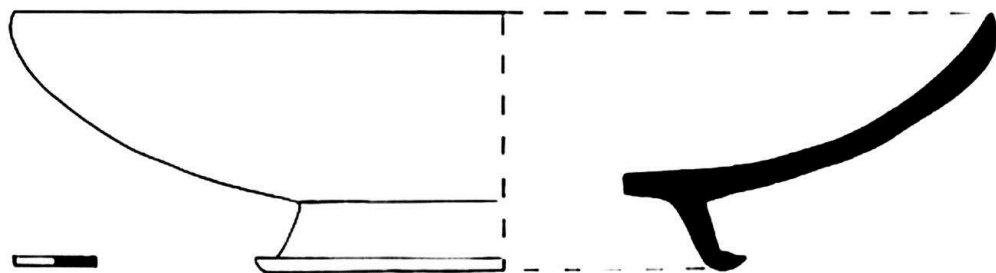


Fig. 3 - Ecuelle à pied haut de Bérézan.



Fig. 4 - Plat à pied haut fragmentaire de Bérézan.



Fig. 5 - Pied mouluré de plat à pied haut de Bérézan.



Fig. 6 - Couvercle de Bérézan.

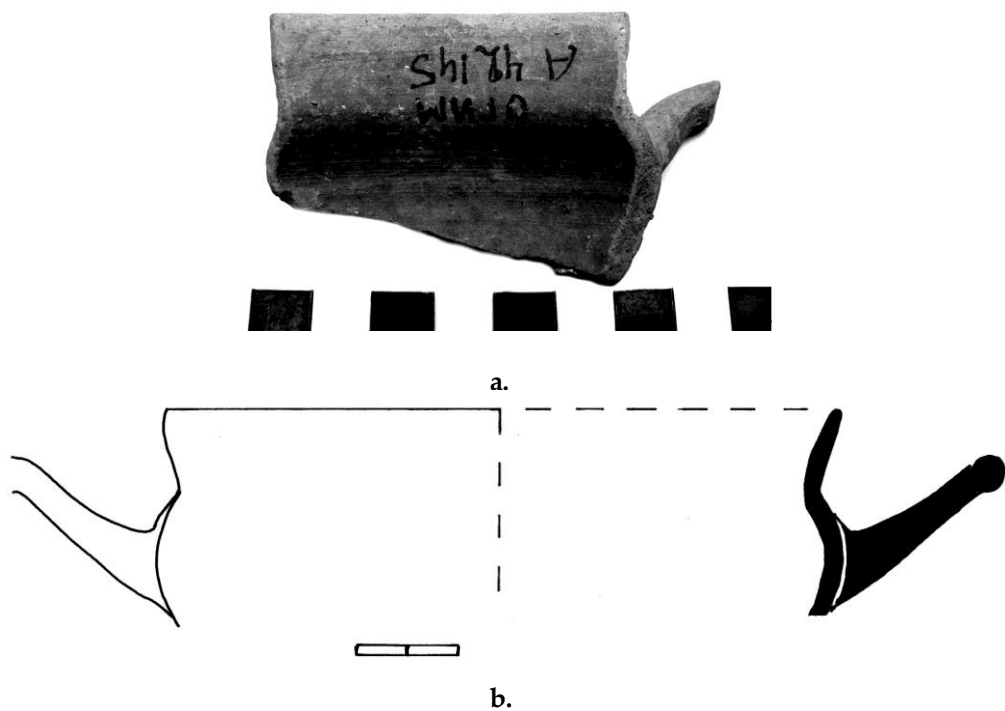


Fig. 7 a,b - Coupe de type Villard B2 de Bérézan.

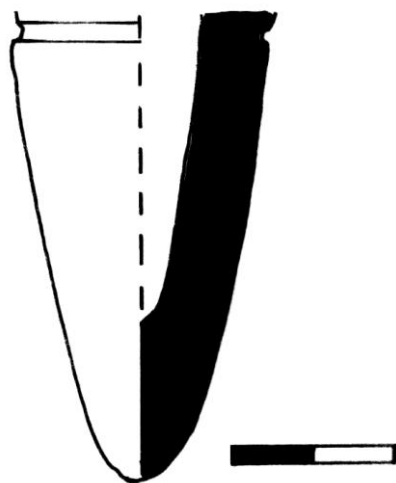


Fig. 8 - Alabastre fusiforme de Bérézan.



Fig. 9 - Aryballe de Bérézan.

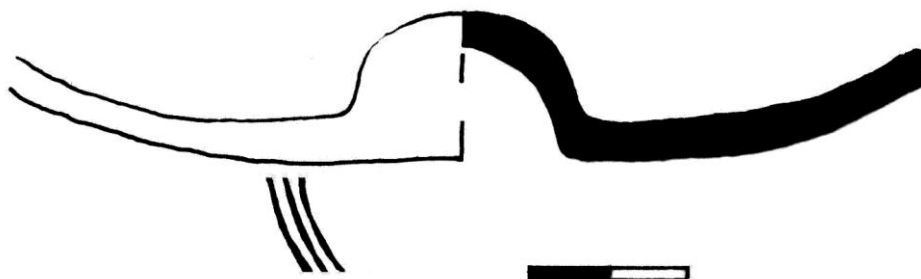


Fig. 10 - Phiale mésomphalique de Bérézan.

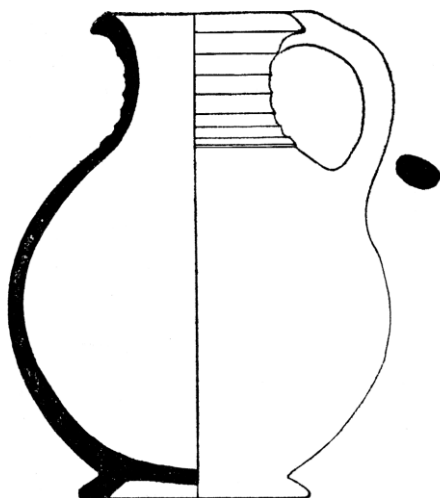


Fig. 11 - Cruche d'Istros (d'après Alexandrescu 1978, p. 101, fig. 22, n° 660).

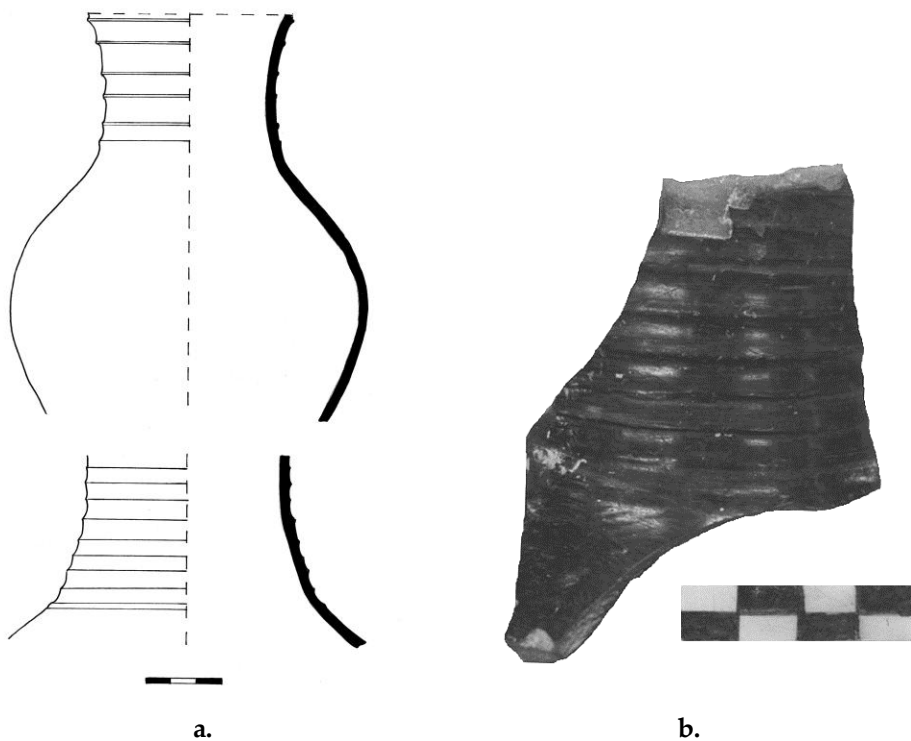


Fig. 12 a,b - Cruches à col mouluré de Mytilène.



a.



b.

Fig. 13 - a, b - Canthare de Bérézan.



Fig. 14 - Canthare de Mytilène.



Fig. 15 - Canthare de Bérézan.

DETERMINATION D'ORIGINE DES CERAMIQUES GRISES DU PONT-EUXIN: DONNEES ARCHEOMETRIQUES RECENTES

Pierre DUPONT

Keywords: *Black Sea, Greek colonization, pottery manufacture, acculturation, grey ware, Archaic period, archaeometrical study, determination of origin.*

Abstract: *During the last decades, both typological and archaeometrical studies have revealed that local manufacture of wheelmade grey wares of Greek type started at an early stage on the main colonial settlements around the Euxine and developed a whole range of shapes under various standards of quality, sufficient to meet the requirements not only of Greek immigrants, but also of surrounding autochthonous populations. Furthermore, archaeometrical studies have evidenced in the case of Beidaud (Northern Dobroudja) that indigenous settlements themselves produced such wares of Greek type. Whether these hinterland workshops were operated by acculturated Getic potters or by Greek masters, either established or itinerant, still remains unclear.*

Les céramiques grises tournées forment habituellement une part importante de la poterie commune sur tous les établissements grecs du Pont ouest et du Pont nord. Au cours des dernières décennies, tant les recherches archéologiques qu'archéométriques ont révélé l'existence de productions locales diversifiées et de qualité de fabrication variable sur un certain nombre de sites et ce, dès l'époque archaïque, afin de subvenir aux besoins non seulement des colons grecs, mais, assez rapidement aussi, des populations autochtones environnantes.

A cet égard, le programme systématique d'analyses de laboratoire entrepris au cours des années soixante-dix sur Histria a marqué assurément un tournant décisif, en ce qu'il a permis non seulement de confirmer l'existence d'un artisanat céramique local, déjà soupçonnée par les fouilleurs depuis la découverte de plusieurs complexes de fours de potiers (**Fig. 1**) au cours de la décennie précédente¹, mais encore d'en révéler toute la gamme de productions, d'une ampleur insoupçonnée². A ce stade d'individualisation des fabrications locales, la différenciation régionale n'avait pu porter que sur la proche région environnante,

¹ COJA 1979.

² DUPONT 1983; 1995.

dans un rayon d'une cinquantaine de kilomètres vers le nord et le sud, d'une quinzaine de kilomètres seulement vers l'intérieur des terres³.

Avec l'effondrement de l'Union Soviétique, des conditions nouvelles ont permis d'étendre les investigations archéométriques vers le nord et d'individualiser d'autres centres potiers importants sur le liman du Dniestr - un du côté de Tyras semble-t-il - et, surtout, du Bug, avec le pôle majeur d'Olbia⁴. Sur ce site et quelques autres du voisinage, avec en tête l'île de Bérézan, ont pu être mises en évidence des gammes de productions locales très proches de celles identifiées à Histria et Orgamè, permettant d'entrevoir un faciès céramique régional assez homogène couvrant tout le Pont nord-ouest et faisant appel au même matériau argileux de type loessique, mais avec de légères variations d'un point à l'autre, par exemple entre Histria et le liman du Dniestr, suffisantes pour retracer certains courants commerciaux privilégiés, par exemple entre Histria et Nikonion⁵, alors qu'il existait vraisemblablement déjà des ateliers sur l'autre rive du liman à Tyras⁶.

Au sein de ces diverses productions locales, la poterie grise tournée a occupé une place de choix, avec une gamme complète de récipients, presque exclusivement de type grec⁷, contrairement à la situation observée, par exemple, en Méditerranée occidentale et notamment en Provence, où les deux tiers des formes se sont avérées imputables à la tradition indigène⁸. Également par rapport à la Provence, il semblerait que le démarrage de la production ait été plus rapide. Par contre, dans l'un et l'autre cas, l'écuelle et l'œnochoé forment chacune 30% du total des formes.

Plus récemment cependant, les résultats de laboratoire obtenus sur le site indigène de Beidaud (Dobroudja septentrionale) ont éclairé d'un jour nouveau la diffusion de ces céramiques grises coloniales de type grec, faisant supposer l'existence, au sein même du territoire indigène, d'ateliers secondaires, sans que l'on puisse préciser encore s'ils étaient tenus par des artisans grecs (itinérants ou installés à demeure) ou bien par des potiers indigènes évolués, ayant bénéficié de transferts technologiques au contact de leurs collègues grecs⁹. Certaines particularités techniques observables sur des pièces isolées d'Histria et de Bérézan peuvent témoigner aussi bien d'influences indigènes sur l'artisanat grec (par exemple le décor au brunissoir au col d'amphorettes de table) (**Fig. 2**) que d'une assimilation incomplète de la technologie potière hellénique par les artisans indigènes venus exercer leur art dans les colonies grecques du littoral (par exemple l'imitation en céramique commune, inapte à une utilisation culinaire journalière, des marmites grecques) (**Fig. 3**). En tout cas, quelle que soit l'origine ethnique des potiers concernés, l'influence de la tradition indigène semble avoir été infime en comparaison avec Marseille et son territoire.

³ DUPONT 1979.

⁴ DUPONT, LUNGU 2008a.

⁵ OKHOTNIKOV 1990, 65-66 ; VINOGRADOV 1994, 72 n° 13.

⁶ KRAVČENKO 1979 (publication des fours médiévaux de Belgorod Dnestrovskii).

⁷ BUJSKIKH 2006; id. 2007; KRAPIVINA 2007.

⁸ ARCELIN 1984.

⁹ LUNGU, DUPONT, SIMION 2007.

Inversement, et contrairement à une opinion encore fort répandue¹⁰, les importations de modèles originaux de céramiques grises en provenance de divers centres de la Grèce de l'Est se sont poursuivies tout au long de l'époque archaïque et des périodes suivantes, à en juger d'après la situation observée à Histria et à Bérézan, où la qualité de fabrication des productions coloniales dépasse souvent celle des importations (**Fig. 4**).

L'exemple le plus significatif de ces importations persistantes de céramiques grises est sans doute représenté par les plats à vasque en calotte et pied annulaire d'origine milésienne, dont on suit mieux l'évolution en mer Noire que sur leur lieu de fabrication (**Fig. 5**)¹¹: de facture pourtant assez médiocre, ces plats sont présents en petite quantité à Histria et à Bérézan.

Mais les importations ne se cantonnent pas à l'Ionie du Sud. L'aire septentrionale de la Grèce de l'Est compte également parmi les fournisseurs, avec des productions grises de l'Ionie du Nord, encore mal connues sur place. A la lumière des analyses de laboratoire, on peut citer, par exemple, un fragment de bol ionien de Bérézan pourvu d'un pied-bouton comparable à celui des formes anciennes de bols à oiseaux (**Fig. 6**); de même, un autre fragment de bol à marli rainuré reproduit une forme à pâte claire de type nord-ionien (**Fig. 7**), tandis qu'un *deinos* fragmentaire d'Histria a révélé une origine nord-ionienne ou éolienne (**Fig. 8**).

La contribution des études archéométriques commence aussi à fournir des informations intéressantes sur la distribution des céramiques grises en Grèce de l'Est même, où des centres producteurs aussi réputés que Lesbos ont, semble-t-il, à la fois produit et exporté de la céramique grise vers la mer Noire, mais aussi importé certaines séries de l'extérieur peut-être en complément des cargaisons d'amphores vinaires „à fond en gobelet” de Zeest, alias „fractional red” de Clinckenbeard, dont les séries „canoniques” à pâte orange semblent étrangères à l'île ou, au moins, à Mytilène¹².

La situation n'apparaît pas moins compliquée sur le territoire de l'Eolide continentale, où des sites comme, par exemple, l'Ancienne-Smyrne ont, semble-t-il, utilisé des céramiques grises de plusieurs sources différentes et pas seulement locales. Quelle cité éolienne détenait le leadership de la fabrication et de l'exportation de la poterie grise? Il est encore difficile de le dire. J'avais naguère suggéré le site portuaire de Kymè comme candidat le plus probable¹³ et mes collègues germaniques Kerschner et Mommsen m'ont emboîté récemment le pas¹⁴. Mais il s'agit peut-être là d'un faux-semblant, basé sur le fait que les compositions chimiques des céramiques éoliennes archaïques diffèrent de celles de la « Late Roman C » phocéenne des échantillonnages analysés. Or, pour l'époque pré-romaine, le faciès géochimique dominant de Phocée se présente autrement qu'à l'époque romaine tardive, pour se rapprocher fortement de celui de Kymè, sans que l'on puisse encore dire lequel des deux sites a été le siège du centre de

¹⁰ BUJSKIKH 2006.

¹¹ DUPONT, LUNGU 2008b.

¹² DUPONT, LUNGU 2007.

¹³ DUPONT 1983, p. 22-23.

¹⁴ KERSCHNER 2006, p. 113-115.

fabrication¹⁵. Une telle situation est particulièrement irritante quand on connaît les enjeux de l'attribution d'origine de cette céramique grise éolienne, qualifiée naguère de «phocéenne» dans le sud de la Gaule et dont il s'est avéré que les deux tiers des formes étaient en fait de tradition indigène. Toutefois, qu'à Marseille même, fondation phocéenne par excellence, la céramique grise ne soit présente qu'en proportion infime au cours du premier quart du VI^e s. (1. 8 %) et jusque vers 540-530 elle ne soit guère abondante (5-6%) suggère qu'elle ne devait pas constituer dans sa mère-patrie une catégorie aussi emblématique qu'on le pense généralement¹⁶. Incidemment, la même remarque vaudrait pour Lesbos, où les céramiques communes à cuisson oxydante sont également présentes en nombre aux côtés des grises sur la plupart des sites.

De toute évidence, les analyses de laboratoire n'ont encore levé qu'un coin du voile sur les céramiques à pâte grise de type grec oriental en mer Noire, les quelques exemples évoqués ne constituant sûrement pas des cas isolés. Les résultats consignés sur le dendrogramme général de tri que nous avons présenté, s'ils fournissent déjà une panorama assez fidèle de la partition de ces céramiques grises du Pont nord-ouest, demandent encore à être complétés et recoupés. Mais déjà, tels quels, ils remettent en cause certaines idées préconçues et nous invitent à garder plus que jamais à l'esprit l'aphorisme désabusé du vieil Héraclite: „φύσις κρύπτεσθαι φίλει”.

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¹⁵ DUPONT 2007.

¹⁶ GANTÈS 2008.

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Fig. 1 - Histria. Complexe de fours (secteur Sg).



Fig. 2 - Histria. Col d'amphorette grise à couverte noire et décor au brunissoir.



Fig. 3 - Histria. Tesson de marmite grise à couverte noire. Pseudo-cuisine.



Fig. 4 - Bérézan. Echantillonnage de céramiques grises locales et importées:
BOR 62 : groupe „Olbia B” ; BOR 63 : Ionie du Nord (Téos?) ; BOR 64 : groupe
„Olbia B” ; BOR 65 : Ionie du Nord (Erythrées?); BOR 66 : Eolide.

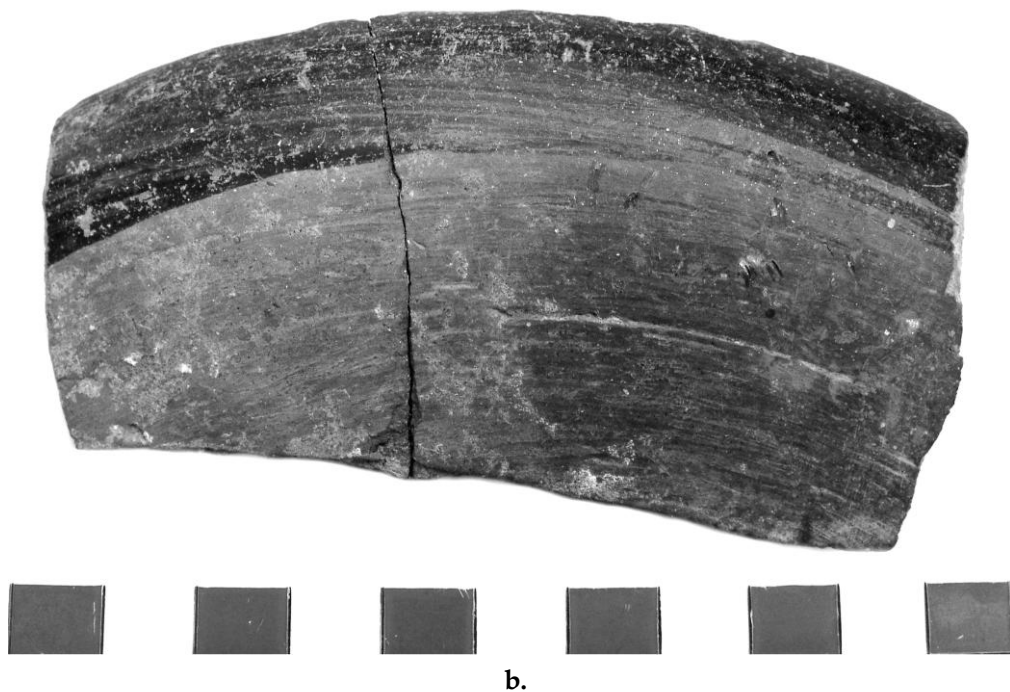
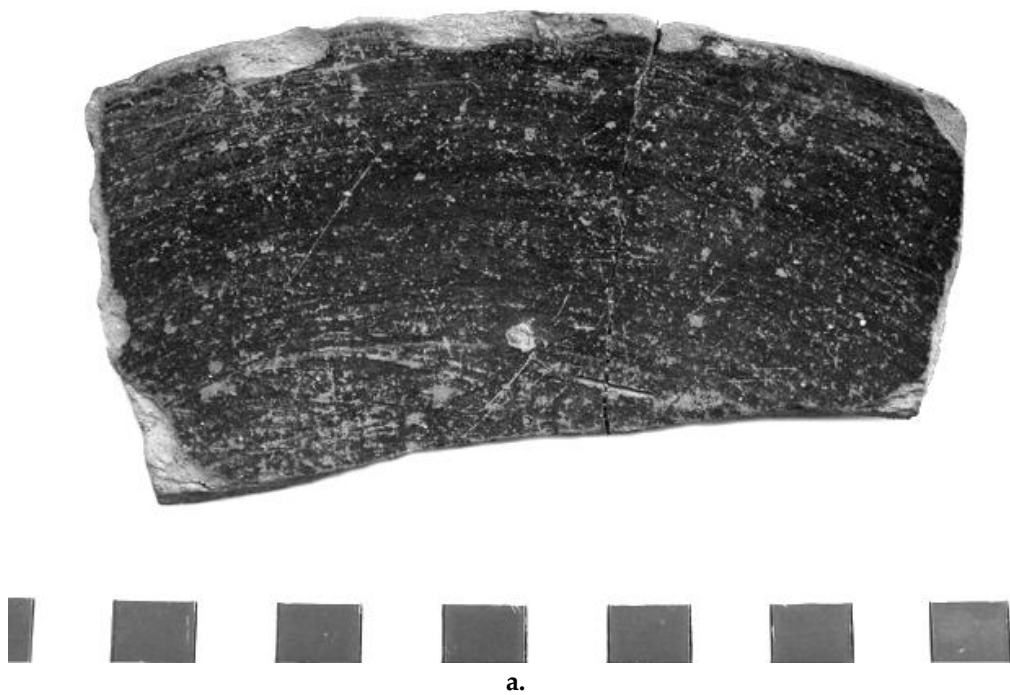


Fig. 5 a, b - Bérézan. Plat gris milésien à vasque en calotte et pied annulaire.



Fig. 6 - Bérézan. Bol ionien gris à pied „bouton” d’Ionie du Nord.



Fig. 7 - Bérézan. Bol à marli rainuré d’Ionie du Nord.



Fig. 8 - Histria. Deinos gris nord-ionien ou éolien.

CERAMIQUES GRISES
DU PONT NORD

GREY CLAY CERAMICS FROM TYRAS

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Keywords: *grey clay ceramics, Tyras, archaic, (Hellenistic, Dacian, Roman) wares, Tchernyakhovo type, oinochoe, jug, crater, bowl, plate, pot, cup, bottle, flask, censer, fruit vases.*

Abstract: *The authors discuss a gray ceramics category common for the area north of the Black Sea and especially the discoveries made in and around ancient Tyras. Regarding this subject, they also take into consideration all preceding researches and publications. In all cases the analyses of clay composition are also mentioned.*

The study is structured on the different periods in which such ceramics is documented, with the produced vessels types:

1. *Ceramics from the 5th century B.C. – oinochoe and deinós;*
2. *Ceramics of Hellenistic time – jugs, craters and crater shaped vessels, bowls, pots, fish plates, plates, cups, bottles, lekanes and flasks;*
3. *Gray clay ceramics of Dacian type – jugs, bowls, censers and fruit vases;*
4. *Roman grey clay ceramics – bowls, jugs, pots, cups and plates;*
5. *Tchernyakhovo type ceramics – bowls and jugs.*

Grey clay ceramics in Tyras do not rank first within pottery table-ware, but nevertheless, appear in all layers and complexes of this ancient centre. Although one cannot exclude the possibility of their discovery in Tyras, fragments of grey clay pottery vessels which could be unquestionably assigned to the late archaic and early-classical periods not yet been found. Grey pottery from the ancient Greek and Barbarian settlements of both North-Western and Northern Black Sea Coast already attracted the attention of researchers, but mainly for the Roman and late-Roman periods¹. Grey clay ceramics of pre-Roman times are studied at a lesser degree². All researchers engaged in this category of ceramics came up against a number of problems, resulting at first, from the fact that grey clay table-

¹ GUDKOVA, 1991; GUDKOVA, KRAPIVINA, 1990; GUDKOVA, MALYUKEVICH, 1999.

² BUJSKIKH, 2006; KRAPIVINA, 2007.

ware was not really studied as a category of ceramic material in itself and also because at that time only very few publications were devoted to it. In ancient times, on all important centres, this group of ceramics could be either imported or produced by local potters able to take into account the specific tastes of the inhabitants of the Greek cities. In our view, the colour of a certain category of ceramics cannot be considered as an indicator of a specific *ethnos*³, but when combined with other characteristic features of shape, decoration, revetment, it can characterize separate ethno-cultural entities. It is beyond doubt and there is a thesis, according to which, in every ancient centre, a number of differences are discernable between one or another form of grey clay tableware despite of a certain likeness⁴. In this paper, our aim is not to give a descriptive overview of the grey clay ceramics from Tyras. It is a task of subsequent laborious researches, with the support of scientific methods. More modestly, our aim is to give an idea of this category of table-ware, to determine the possible intercultural influences and to wonder about the possibility of local manufacture for such and such group. Here, materials collected during the last 12 years of investigations are fully taken into account, as well as the results of the preceding excavation campaigns in Tyras.

Actually, we have distinguished four large groups of grey clay pottery, above all chronologically based, and seized this opportunity to draw ethno-cultural comments. The shapes of Hellenistic and Roman times, obviously resuming earlier patterns, are most numerous; pots of Dacian look and tableware of Tchernyakhovo type are tackled about (the latter ones belonging to the late antique period of Tyras history). Furthermore, a small group of vases of earlier date – 5th / beginning of the 4th cent. B.C. - is considered. However, owing to the fact that, until now, the connection with well dated layers has not been established, the number of fragments of this group is very small and, moreover, very fragmentary, thus hampering typological attribution and dating.

CERAMICS FROM THE 5TH CENT. B.C.

Although layers from the end of the 4th – 5th cent. B.C. were not exposed in Tyras, the ceramics of this time are rarely met. The finds of grey wares of this time are yet more insignificant. Provisionally, only two types of vessels have been recorded: *oinochoai* and *deinoi*.

Oinochoai as a type is represented by single fragmentary finds (**Fig. 1/1**). The mouth is splaying outwards with a flattish handle, arching between inner rim and lower part of shoulder. The general profile seems related to Krapivina's type 3⁵. The clay is dense without visible inclusions. The comparison of these fragments with some pottery groups from the 5th cent. B.C. in Tyras was not possible.

Deinos is represented by only one insignificant fragment of rim which can be very likely attributed to this chronological period (**Fig. 1/2**). Generally this form of vessel is extremely rare not only in Tyras but also in the Lower Dniester area. The mouth has a characteristic flattened rim, slightly projecting (Ø 28 cm). The clay is

³ KRAPIVINA, 2007, p. 98.

⁴ KRAPIVINA, 2007, p. 98.

⁵ KRAPIVINA, 2007, p. 101.

dense with inclusions of crushed cockleshell and chamottes.

Most probably, all fragments belonging to these two types of vessels are issued from two different centres of manufacture, or at least from two different workshops.

HELLENISTIC WARES

Until now, no detailed information is available about local manufacture at Tyras during the Hellenistic period. Supposedly, such production did exist, as well as on other settlements of the North-Western Black Sea coast, though the date of its emergence remains unknown. Quite surprisingly, in Tyras, neither workshop complexes, nor related wasters are documented as yet. Conversely, the manufacture of terracottas in Tyras during the Hellenistic period is precisely determined. Grey tableware of Hellenistic date from Tyras included various shapes, both open (bowls, salt-cellars, dishes, krater-shaped vessels, kantharoi, cups, lekanai) and closed (jugs, oinochoai, pots). All of them show an obvious genetic likeness with ancient ceramics, both of red clay and with glazed revetment.

Jugs represent the most numerous groups of grey wares of Hellenistic time from Tyras (**Fig. 1/3-6**). The greater part consist of vessels with narrow cylindrical neck (rim Ø ca. 10.5-12 cm) which sharply passes to a wide ring-footed body. The mouth is always with projecting rim; the vertical handle is flattened, with upper attachment either just below the rim or directly to the mouth, and lower attachment just below the shoulder. Occasionally, there is an horizontal fillet under the rim. Jugs in Tyras obviously resemble the jugs of Hellenistic time from Olbia - types II and III after Parovich-Peshikan (Parovich-Peshikan, 1974, with. 96-97), dated 4th – 3rd cent. B.C. These jugs follow the natural development line of earlier jugs⁶. The fragmentary vessels of this form show differences not only in type but also in clay, which differs in density and in the presence of inclusions.

It is also necessary to mention that isolated pieces are burnished on the outside. This type of vessels does not differ from black or brown glazed vessels of Hellenistic date, down to the 1st cent. B.C.⁷.

Kraters and Krater-shaped vessels (**Fig. 1/7-11**) are sometimes met in the Hellenistic layers. It is possible to distinguish two variants of this shape: one with low cylindrical neck and another one without neck. Rims are sharply bent outwards and almost horizontal (Ø 14 to 21 cm). Sometimes the body is decorated with horizontal fluting. Handles are horizontal or arch over the upper part of the body. The clay is dense, but there are differences in inclusions, which are either completely missing or abundant (cockleshell and chamottes).

Bowls form quantitatively the main group among grey wares in Tyras. In spite of its large amount, this form is represented mostly by fragments of rim and bottom, but there also several specimens of complete shapes (**Fig. 1/12-17**).

As a rule, these vessels have rounded walls and ring-foot or, less frequently, vertical walls with no separated edge and flat base; fairly frequent are horizontal projecting knicked rims decorated with concentric grooves, while slightly inward curving rims are also met. The diameters of halos vary as of 13 to 30 cm. Clay is

⁶ KRAPIVINA, 2007, with. 100.

⁷ MOORE, ROTROFF, 1997, 246.

mainly dense with inclusions of lime and crushed cockleshell, but there are variants of porous clay with such inclusions (probably differences are caused by temperature condition of firing). On a few fragments, burnishing is applied both longitudinally and transversally inside and outside. This form is widespread in all ancient centres and the considerable amount of these form vessels was made in loco; it especially concerns vessels not having the lacquered coverage. It should be noted that Tyras materials allow us to follow the evolution of this form. If for earlier forms stockier proportions are characteristic, later bowls became higher, their walls thinner. The same evolution is to be observed in Olbia⁸.

Pots are represented in Tyras by a small amount of fragments (**Fig. 1/18-19**). There are mainly vessels with a short throat, sometimes it is absent, and with outside bent halo; a handle is sometimes fixed. Similar vessels were also found in Olbia⁹. On the whole, the pots of Hellenic time are repeated after earlier time forms¹⁰. Clay is stratified with inclusions of lime.

Fish plates – represented by isolated fragments (**Fig. 1/20-21**). As a rule for this shape, it has a conical bowl and a central depression, surrounded by a raised edge. The clay is dense in all cases and differs only by composition of admixtures, either chamottes, pyroxenes or lime particles.

Plates (**Fig. 1/22-25**) – only isolated fragments are known from Tyras, with squat conical bowl and offset projecting rim. On one of the fragments a conical stick and a decorative pattern is fixed as waves. Clay is dense with the admixture of chamotte and lime particles.

Cups (**Fig. 1/27**) are also represented by a small amount of fragments. They have a rounded body, an outturned rim, an intermediate element on the neck, a flat handle, attached immediately under the rim and bent outside. In the literature, similar vessels are sometimes reported under the appellation of *kantharoi*. Parovich-Peshikan determines them as a type IV, dated to the 3rd-2nd cent. B.C.¹¹. It appears that such items might well correspond to local imitations.

Kantharoi, executed from grey clay, are represented by only one type of vessels (**Fig. 1/26**). It has a strongly elongated cylindrical form, the lower swollen rounded part of which was transformed into an inverted cone, separated from the upper part by a flat discus-shaped ledge. The nearest analogies are to be found *apud* Parovich-Peshikan, who ranges similar vessels within his separate type Ib¹². This variant provisionally refers to the finishing stage of Hellenism - end of the 2nd cent. B.C. The clay of the fragment is dense with a small amount of mica. The surface is rough, without traces of additional treatment.

Lekanai (**Fig. 1/29-30**) are represented by isolated fragments of lower part and lid. From the lower part there is a wall fragment with rim with a rabbet for a lid and a small vertical handle-attachment. The clay of the fragments is dense, with the two-bit inclusions of crushed cockleshell. The lid is 8 cm in diameter, while the lekane rim fragment is 18 cm.

⁸ PAROVICH-PESHIKAN, 1974, with. 86-87.

⁹ PAROVICH-PESHIKAN, 1974, with. 98, 100.

¹⁰ KRAPIVINA, 2007, with. 102.

¹¹ PAROVICH-PESHIKAN, 1974, with. 80-82.

¹² PAROVICH-PESHIKAN, 1974, with. 77-78.

Flasks - the shape of Hellenistic time in grey ware is fixed not only in Tyras but also in other towns of the Northern Black Sea coast. In particular, direct analogies can be found in Olbia with Parovich-Peshikan's type IV¹³. There are mainly fragments of elongated neck with flattened rim simply bent outwards (**Fig. 1/28**); occasionally the neck is decorated with a band of pale diluted clay. The clay of these fragments is dense with two-bit inclusions of sand, in a single case, of lime. These vessels are dated to the late Hellenism period – viz. second half of the 3rd – beginning of the 2nd cent. B.C.¹⁴.

Single finds of grey clay salt-cellar fragments are known in Tyras, as well as lamps and also fragments of grey bowls with relief decoration (**Fig. 1/31-34**). Lamps are represented by an opened type fragment with small flange inward, interpreted as a local imitation of early Greek types of Hellenistic period. Its clay is dense, without visible inclusions.

The next group of grey clay ceramics is also typical for the Hellenistic period as an imitation of black and brown glazed wares – these are salt-cellar, represented by a single, but almost complete fragment; clay is dense without visible inclusions (**Fig. 1/32-33**).

Grey relief bowls, very rare in Tyras, are represented by fragments; they consist of ordinary vessels with the slightly bent rim and clay is dense, without admixtures (**Fig. 1/31**). The form of vessels is typical for the Hellenistic period and repeats the form of «Megarian» bowls. They were produced in Asia Minor, but the image is strongly smoothed out and badly evident.

Thus, Hellenistic grey wares from Tyras have many analogies all along the North-Western Black Sea coast, both of shapes and of clay. One can distinguish four main groups according to their characteristics of clay.

1. Clay stratified with numerous inclusions of crushed cockleshells, lime and mica flakes;

2. Dense clay without visible inclusions;

3. Stratified porous clay with small inclusions of lime and chamotte;

4. Dense clay with admixture of crushed cockleshell.

It is also necessary to assume that single specimens are burnished on the exterior.

To judge from the variety of types and shapes of grey wares of Hellenistic time represented in Tyras, and also taking into account the clay features, it is possible to assume that such wares were brought to Tyras from four different workshops or production centres.

Clay is stratified with numerous inclusions of crushed cockleshell, lime and mica; not only jugs, but also bowls and pots were made from this type of clay. Not only jugs, but also pots, bowls and salt-cellar were made of stratified porous clay, containing little lime inclusions and chamottes.

Clay is dense, without visible, or with a small amount of crushed cockleshell or lime, typical for jugs, dishes, fish-plates and flasks. It is also possible to assume that some of them were made in Tyras.

As for grey wares from the beginning of the Roman period, it is possible to

¹³ PAROVICH-PESHIKAN, 1974, with. 110.

¹⁴ THOMPSON, 1934, 368.

admit the coexistence of both tableware, related to ancient ceramic traditions, and ceramics, related to the barbarian world. It cannot be excluded that, in this case, they could both have been brought to Tyras and made by local masters, transmitters of these skills. Especially important is the fact that a considerable presence of quite a lot of Barbarians among the inhabitants of Tyras is ascertained from the Hellenistic period. It is necessary to underline that in late-Hellenic period their number increases. Thus, the percentage of Barbarian (mainly Getic) tableware in the layers of the 2nd-1st cent. B.C. rises to more than 10% of the total amount of pottery fragments (amphoras excluded).

GREY WARES OF DACIAN TYPE.

This group of ceramics is connected with the neighborhood of Tyras which was in close contact with the Getic-Thracian world; it reached the city under the influence of barbarian population. Was this population producing pottery of this type locally or was this ware brought for necessities - this question remains open until now. This group is not so numerous as the previous, but also represented by a large variety of forms: jugs, bowls, censers, cups, fruit-stands¹⁵.

Jugs are represented by a small amount of pieces, but recognizable enough (**Fig. 2/1-2**). These vessels have a slightly concave rim profile and cylindrical neck. The diameter of these type vessels is from 10 to 14 cm. Clay is mainly dense with the two-bit inclusions of crushed cockleshell and chamotte. The vessels surface is glossy, although there are also fragments without burnishing.

Bowls are the most numerous group of ceramics of Dacian look from Tyras (**Fig. 2/3-7**). Mainly they are vessels with vertical or slightly bent outside halo, with a 20-27 cm diameter. All bowls can be divided into two groups by clay grain and admixtures. The first group consists of vessels made of dense, good sediment clay with inclusions of crushed cockleshell and limestone. The second is a group made of stratified, porous clay, with plenty of admixtures of chamottes, together with lime and mica.

Censers are not a numerous group (**Fig. 2/8**). These small vessels are mainly represented with round grooved bottom and direct walls. Because of their bad safety, it is difficult to judge the forms of vessels by features, but probably they are traditional for the entire Thracian world. Clay of the vessels is porous, with plenty of crushed cockleshell and lime inclusions. Besides ceramics censers, sculptured censers were also found in Tyras.

Fruit-stands are represented in Tyras by a small amount of fragments, parts of vessels feet and bowls; complete pieces are missing (**Fig. 2/9-12**). One vessel consists of a hollow, cylindrical shaped foot and a large bowl (Ø 35.5 cm). The clay of these vessels is stratified, porous with inclusions of crushed cockleshell and chamottes.

ROMAN GREY CLAY CERAMICS.

This group forms the subject of a fairly comprehensive study in a common paper by V.V. Krapivina and A.V. Gudkova, giving a general classification of grey

¹⁵ CRIȘAN, 1969.

wares from Tyras, Olbia and monuments of Chernyakhovo culture and their comparative analysis¹⁶.

Bowls are one of the most widespread forms of grey wares in Roman times Tyras (**Fig. 3/1-4**). Most pieces consist of rounded bowls with inwards curved rim ($\varnothing$ 19 – 24 cm) ribbed with an S-profiled pattern. Clay of most fragments is dense with two-bit inclusions of crushed cockleshell and lime. Some pieces are burnished.

Jugs of this time from Tyras are characterized by monotony of types (**Fig. 3/5-11**) and develop on local basis, similarly with Olbia. Clay of most vessels is dense, with admixtures of lime crumb. The surface of the vessels is different, from rough to burnished, decorated with burnished and plastic decorative patterns, such as lines and notches. The diameter of the vessels varies from 8.5 to 14 cm.

Pots in Tyras are rare and extremely fragmentary. But a few fragments presented by us can light up the general look picture of ceramics in this group. Mainly preserved were rim fragments, in a single case a body (**Fig. 3/12-14**). They are sometimes burnished with an horizontal roller or horizontally fluted on the body. The rim diameter is 12-14 cm. Similar types of table vessels are known in the region as far back as the Archaic period. Surface of vessels is glazed. Clay is in most cases stratified with inclusions of crushed cockleshell and chamottes.

Cups - the greater part of cups fragments found in Tyras are from vessels with straight or slightly rounded walls (**Fig. 3/15-19**). Halos are straight or slightly bent outside, by a 5-6.5 cm diameter. Sometimes under the halo there are horizontal incised lines. Cups are the characteristic and inalienable attribute of grey clay ceramics complexes in Roman time. Most of them are repeated after form glass or red glazed vessels and have burnishing tracks on the surface. Clay of these vessels is dense with the two-bit of inclusions of chamottes and mica.

Plates can be traced back to ancient tradition; in the ceramic complexes of barbarian cultures they are not known and save traditional forms from the archaic period (**Fig. 3/20-24**). Plates are differentiated on a circular pallet (a more numerous group of fragments) and without it. The collar edge is bent outside or straight, mowed inward. Two groups differentiate on clay: vessels made of dense clay without admixtures and from clay with the inclusions of lime, crushed cockleshell and chamotte. Most fragments are glazed.

Besides the above described categories of ceramics, there are in Tyras single finds of grey louteria and also ceramics the shapes of uncertain attribution to a particular group (**Fig. 3/25-26**). The Roman grey clay ceramics also differ by the clays variety used for its production. We select two large groups of ceramics, different by clay. It is dense clay with the two-bit inclusions of crushed cockleshell and lime crumb - characteristic forms for this clay type are bowls, cups, jugs and plates; the second group is distinguished by the stratified clay of less closeness with the inclusions of crushed cockleshell and chamotte, typical form - pots.

Comparative analysis of both grey clay ceramics of Roman time from Tyras

¹⁶ GUDKOVA, KRAPIVINA 1990.

and similar ceramics from the settlements of this time from Budzhak and Lower Dniester brought researchers over to the assertion that a good few types of grey clay bowls and jugs are the products of Tyras potters¹⁷.

TCHERNYAKHOVO TYPE WARES

Tchernyakhovo grey wares from Tyras form a numerous batch of ceramic material, though not so powerful as one would expect. In spite of the abundance of fragments, entire forms are missing and there are mainly fragments of two categories of vessels: bowls and jugs.

Bowls are one of the most widespread types of Tchernyakhovo ceramics (**Fig. 4/1-13**). They are represented by a large variety of types:

- Opened, with an inward curved halo – it is a typical Tchernyakhovo form of grey clay tableware (**Fig. 4/1-4**). Such bowls are often decorated with polished and lamellar decorative pattern. It is the most frequently met ceramics category in Tyras.

- Opened, with vertical skirting – also typical for a Tchernyakhovo culture form of ceramics, but unlike the above-described, it was adopted by ancient masters and is an imitation of red glazed ceramics (**Fig. 4/5-9**).

- Ribbed with an S-like type pattern – they constitute a Tchernyakhovo typical form (known in the sculptured variant), although not so numerous as the previous types of bowls (**Fig. 4/10-13**). Both the burnished and burnished variants of these vessels are met among finds from Tyras.

The clay is porous, with inclusions of lime and crushed cockleshell. Generally, vessels were burnished on both sides and adorned with a decorative pattern such as hatched waves, zigzag and net. The vessels diameter varies from 16 to 23 cm.

The jugs of Tchernyakhovo culture display a wide range of shapes and variants. The most general feature is the biconical or rounded form of the body (**Fig. 4/14-19**). The neck of these jugs is high and cylindrical. The shapes imitate metallic tableware as well as red gloss Roman tableware. The clay of the vessels is dense, without visible inclusions (except sparse chamottes). The surface of these vessels is often decorated with glossy patterns such as waves, zigzags and horizontal bands (**Fig. 4/20-22**).

Pottery of this group has been fairly well studied after the finds of Tchernyakhovo settlements on the North-Western Black Sea coast¹⁸.

Thus, grey clay ceramics seem to be as well represented in Tyras as on other ancient centres of the North-Western Black Sea coast, and since its first period of existence, viz. late archaic & classical periods. They are to be found in all layers of Tyras down to the end of the late-antique period. It is possible to assert that these ceramics could come either from different, probably nearby centres or locally made. Part of them reveals the influence of barbarian traditions or are simply originating from the world of the Barbarians. It is not at all excluded that masters potters operating in Tyras had contributed to the transmission of these traditions. The class of grey clay pottery offers in itself a fairly continuous line of

¹⁷ GUDKOVA, 1979; GUDKOVA, 1999, with. 299.

¹⁸ GUDKOVA, 1999.

development of ancient ceramic traditions. The absence of any pottery workshop complexes makes it difficult to isolate the local products.

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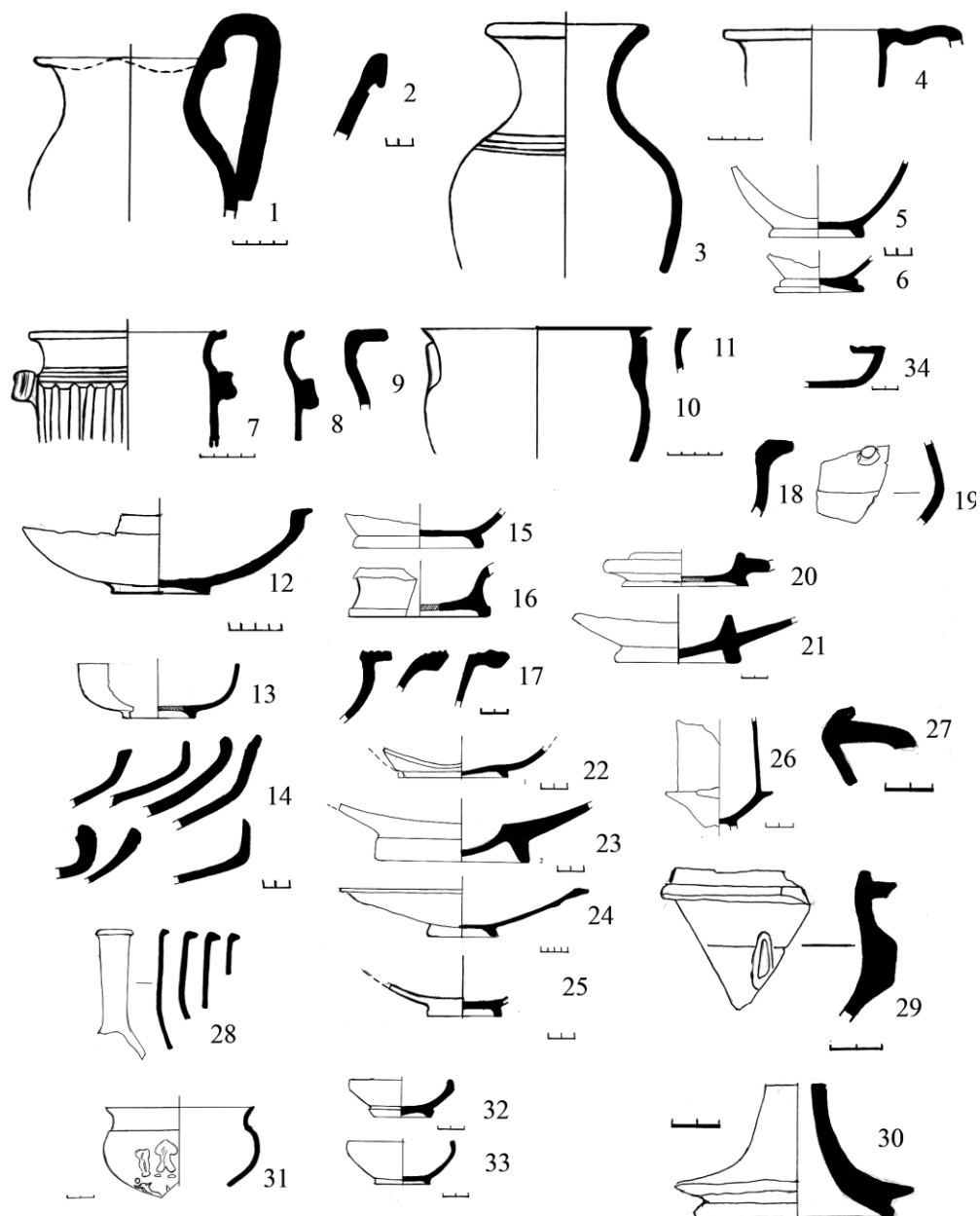


Fig. 1 – Fragments of grey clay ceramics 5th cent. B.C.

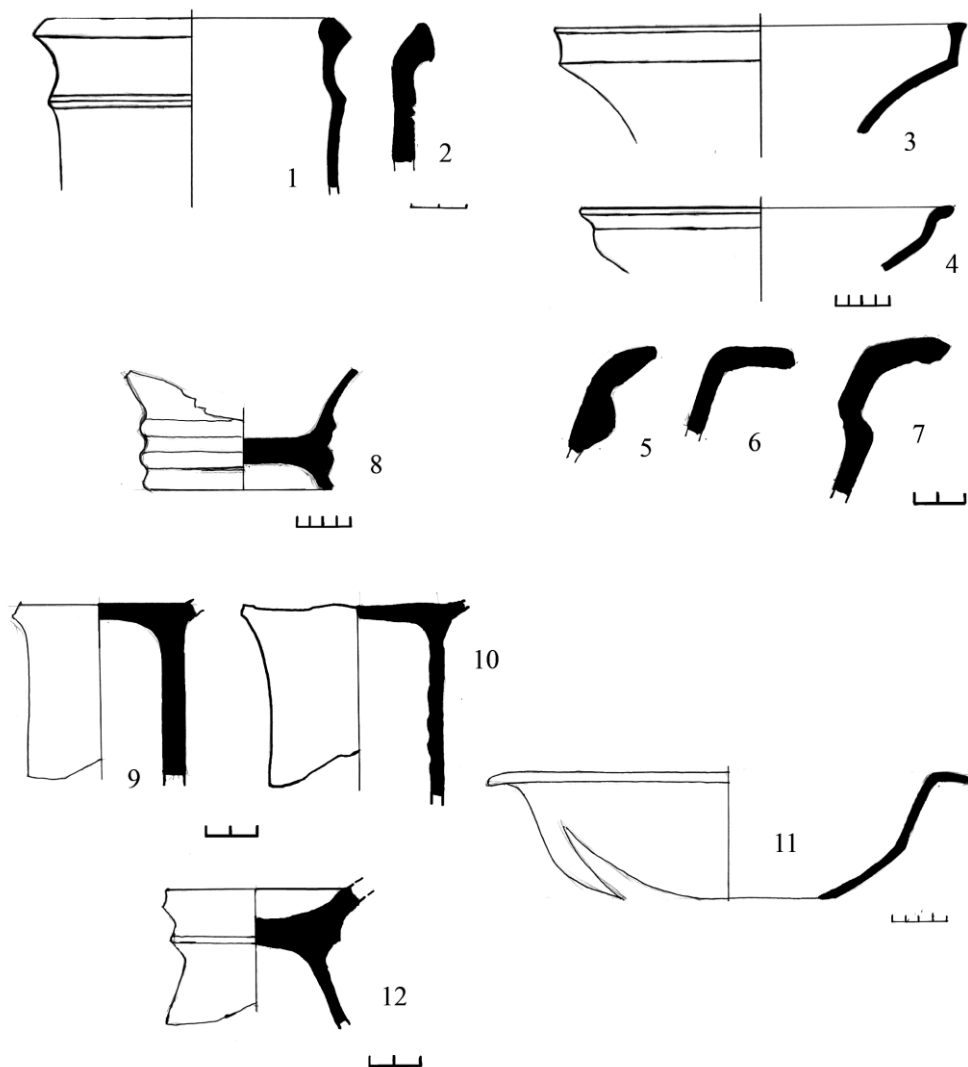


Fig. 2 – Fragments of grey wares of Dacian type.

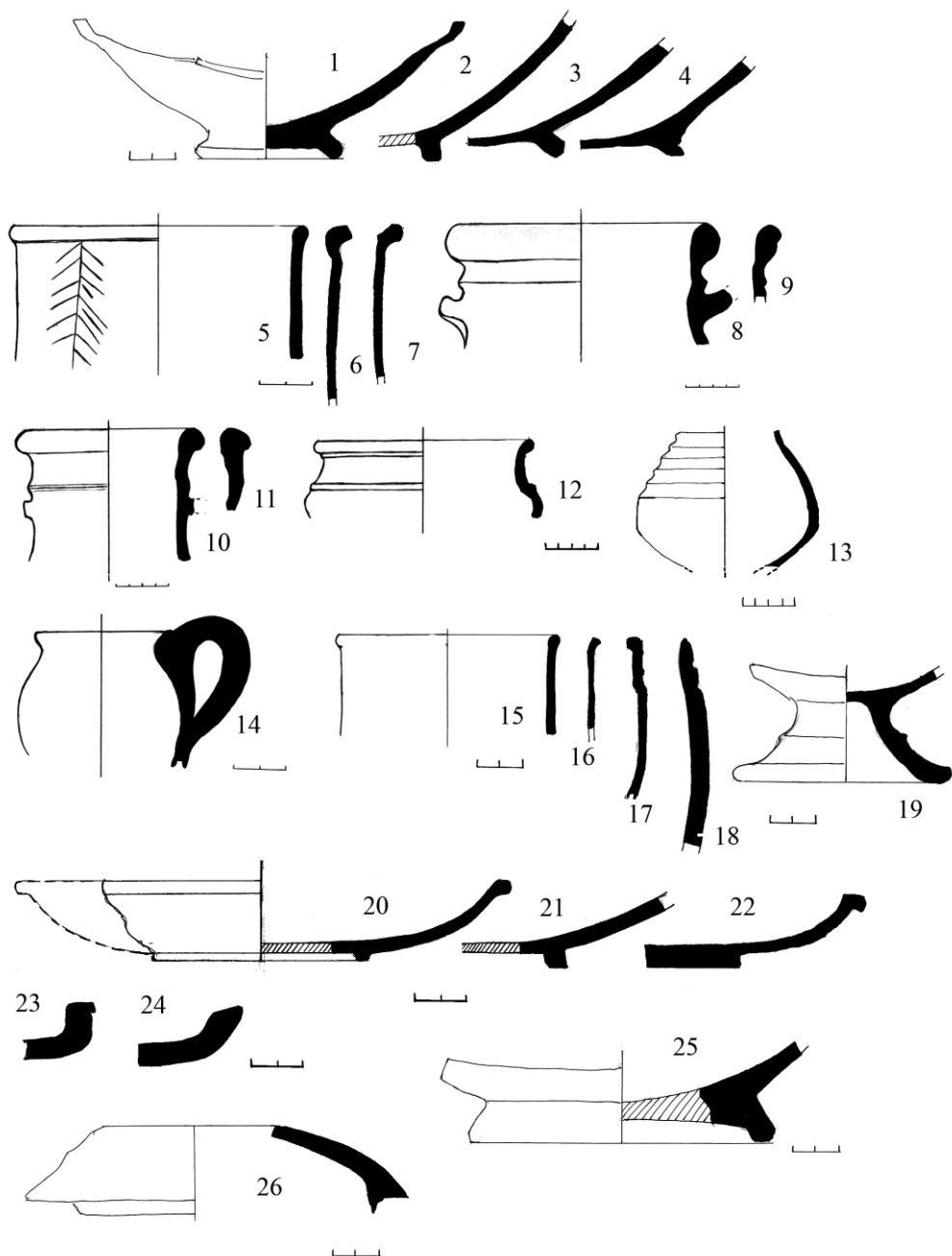


Fig. 3 - Fragments of Roman grey clay ceramics.

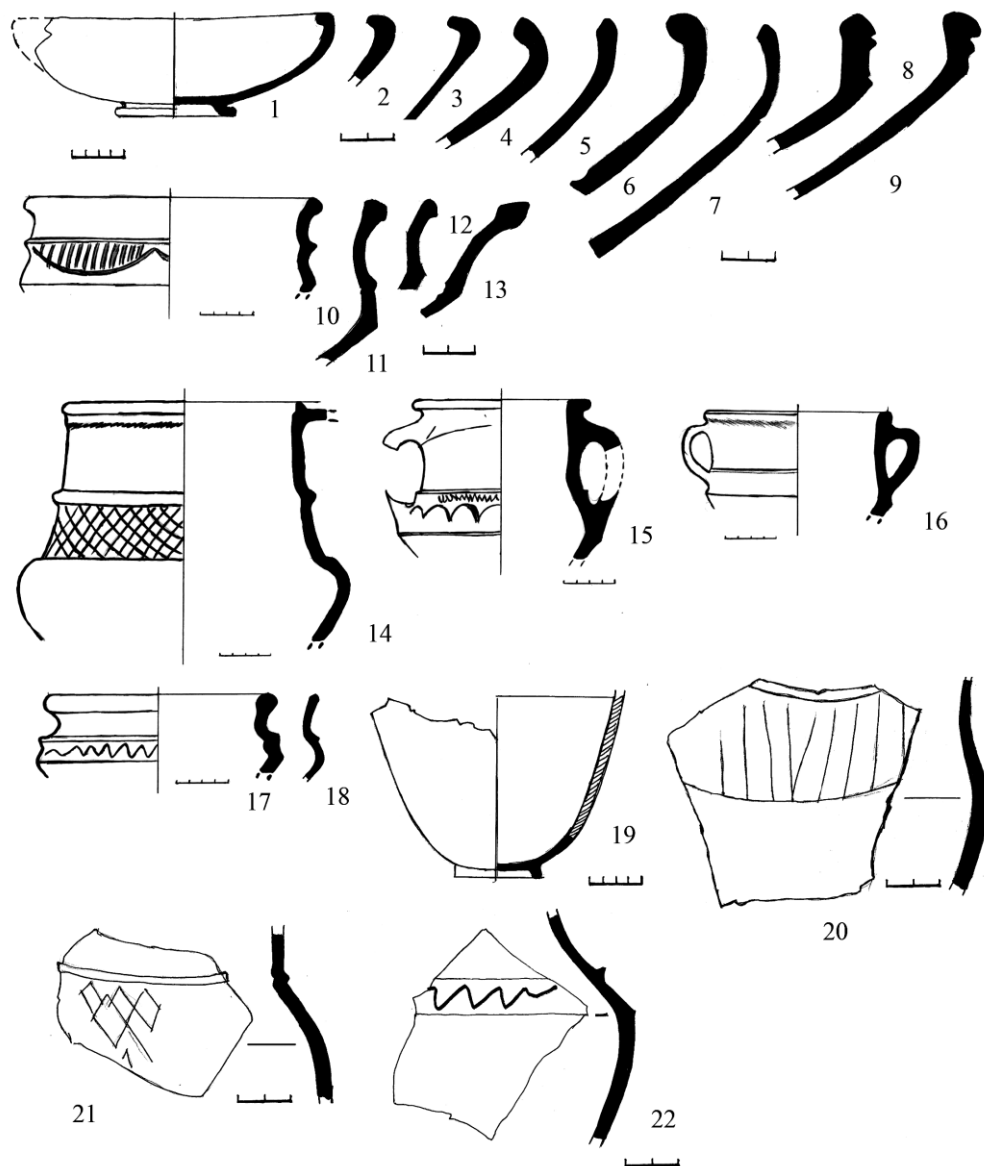


Fig. 4 - Fragments of Tchernyakhovo type wares.

GREY TABLE WARE FROM LATE ARCHAIC-EARLY CLASSICAL COMPLEXES OF THE CENTRAL QUARTER OF OLBIA PONTICA

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Keywords: *grey table ware, Olbia, bowl, calyx, jug, beaker, pot, lekanis, lamp.*

Abstract: *The paper is devoted to the results of investigation of the grey table ware in Late Archaic – Early Classical complexes of the Central quarter of Olbia. These complexes are dugouts, semi-dugouts and pits. They all contain grey table ware, but it was only one and not the main part of the f table ware in Olbia. On the whole black-glazed vessels prevailed. Grey ceramics mostly imitated the forms of the black-glazed and painted pottery. It is represented by bowls, calyces, jugs, oinochoai, beakers, pots, lekanides and their lids, lamps.*

Grey table ware is found in all centres of the North Black Sea littoral from the time of their appearance till the Late Antique period. Of course, the types of grey ceramics changed in the time and had peculiarities in every centre. There were also common features, characteristic for ancient Greek ceramics, but that could not be the base for the conclusion that the grey ceramics is the indicator of Greek ethnos¹. As it is known the grey ware was characteristic for many cultures, in particular, it was the main group of the table ware for the population of Zarybinetskaja and Tchernjakhovskaja² cultures. Only the colour of ceramics scarcely could be the indicator of ethnos. For example, the problem is the appearance and chronology of wheel-made grey ware on the early Scythian settlements of the forest-steppe. Wheel-made grey vessels differ here in forms and clay from hand-made ones. They are represented mainly by the fragments of the table-ware pots with flask bottom and different kinds of rims, and the jugs. Even visual comparative analyses shows their differences with that ones from Classical states of the North-West Black sea littoral in Archaic period³. The assortment of grey ware in forest-steppe sites is rather poor, much poorer the same in the

¹ See: BUJSKIKH 2006, p. 31, 51-52.

² Sântana de Mureş in Romania.

³ KRAPIVINA, DARAGAN 2008.

centers of the North-West Black Sea Littoral⁴ or North-West Anatolia in the Late Bronze or Early Iron age⁵.

All that proved the necessity to continue the investigation of grey table ware in Classical states of the Black Sea littoral, especially of the early periods of their existence. Olbia Pontica is one of these centers. Probably ceramic production in it came into being rather soon after the city was settled down. Grey table ware in Olbia was mainly of local production, but some imports couldn't be excluded, especially for the initial period of its existence. The historiography of the question is given in the recent publication of S. B. Bujskikh⁶ and does not need to be repeated. At least for the third quarter of the 6th century B.C. there are convincing proofs that own pottery existed in Olbia and Berezan settlement⁷.

In this paper we analyze of the quantity and the types of the grey table ware from Late Archaic – Early Classical complexes revealed in the Central quarter of Olbia. This quarter was situated to the south-west from agora, in Hellenistic period here the houses of rather rich citizens were built, which mainly destroyed the earlier buildings⁸. So there were revealed only nine complexes of Late Archaic – Early Classical time, which could be used for the investigation of their fillings. They are: two dugouts, four semi-dugouts and three pits. All dugouts and semi-dugouts could be dated in the frames of the third-fourth quarters of the 6th – the first half of the 5th centuries B.C.⁹ (only one dugout is dated till the first quarter of 5th century B.C.). The pits are dated by the first half of the 5th century B.C., and one – even after the middle of the 5th century B.C.

The filling of all dugouts and semi-dugouts was the same, they all contained soft dark soil with ash, bones of domestic animals and fish and a lot of finds. Among the finds prevailed fragments of ceramics: amphorae formed 70-80 % of it, table ware – 15-20 %, kitchen ware – 1,5-6 %, handmade pottery – near 1 %. Besides there were bronze coins – „dolphins” (20-100 pieces), fragments of iron and bronze articles, sometimes beads, terracotta figurines, petit items of ceramics and bone, sheds with graffiti¹⁰.

Table ware was represented by black-glazed (prevailed), black-figured, painted and simple grey and red ceramics. In the archaic layers of Olbia and the settlements of its chora, plain table ware is mainly grey in color, as a rule polished and it is represented by numerous types of vessels. Red or light yellow vessels are not so numerous either in quantity, or in types; as a rule, they repeated some types of grey ones¹¹.

Semi-dugout 398 is dated by the third quarter of the 6th – the first half of the 5th centuries B.C. There were found 5 442 fragments of ceramics. Amphorae

⁴ See: ALEXANDRESCU 1978; KRAPIVINA 1987, 2007; BUJSKIKH 2006.

⁵ BAYNE 2000.

⁶ BUJSKIKH 2006, p. 31-34.

⁷ BUJSKIKH 2006, p. 32-33; KRAPIVINA 2007, p. 98.

⁸ LEJPUNSKAJA 1986, p. 29.

⁹ Not the second half of the 6th – the beginning of the 5th centuries B.C., as it was considered earlier. See: LEJPUNSKAJA 1986, p. 30.

¹⁰ LEJPUNSKAJA 1986, p. 30-33.

¹¹ KRAPIVINA 1987, 79; 2007, 99.

formed 74 % of all ceramics. Table ware is represented by black-glazed (55,6 % of table ware), black-figured (3,7 %), painted (7,4 %) and simple grey (22,2 %) and red (11,1 %) ceramics¹². Besides there were found 107 bronze „dolphins“, the iron blade and the fragment of iron helmet, the terracotta figurine of Cybela with lion on her knees of the 6th century B.C.¹³.

Grey table ware is represented by usual types for that group of ceramics. They are:

1) two bowls of type 1¹⁴ with ovoid body, incurved rim (diameters¹⁵ of them are 21,2 cm and 12 cm), one on ring foot, another on flat underside;

2) deep calyx of type 1 with ovoid body, high outturned rim¹⁶ (D – 18,5 cm) (**Fig. 1/1**);

3) jug of type 1 with high and rather wide cylindrical neck and ovoid body, with one handle, attached under the rim and on the body (D of the rim – 14,5 cm);

4) oinochoe of type 3 with short neck, trefoil mouth and ovoid body, with oval handle, attached on the rim and on the body, lifted under the rim (D – 9,6 cm);

5) beaker of type 1 with ovoid body (D – 10,5 cm), high outturned rim, strap handle attached on the rim and on the body and lifted under the rim, on ring foot.

Dugout 400 is dated by the second half of the 6th – the first half of the 5th centuries B.C., but the materials of the last quarter of the 6th – the second quarter of the 5th centuries B.C. prevailed. Except of ceramics there were found 100 bronze „dolphins“, the head of a spear. Table ware is not so numerous as in the previous one. It is represented by black-glazed, black-figured (one calyx) and grey ceramics. To grey polished ceramics belong:

1) jug (or oinochoe) with cylindrical neck (D – 8,0 cm) and biconical body (D – 14,0 cm), oval handle, attached on the body and probably on the rim, on ring foot¹⁷ (**Fig. 1/2**);

2) pot of type 1 with rounded body, short cylindrical neck, outturned horizontal rim (D – 8,0 cm), traces of handle, attached on the body (**Fig. 1/3**).

Dugout 401 is excavated partly, could be dated by the end of the 6th – the 5th centuries B.C., but the materials of the end of the 6th – the first half of the 5th centuries B.C. prevailed. Table ware is represented by black-glazed, black-figured, red-figured, painted and grey ceramics. The grey polished ceramics is rather numerous:

1) deep dark grey well polished calyx of type 1 with ovoid body, high outturned rim (D – 17,5 cm)¹⁸ (**Fig. 1/4**);

2) five bowls of type 1 with ovoid body, incurved rim of different shapes (D – 24,6 – 29,5 cm), ring foot, sometimes with two holes under the rim for hanging

¹² The calculation of table ware is given according to pieces taken into collection.

¹³ RUSJAEVA, LEJPUNSKAJA 1982, 39.

¹⁴ The classification of ceramics here and further is given according to: KRAPIVINA 2007, 100-105.

¹⁵ Further –D.

¹⁶ KRAPIVINA 2007, fig. 8, 8.

¹⁷ This type is absent in classification of V. Krapivina (KRAPIVINA 2007).

¹⁸ KRAPIVINA 2007, fig. 8, 7.

with the help of lace (**Fig. 1/5-8**);

3) jug of type 3 with short cylindrical neck (D – 9,6 cm) and wide body, outturned rim and handle, attached on the rim and on the body, lifted under the rim;

4) pot of type 1 with rounded body, short cylindrical neck, outturned horizontal rim (D – 16,7 cm), strap handle, attached on the rim and on the body and two triangle projection of the rim on both sides of the handle (**Fig. 1/9**).

Semi-dugout 214 is dated by the second half of the 6th – the first half of the 5th centuries B.C. There were found 3 674 fragments of ceramics. Amphorae formed 83,6 % of all ceramics. Table ware is represented by black-glazed, black-figured, painted and simple grey ceramics. Besides ceramics there were found 11 bronze „dolphins“, 1 „coin-arrow“, 5 heads of arrow, fragments of the vessel of Phoenician glass, item of bone.

Grey table ware is represented by domed lid, decorated by grooves, with rather wide horizontal rim and upturned flange, its diameter is 17,5 cm, probably, belonged to *lekanis*¹⁹ (**Fig. 2/1**).

Semi-dugout 197 is dated by the second half of the 6th – the first half of the 5th centuries B.C. Except of ceramics there were found 40 bronze „dolphins“, 2 „coin-arrows“, bronze and bone heads of arrow, beards, two terracotta figurines of sited goddess of the end of the 6th – the beginning of the 5th centuries B.C.²⁰, ceramic items. There are graffiti on some of black-glazed vessels and items. Table ware is represented by black-glazed, painted and grey ceramics. To grey polished ceramics belong:

1) bowl of type 1 with ovoid body, incurved rim of different shapes (D – 23,0 cm), two holes under the rim for hanging with the help of lace (**Fig. 2/2**);

2) *lekanis*²¹, D of the rim is 18,0 cm (**Fig. 2/3**);

3) jug of type 2 with cylindrical neck and rounded body, with one double handle, attached on the rim (D – 12,8 cm) and on the body (**Fig. 2/4**);

4) three jugs of type 1 with high and wide cylindrical neck and large ovoid body, rim is slightly outturned and thickened (D – 13,0-13,5 cm) (**Fig. 2/5, 6**);

5) small round lamp with one nose (D – 5,5 cm, H – 2,3 cm).

Semi-dugout 198 is dated by the third quarter of the 6th – the first half of the 5th centuries B.C. according to the material in the filling. At the same time its upper date could not be later the beginning of the 5th century B.C. as its south-eastern part was destroyed by the pit of that time. Table ware is represented by black-glazed, black-figured (fragments of 12 calyxes), painted, few simple grey and red ceramics. Besides ceramics, there were found 20 bronze „dolphins“, pieces of iron and bronze items. Table grey polished ceramics is represented by high leg of a bowl or calyx (**Fig. 2/7**).

Pit 399 preserved on the depth of 2,4 m. The material of the filling is dated in wide frames of the middle of the 6th – the 5th centuries B.C. There were found 4 650 fragments of ceramics. Amphorae formed 82 % of all ceramics. Table ware is

¹⁹ KRAPIVINA 2007, p. 105, fig. 8, 13.

²⁰ RUSJAEVA, LEJPUNSKAJA 1982.

²¹ Very rare find.

represented by black-glazed (prevailed), black-figured, painted, simple grey and red (few) ceramics. Besides there were found „bronze dolphins“, metal items.

Grey table ware is represented by usual types for that group of ceramics. They are rather numerous:

1) five bowls of type 1 with ovoid body, incurved rim of different shapes (D – 17,0-32,50 cm), on ring foot (**Fig. 2/8, 9, 11**);

2) small bowl with curved rim, with one horizontal handle attached on the rim, it imitated Ionian bowls;

3) rim of the jug (D – 9,0 cm), probably of type 4;

5) two oinochoai of type 3 with short concave neck, trefoil mouth and ovoid body (D of the mouth – 9,0 and 11,0 cm) (**Fig. 3/1**);

6) three beakers of type 2 with biconical body, high outturned rim, strap handle attached on the rim and on the body and lifted under the rim, on ring foot (D of the rim – 9,8 cm, D of the body - 13,2 – 16,5 cm) (**Fig. 2/10; 3/2**);

7) two domed lids with rather wide horizontal rim and upturned flange, its diameter is 18,0 cm, probably, belonged to lekanis²² (**Fig. 3/3**).

Pit 421 preserved on the depth of 3,3 m. The material of the filling is dated in wide frames of the middle of the 6th – the 5th centuries B.C. There were found 2 475 fragments of ceramics. Table ware is represented by black-glazed, black-figured, simple grey and red ceramics.

Grey table ware is represented by:

1) three calyxes of type 2 with biconical body, high outturned rim (D – 16,2 – 16,4 cm), two horizontal handles (**Fig. 3/4, 5**);

2) two bowls of type 1 with ovoid body, incurved rim of different shapes (diameter – 15,0 and 23,0 cm), ring foot or flat underside (**Fig. 3/6, 7**);

3) bowl of type 3²³ with ovoid body, vertical upper wall and horizontal rim (D – 21,0 cm), on ring foot (**Fig. 3/8**), they are rare;

4) beaker of type 2 with biconical body, high outturned rim, strap handle attached on the rim and on the body and lifted under the rim, on ring foot (D of the rim – 10,0 cm, D of the body – 11 cm) (**Fig. 3/10**);

5) jug of type 2 with cylindrical neck and slightly outturned thickened (D – 8,2 cm) (**Fig. 3/9**);

6) double handle of a jug with ovoid body (**Fig. 3/11**);

7) lower part of a jug of type 8 with narrow neck and ovoid body (D – 13,8 cm), on ring foot (**Fig. 4/1**);

8) oinochoe of type 3 with short concave neck, trefoil mouth and ovoid body (D of the mouth – 8,7 cm) (**Fig. 4/2**);

9) round lamp with one nose (D – 11,5 cm, H – 2,3 cm), imitation of Ionian type (**Fig. 4/3**).

Pit 211 preserved on the depth of 2,65 m. It cut the semi-dugout 198. The material of the filling is dated in wide frames of the middle of the 6th – the first half of the 5th centuries B.C. Though it was erected not later the beginning of the 5th century B.C. There were found 3 584 fragments of ceramics. Besides there were

²² KRAPIVINA 2007, p. 105, fig. 8, 13.

²³ KRAPIVINA 2007, p. 103, fig. 8, 2.

found bronze „dolphins”, bronze heads of arrow, terracotta figurines of sited monkey of local production of the 5th centuries B.C.²⁴. Table ware is represented by black-glazed, black-figured, painted, simple grey and red ceramics.

Grey table ware is represented by the upper part of the jug of type 7²⁵ with high cylindrical neck, outturned and thickened rim (D – 15,6 cm) and two oval in section handles, attached under the rim and on the body, it imitated table ware amphorae (Fig. 4/4).

Thus we could state that grey table ware was only one and not the main part of the table ware in Olbia Pontica in the Late Archaic – Early Classical time. Vessels of grey clay, very often polished, mostly imitated the forms of the black-glazed and painted pottery. In everyday life there were used grey bowls, calyxes, beakers, jugs, oinochoai, more rare pots, lekanidas, lamps.

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²⁴ RUSJAEVA, LEJPUNSKAJA 1982, p. 63.

²⁵ KRAPIVINA 2007, fig. 4, 3.

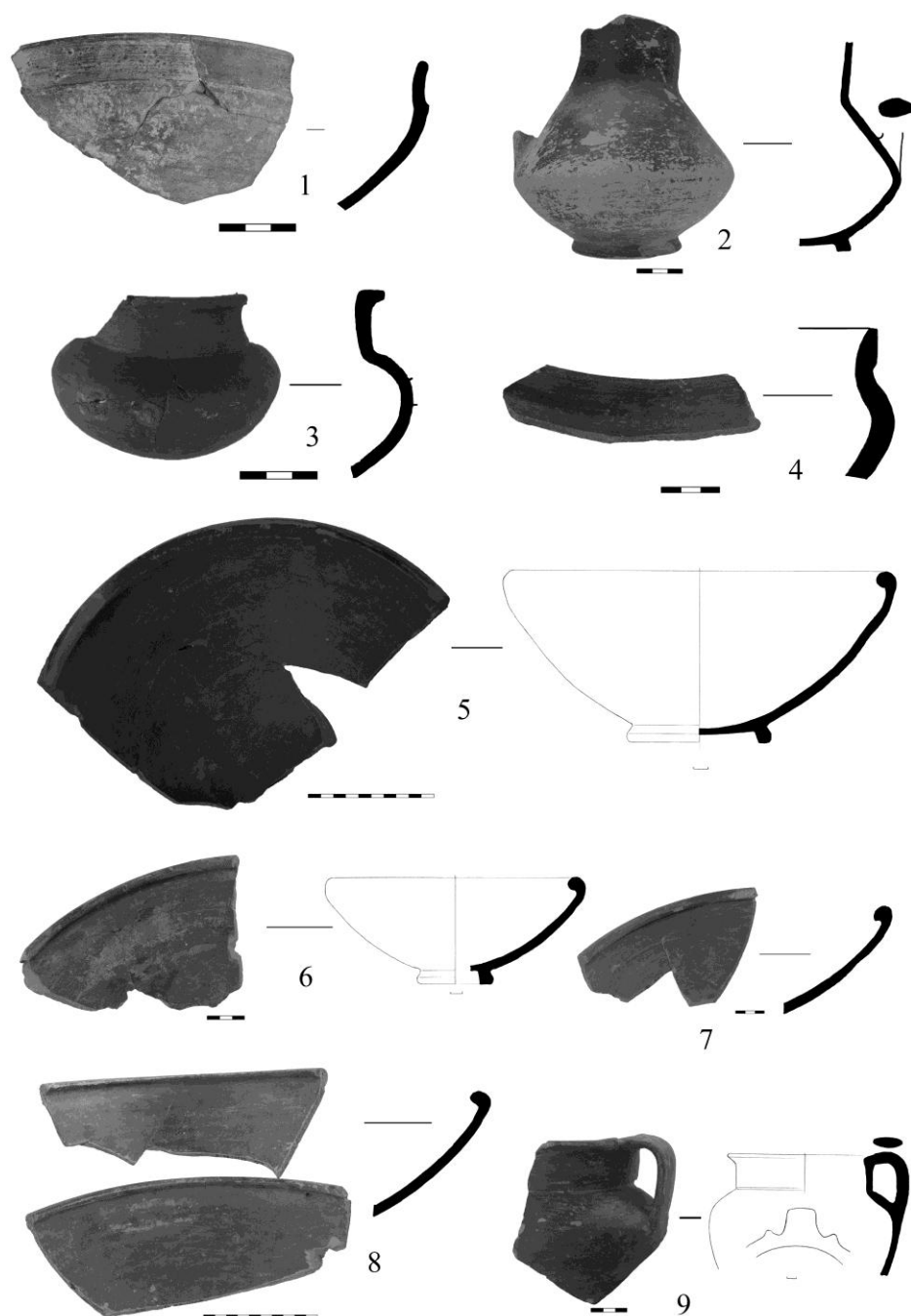


Fig. 1 - Grey table ware from Olbia: 1 - semi-dugout 398, calyx of type 1; 2, 3 - dugout 400: 2 - jug (or oinochoe) with cylindrical neck; 3 - pot of type 1; 4 - 9 dugout 401: 4 - calyx of type 1; 5 - 8 - bowls of type 1; 9 - pot of type 1.

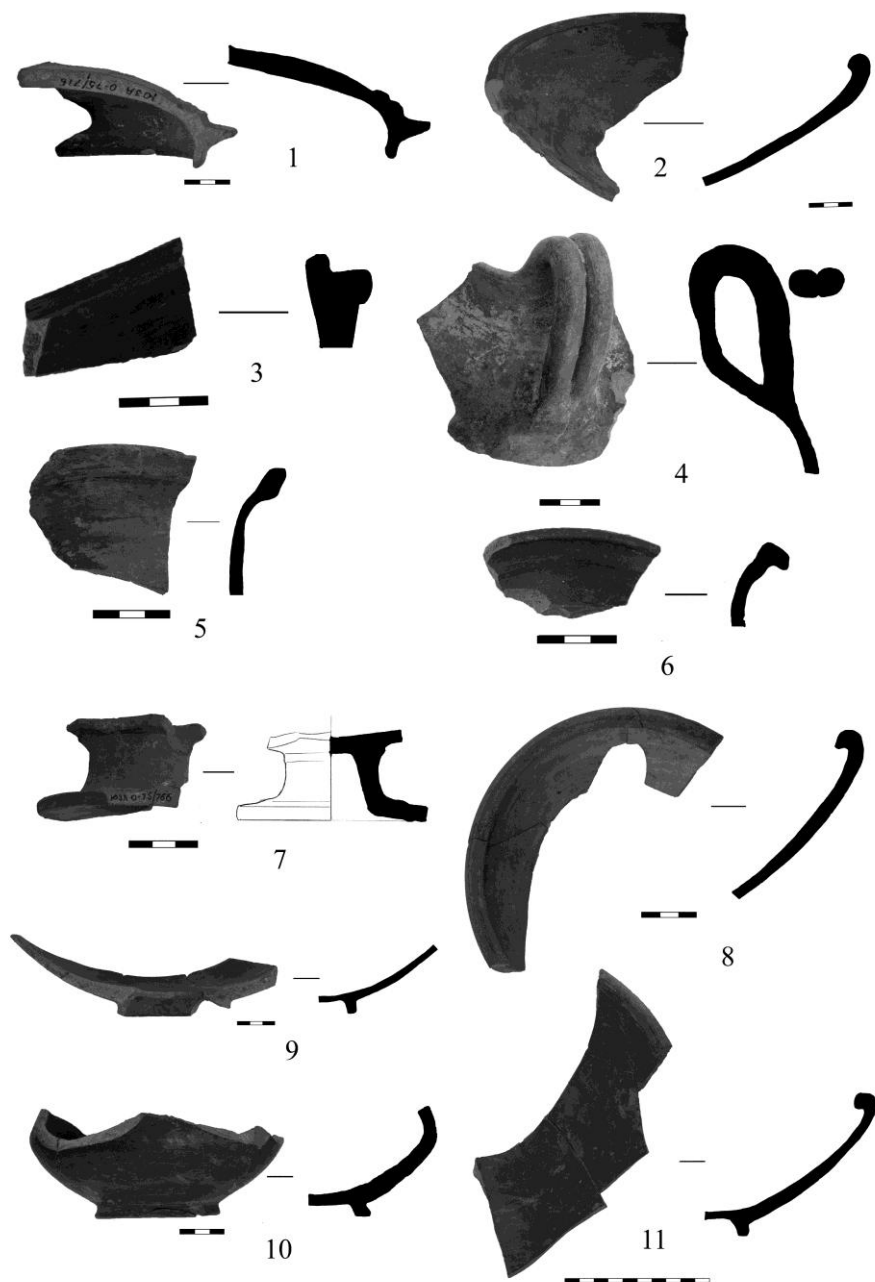


Fig. 2 - Grey table ware from Olbia: 1 - semi-dugout 214, lid of lekane; 2 - 6 - semi-dugout 197: 2 - bowl of type 1; 3 - lekane; 4 - jug of type 2; 5, 6 - jugs of type 1; 7 - semi-dugout 198, high leg of a bowl or calyx; 8 - 11 - pit 399: 8, 9, 11 - bowls of type 1; 10 - beaker of type 2.

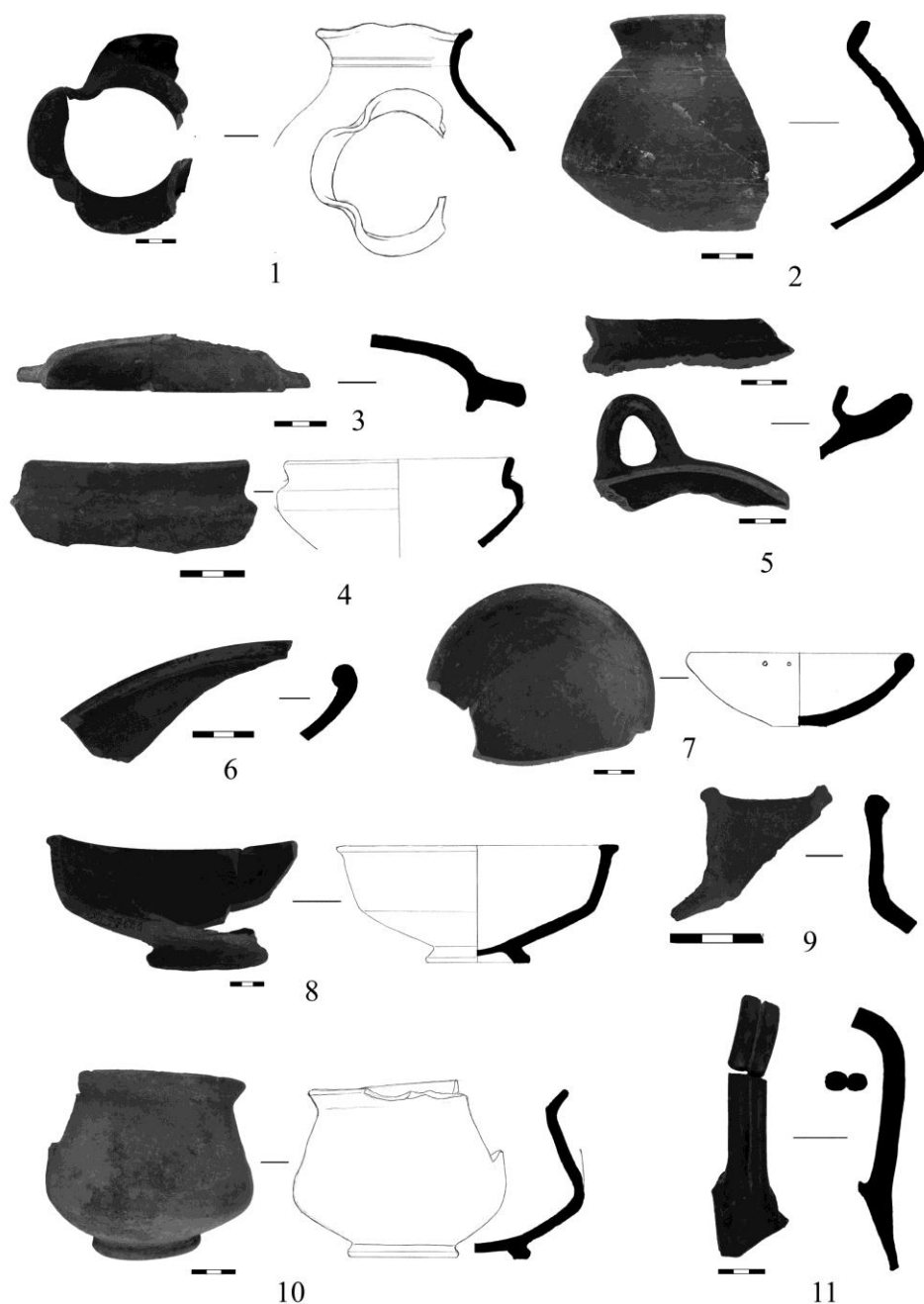


Fig. 3 - Grey table ware from Olbia: 1- 3 - pit 399: 1- oinochoe of type 3; 2 - beaker of type 2; 3 - lid of lekanis; 4 - 11 - pit 421: 4, 5 - calyxes of type 2; 6, 7 - bowls of type 1; 8 - bowl of type 3; 9 - jug of type 2; 10 - beaker of type 2; 11 - double handle of a jug.

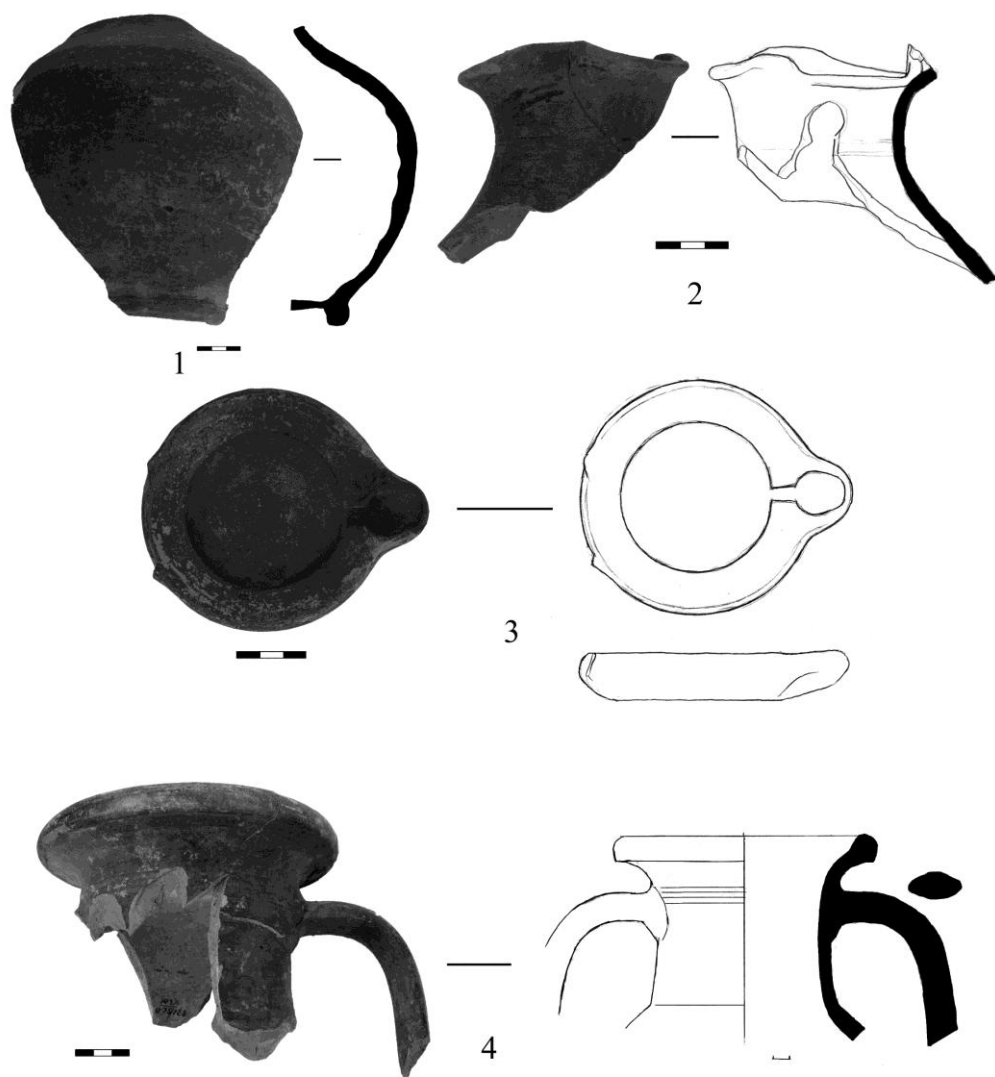


Fig. 4. Grey table ware from Olbia: 1-3 – pit 421: 1 - jug of type 8; 2 - oinochoe of type 3; 3 – lamp; 4 – pit 211, jug of type 7 (table amphora).

GREY POTTERY FROM THE LATE CLASSICAL/EARLY HELLENISTIC PERIOD OLBIA NECROPOLIS BASED ON MATERIALS FROM THE HERMITAGE MUSEUM

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Keywords: *ordinary undecorated grey pottery, Late Classical/Early Hellenistic period, Olbia, necropolis, local production.*

Abstract: *The purpose of this article is to present examples of ordinary undecorated grey pottery discovered in Olbian necropolis. Nowadays these pieces can be found in Hermitage museum. These materials date from Late Classical/Early Hellenistic period. They were discovered in excavations carried out at the end of the 19th– beginning of the 20th centuries. Older studies focused especially on ceramics discovered inside the settlement. This is why a complex analysis of funerary finds from the Olbian necropolis had to complete these studies. The most frequent shapes in the excavated graves are: fish-plates, jugs, small lekythoi, amphorae and small bowls.*

Pottery is the material found on a larger scale than any other which is always the object of scholars' special interest. These works enable scholars to resolve such issues as the emergence and development of trade relations between various parts of the Ancient World and the time when colonies appeared. Ordinary undecorated pottery is important because it was mainly used for everyday domestic purposes in view of its relative cheapness in comparison with painted pottery.

In recent years, from amidst the vast mass of undecorated pottery, grey pottery has attracted the closest attention from scholars.

The first main types of grey and red pottery from the Hellenistic period were singled out from the materials originating from the excavations at Olbia in 1935 and 1936 and these samples were also used for chemical and technical studies¹. This combination of various methods for investigating pottery made it possible to obtain the most significant results so far. It was noted that vessels of identical shape were manufactured from both red and grey clay, which was a result of the

¹ KNIPOVICH 1940, p. 129; KUL'SKAYA 1940, p. 171.

technical features of the firing process. Yet the quantity of grey pottery vessels and the variety of shapes used was far less than in the case of red pottery vessels. It was also difficult to reconstruct the vessels reliably in view of their fragmentary nature.

In order to introduce more precision into the results of this research, it is necessary to include materials from the necropolis in the study as well.

In the Hermitage Museum, materials from excavations undertaken by I. E. Zabelin and V. G. Tizengauzen in 1873 were preserved, and so were materials from V. N. Yastrebov's excavations in 1894, Ur. A. Kulakovski in 1900 and those of B. V. Farmakovskii in 1901-1914². The main place for burials at that time was the territory north of the Northern Ravine. At that time the territory west of the Hares Ravine was also being used for burials. More than two hundred burial complexes could be dated to the Late Classical - Early Hellenistic Period³.

Only in 17 of the burial complexes simple grey pottery vessels had been found. Materials from 11 of the burial complexes have been stored in the Hermitage Museum. The simple grey pottery from burials included fish-plates, jugs, small *lekythoi*, *amphorae* and small cups.

Fish-plates were found in two of the burial complexes. In 1902 a grave with a side-chamber was found – grave No. 74, which had a floor of mud bricks and contained a large number of grave goods: a black glaze *kylix*, a fish-plate and three small flasks, a coin and an *amphora* with a small toe. The fish-plate was on a ring-foot (**Fig. 1**). The edge was turned outwards and was decorated with two incised bands. The edge of the small central bowl was curved and rose up above the surface of the plate. Round it there was an indented band. On the outside, the plate was covered with a dull and dense dark-grey glaze. The inside was reserved and on its surface small mica flakes could be seen. The surface of the vessel was rough and slightly uneven. Plates of this shape were typical for the Late Classical – Early Hellenistic period⁴. Similar fish-plates were found in levels from the 3rd-2nd century B. C.⁵ B. V. Farmakovskii had suggested that our grave should be dated to the 4th-3rd century B. C. and Parovich-Peshikan – to the 3rd century B. C.⁶

In this complex the black glazed *cup-skyphos* is probably the earliest item (it is kept in the Archaeological Museum in Odessa). The latest variants of this type of *cup-skyphos* date from no later than the first quarter of the 4th century B.C.⁷; they were probably no longer in use there. However, the black glazed *cup-skyphoi* found in Olbian graves in complex with coins of Borysthenes and at Panskoe I are later than 380 B. C.⁸; this fact shows that they were still in use in the periphery at the time of the late 4th – early 3rd century B. C.

² SKUDNOVA 1988, p.5-7.

³ PAROVICH-PESHIKAN 1974, p. 210-211; KOZUB 1974, p. 133-167.

⁴ SPARKES, TALCOTT 1970, p. 147-148, p. 311 No. 1071 plates with slightly down turned rim, No. 1072-1076.

⁵ ROTROFF 1997, p.315-317 No. 709-732, Figs. 50-51.

⁶ FARMAKOVSKII 1906, p. 133; PAROVICH-PESHIKAN 1974, p.165.

⁷ SPARKES, TALCOTT 1970, p.110-111, p. 278 No. 608 Pl. 26.

⁸ ZAITSEVA 1973, in graves No. 6, 1912; No. 85, 1912; No. 63, 1913; No. 7, 1914; No. 22, 1914, tab. 48-49; HANNESSTAD 2005, p. 190-191; KARYŠKOVSKII 1988, p. 82-83; FROLOVA, ABRAMZON 2005, p. 20, 24.

Small flasks (medicine bottles) of pale yellow clay represent the type of flask which is known among the finds in Olbian cemetery, coming from graves dated to the 3rd-2nd century B.C., and also in town settlement layers of the Hellenistic period⁹. The Athenian Agora small medicine bottles were found in context dated to 350-270 B. C.¹⁰

A coin from Borysthenes in a very poor state of preservation¹¹ and the *amphora* from the same grave have been lost since and cannot be taken into consideration for dating. This grave is probably dated to the late 4th – 3rd century B. C. and the fish-plate was used for several centuries without significant change.

A second fish-plate was found in grave No. 37 in 1905 (Fig. 2)¹². As noted in the excavation log-book the grave had been looted and therefore it is impossible to judge what the full range of grave goods would have been. In the inventory a fish-plate and a fragment of an iron object are listed. The shape is similar to the one found in 1902 and it differs from it only with regard to the profiling of its edge. It is possible to date this fish-plate to the 4th-3rd century B. C.

Yet fish-plates of a similar shape were to be found in many other centers as well. In ancient Tyras and in the necropolis at Koshary – a rural settlement at the edge of Olbia – a plate similar to the material from Olbia was found, dating from the second half of the 4th or the first half of the 3rd century B.C.¹³ At Belozerskoe settlement a grey fish-plate of a similar shape was also found.¹⁴

In Olbia, in levels relating to the city, fish-plates of the same shape made of red clay are often found. As assumed by T. N. Knipovich, the slightly protruding edge of the small central bowl and the band round it were characteristic for local production¹⁵.

The most popular vessel shape as far back as the archaic period was the jug. Jugs of various shapes were also found in the necropolis of the Late Classical – Early Hellenistic period.

A jug (Fig. 3) was found in grave No. 30 in 1911¹⁶. It is on a ring-foot with a rounded body, a low neck and a rounded rim turned outwards, the handle is flat. The surface of the vessel is rough. Together with it, a bowl-shaped *kylix*, a reticulated *lekkythos*, a bead with representation of a human face and a terracotta figurine of Cybele were found. The bowl-shaped *kylix* is dated to 325-310 B. C.¹⁷ The terracotta figurine of Cybele is dated to the 4th or 3rd century B. C.¹⁸ A bead with double-sided representation of a human face, coming from the excavations in Pantikapaion, is dated to the 4th - 3rd century B. C.¹⁹

⁹ FARMAKOVSKII 1903, p. 100 grave 41; p. 104 grave 71; p. 106 grave 81, tab. V No. 19-22; KNIPOVICH 1940, p.148-149; LEVI 1985, p.110-111, Fig. 116.

¹⁰ ROTROFF 1997, p.423-424 No. 1772.

¹¹ FARMAKOVSKII 1906, p. 232.

¹² KOZUB 1974, p. 143. According to U. I. Kozub dated 5th B. C.

¹³ KOWAL 2008, p. 80-83 fig. 2,1.

¹⁴ BYLKOVA 2007, p. 59 Fig. 47,3.

¹⁵ KNIPOVICH 1940, p. 161-162, pl. XXXVIII ,8 and pl. XXXIX,5.

¹⁶ KOZUB 1974, p. 154.

¹⁷ SPARKES, TALCOTT 1970, 122; Pl. 28 No. 688-689.

¹⁸ SKUDNOVA, SLAVIN, KLEIMAN 1970, p. 54 Tab. 35,1; KHUDIYAK 1940, p.85-86.

¹⁹ KUNINA 1997, p. 254 No. 45.

A small jug (**Fig. 4**), which was found in grave No 13 in 1902, has a ring-foot with a rounded body, a high neck and a rim that formed a sharp angle and is turned slightly outwards. The flat handle is attached to that rim. The surface of the vessel is rough and slightly uneven so that small mica flakes could be seen in the grey clay. B. V. Farmakovskii suggests that this grave is dated to the 3rd – 2nd century B. C.²⁰

A jug (**Fig. 5**) was found in 1911 in grave No. 33²¹. It has a ring foot, a round body, a high ribbed neck and a rim turned outwards at a sharp angle. A black-glazed *cup-kylix* was found with them at the same time.²² Jugs similar in shape were manufactured over a long period during the 5th and 4th centuries B. C.²³

Another jug (**Fig. 6**) was found in grave No. 9 in 1908²⁴. Together with the jug, a black-glazed *kantharos*, dating from the last quarter of the 4th century B. C. and an *unguentarium* decorated with white and red bands were found.

The jug (**Fig. 7**) was found in grave No. 57 in 1912²⁵. It has a round body on a low ring-foot, a low neck, a rim turned slightly outwards and a flat handle. The surface of the vessel is rough and slightly uneven and small mica crystals can be seen.

The *lekythos* (**Fig. 7**) with a round body, a narrow neck and a funnel-shaped rim neatly cut off at the top and a grey pottery jug with a round body on a low ring-foot, a low neck, a rim turned slightly outwards and a flat handle were found in this grave. The *lekythos* was been made from pale clay. Together with the jug and the *lekythos*, a black-glazed *cup-skyphos* and an *amphora* were found. The latest variants of this type of *cup-skyphos* date from no later than the second quarter of the 4th century B.C. A similar *cup-skyphos* was found both in grave No. 74 in 1902 with a grey fish-plate and also in grave No. 81 with flasks (medicine bottles) excavated in 1901. The amphora from Heraclea with a stamp ΣΤΥΦΩΝ, which would have been important for dating purposes, can be dated to 380-370 B.C.²⁶. The surface was covered by black dull glaze. Traces had survived from the brush with which the glaze had been applied.

The second grey *lekythos* (**Fig. 8**) with an almost circular body on a low ring-foot, a narrow neck and a rim like those of Attic *lekythoi* was found in grave No. 129 in 1902. As pointed out in the list of finds, a black-glazed *kylix* and a clay jug were also found.

The third grey *lekythos* (**Fig. 9**) with an almost circular body on a low ring-foot, a narrow neck and an out-turned curved rim was found in grave No. 4 in 1908.²⁷ From the whole range of discovered items, the base of a black-glazed *kylix*, fragments of an amphora and complete iron nails with remains of wood have been found. In the Hermitage Museum there are fragments of an *alabastron* made

²⁰ FARMAKOVSKII 1906, p. 117-118.

²¹ KOZUB 1974, p.153

²² Cf. *kantharos* from grave No. 78a, 1913.

²³ VENEDIKOV 1963, p. 159-167.

²⁴ PAROVICH-PESHIKAN 1974, p. 167.

²⁵ KOZUB 1974, p. 158-159 dated first half of the 4th B.C.; Cf. PAROVICH-PESHIKAN 1974, p.180 dated 3rd B. C.

²⁶ MONAKHOV 2003, p. 125, 129.

²⁷ PAROVICH-PESHIKAN 1974, p. 180.

of alabaster, a terracotta gilded figure of Eros (part of the applied decoration for a black-glazed vessel) and fragments of terracotta figurine of Eros (?). The terracotta gilded figure of Eros is dated around 340-330 B. C.²⁸

All the grey *lekythoi* should probably be dated to the 4th century B. C. A similar shape is presented among the Hellenistic pottery from the Athenian Agora.²⁹

A small amphora (**Fig. 10**) with a rounded body on a low ring-foot and with a narrow neck was found in grave No. 78a in 1913. The rim is turned slightly outwards. The handles are oval in section. The clay is grayish green. On the outside the amphora is covered with a dense dark-grey glaze. The finds made at the same time of a black-glazed *kantharos* and an *hydria* made of Phoenician glass were important for dating the complex of the grave. The black-glazed *kantharos* has a plain rim and judging from the materials of the Athenian Agora, its date should be the last quarter of the 4th century B. C.³⁰ The *hydria* made of Phoenician glass dates from the 4th or 3rd century B. C.³¹

Small bowls on a ring foot with rounded walls were found in Hellenistic levels in considerable quantities. As far as we can judge, these vessels differ only in small details: the walls might be more or less curved, the height of the foot and the profile of the edge (curved or horizontally cut). As assumed by T. N. Knipovich, these bowls were found in Olbia in Trench 'I' in layers of the late 4th – 2nd century B. C.³² Large quantities of bowls were found at Koshary site³³. A small grey pottery bowl, made of typical Olbian clay (**Fig. 11**), was found in 1873, in the upper part of one of the burial-mounds above ground (for which no numbers were provided). Its surface had been worked carelessly. Bowls of this shape have also been recorded in the materials of the Athenian Agora, associated with the Early Hellenistic period³⁴.

Thus we can distinguish four main shapes of grey ware in Olbia of the Late Classical - Early Hellenistic period: fish-plates, jugs, *lekythoi* and bowls.

The first steps towards a chemical and technical study of clays and pottery originating from the excavations at Olbia were taken in the 1930s. The results obtained by O.A.Kul'skaya provided the basis for all subsequent research devoted to the local pottery of Olbia, although the author did point out that they were of a preliminary nature³⁵. This work had been carried out with T.N.Knipovich, an outstanding specialist in the pottery of the North Pontic region. While Knipovich had been working in Olbia using exclusively visual methods of assessment, she had singled out a group of pottery materials, which differed from imported samples and she assumed that it must have been produced locally. So as to confirm this using the materials obtained in 1935 and 1936 from Trench 'I',

²⁸ KOPCKE 1964, s. 45-46.

²⁹ ROTROFF 1997, Pl. 81 No. 111-113.

³⁰ ROTROFF 1997, pp. 84, 242-243 Pl. 1 No. 4, 5, 10, 11.

³¹ ARVIELER-DULONG, NENNA 2000, p. 129 No. 1657.

³² KNIPOVICH 1940, p. 146.

³³ KOWAL 2008, p. 77.

³⁴ ROTROFF 1997, p. 171-187.

³⁵ KUL'SKAYA 1940, p. 171-187.

Knipovich had selected typical examples of pottery, which she then compared both with local clays and also with imported pottery.

O.A.Kul'skaya was seeking answers to two questions: were there among the clays available around Olbia any suitable for pottery production and which of their components were characteristic for the local raw material. In the course of her research it was established that grayish green clays suitable for pottery production were to be found in the eighth level under Pontic limestone and in addition in that same level there were layers of very malleable clays of a higher quality. These plastic clays, found in considerable amounts, could have served as more or less good raw material for various pottery items. This was how the raw material for pottery production in ancient Olbia was identified.

A further comparison was made between analyses of items after a preliminary firing and fragments analyses of ancient pottery, manufactured both with and without the use of a potter's wheel. It was confirmed that these clays had been used as raw material for local production. Data from petrographical analysis revealed that plastic calcareous clay and clay that was not calcareous had been used for the manufacture of pottery vessels. For wheel-thrown glazed vessels, which had been carefully fired, malleable clays that were uncalcareous were used as a rule. A characteristic feature of the Olbian clay was the inclusion of grains of quartz sand, the largest of which could often be seen at the surface of vessels. The color of the clay could vary – from reddish to red-brown, grey, yellowish and greenish. The surface of the vessels – even those made from carefully prepared fine clay was rough to the touch. The quality of the modeling of the vessels was not always good. Samples of glaze used to cover the vessels were also analyzed. It was established that for glaze the same clay was used, which was distinguished by the fact that it contained iron oxides and an alkaline³⁶. It is necessary to point out that research into clays and glaze of this kind, which was being carried out by American scholars at the same time, produced similar results. Yet, in the years that followed, chemical and technical research into clays and pottery which Soviet scholars had carried out with such useful results was not carried any further. Another attempt was undertaken by a group of scholars in the 1960s. For this study they selected samples of both imported pottery and what was presumed to be local ceramics for building³⁷. When the analyses of these clays were compared with the results obtained earlier, data were obtained which showed that from the end of the 4th century B.C. various types of roofing material were being manufactured in Olbia in substantial quantities as well as pottery – flat tiles and *kalyptera* of various shapes. These studies, carried out at a high level, still provide the main basis for the study of various groups of local Olbian pottery.

Grey pottery found in the necropolis at Olbia has traditionally been held to be the work of local potters in the majority of cases. It has been noted on more than one occasion, that this pottery on the whole differs clearly from imported items and, in its turn, differs as regards the quality of manufacture and the

³⁶ KUL'S'KA 1958, p. 91.

³⁷ BOGDANOVA-BEREZOVSKAYA, NAUMOV, KOVNURKO 1964, p. 314-320.

variations in the clay. It used to be thought that local potters made vessels of varying quality. Certain potters used to specialize in making specific types of vessels.

The vessels which are closest as regards quality of clay and finishing are two fish-plates (**Fig. 1, 2**), jug with an ovoid body, low neck and flat handle gently bent (**Fig. 3**), which are distinguished by the good quality of their clay and their dark-grey glaze. A clear similarity in clay, grayish green with standard Olbian inclusions — particles of calcium and quartz and technique for applying grey glaze can be seen in the two small *lekythoi* (**Fig. 8, 9**), the small amphorae (**Fig. 10**), the small jug with a high narrow neck (**Fig. 4**). A large jug with a high cylindrical neck on a ring-foot (**Fig. 7**) was made of similar clay and has a similar technique of applying grey glaze.

A grey *lekythos* (**Fig. 7**) with a round body, a narrow neck and a funnel-shaped rim neatly cut off at the top clearly shows that it was produced from pale-grey clay.

It is possible that not all pottery was made in Olbia itself and that a small proportion of it could have come from other production centers.

Only a detailed analysis of all the relevant material both from Olbia and from its environs and also from the whole of the North Pontic region will provide the answer to this question.

Grave No. 74, 1902:

1. Fish-plate. Diam. 25.5 cm. H. 3.4 cm. Inv. No. O.1902.117
2. Small flask. Diam. 3.4 cm. H. 4.8 cm. Inv. No. O.1902.116

Grave No. 37, 1905:

1. Fish-plate. Diam. 25.7 cm. H. 4.9 cm. Inv. No. O.1905.49

Grave No. 13, 1902:

1. Jug. H. 10.9 cm. Diam. rim 5.9 cm. Inv. No. O.1902.16

Grave No. 9, 1908

1. Jug. H. 16.2 cm. Inv. No. O.1908.86
2. *Unguentarium* with bands. H. 12.2 cm. Diam. 6.6 cm. Inv. No. O.1908.87
3. *Kantharos* black-glazed. H. 13.0 cm. Diam. rim 8.2 cm. Inv. No. O.1908.88
4. Fragment bone handle with nail. Inv. No. O.1908.89
5. Silver small finger ring. Diam. 2.0 cm. Inv. No. O.1908.90
6. Iron knife blade and bone handle with nail. H. 5.8-1.1 cm. H. 4.5 cm. Inv. No. O.1908.91

Grave No. 30, 1911

1. Jug. H. 18.7 cm. Diam. 14.6 cm. Inv. No. O.1911.90
2. Bowl-shaped kylix. H. 6.8 cm. Diam. rim 9.6 cm. Inv. No. O.1911.89
3. Net *lekythos*. H. 7.3 cm. Diam. 4.2 cm. Inv. No. O.1911.88
4. Terracotta figurine of Cybele. H. 11.0 cm. Inv. No. O.1911.87

5. Fragment bronze mirror. H. 11.5 cm. Inv. No. O.1911.86
6. 10 nails. H. 1.8-12.3 cm.
7. Silver small finger ring. Diam. 0.9 cm. Inv. No. O.1911.83
8. Silver small finger ring. Diam. 0.8 cm. Inv. No. O.1908.84
9. Bead with representation of human faces. H. 2.9 cm. Inv. No. O.1911.82
10. 4 beads, spheroid, with incised 'eyes'. Diam. 1.0-1.2 cm. Inv. No. O.1911.81

Grave No. 33, 1911:

1. *Cup-skyphos*. H. 5.1 cm. Diam. rim 11.0 cm. Inv. No. O.1911.97
2. Jug. H. 15.6 cm. Diam. 7.5 cm. Inv. No. O.1911.98
3. Bronze bracelet. Diam. 7.0 cm. Inv. No. O.1911.95
4. Bronze earring pendant in fragments. H. 3.4 cm.

Grave No. 57, 1912:

1. Jug. H. 17.1 cm. Diam. rim 10.1 cm. Inv. No. O.1912.230
2. *Lekythos*. H. 10.0 cm. Diam. 8.3 cm. Inv. No. O.1912.229
3. 20 beads. Diam. 0.7-1.3 cm. Inv. No. O.1912.228
4. Iron knife blade. H. 7.1 cm. Inv. No. O.1912.231
5. *Cup-skyphos*. H. 5.5 cm. Diam. rim 11.5 cm. Inv. No. O.1912.225

Grave No. 129, 1902:

1. Small *lekythos*. H. 9.8 cm. Diam. rim 3.2 cm. Inv. No. O.1902.204

Grave No. 4, 1908:

1. Small *lekythos*. H. 9.1 cm. Diam. 7.6 cm. Inv. No. O.1908.66
2. Bone with incise. H. 2.0 cm. Inv. No. O.1908.68
3. *Alabastron* fragments. H. 0.4-3.4 cm. Inv. No. O.1908.67
4. Fragments terracotta figurine of Eroses (?). H. 2.6 cm. H. 3.1 cm. H. 3.5 cm. Inv. No. O.1908.65
5. Terracotta gilded figure of Eros. H. 2.3 cm. Inv. No. O.1908.64

Grave No. 78a, 1913:

1. Small *amphora*. H. 10.6 cm. Diam. 8.2 cm. Inv. No. O.1913.283
2. *Kantharos* black-glazed. H. 8.1 cm. Diam. rim 6.3 cm. Inv. No. O.1913.282
3. *Hydria*. H. 8.0 cm. Diam. 5.0 cm. Inv. No. O.1913.284

Burial 1873:

1. Small cup. H. 4.7 cm. Diam. 9.3 cm. Inv. No. O.1873.29

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Fig. 1 - Grave No. 74, 1902.



Fig. 2 - Grave No. 37, 1905.



Fig. 3 - Grave No. 30, 1911.

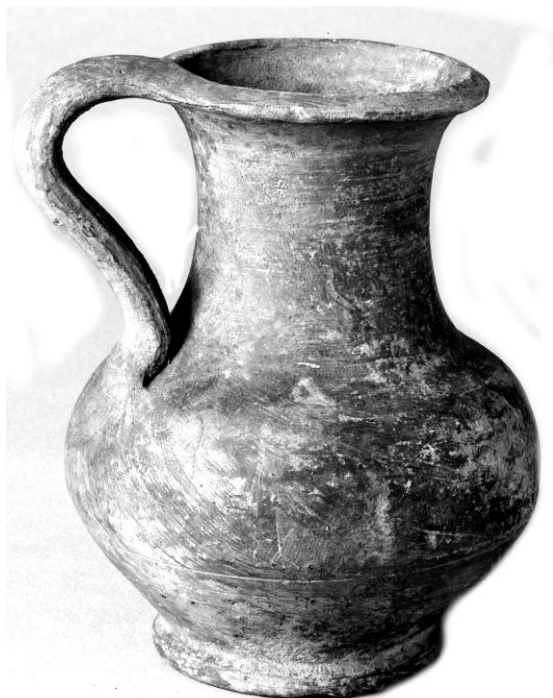


Fig. 4 - Grave No. 13, 1902.

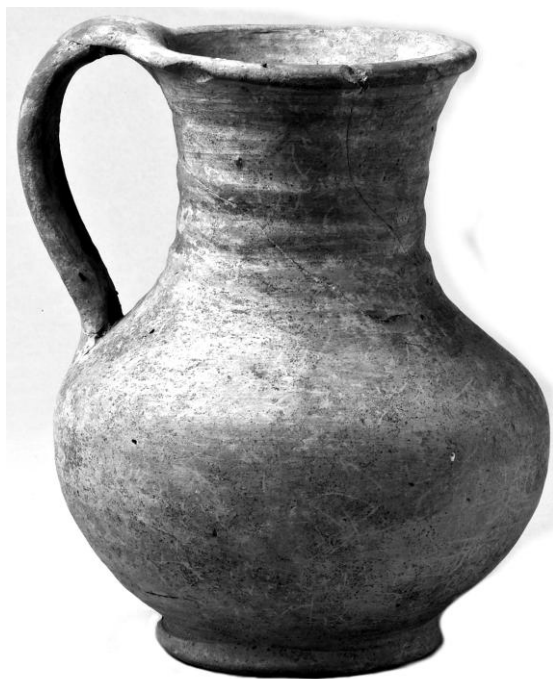


Fig. 5 - Grave No. 33, 1911.



Fig. 6 - Grave No. 9, 1908.



Fig. 7 - Grave No. 57, 1912.



Fig. 8 - Grave No. 129, 1902.

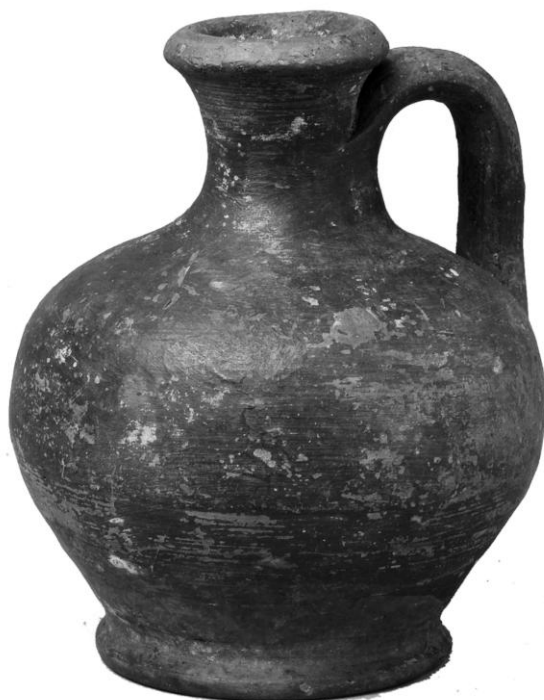


Fig. 9 - Grave No. 4, 1908.



Fig. 10 - Grave No. 78a, 1913.



Fig. 11 - Burial 1873.

EARLY GREY WHEEL-MADE WARE FROM EAST-CARPATHIAN REGION (ON THE BASIS OF FINDS FROM TRINCA-IZVORUL LUI LUCA SETTLEMENT)

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Keywords: *East-Carpathian region, Late Hallstatt period/Early Scythian period, early grey wheel-made ware, transmission of the technology, Troy, prestige item.*

Abstract. *This article examines the earliest grey wheel-made pottery, discovered in the Late Hallstattian complexes of Trinca-Izvorul lui Luca settlement, in the northern part of modern Republic of Moldova (Fig. 1-2). Among the unearthed wheel-made ceramics, one could distinguish the vessels of Kruglik-type (Fig. 7), bitronconical mugs with an elevated handle (Fig. 6), as well as rims of vessels with grooves on the outer edge (Fig. 8) and vessels with round in section handles (Fig. 10). The main problems, bound with the research of earliest grey wheel-made ware from the East-Carpathian region, where it appears as early as in the middle of the 7th century B.C. (Fig. 1), are being discussed. The adoption of technology of grey wheel-made pottery production is established, basing on earlier materials from phase Troy VII b2, 1130 – 1050/30 B.C. (Fig. 4). The local prototypes of such pottery were also examined (Fig. 3). The problem of the track of this pottery spreading was discussed and the Pruthian or/and Sirethian way were found more likely. Transmission of such technology directly through the barbarian milieu of Eastern Balkans was also suggested. Thereupon, the role of Troy as one of the key-centers in transmission of this new technology was underlined. Attention was also drawn on the fact, that the grey wheel-made pottery was a prestige item in barbarian milieu.*

FOREWORD¹

For a long time, the grey wheel-made ware dwelled in shadow, being steadily displaced by the highly artistic Greek ceramic specimens. However, researchers are already displaying their persistent interest towards the simple

¹ The authors would like to express their gratitude to Stanislav Țerna (Chișinău) for translating the text into English.

earthenware, not only in the heart of the Greek culture – inland Greece and Aegean – but also in the regions touched by Greek colonization². Here, where the Greeks encountered the local population during all colonization stages, grey wheel-made ware was firmly situated in the range of Greek commodities, which were offered for exchange and fluxed deep into the barbarian backlands.

As it is known, the biggest quantities of early grey wheel-made ware specimens (at least from the half of the 7th cent. B.C.) occurred in North-Pontic, in the Middle Dnestr basin, in the West-Podolian group area of the Early Scythian culture (**Fig. 1**). From the very moment of its discovery, this category of finds has been broadly discussed in the specialty literature³. A further enlargement of classification, together with the study of technical and technological traits of this kind of pottery from North-Pontic colonies and settlements from the north-western area of the barbarian backland is now in progress⁴. In the East-Carpathian region, the grey wheel-made ware also occurs quite early, in insignificant amount (as early as in the 7th cent. B.C.). It is also found in the late-Hallstattian sites. A new collection of such items comes from the longstanding excavations of the multilayered settlement Trinca-Izvorul lui Luca (**Fig. 1/21; 2; 3/5; 6-10**).

THE EARLY GREY WHEEL-MADE WARE FROM TRINCA SETTLEMENT

The settlement. The multilayered archaeological site Trinca-Izvorul lui Luca has been systematically large-scale researched during many field seasons beginning with the early 80s of the 20th century. It lies in the northern part of modern Republic of Moldova (the Pruthian part of the North-Moldavian upland) and is located 2.5-3 km to the South from Trinca village, in the „Izvorul lui Luca” stow. The site covers almost completely the surface (about 13 ha) of a high linguiform promontory (maximal height of 213.3 m, with a decrease to 183.3 m) on the left bank of the Dragiște river. Exceeding 6,246 m², the excavated surface shows that the promontory was inhabited since Upper Paleolithic through late stages of the Hallstattian epoch.

The grey wheel-made ware originates from the ground complexes and cultural layer of trenches IV (1989) and V (1990), located in the south-eastern part of the settlement. Basing on the constructional traits of the dwellings, as well as on pottery's morphology and ornamentation, these complexes were attributed to the Podolian-Moldavian group, dating with middle of the 7th – early 5th cent. B.C.⁵.

In the dwellings and cultural layer of *trench IV* a total amount of 69 fragments (a part of which belong to 4-5 vessels) of grey wheel-made ware were discovered, representing about 9% of the altogether ceramic complex. About 46% of grey wheel-made ware was discovered amidst and under the debris of the dwellings daub, another 46% in the dwellings foundation layer, about 6% in the

² See *Pontic grey wares* 2008; KPAPIVINA 2007, p. 98-106; BUJSKIKH 2006, p. 29-57.

³ See SULIMIRSKI 1936, p. 106 and next; SMIRNOVA 1965, p. 8 and next; SMIRNOVA 1999, p. 44-57; CHOCHOROWSKI 1996, p. 116-147; IGNAT 2006, p. 62-65, fig. 9; ICONOMU 1978-1979, p. 79 and next; MOSCALU 1983.

⁴ *Pontic grey wares* 2008; KOWAL 2008, p. 74-94; LEVITSKI 2009.

⁵ LEVITSKI 2009.

upper part of the layer.

Grey wheel-made ware from trench IV is mainly represented by small fragments, making the vessels reconstruction nearly impossible. Nevertheless, one could state the presence of the Kruglik-type vessels (**Fig. 2/1, 6, 10; 7**) – the thickened and deflected edge of the rim is horizontally cut, the neck is short, a low ridge is placed on the neck's base, the body is rounded and the bottom is flat. The dimensions of these vessels are various, standing in direct correlation with the thickness of the walls (max. 1-1.3 cm). The rim diameter is 18-20 cm; the bottom diameter is about 10 cm (**Fig. 2/1, 7**). Vessels with relatively thin walls (**Fig. 2/5**) are represented by mugs/bowls and, supposedly, jugs, judging by a deflected fragment of a rim (**Fig. 2/2**) and a reconstructed middle part of another one (**Fig. 2/8**).

The grey wheel-made ceramic complex from trench V is also insignificant – 61 fragments (among which parts of 6-7 vessels), representing about 5% of the pottery discovered altogether. About 70% of the grey wheel-made ware was found amidst the debris of the dwellings daub, 15% in the lower part of the layer containing the dwelling, in its direct proximity. The remaining 15% come from the layer directly overlapping the dwelling.

A bitronconical mug with deflected rim and elevated banded handle with lengthwise grooves on both sides was recovered from a pottery concentration in the western part of the dwelling. The transition from neck to body is marked by a small ledge; the most gibbous part of the body – by a sharp ridge. The bottom of the vessel is slightly dished and embossed, wearing traces from the potter's wheel support (height about 12.4 cm, rim diameter about 13.4 cm, body's maximal diameter 16 cm with the bottom's diameter 7 cm (**Fig. 3/5; 6**).

Basing on the other fragments, the following shapes can be identified: - grey polished vessels with elevated, circular in section handles, the diameter about 1.4 cm (**Fig. 10**); - two vessels with deflected rim, with grooves on the outer edge, engobed and quality polished (**Fig. 2/3-4; 8/1-2**); - vessels of Kruglik-type, represented by big fragments (**Fig. 9**) and a flat bottom (**Fig. 2/9**); - the presence of fragments engobed and polished on both sides permits to suppose the occurrence of open-shaped vessels, possibly bowls with deflected rim(?).

The grey wheel-made ware from both trenches was found in similar circumstances, together with the moulded ware – in the debris of the surface dwellings and in the layer of dwellings foundations. The ware under consideration is also technologically similar. It is made out of fine-washed clay, containing tiny particles of mica. However, the moulding clay of some vessels, both of big (with the body 0.8-1.3 cm thick) and small (body 0.5-0.6 and 0.7 cm thick) dimensions, contains sparkling and matt white particles, fine- and coarse-grained sand, small river pebbles, as well as impurities of vegetable (seeds) and mineral (broken limestone) provenience. The color of the vessels is mainly grey, with a lighter or darker tint, more scarcely – light-brown, and in some cases – brown-reddish. The surfaces are burnished or well-polished, covered with light-grey engobe, with light-brown or dark spots. In some cases, due to inhomogeneous firing, the color of the vessels has different tints. The inner surface of most of the vessels wears their wheel-making traces – horizontal

hollows, left by the potter's fingers. The bottoms wear traces of the potter's wheel support. Altogether, these features illustrate the en masse homogeneity of the grey wheel-made ware, found on the settlement.

EARLY GREY WHEEL-MADE WARE FROM THE EAST-CARPATHIAN REGION

In the Late Hallstattian period, the grey wheel-made ware occurs on the sites of many cultures and cultural groups from the Carpathian-Danube region.

In the area of the West-Podolian group from the Middle Dnestr basin and the Podolian-Moldavian group from Southern Bucovina, grey wheel-made ware is certified in settlements and burial grounds. Among the settlements: Ivane-Puste⁶, Zales'e⁷, Dolinjany⁸, Neporotovo⁹, as well as the recently discovered settlement Lipcani-La Rabii¹⁰. Among the funeral complexes we mention: tumulus (B) near Novosyolka-Grimajlovskaya¹¹, tumulus 1 near Servatincy¹², tumulus near Lisichniki¹³, tumulus 1 near Kruglik¹⁴, tum. 6 of Cașvana necropolis¹⁵, tum. 3 and 7 near Shutnivczy¹⁶, tum. 2 near Tarasivka¹⁷, tum. 2 and 3 near Teklivka¹⁸, tum. 4, 11 and 12 near Kolodiivka¹⁹, as well as tumulus 5 of the "Drumul Feteștilor" necropolis, situated in the environs of the same village Trinca, where the settlement is located²⁰.

In the late-Hallstattian cultures from the Carpathian-Danube region, the grey wheel-made ware occurs in different proportions. In the Kushtanovice culture of the trans-Carpathian region, it occurs in limited quantities and just in some graveyards²¹. With rare exceptions, the wheel-made pottery is almost unknown in the sites of the Scythian group from Transylvania (Ciumbrud)²². In the South-Carpathian group Ferigile-Bârsești, the wheel-made pottery came just from some funerary complexes²³. And only in the Vekerzug/Szentes-Vekerzug culture, this category of pottery was broadly spread²⁴.

⁶ GANINA 1965, p. 109-115, fig. 1, 8-9; 4, 9.

⁷ GANINA 1984, p. 74, fig. 4, 1, 6.

⁸ SMIRNOVA 1999, p. 44-57, fig. 5-7.

⁹ KRUSHELNITSKA 1998, p. 17, fig. 6, 2.

¹⁰ LEVITSKI *et alii* 2009.

¹¹ SULIMIRSKI 1936, p. 82-83, tab. XV, 6.

¹² SULIMIRSKI 1936, p. 93-94, tab. XV, 9.

¹³ SMIRNOVA 2004, p. 423, fig. 2, 6.

¹⁴ SMIRNOVA 1968, p. 15, fig. 2, 8.

¹⁵ IGNAT 2006, p. 28, pl. XIV, 4.

¹⁶ GUTSAL *et alii* 1998, p. 75, fig. 2, 15; GUTSAL *et alii* 2001, p. 18.

¹⁷ GUTSAL, MEGEI 1997, p. 85-88.

¹⁸ GUTSAL *et alii* 2003, p. 91-92, fig. 2, 4.

¹⁹ GUTSAL *et alii* 2005, p. 119; GUTSAL *et alii* 2006, p. 158-159, fig. 1, 2.

²⁰ LEVITSKI 2006, p. 32, fig. 27, 7.

²¹ SMIRNOVA, BERNIAKOVITCH 1965, p. 103, tabl. III, 10; POPOVICH 1993, p. 285; MOSCALU 1983, p. 175.

²² MOSCALU 1983, p. 159.

²³ VULPE, POPESCU 1972, p. 83, 110-111; MORINTZ 1959, p. 232, fig. 1, 1.

²⁴ CHOCHOROWSKI 1985, p. 48-51; IEREM 1986, p. 180, note 341; NEMETI 1972, p. 135-138; NEMETI 1982, p. 121-122, 124; ROMSAUER 1993, p. 16.

Grey wheel-made ware is also known on the early-Scythian sites of the forest-steppe zone eastward of Dnestr – in the Dnieper basin, but the time of its apparition there seems to be not so early, comparing to the Dnestr region²⁵.

Aspects of comparison – the technological one

In most cases, the presence of wheel-made pottery on the sites of the above-mentioned cultures and cultural groups is only stated, the mentioning of the composition of the moulding paste being even more infrequent. However, some suggestions about the technological aspects of the wheel-made pottery come from the publications of the Dolinjany settlement, belonging to the West-Podolian group of the early Scythian culture from the Middle Dnestr basin²⁶, of the late-Halstattian settlement Curteni, which lies on the Central Moldavian plateau in the East-Carpathian region²⁷ and of the Sanislău necropolis, belonging to the Vekerzug/Szentes-Vekerzug culture in north-western Romania²⁸.

In Dolinjany, this category of pottery was made out of fine-washed clay, containing tiny golden-colored particles. The paste color is grey, more rarely – light-brown and the vessels surface is polished, after a special covering with liquid plaster. All the vessels types were modeled on a flat support. Usage of such technique is also witnessed in Sanislău, the only difference being the use of small river sand for clay tempering. For the wheel-made ceramics from Curteni, it was ascertained, that the moulding paste of bowls (the ones with deflected rim) contained large river sand and small pebbles; the color of wheel-made ware was generally light-brown, dark-brown and grey-brown; the surface of the vessels was covered with a thick layer of engobe of light-brown color, polished or matt.

Returning to the wheel-made ware from Trinca, one could conclude, that it was made following a similar technology as the one used in the West-Podolian group and at Curteni. Exceptionally characteristic for Trinca ceramics is the usage of small sand, white sparkling or matt particles, river pebble, as well as impurities of vegetable and mineral provenience as leaning impurities. It is important to add here, that the above-listed impurities were certified in Trinca also in the composition of the moulded ware. Moreover, the paste of some hand-moulded vessels (large earthenware pots) contains mica, which, as an admixture, is met virtually in all of the wheel-made ware. Herein, one could recall the usage of similar impurities (large river sand and small pebbles) in the making of wheel-made²⁹ and hand-made³⁰ pottery at Curteni settlement.

The examination of wheel-made ware from Dolinjany settlement in comparison with similar pottery from other sites of the Middle Dnestr basin – Ivane Puste and Zales'e – allowed G. Smirnova³¹ to ascertain its sameness, especially from the standpoint of technological and morphological characteristics.

²⁵ KOVPANENKO *et alii* 1989, p. 85; SHRAMKO 1998, p. 125; SHRAMKO *et alii* 2004, p. 28; BESSONOVA, SKORII 2001, p. 81-82.

²⁶ SMIRNOVA 1999, p. 44-57.

²⁷ ICONOMU 1978-1979, p. 204, 211, 215.

²⁸ NEMETI 1972, p. 136.

²⁹ ICONOMU 1978-1979, p. 204, 211, 215.

³⁰ ICONOMU 1978-1979, p. 183, 194, 202.

³¹ SMIRNOVA 1999, p. 50.

Therefore, it is possible to conclude, that the technological techniques of the wheel-made ceramics fabrication, ascertained in Dolinjany, were known to and used by the potters from other settlements of the West-Podolian group, where wheel-made pottery was found. The usage of same impurities (tiny golden-colored particles) in the making of wheel-made and hand-made pottery from Dolinjany confirms, according to Smirnova³², the local manufacturing of wheel-made pottery in the Middle Dnestr basin.

Aspects of comparison – the morphological one

In spite of the relatively small quantity and high degree of Trinca wheel-made potteries fragmentation, the distinctive rims execution, the diameter of rims and bottoms, the thickness of walls and the way of surface treatment allow identifying several types of vessels.

The vessels of *Kruglik type* (Fig. 2/1, 6-7, 9-10; 7) represent the most spread in the Middle Dnestr basin ceramic form, known both in funeral complexes (tumulus (B) near Novosyolka-Grimajlovskaya and tum. 1 near Servatincy³³, tumulus near Lisichniki³⁴, tum. 1 near Kruglik³⁵, tum. 3 near Teklivka³⁶) and settlements, where they quantitatively prevail (Ivane-Puste³⁷, Dolinjany³⁸ and Neporotovo³⁹).

Vessels, similar to those of *Kruglik type*, are widely spread in the Vekerzug/Szentes-Vekerzug culture of the Carpathian basin⁴⁰. Recently, vessels of this type were also revealed in the ceramic complexes of early-Scythian sites from the forest-steppe zone of the Dnepr basin, both on its right (Motroninskoe fortified settlement⁴¹) and left bank (Liubotinskoe fortified settlement⁴² and Chervonosovo III settlement⁴³).

The modern level of research allows to state, that in the Carpathian-Danube region vessels of *Kruglik type* concentrate in its north-eastern (West-Podolian and Podolian-Moldavian groups) and north western (Vekerzug/Szentes-Vekerzug culture) areas, representing a specifical ceramic form for the north-Thracian cultural milieu, produced by local potters⁴⁴.

These vessels were designated by E. Moscalu as globular with a strong-prominent body and a short neck, ornamented by a low ridge or without it (variant C, type 38). They do not have any prototypes in the southern Thracian milieu – in the Balkans and at the Lower Danube. In the same time, they do not resemble any known Greek forms⁴⁵. The time of their appearance in the Middle

³² SMIRNOVA 1999, p. 54.

³³ SULIMIRSKI 1936, tab. XV, 6, 9.

³⁴ SMIRNOVA 2004, fig. 2, 6.

³⁵ SMIRNOVA 1968, fig. 2, 8.

³⁶ GUTSAL *et alii* 2003, fig. 2, 4.

³⁷ GANINA 1965, fig. 4, 9.

³⁸ SMIRNOVA 1999, fig. 5, 1-8, 10-11, 14-15; 6, 5-9; 7, 3-7.

³⁹ KRUSHELNITSKA 1998, fig. 6, 2.

⁴⁰ CHOCHOROWSKI 1985, Abb. 4, 17; NEMETI 1972, p. 136; NEMETI 1982, Abb. 3, H1; MOSCALU 1983, p. 149; ROMSAUER 1993, p. 16.

⁴¹ BESSONOVA, SKORII 2001, fig. 53, 1, 2.

⁴² SHRAMKO 1998, p. 125.

⁴³ SHRAMKO *et alii* 2004, fig. 1, 10.

⁴⁴ MOSCALU 1983, p. 149.

⁴⁵ MOSCALU 1983, p. 149.

Dnestr region goes back to the last third or the last quarter of the 7th cent. B.C., while the earliest complexes with such pottery from Vekerzug/Szentes-Vekerzug culture can be dated not earlier than the middle – the second half of the 6th cent. B.C.; most of them go back to the 5th-4th cent. B.C.⁴⁶. This fact witnesses, according to Moscalu⁴⁷, the eastern provenience of such vessels in the Vekerzug/Szentes-Vekerzug culture milieu, where they were made *in loco*.

The comparative analysis of wheel-made ceramics from Dolinjan settlement with the ceramics from Berezani settlement allowed ascertaining that the grey pottery from the Berezani archaic complexes is characterized by a higher making quality, a richer assortment and lack of Kruglik-type vessels⁴⁸.

Another type of wheel-made ceramics from Trinca is the *bitronconical mug* with a deflected rim and elevated banded handle, wearing lengthwise grooves on both sides (Fig. 3/5; 6).

Mugs with similar morphological parameters represent the second, but less spread type of wheel-made vessels in the West-Podolian and Podolian-Moldavian groups: complete specimens are known in tumulus 6 of Cașvana necropolis⁴⁹ and tum. 3 near Shutnivczy⁵⁰, fragmented specimens come from the Dolinjan settlement⁵¹ (Fig. 3/2) and probably from Zales'e⁵².

In the late-Halstattian cultures and cultural groups, wheel-made mugs are known in the same proportions, as in whole for this ceramic category: in the Kushtanovice culture, mugs with lengthwise grooves on handles are present among the grave-goods from tum. IX and XI of Kolodnoe necropolis⁵³; on the sites of the Transylvanian Scythian group (Ciumbrud cultural aspect), one wheel-made mug is known in the Blaj necropolis and another one, considered as an import – in Târgu Mureș⁵⁴; in the Ferigele-Bârsești group, the presence of mugs is certified by their fragments from tum. 9, 10 and 12 of Tigveni necropolis⁵⁵. And only in the Vekerzug/Szentes-Vekerzug culture, this type of vessels, together with the mugs with turned-in edge, represent the most spread form of wheel-made ware⁵⁶.

By some morphological traits (the execution of transition between neck and body, presence of a lengthwise groove on the outer side of the handles, slightly profiled flat or dished bottom), the bitronconical wheel-made mugs from the West-Podolian sites find analogies among the vessels spread in the Vekerzug/Szentes-Vekerzug culture⁵⁷. According to I. Nemeti, exactly this type of

⁴⁶ SMIRNOVA 1999, p. 54, nota 39, 42.

⁴⁷ MOSCALU 1983, p. 149.

⁴⁸ SMIRNOVA 1999, p. 54; SMIRNOVA 2004, p. 418.

⁴⁹ IGNAT 2006, p. 28, 62, pl. XIV, 4.

⁵⁰ GUTSAL *et alii* 1998, p. 75, fig. 2, 15.

⁵¹ SMIRNOVA 1999, fig. 5, 9, 12-13; 6, 2-4; 7, 1-2.

⁵² GANINA 1984, fig. 6, 1.

⁵³ SMIRNOVA, BERNIAKOVICH 1965, p. 103.

⁵⁴ MOSCALU 1983, p. 107, 159, pl. LXXIII, 29.

⁵⁵ VULPE, POPESCU 1972, p. 83, 110-111, fig. 14, 7, 22.

⁵⁶ CHOCHOROWSKI 1985, p. 48-51, fig. 2, 1-3; 43, 17; 45, 2; 47, 5; 49, 2, 12; 54, 2; NEMETI 1972, p. 135; NEMETI 1982, p. 121-122, fig. 3, F, 1-5; ROMSAUER 1993, p. 16, tabl. III, 10; XII, 13-14.

⁵⁷ CHOCHOROWSKI 1985, fig. 2, 1-2; CHOCHOROWSKI 1987, fig. 8, 5, 10; ROMSAUER 1993, tab. III, 10; DUSHEK 1971, fig. 5, 3; 28, 5; 30, 1; NEMETI 1982, fig. 3F.

mugs has local Hallstattian prototypes, basing on materials from Sanislău necropolis⁵⁸. E. Moscalu admitted that some variants of bitronconical mugs from the Tisa-Slovakian region build an independent typological group, spread only in this area, but in the same time, he considered that they are made after Greek specimens from the Lower Danube and the North-Pontic regions⁵⁹.

Herein one could add that in the East-Carpathian region, mugs of bitronconical shape with elevated handles are known on other sites too – especially the specimens from Curteni should be outlined. The site excavator defined them as globular and dated them back to the second quarter – middle of the 5th cent. B.C. – the first quarter of the 5th cent. B.C. But among them there are vessels of more extended and stocky proportions⁶⁰. The graphical reconstructions of mugs from Curteni, presented in another publication, show also bitronconical specimens with an elevated handle with a lengthwise groove⁶¹ (**Fig. 3/4**). This fits well the analogies, given by C. Iconomu – the vessels from Slobozia, Alexandria, Gogoşu and others, ascribed by E. Moscalu to the 6/a variant of bitronconical mugs, known in Histria already in the first archaic horizon⁶².

Grey wheel-made bowls with an elevated handle (= bitruncated bowls) appear in Histria in the archaic horizon I. Their spreading area includes the Anatolian north-east, whence they passed on through the north-eastern Black Sea shore to Olbia. They are already being reproduced in local workshops from Histria beginning from the middle of the 6th cent. B.C. Their production is adopted by Thracian workshops afterwards, in the second half of the 6th cent. B.C. and they spread to Wallachia, Muntenia and Moldova – for example in Curteni settlement⁶³. According to E. Moscalu's research, bitronconical mugs, wide-spread in the Thraco-Getian necropolises and settlements of the 6th-4th cent. B.C., are of Greek provenience, but already in the 5th and particularly beginning from the 4th cent. B.C., along with imports from the Greek colonies, appear specimens, made by Thracians and Geto-Dacians⁶⁴.

Grey wheel-made cups with a bitronconical body, high out-bent rim, on a circular or thickened support with an elevated handle (= bitruncated handle) are known, in the assortment of simple tableware from North-Pontic region, from closed Olbia and Berezani complexes, as well as from one-layered archaic settlements – Beicush, Kaborga I, Bolishaya Chernomorka II⁶⁵. They were mainly on-site made, following Greek prototypes, and only a few specimens could have been imported⁶⁶. According to recent research, the activity of workshops producing simple wheel-made tableware begins, both in Berezani and Olbia, in the third quarter of the 6th cent. B.C.⁶⁷, consequently its spreading was determined

⁵⁸ NEMETI 1972, p. 138.

⁵⁹ MOSCALU 1983, p.104.

⁶⁰ ICONOMU 1978-1979, p. 215, 231, pl. XXIV, 2-6; XXVI, 1-6; XXVII, 1.

⁶¹ ICONOMU 1979, p. 79-91, fig. 6, 4; ICONOMU 1978-1979, pl. XXVI.

⁶² MOSCALU 1983, p. 100-104.

⁶³ ALEXANDRESCU 1972, p. 117, nota 29, fig. 3, 3-4; ALEXANDRESCU 1977, p. 130-137, fig. 15, 17.

⁶⁴ MOSCALU 1983, p. 100-104.

⁶⁵ KRAPIVINA 1987, p. 75, fig. 27, 5-6; KRAPIVINA 2007, p. 101-102, fig. 5, 2, 3; 6.

⁶⁶ KRAPIVINA 1987, p. 71-72; KRAPIVINA 2007, p. 98-99; BUJSKIKH 2006, p. 32-33.

⁶⁷ KRAPIVINA 2007, p. 98; BUJSKIKH 2006, p. 32.

in the barbarian milieu from the Bug, Dnepr and Middle Dnestr basins.

Regarding the provenience of wheel-made mugs from the north-eastern part of the Carpathian-Danube region, it is unlikely that they come from one production center, taking into account the morphological peculiarities of every known specimen. In the same time, the assessment of their local production in the late-Hallstattian settlements after an adopted wheel-made ware technology, gains more and more arguments. This assumption is certified by the technological parameters, especially the even character of the materials used as leaning impurities in the process of making wheel-made and hand-made pottery (see the ceramics from Trinca and Dolinjany).

Hand-made vessels with an S-like ribbed profile and an elevated handle, found in Trinca and Dolinjany (compare **Fig. 3/1** and **Fig. 3/2**) could have served as prototypes (sic!) for wheel-made mugs. Similar hand-made vessels, but of more slender proportions, found in tumulus VII of Trinca–Drumul Feteștilor necropolis⁶⁸ and in Ivahnovczy cemetery⁶⁹, have direct parallels in the ceramic complex of the late-Hallstattian Stoicani necropolis from the southern part of the East-Carpathian region, dated back to the 8th – middle of the 7th cent. B.C.⁷⁰ (**Fig. 3/6**). The observations made for Curteni are important, where the same impurities (big river sand and small pebbles) were used both for the making of wheel-made and hand-made ware and where the bitronconical wheel-made mugs were found together with morphologically close moulded specimens (compare **Fig. 3/3** and **3/4, 7**). Taking into account the above-mentioned arguments, the local Hallstattian provenience of wheel-made mugs, which were used by the population of West-Podolian and Podolian-Moldavian groups, appears to be well-grounded.

Another type of wheel-made vessels from Trinca is documented by a fragment of a *bar-like handle* with round section and the diameter of about 1.4 cm (**Fig. 10**).

Vessels with round in section handles occur very scarcely among late-Hallstattian and early-Scythian wheel-made pottery. Hypothetically, the handles of high mugs (jugs) from the Ivane-Puste settlement of the West-Podolian group were round in section⁷¹. Vessels with a simple or double-barreled handle are known both in the Nitra-Ivanka settlement of Vekerzug/Szentes-Vekerzug culture⁷² and in the early Scythian Motroninskoe fortified settlement from the forest-steppe zone on the right bank of Dnepr, dated back to last third of the 6th – first quarter of the 5th cent. B.C.⁷³.

In the East-Carpathian region, handles with a round section, ascribed to mugs, are known in the already-mentioned Curteni settlement from the second quarter – middle of the 6th – first quarter of the 5th cent. B.C.⁷⁴. From the same settlement comes a fragment of a two-barreled handle, with round in section bars,

⁶⁸ LEVITSKI 2006, p. 75, pl. 39, 10.

⁶⁹ SULIMIRSKI 1936, tab. XIII, 8.

⁷⁰ PETRESCU-DÎMBOVIȚA 1953, fig. 10, 4d pl. IX, 24a; LÁSZLÓ 1995, p. 92.

⁷¹ GANINA 1965, p. 109, fig. 1, 8-9.

⁷² ROMSAUER 1993, tab. XII, 17.

⁷³ BESSONOVA, SKORII 2001, p. 82, fig. 53, 15, 17.

⁷⁴ ICONOMU 1978-1979, p. 215, 231, pl. XXVII, 4, XXVIII, 2.

from a vessel of unascertained type⁷⁵. Also round in section are the handles of bitronconical mugs from Butuceni, dated back to the 6th – 5th cent. B.C.⁷⁶. Here one could add the round handles of more tardy globular mugs with a more or less high neck, from the assortment of local wheel-made pottery, as well as the lateral handles of bitronconical bowls dated to the 4th – 3rd cent. B.C. from Huși–Corni (Carpathian-Prut region)⁷⁷.

In this context, it is important to underline, that simple or two-barreled handles with a round section occur more often in the southern-Thracian cultural milieu. Thus, elevated handles with round sections occur by bitronconical mugs from the Cernica settlement⁷⁸, dated to the second half of the 5th cent. B.C.⁷⁹. Also, round section is characteristic for the bars of two-barreled elevated handles of dishes with deflected edge, tronconical dishes and bitronconical mugs from the lower horizon of the Getian fortified settlement “Cetatea Jidovilor” near Coțofenii-din-Jos village, which are considered of Greek provenience and were found together with imported Greek red and black slipped ware from the end of the 5th – first quarter of the 4th cent. B.C.⁸⁰. The handles of a bitronconical mug with deflected edge on circular support from Fântânele, dated back to the middle of the 4th – first quarter of the 3rd cent. B.C., had round sections, as well as the mugs on circular support from barrows 16 and 17 of Duvanli necropolis (Basova Moghila), dated to the last quarter of the 5th cent. B.C.⁸¹, amphorae from Mezek in the southern Balkan region, dated to the end of the 4th cent. B.C.⁸² and a vessel with two elevated handles from Prundu-La Stână settlement, dated to the 4th – 3rd cent. B.C.⁸³. A fragment of three-barreled handle with round-sectioned bars⁸⁴ was found in a Getian settlement from middle of the 4th – first half of the 3rd cent. B.C. in the Pietroiu–Gîldău area (Călărași district),

It must be mentioned here that round-sectioned handles were also found on small grey chalices of Greek provenience from Ishelnicza and Devetashkata Peshhera (Lovecz), dated to the second half of the 7th – the 6th cent. B.C.⁸⁵, as on some bitronconical bowls from the Alexandria–La Vii settlement, dated back to the 4th – 5th cent. B.C.⁸⁶.

In Histria, the two-barreled handles of an oenochoe from archaic period, with a horizontal-channeled decoration on the neck⁸⁷, designated by P. Alexandrescu as a mug, dated back to the 6th cent. B.C.⁸⁸ are round-sectioned, as

⁷⁵ ICONOMU 1978-1979, p. 216, pl. XXVII, 6; XXVIII, 6.

⁷⁶ NICULIȚĂ 1987, p. 53.

⁷⁷ TEODOR 1981, p. 183, 191.

⁷⁸ NICULIȚĂ 1987, p. 53.

⁷⁹ MOSCALU 1983, p. 374, fig. 14.

⁸⁰ ZIRRA *et alii* 1993, p. 122, 129, 131, fig. 35, 4; 36, 4; 35, 1-3; 36, 3.

⁸¹ MOSCALU 1983, p. 104, 109, pl. LXXIII, 1; LXXIV, 6.

⁸² MOSCALU 1983, p. 137, pl. XCV, 5.

⁸³ SÎRBU *et alii* 1996, p. 72, fig. 121, 8.

⁸⁴ SÎRBU, OPREA 1995, p. 124, 129, fig. 9, 7.

⁸⁵ MOSCALU 1983, p. 127, pl. LXX, 3, 10-11.

⁸⁶ PREDA 1959, p. 255, 258, fig. 6, 5-6.

⁸⁷ DUMITRIU 1966, p. 97, pl. 60, 443.

⁸⁸ ALEXANDRESCU 1978, p. 102, fig. 22, 659.

well as the handles of high mugs of reddish and brown colors with channeled decoration on neck and body, dated to the middle or end of the 5th cent. B.C., or to the end of the 5th – beginning of the 4th cent. B.C., which come from the barrow necropolis⁸⁹. A grey amphora with two-barreled round-sectioned handles from tumulus XVII of the same necropolis should also be mentioned⁹⁰.

Continuing the discussion on round-sectioned handles, it should be mentioned that in Olbia, simple or two-barreled handles are characteristic for jugs of different types from archaic complexes of the second half of the 6th – first quarter of the 5th cent. B.C.⁹¹. The lekanai were also provided with round-sectioned vertical handles, but here they appear no earlier than the second half of the 6th cent. B.C., continuing to exist over the entire next century⁹².

The next type of wheel-made pottery from Trinca is represented by grey or light-brown *deflected rims with grooves on outer side*, engobed and thoroughly polished (Fig. 2/3-4; 8/1-2). Taking into account, that from fragments of wheel-made ware from trench IV a middle part of the body of one jug (?) was reconstructed, one could presume that rims with grooves belonged to jugs.

We don't know such vessels among the wheel-made pottery from late-Hallstattian and early-Scythian cultures in the region under consideration and respectively from the forest-steppe part of the Dnepr basin. Vessels with such specific parameter (presence of one or two grooves on outer side of the rim) in the late-Hallstattian – early La Tène period were spread only in the milieu of the South-Thracian cultures from southern Oltenia, territories to the North and South of the Danube, as well as to the South of the Balkan Mountains. Such parameters are present at a lekane and a jug from the 6th – 5th cent. B.C. horizon of Beidaud settlement⁹³; a bitronconical bowl from burial 34 of Professor Ishirkovo necropolis in north-eastern Bulgaria, dated to the end of the 6th – middle of the 4th cent. B.C.⁹⁴; a pelike from burial 4 of the Getian Satu Nou necropolis⁹⁵, dated to the 4th cent. B.C.⁹⁶ or the first half of the 4th cent. B.C.⁹⁷; large earthenware pots of type I, representing autochthonous shapes of wheel-made pottery, produced by Thracians in the 4th – 3rd cent. B.C. and found in Zimnicea, Fântânele, Grojdibod, Lăceni, Mizia and other sites⁹⁸; a grey amphora from Dolno Sahrane, dated to the beginning of the 4th cent. B.C.⁹⁹; an amphora separately found in Zimnicea necropolis¹⁰⁰, as well as a krater and a bitronconical bowl from the Căscioarele-Șivița Hotarului settlement, an large earthenware pot from Căscioarele-Cătălău

⁸⁹ ALEXANDRESCU 1966, p. 166, pl. 86, XXII, 6; ALEXANDRESCU 1972, p. 117, fig. 2, 4; ALEXANDRESCU 1978, p. 102, fig. 22, 665, 667.

⁹⁰ ALEXANDRESCU 1966, p. 150, pl. 85, XVII, 14.

⁹¹ KRAPIVINA 2007, p. 100-101, fig. 2, 16; 4, 5.

⁹² KRAPIVINA 2007, p. 103-104, fig. 8, 3; 9.

⁹³ SIMION 2003, p. 82-83, fig. 11, 1, 4-5.

⁹⁴ GEORGIEVA, BACHVAROV 1994, p. 55, tab. XXXVI, 3.

⁹⁵ ALEXANDRESCU 1972, p. 122, note 48, fig. 7, 3.

⁹⁶ MITREA and others 1961, p. 286.

⁹⁷ MOSCALU 1983, p. 374, fig. 14.

⁹⁸ MOSCALU 1983, p. 93-95, pl. LXVII-LXVIII.

⁹⁹ ALEXANDRESCU 1977, p. 118, fig. 5, 13; MOSCALU 1983, p. 137, pl. XCV, 4.

¹⁰⁰ ALEXANDRESCU 1977, p. 118, 120, fig. 5, 11.

settlement, a vessel with faucet neck and a deep bitronconical bowl from Prundu-La Stână settlement¹⁰¹.

In Histria, deflected rims with grooves on outer side are known at: large pithoi of archaic period¹⁰²; a crater from the third archaic horizon, considered as a Chios import¹⁰³ and a vessel of *myké*-type, of archaic tradition, from tumulus XLI of the barrow necropolis – a shape which was produced in Athens at the end of the 5th – beginning of the 4th cent. B.C.¹⁰⁴.

In the range of simple wheel-made tableware, produced in North Pontic workshops, known by finds from closed complexes in Olbia and Berezani, as well as from one-layered archaic settlements (Beicush, Kaborga I, Bolishaya Chernomorka II), ornamentation of the deflected rim's outer side with one or two grooves is characteristic for many vessels: jugs of types I-III, oenochoes and kraters¹⁰⁵, wide-opened bowls of type III, lekanai and plates¹⁰⁶, ascribed to the 6th – 5th cent. B.C. A red jug, ornamented in a similar way, comes from Nadlimanskoe III settlement in the Lower Dnestr basin, and is dated to the end of the 6th – beginning of the 5th cent. B.C.¹⁰⁷.

DISCUSSION

The above-made analysis and review of grey wheel-made ware from the East-Carpathian region, performed in the light of finds from the late-Halstattian horizon of Trinca settlement, shows the following:

- in Trinca, as in the most researched West-Podolian settlements, two main categories of vessels were of household use – the hand-made and the wheel-made, with the quantitative prevalence of the first one. The technological characteristics and the morphological types of wheel-made ware from Trinca are common, both for the pottery of the West-Podolian and Moldavian-Podolian groups of sites, as well as for the entire circle of North-Thracian cultures from the late-Hallstatt period. Alongside with that, comparative analysis of this ceramic category from Trinca shows the presence of big Kruglik-type vessels and bitronconical mugs with elevated handle. In the same time, bowls are absent (?) from Trinca and vessels with simple or two-barreled round-sectioned handles, as well as vessels with deflected rim, ornamented with grooves on the outer side, which are present in Trinca, lack in the West-Podolian sites;

- the appearance moment of wheel-made pottery in the Trinca complexes was established by the time of their existence within the chronological limits of the West-Podolian group – middle of the 7th – early 5th cent. B.C., basing only on the morphological traits of the available pottery types. Both from technological and morphological point of view, vessels of Kruglik-type and bitronconical mugs with elevated handle are similar to the ones known in West-Podolian sites, where,

¹⁰¹ SÎRBU *et alii* 1996, p. 15, 40, 72, fig. 33, 2; 41, 5; 61, 2; 115, 10; 123, 5.

¹⁰² ALEXANDRESCU 1978, p. 93, fig. 17.

¹⁰³ ALEXANDRESCU 1972, p. 115, nota 14, fig. 1, 4.

¹⁰⁴ ALEXANDRESCU 1972, p. 122, nota 47, fig. 7, 1.

¹⁰⁵ KRAPIVINA 1987, p. 72-74, 76, fig. 25, 14; 26, 2; 28, 7; KRAPIVINA 2007, p. 107, fig. 5, 7.

¹⁰⁶ KRAPIVINA 1987, p. 77-78, 103; KRAPIVINA 2007, p. 105.

¹⁰⁷ OHOTNIKOV 1990, p. 23, fig. 12, 4.

on the base of Greek imports and other reliably dated finds, this ceramic category refers to the last third or quarter of the 7th – beginning or the first half of the 5th cent. B.C.¹⁰⁸. Vessels with simple or two-barreled handles with round sections represent a typical parameter for Greek pottery and the groove decoration on the outer side of the rim is considered an adoption from the Greek tradition¹⁰⁹. The workshops producing grey wheel-made ceramics begin to operate in Histria at the middle of the 6th cent. B.C. and in Berezani and Olbia in the third quarter of the 6th cent. B.C., from where it spreads in the North-Thracian and early-Scythian barbarian world. Handles with round sections are known, in the late-Halstattian Curteni settlement, already in the second quarter, maybe in middle of the 6th – first quarter of the 5th cent. B.C.¹¹⁰, and in Motroninskoe fortified settlement – in the period between last third of the 6th – first quarter of the 5th cent. B.C.¹¹¹. Handles with round sections also occur at some vessels from the West-Podolian type settlement Ivano-Puste, which has its upper chronological limit at the end of the 6th – beginning of the 5th cent. B.C.¹¹². Vessels with deflected rim and grooves on their outer side lack from the North-Thracian and early-Scythian cultural areas. However, in southern Thracian milieu they are spread beginning with the 6th – 5th cent. B.C. – Beidaud (Dobrudja)¹¹³. Also in the Lower Dnestr basin, one such vessel is known from the Nadlimanskoe III settlement, dated back to the end of the 6th – beginning of the 5th cent. B.C.¹¹⁴. Thus, the appearance of wheel-made pottery in Trinca is simultaneous with its spread in the Middle Dnestr basin (second half of the 7th cent. B.C.), also certified by the archaic character of molded ware from this settlement. But the upper chronological limit of the existence of wheel-made pottery in Trinca is so far placed *in toto* in the 6th cent. B.C. or at the beginning of the 5th cent. B.C.;

- the materials from Trinca bring another weighty argument towards the local production of wheel-made ceramics after an adopted technology. As it is known, the provenance of monochrome grey wheel-made ware is bound with the north-western part of Asia Minor peninsula – Aeolis, the technology of which, beginning with the 7th cent. B.C. was passing to the Greek centers beyond the borders of this region¹¹⁵ and which could have been passed further, through the barbarian milieu of the Lower Danube and south-eastern Transcarpathian region, northwards to the Middle Dnestr basin. The range of local prototypes must still be specified, but the search for them is already mapped out and in this respect, the materials of both Curteni settlement from South-eastern Transcarpathian region (**Fig. 3/4-5, 8**) and early Scythian settlements Ivane-Puste, Zales'e and Dolinjany (**Fig. 3/1-2**) of the West-Podolian group are of special interest. In this context, the Pruthian or/and Sirethian way of this pottery spreading appears to be more likely

¹⁰⁸ SMIRNOVA 1999, 50-53.

¹⁰⁹ MOSCALU 1983, p. 95, 105, 110.

¹¹⁰ ICONOMU 1978-1979, p. 231.

¹¹¹ BESSONOVA, SKORII 2001, p. 82.

¹¹² GANINA 1965, p. 109, 122.

¹¹³ SIMION 2003, p. 82-83.

¹¹⁴ OHOTNIKOV 1990, p. 23.

¹¹⁵ BAYNE 2000, p. 265 and next; BUJSKIKH 2006, p. 31.

(Fig. 1);

- the fact of local production of grey pottery, as well as the possibility of its transmission directly through the barbarian milieu is also illustrated by earlier materials from Troy VII b2, 1130 – 1050/30 B.C.¹¹⁶ (Fig. 4). The analysis made there has shown that grey ware (which is designated as „Anatolian grey ware“ – „Anatolische Ware“ / „Grau-mynische Ware“) was locally produced, and several regional centers of its production¹¹⁷ existed: Anatolian grey ware is met over the entire Troy VII period, but similar pottery from Troy VI differs by the composition of ceramic paste, a better surface treatment and more qualitative firing¹¹⁸. The grey pottery itself reveals morphologically a long-term tradition from Bronze Age to archaic period, being widely used (for drinking, eating, serving and storage activities) and remaining popular in the region until the end of the 6th – beginning of the 5th cent. B.C.¹¹⁹. Exactly in this period the imitation of foreign shapes in grey pottery is recorded – so, the typical for the moulded *Buckelkeramik* (Fig. 4, A/1-2) S-like shapes started to be repeated both in grey pottery (Fig. 4/6) and, partly, in local Trojan reddish-brown ceramics (Troianische Tanware). On grey ware passed even some patterns of geometrical decoration, typical for the moulded *Buckelkeramik*¹²⁰ (compare Fig. 4, A/1-5 and Fig. 4, B/8-10, 13, 14). An explanation for this would be that the potters, who came among the other migrants, adopted the Trojan technology of producing grey pottery, whereas the craftsmen remaining in Trojan workshops were continuing to further produce their pottery, including the grey one¹²¹. Taking into account the renewal of connections with Greece at the beginning of the Protogeometric period (phase Troy VII b3, 1025-950 B.C.) and the fact, that Troy is one of the few sites in this region, which remained populated in the transitional period from Late Bronze to Early Iron Age¹²², one could presume the role of Troy as one of the key-centers in the transmission of early grey wheel-made ware both in the Greek world and in the Balkan barbarian milieu¹²³. The version about the transmission of grey wheel-made ware technology directly through the barbarian milieu – from the eastern Balkans through Dobrudja and the East-Carpathian region to the Middle Dnestr basin – can be indirectly confirmed by other known examples of spreading novelties in this direction in earlier times. This is illustrated by the early bow knobs fibulae from X-IX cent. B.C.¹²⁴ (Fig. 5). The diffusion of Aegean clothing elements about 1000 B.C. and later in the eastern Balkans and further northwards to the Siret basin was one of the manifestations of quite constant Aegean

¹¹⁶ KORFMANN 1996, p. 24; KORFMANN 1997, p. 41-43; KOPPENHÖFER 1997, p. 343-346; HNILA, PIENIAŻEK-SIKORA 2002, p. 94 and next; BECKS 2003, p. 41 and next, tab. 2 *et alii*.

¹¹⁷ CHABOT-ASLAN 2008.

¹¹⁸ KOPPENHÖFER 1997, p. 316, 333.

¹¹⁹ CHABOT-ASLAN 2008.

¹²⁰ KOPPENHÖFER 1997, p. 320.

¹²¹ KOPPENHÖFER 1997, p. 320, 333.

¹²² CHABOT ASLAN 2002, S. 96; HNILA, PIENIAŻEK-SIKORA 2002, p. 94 and next; BECKS 2003, p. 51 and next.

¹²³ See KASHUBA, LEVITSKI 2009.

¹²⁴ KASHUBA 2006, S. 229-233, Abb. 2; 13.

influences in the European Bronze Age (Mycenaean ornaments and ceramics, weaponry (foils), symbols of authority and others)¹²⁵. This witnesses the presence of constant interest from the east Aegean world to eastern Balkans and North Pontic areas before their colonization. And the transmission of technological novelties (in our case, the monochrome grey wheel-made ceramics technology) not only through Greeks-colonists, but also directly through the barbarian milieu of the eastern Balkans and the East-Carpathian region could be quite probable. In this case, one could say that a certain part of early grey wheel-made pottery in the East-Carpathian region was of Asia Minor provenience;

- there is another important aspect, which is bound with the peculiarities of grey wheel-made ware circulation in barbarian milieu. Taking into account the „cultural biography” of things, when their significance and function depend on specific (definite) cultural contacts and can change in space and time¹²⁶, one could also consider the early wheel-made ware from the barbarian milieu in a different way. Grey monochrome pottery gets to initial colonization regions of North-West Pontic with the colonists from Miletus, among their private household utensils¹²⁷. And the low quantity of early wheel-made ware in barbarian settlements, as, for example, in Dolinjaný – 5-7%¹²⁸ only confirms, that in barbarian hinterlands early specimens of this kind of pottery were a novelty – a prestige item, intended not for everyday use. Therefore, those shapes and specimens, which were well-known and had a wide circulation in the barbarian milieu, were copied into the new technology.

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¹²⁵ See LICHARDUS *et alii* 2002, p. 168 and next, and the references cited therein.

¹²⁶ Shortly in HANSEN 2008, p. 1.

¹²⁷ BUJSKIKH 2006, p. 31.

¹²⁸ SMIRNOVA 1978, p. 33.

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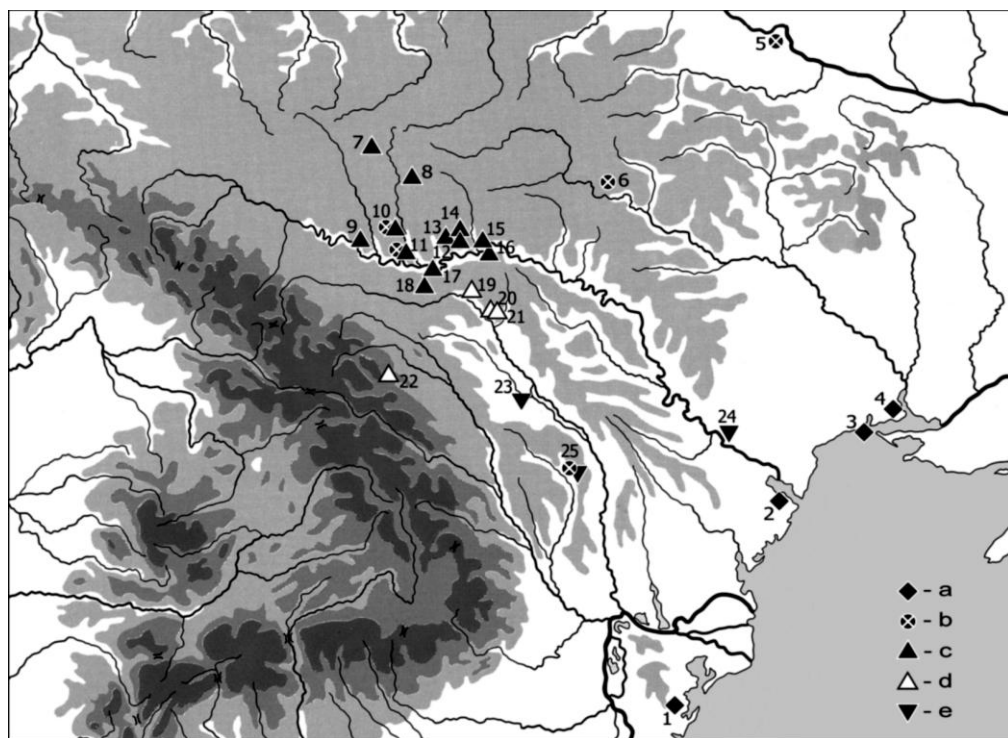


Fig. 1 - The East-Carpathian region and its adjacent territories in the early period of Greek colonization. Sites mentioned in text:

1 – Histria, 2 – Tyras, 3 – Berezani, 4 – Olbia, 5 – Trahtemirov, 6 – Nemirov, 7 – Novosyolka-Grimajlovskaya, 8 – Servatinczy, 9 – Lisichniki, 10 – Zales'e, 11 – Ivane-Puste, 12 – Teklivka, 13 – Tarasivka, 14 – Shutnivczy, 15 – Kolodiivka, 16 – Neporotovo, 17 – Dolinjany, 18 – Kruglik, 19 – Lipcani-La Rabii, 20 – Trinca-Drumul Feteștilor, 21 – Trinca-Izvorul lui Luca, 22 – Cașvana, 23 – Cotu Morii, 24 – Cioburciu, 25 – Curteni. Legend: a) greek empories and colonies, b) early greek imports, c) early grey wheel-made ware from West-Podolian group of Early Scythian culture, d) early grey wheel-made ware from Podolian-Moldavian group, e) early grey wheel-made ware from other sites.

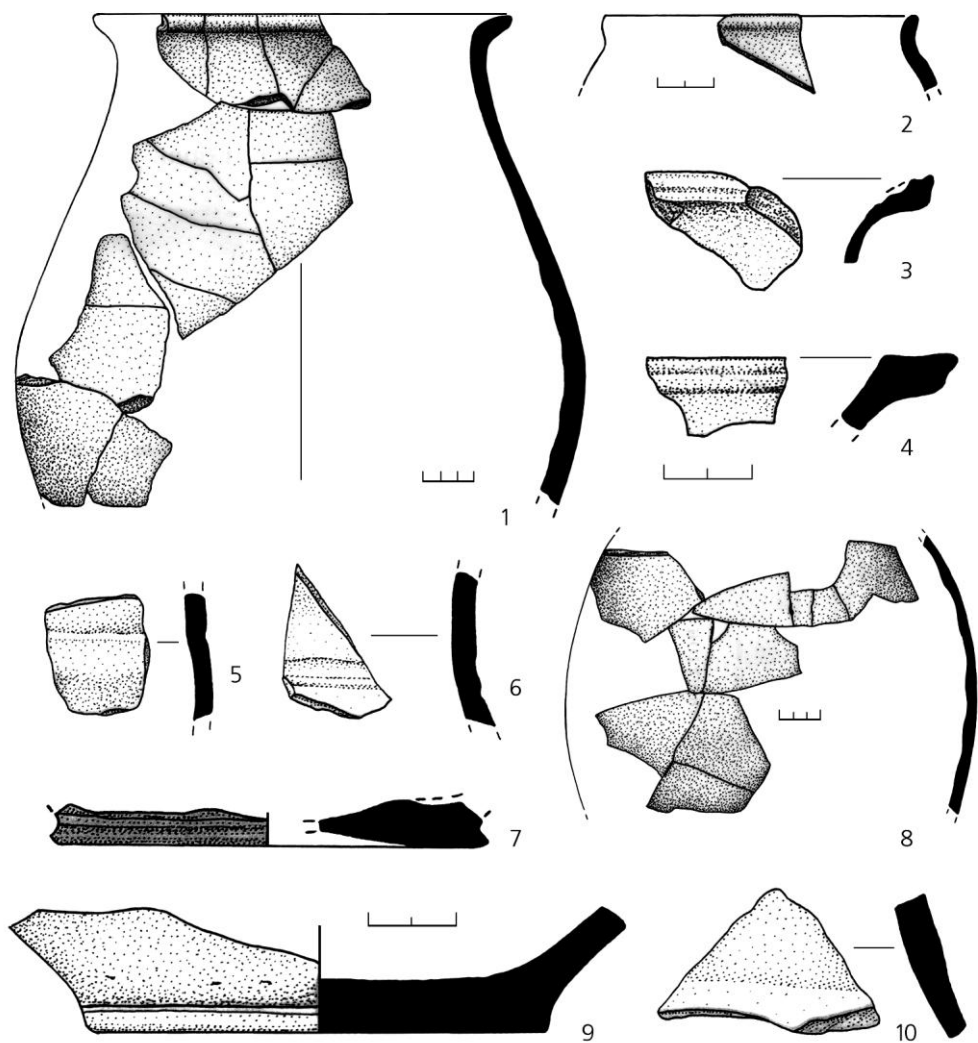


Fig. 2 - Trinca-Izvorul lui Luca settlement. Early grey wheel-made pottery.
1-2, 5-8, 10 – trench IV (1989), 3-4, 9 – trench V (1990).

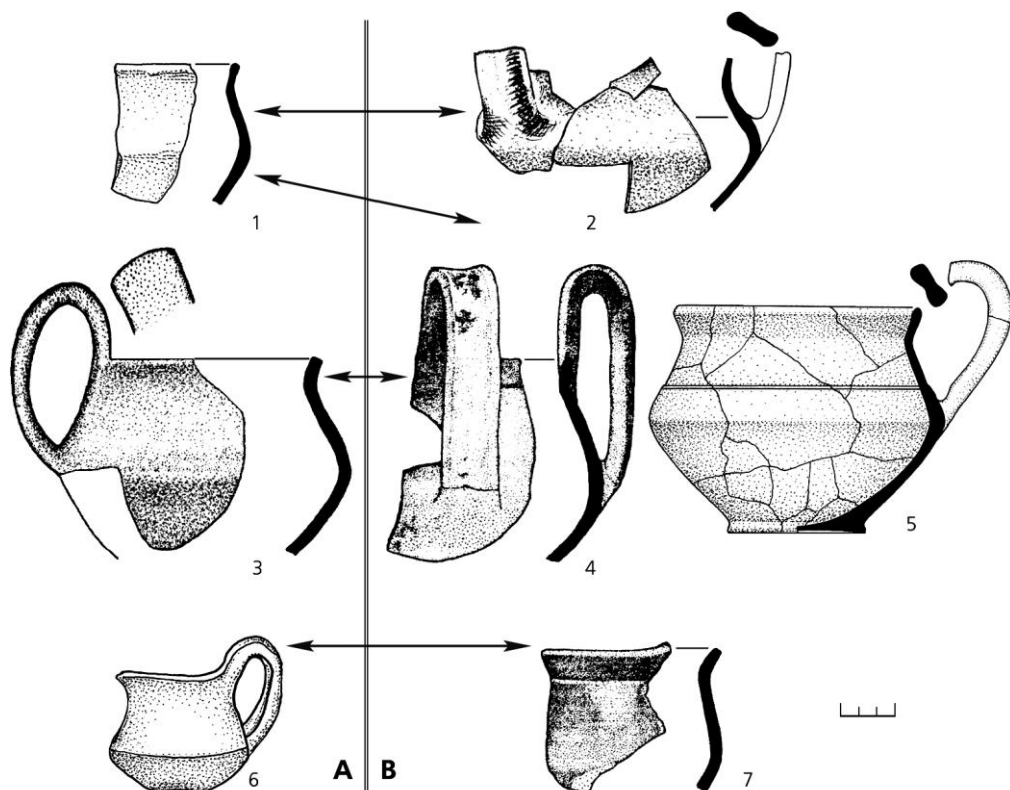


Fig. 3 - Early grey wheel-made pottery (2, 4, 5, 7) from the East-Carpathian region and its possible prototypes among the moulded ware (1, 3, 6).

1, 2 – Dolinjany, 3, 4, 7 – Curteni, 5 – Trinca, 6 – Stoicani necropolis (1, 2 – after Smirnova 1981; 3, 4, 7 – after Ionomu 1978-1979; Ionomu 1979; 6 – after Petrescu-Dîmbovița 1953).

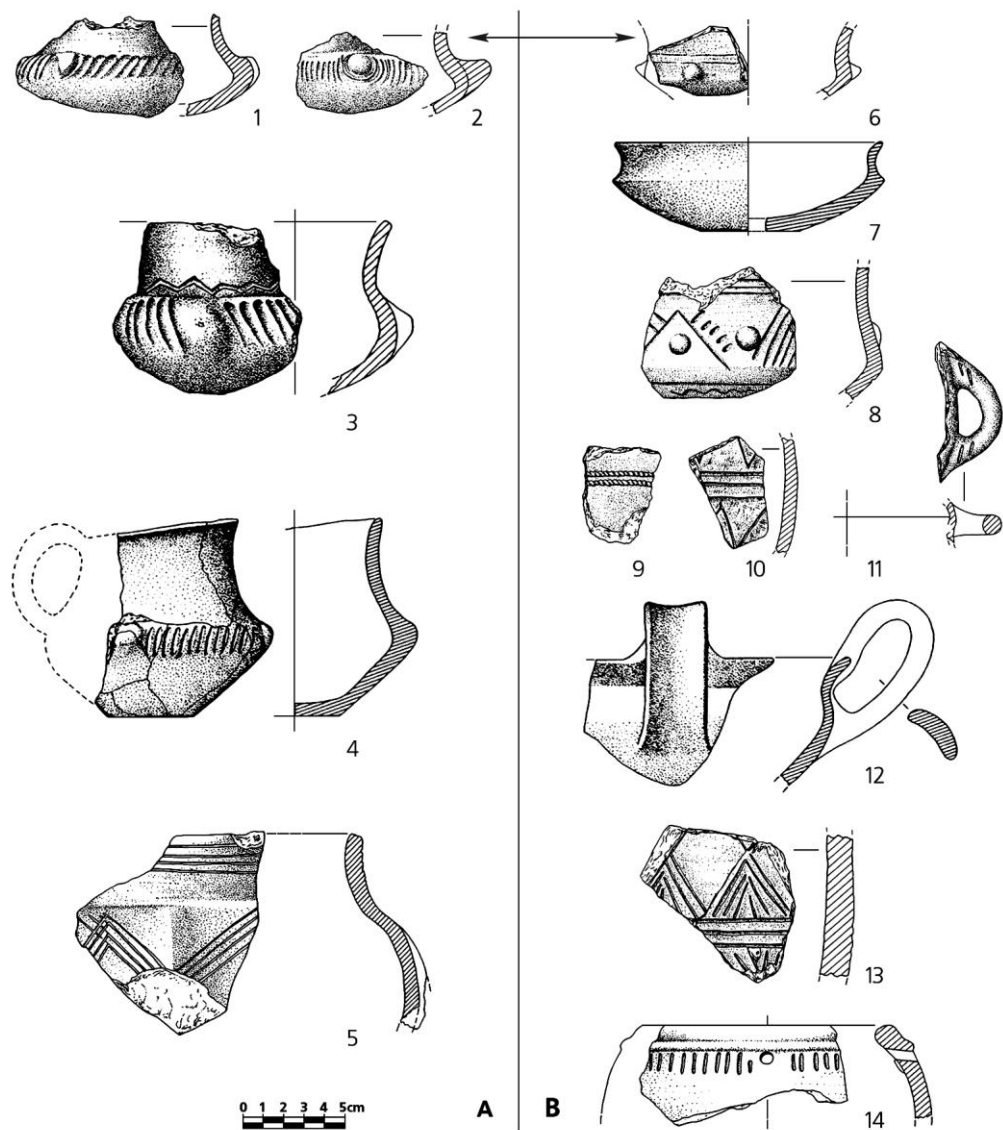


Fig. 4 - Pottery from Troy, phase VII b2 (1130-1050/30 BC).

A – Buckelkeramik (1-5), B – “Anatolian grey ware” and “Trojan grey ware” (6-14) (after Koppenhöfer 1997).

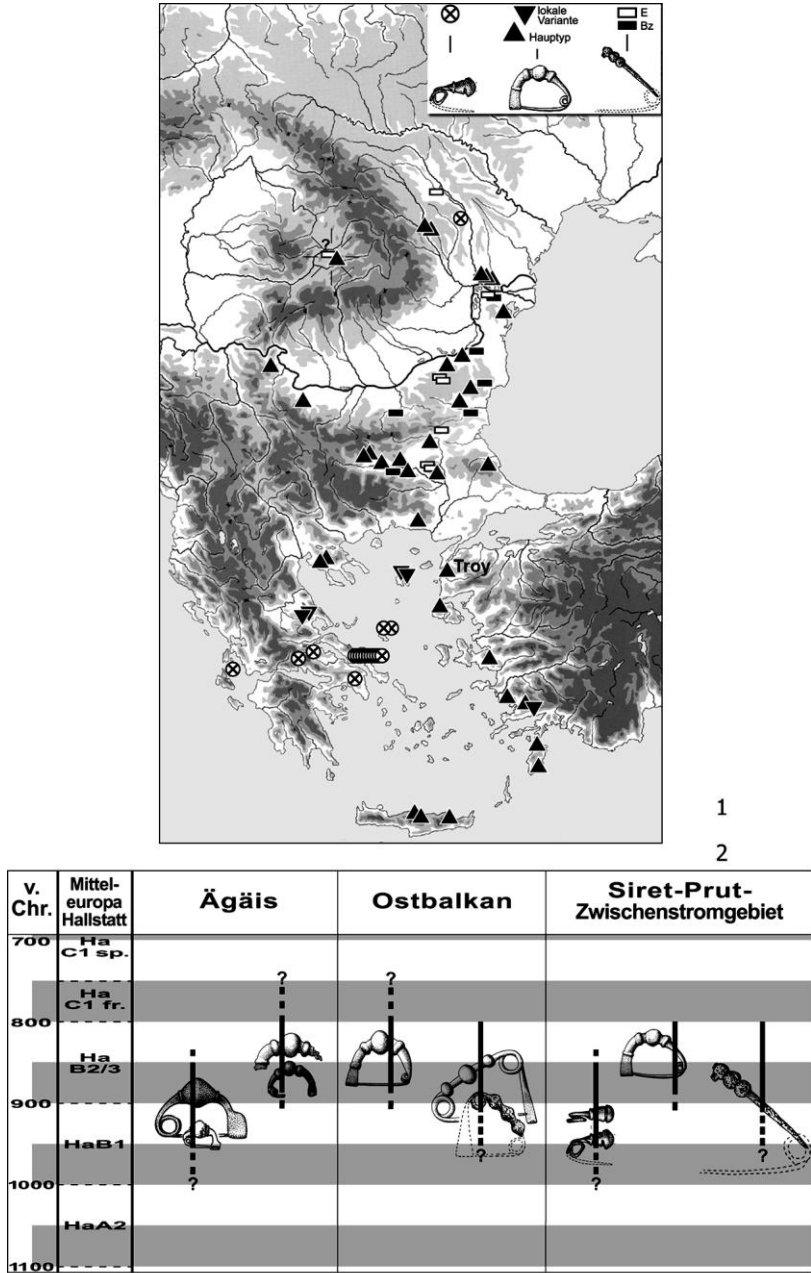


Fig. 5 - Early bow knobs fibulae from Aegean, central and eastern Balkans, East-Carpathian region.

1 – territory of distribution, 2 – chronological positions (after Kashuba 2006).



Fig. 6 - Trinca-Izvorul lui Luca settlement.
Early wheel-made ware – a bitronconical mug with elevated handle.



Fig. 7 - Trinca-Izvorul lui Luca settlement. Early wheel-made ware – a Kruglik-type vessel.

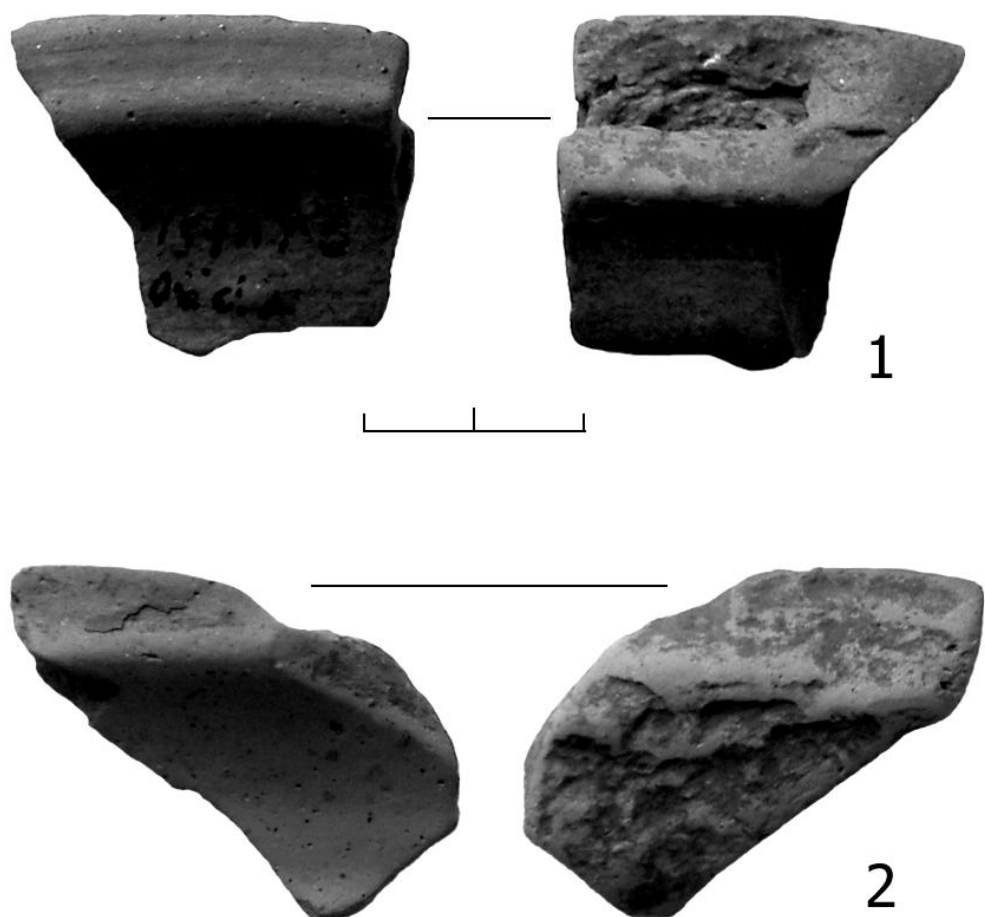


Fig. 8 - Trinca-Izvorul lui Luca settlement.
Early wheel-made ware – deflected rims with a groove on outer side (1-2).

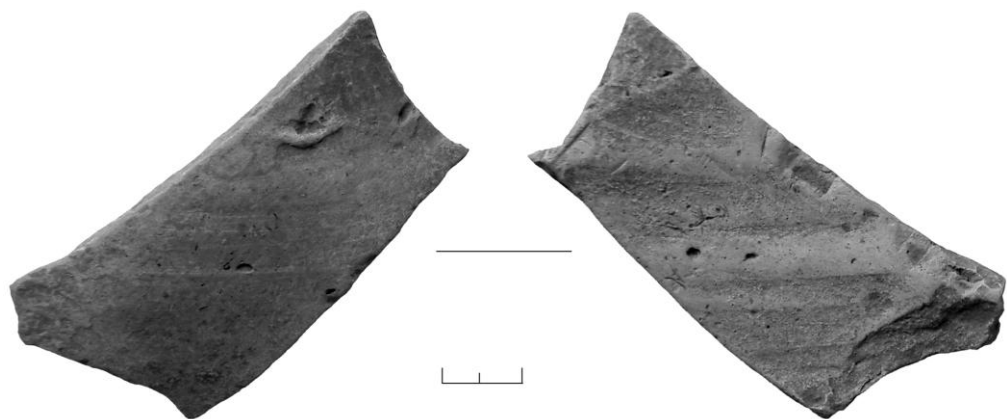


Fig. 9 - Trinca-Izvorul lui Luca settlement. Early wheel-made ware – wall of a large vessel.

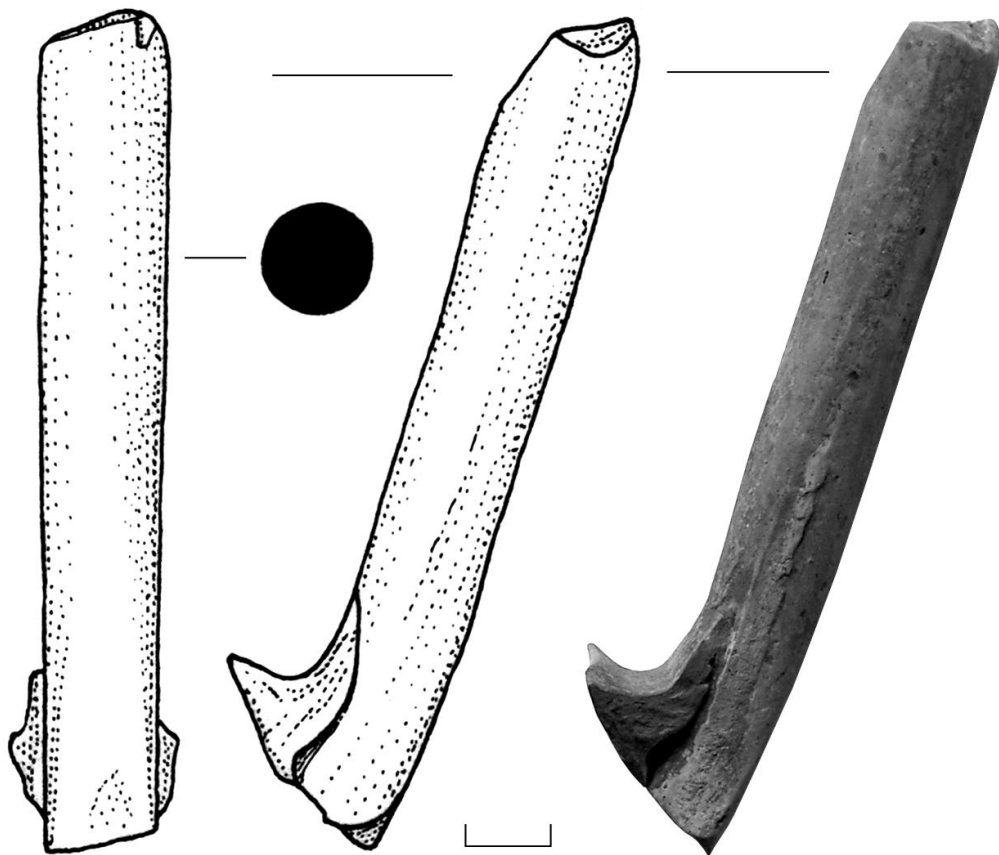


Fig. 10 - Trinca-Izvorul lui Luca settlement.
Early wheel-made ware – a round-sectioned handle from a jug (?).

GREY POTTERY FROM MONUMENTS OF THE EARLY SCYTHIAN PERIOD IN THE MIDDLE DNESTR REGION (WESTERN PODOLIAN GROUP OF MONUMENTS)

Marina DARAGAN

Keywords: *Early Scythian period, West-Podolian group, grey ware, Greek pottery, Middle Dnestr region.*

Abstract: *The biggest quantities of early grey wheel-made ware specimens (as early as in the VII cent. B.C.) occurred in the area of West-Podolian group of the Early Scythian culture from the Middle Dnestr basin (North-West-Pontic). The grey wheel-made ware is certified on settlements and burial grounds. Among the unearthed wheel-made ceramics, one could distinguish the vessels of Kruglik-type, bitronconical mugs with an elevated handle, as well as rims of vessels with grooves on the outer edge and vessels with round in section handles. From the very moment of its discovery, this category of finds has been broadly discussed in the special literature. The question of special interest: under whose influence was it adjusted, and why it is not present in other adjacent regions of Northpontic Forest-steppe?*

As it is known, the provenance of monochrome grey wheel-made ware is bound with the north-western part of Asia Minor peninsula – Aeolis, the technology of which, beginning with VII cent. B.C., was passing to the Greek centers beyond the borders of this region and which could have been passed further, through the barbarian milieu of Lower Danube and south-eastern Transcarpathian region, northwards to Middle Dnestr basin and the Pruthian way of this pottery's spreading appears to be more likely. The transmission of technological novelties (in our case, the monochrome grey wheel-made ceramics technology) not only through Greeks-colonists, but also directly through the barbarian milieu of eastern Balkans and East-Carpathian region could be quite probable. In this case, one could say, that a certain part of early grey wheel-made pottery in East-Carpathian region was of Asia Minor provenience. The fact of grey pottery's transmission directly through the barbarian milieu is also illustrated by earlier materials from phase Troy VII b2 (1130 – 1050/30 B.C.). Thereupon, the role of Troy as one of the key-centers in transmission of this new technology was underlined.

1. In the historical and cultural development of the territory of Middle Dnjestr, in the early Iron Age, a lot of things are not clarified. This territory was, in the beginning of the early Iron Age, under the control of two different cultural-historical trends. On one hand there are relics of the culture of Gava-Goligrad, and on the other hand there are signs of the Chernolesko-Zhabotin¹ culture. But, due to the superficiality of the available studies about this region, up-to-date the chronological and territorial parity of these groups does not appear sensible for the present. It is an open question to know how these two cultural formations become extinct. The following historical and cultural findings from the region relates to the middle of the 7th century B.C. At that time there are settlements and burials which are tradition-bound to be recognized as within the West Podolsk vicinity in the early Scythian period of the Ukrainian Forest-steppe². In comparison with other regions of the Ukrainian Forest-steppe, as for example the Middle Dnepr region, the front line³ of development that occurs in West Podolian is traced to hide many riddles. Historical evidence of previous different cultural-historical trends (Gava-Goligradskogo and Chernolesko-Zhabotin), their input into early Scythian time, are not yet at hand. Does this population become the direct receiver of that cultural group or do chronological ruptures occur regarding the population who occupied these settlements? There are, for example in one version, relics related to early Scythian type in Western Podolian, that is not a result of autochthonous developments but rather of tribes that advanced from more eastern regions of the Ukrainian Forest-steppe⁴. However, no comparative researches have been conducted, as yet, and the conclusion has been drawn only from facts related to early Scythian material domination⁵.

Until now there is no comprehensive study on the nature of the material culture of Western Podolian during the early Scythian period. Meanwhile, differences are very essential, between Western Podolian relics from this period and sites located in the Ukrainian Forest-steppe. They comprise both relics related to funeral ceremonies and the nature of ceramic material⁶ generally. A clear feature of such a distinction is given in the site of Western Podolian where grey ceramics occurs and this ceramic is to be executed on a potter's wheel⁷.

The chronology of the early Scythian period in the Dnestr region defines first of all material which kind of nature is defined by G.I. Smirnova's as RSC-2-RSC-3

¹ SMIRNOVA 1990, 17-24.

² SULIMIRSKI 1936; MELJUKOVA 1964; TERENOZKIN, IL'INSKAJA 1983, 229; SMIRNOVA 1993, 2.

³ IL'INSKAJA 1975; DARAGAN 2004, 5-137.

⁴ TERENOZKIN, IL'INSKAJA 1983, 290

⁵ It is necessary to note also, that the region of Middle Dnjestr, from all local groups of monuments from early Scythian time of the Ukrainian Forest-steppe can be considered as one of the most investigated. Settlements in this region including early Scythian time were studied by O.D. Ganina, G.I. Smirnova, L.I. Krushelnitskaja, J.N. Maleev, etc. Barrows of the region, which at the beginning of studying were necessary to T. Sulimirskij, subsequently were successfully studied by G.I. Smirnova, J.N. Maleev and A. Gutsal.

⁶ MELJUKOVA 1979, 103; BRUJAKO 2005, 150-152; SMIRNOVA 2004, 409-430.

⁷ GANINA 1965, 115-117.

based on I.N. Medvedsky's⁸ approach toward the Scythian archaic period. That implies that the West Podolsk site provides similarities with some other sites to the east, where distribution of ceramics of so-called «Hallstatt» type exists. Such examples are to be found in the Bug region (the Nemirovskoe site of ancient settlement) and in the Dnepr region (the Trahtemirovsky site of ancient settlement)⁹. The occurrence, in these Shythian settlements of such artifacts, proves altogether the presence of early antique import into the Ukrainian Forest-steppe in the first half to the middle of the 7th century B.C.¹⁰.

With this background the appearance of grey ceramics in a local settlement, which was only produced by the use of a potter's wheel, causes special interest. Firstly, with the facts we have available, we do not know if this is import (and then the question of import appears) or if it is locally manufactured. The question of special interest is to know under whose influence it was adjusted, and why it is not present in other adjacent regions of the Forest-steppe?¹¹ Certainly, these questions have been raised before. Substantial descriptions of the problem and alternative solutions are stated in a number of works¹². Formulated as different theses, the origin of such ceramics looks as follows:

1. T. Sulimirski stated that such ceramics was considered as Celtic and was dated 3rd-2nd centuries B.C.¹³.

2. O.D. Ganina compared this ceramics with Dacian (Thracian) ware of Bulgaria and Romania in the 6th -5th centuries BC. Also G.I. Smirnova¹⁴ recognizes it as North Thracian or Dacian for the same period.

3. Greek import or influences. Without excluding direct import of grey ceramics, G.I. Smirnova assumes that there is an option that it is manufactured locally by the population of the Middle Dnestr region as a result of contacts and influence from colonists who provided the technology of the potter's wheel and connections to master-potters at the island (or peninsula) of Berezan. We do not know for sure how the mechanism of the transfer technology worked – was technology development direct at hand in the barbarian environment or was it accessible only in the settlement of Berezan. G.I. Smirnova has also noted a concentration of findings of grey potter's ceramics only in the Middle Dnestr region and on only on its left inflows¹⁵. Accordingly, if there was an acquaintance to the potter's wheel in Berezan, this idea found its way across Dnestr. At this G.I. Smirnova did not exclude a possibility of receiving such ceramics from Istria. The idea of Istria as a probable facilitator of such a tradition is supported also by I.V. Brujako¹⁶.

⁸ SMIRNOVA 1993, 101-118.

⁹ DARAGAN 2004, Abb. 48; 49.

¹⁰ ONAJKO 1966; DARAGAN 2004; TSETSKHLADZE 2007, 37-44.

¹¹ In other regions grey ceramics finds are estimated in units. And they cannot be precisely dated.

¹² SMIRNOVA 1999; 2004; BRUJAKO 2005; KASHUBA, LEVITSKI, 2009.

¹³ SULIMIRSKI 1936, 106, 116-118

¹⁴ GANINA 1965, 115-117, SMIRNOVA 1965, 76; SMIRNOVA 1968, 24-25

¹⁵ SMIRNOVA 1999, 54-55.

¹⁶ BRUJAKO 1992, 19-20.

4. From Asia Minor. According to M. Kashuba and O. Levitski, the local population of East Carpathian mountain region had borrowed the "know-how" of monochrome grey ware which they had mastered by the use of a potter's wheel. But this knowledge was not transferred from the antique centers. Instead the transfer of the technology of grey potter's ware was done directly through the barbarian environment - from east Balkans through Dobrudja and the East Carpathian region to the areas of Dnjestr.¹⁷

Certainly, the search for explanations regarding the nature of influence and presence of such a form in this region is important from the culturological point of view. If there was this influence from antique centers - why did it affect only this region - and not the other settlements of the Forest-steppe. If the knowledge was adopted - other regions appear not to have been susceptible? In addition it still remains open, one of the main dilemmas of archeology, namely - occurrence of new categories of ceramics - means also as a resulting effect the occurrence of a new carriers group of such tradition ceramics¹⁸.

To be able to stick to one of the theories above, this is possible only after having a representative sample of grey ceramics from the region enabling the consideration of its accurate chronological position. This is also the problem of this work.

1. THE SITUATION IN THE MIDDLE DNESTR REGION.

This work reviews findings¹⁹ from the stratified complexes of the settlements of Zalese and Ivane-Puste²⁰ and grave-mounds of the region.

Most part of these findings is basically not known to a wide range of researchers. The settlements of Zalese, Ivane-Puste and Dolinjani, have only one layer from the early Scythian period. Grey products occur in dwellings, and in settlements layer where they are present in a context of local modelled ware together with the Greek import, Hallstatt import and ceramics of Hallstatt types, and artifacts of early Scythian types. It allows to date precisely enough some of grey pottery forms.

¹⁷ KASHUBA, LEVITSKI 2009.

¹⁸For example, the presence of early Scythian type objects - arms and horse equipments, in Western Podolian group material culture show the Scythians physical presence here.

¹⁹ Unfortunately, the significant part of the documentation on these monuments is absent, and materials are in various museums and funds. A part of materials from Zalesje settlement is stored in the State Historical museum of Ukraine (Kiev), a part in funds of the Archaeology Institute NAS of Ukraine (Kiev), a part in the Ternopol local lore museum (Ternopol). Some things are lost. The same concerns the materials of Ivane - Puste settlement. Thus the significant part of materials is not accompanied by field lists. Some categories of stock are restored only according to reports.

²⁰ Separate fragments of grey ceramics are met also in the top layer of Neporotovo settlement and in Lisichniki settlement - SMIRNOVA 2004, fig. 2, 1-6. The grey ceramics is as well in Kushtanovitsky group of monuments. But here in absence of precise chronological indicators, it is dated to the 6th century B.C. - *Pamjatki* 1993, 263.

2. SETTLEMENTS.

*Settlement of Zalesje*²¹. On this site the collection of grey ceramics is presented in the following different forms.

*Vessels of «Kruglik» type*²². These are pots with a truncated throat, smoothly fitting into round sides, and on a flat stand. The rim edge is unbent, it has a horizontal cut and is thickening. On the neck, as a rule, there is a low narrow platen. In a separate variant pots with extended neck are found. On the neck transition into the body they have a small depression - flute (Fig. 2/1; 3, 1). On some fragments there is a wavy pattern, sometimes in a combination with the narrow platen (Fig. 4/4-5).

A number of fragments can be assigned to come from *jugs*. Some of them have a handle (Fig. 4/3). The fragments of vessels presented only by fragments of rims concern other types. All of them have distinctions in the profile of the rim and its ornament (Fig. 2/4-6; 3/5-9). Just under the rim on the top part of the neck some vessels display several ridges.

From large vessels there are fragments on which there are depressions as a kind of small flute or on the contrary, a convex shape that is also dependent on the different sizes of platens (Fig. 2/7-8).

Scoops, mugs, cups. They are represented by fragments from a deep cup; they have a smoothly unbent rim, a concave neck and a rounding shape. Some fragments have oval in section, high handles (Fig. 3/2, 4; 4/1-2).

In one collection a significant amount of vessels bottoms of has also remained. Among them fragments of flat bottoms and bottoms with a ledge are allocated (Fig. 2/2).

Among categories of subjects from settlements that have been dated, fragments of Greek pottery - tare and tableware are presented. The transport amphoras are represented by some Chian containers. These are vessels with white facing and decoration in the shape of direct, horizontal and bow-shaped signs (Fig. 5/1-4). They belong to the early period that dated from the middle of the 7th century B.C. till the beginning of the 6th century B.C.²³

Finds of bottoms which on metric indicators can belong to the groups of amphorae manufactured at Clazomenae (Fig. 5/5), dated within the second half of the 7th - first half of the 6th century B.C.²⁴. Amphorae manufactured at *Lesbos* are represented by fragments of characteristic rounded handles. This group can also be referred to the same period.

Following the agreed dates – all findings belong to the second half of the 7th - beginning of the 6th century B.C.

The painted ware²⁵ is represented by fragments of bowls, spherical bowls

²¹ The information on settlement - GANINA, 1984, 68-78.

²² The type is allocated by G.I. Smirnova on materials of a kurhan to early Scythian time, to Kruglik (look below).

²³ COOK, DUPONT 1998, 147

²⁴ SERGIN 2004, 170-174.

²⁵ Unfortunately, the entire group of painted ceramics is accessible only on photos and figures from reports.

and Ionian cups (**Fig. 6**). This group of ceramics is dated not later than the first half of the 6th century B.C. - within the second half of the 7th - first half of the 6th century B.C. Bowls, are decorated by plentiful strips from purple and bleached (**Fig. 6/3**). Thus the plentiful purple is put at the top part of an internal wall that is an early sign. In the second half of the 6th century B.C. such plentiful purple was no more in use. A pattern of triangles (**Fig. 6/2**), another archaic pattern, attested on Ionian and Chian ceramics of the second half of the 7th - first half of the 6th century B.C. For spherical bowl drawings another technique is used (**Fig. 6/1**), that allows a dating not later than the first half of the 6th century B.C. By this time it is possible to carry a vessel with a beam ornament (**Fig. 6/4**). A more accurate date is given by a fragment of an Ionian cup. The outside rim is unbent which is rather insignificant on height. A strip of colored clay is left on the rim. External ornament: the rim and the top part of the vessel are entirely varnished. Where the handles are fastened a light colored strip of clay is left (**Fig. 6/5**). This fragment can be referred to type B1 at Villard-Valet. Such cups are extended in layers of the second half of the 7th - the first half of the 6th century B.C. on ancient settlements, including Berezan²⁶.

Hallstatt types are represented by a fragment of a bracelet (**Fig. 7/9**) and also by table ceramics (**Fig. 7/1-8**) (dating below).

Early Scythian findings are represented by bits and arrowheads²⁷. All of them are dated not later than the end of the 7th - the beginning of the 6th century B.C.

*Settlements of Ivane-Puste*²⁸.

«Kruglik» type vessels. Within the limits of this group vessels with the truncated throat smoothly passing in rounded sides and with a flat bottom are represented. The unbent rim edge is cut horizontally off and thickening. On neck transition to body, as a rule, there is a low narrow platen (rice) (**Fig. 8/1-2**) or flute (**Fig. 10/9**). The rims of vessels are decorated with small horizontal flutes allocated direct under the rims or wider, passing also on the throat (**Fig. 8/4, 5**). Also in a collection there is a rim fragment of a vessel with upright walls on which the pattern of wavy lines is applied (**Fig. 10/7**).

Scoops, cups. Scoops have direct or slightly inclined rims, the direct extended neck passing to the rounded case. On a neck or on transition from a neck to the case there is a horizontal flute decoration (**Fig. 10/1, 4, 6**). The cup has a direct rim on both the extended direct neck and the lower case. Under the rim - three horizontal flutes are present (**Fig. 10/5**).

Bowls. They are represented by fragments with rounded walls and inside bent rim (**Fig. 10/3**).

The grey ceramics in settlement Ivan-Puste is also represented together with Greek pottery - the tare, presented amphorae, Hallstatt types and early Scythian types.

Hallstatt types and imports are a bracelet, a plaque (**Fig. 9/5, 11**) and pottery (**Fig. 9/1-4, 6-9**) and early Scythian objects: a circle - a bit, a cheek piece and also a

²⁶ RUBAN 1980, 110-112.

²⁷ GANINA 1984, 76, fig. 6, 3, 5; 5, 7-6.

²⁸ GANINA, 1964, 55-57.

triangular tip of an arrowhead (**Fig. 9/10, 12, 13**).

The Greek wares from settlement Ivane-Puste is represented by the upper part of an amphora of Clazomenian type (**Fig. 11/1**). It is similar to Clazomenian trade amphorae of Group II (630-600 B.C.) or III (635-590 B.C.) by Y.Sergin²⁹. Some bottoms can also be assigned to Clazomenian (**Fig. 11/2**). They can be correlated with groups dated within the second half of the 7th - first half of the 6th century B.C. Fragments of handles from amphorae of *Lesbos* manufacture are also known from the settlement (**Fig. 11/3**).

Settlement of Dolinjani. Grey pottery from Dolinjani settlement is treated in G.I.Smironova's separate article³⁰, where it is allocated two groups of ceramics vessels.

These are «*Kruglik*» type vessels and cups, or high mugs. From the last, fragments of tape handles, with a longitudinal wide fillet lateral aspect are found. All potter's ceramics of the settlement is made of clay containing very small golden spangles. The same golden spangles are also observed in the clay of modeled ceramics in Dolinjany settlement. This fact has allowed G.I.Smironova to assume local manufacturing of potter's ceramics³¹.

Some remarks about dating the objects are following. There are finds of pins, an axe, allowing G.I.Smironova to date the monument to the second half of the 7th - first half of the 6th century B.C. Greek pottery is represented separately by fragments of tare ware.

It is necessary to notice, that in assortment of grey ware from Zalesje, Ivane-Puste and Dolinjani there is a certain difference. It is not excluded, that it is defined by a chronological difference, namely at Zalesje ancient settlements, Ivan-Puste and Dolinjani. But on many chronological segments, all of them co-exist.

3. FINDINGS FROM GRAVE-BURIALS.

Kruglik. The findings from this burial have repeatedly been analyzed by G.I. Smirnova³². The grey vessel from this burial is known to us in a separate type and is named *Kruglik* (**Fig. 12/1**). Additional findings from this burial include the following materials. Early Scythian items are arrow heads, a spear head, a knife, an axe, a bronze chopper. The locally modeled ware is represented by bowls, a scoop, and also a Ferigile (2-3 combinatory groups) culture bowl (**Fig. 12/2-11**). The burial is convincingly dated by G.I. Smirnova to the second half - the end of the 7th century B.C.³³.

Teklivka, kurgan 3. From this burial there is the big grey wheel-made pot, made on a potter's wheel. It has a convex body, becomes thicker horizontally,

²⁹ SERGIN 2004, 170-172

³⁰ SMIRNOVA 1999,

³¹ SMIRNOVA 1999, 53-54. But in this case it is necessary to note, that shine appears in the test due to addition of mica or quartz and that it is not a basic feature for any region. For example, shine also appears in the test of grey ceramics from Berezan and Olbia. Nevertheless, in this case visual impressions are too few - analyses are necessary.

³² SMIRNOVA, 1968, 14-27

³³ SMIRNOVA 1993, 109-111

with unbent rim. The inside rim has an insignificant ledge in the form of the platen. The bottom is flat. On the neck there is a coat hanger and there are low smooth platens. The sizes of a vessel: height 40 cm, diameter of a rim - 27 cm, diameter of the case - 36 cm. The dimension of this vessel exceeds all others which have been found in burial grounds. These are the sizes of pots in settlements (**Fig. 13/1**). A vessel stand is flat with two drawn perpendicular lines which remind a cross. The accompanying stock is made up of modeled ceramics: scoops (2 copies) height to 3.5 cm, diameter 11.5 cm, a low cup, the high handle has an expanded ledge (**Fig. 13/2**); bowls with bent inside edge (2 specimens) (**Fig. 13/3-4**); bowls with unbent outside edge (1 copy); a vessel rim fragment. Metal pieces: a buckle-plate decorated with the image of a griffon-ram (**Fig. 13/8**) and a buckle-plate with the image of a prey bird head (**Fig. 13/7**); fibula in shape of a harp with concave handle; a 17 coils spring and a spiral needle (**Fig. 13/6**); a bronze mirror with lateral handle - on its is end the T-shaped support on which the figure of a horse (**Fig. 13/5**) is located; two gold earrings (**Fig. 13/ 12-13**); a bronze pin with a head in the form of two symmetrically located spiral curls in three turns (**Fig. 13/11**); a bronze ring, diameter 4.5 cm, round in section with five rounded, in regular intervals located lateral loops (**Fig. 13/10**); a bronze ring, two iron knives; also 4 bowls, one of which large (**Fig. 13/9**), a brown color paste bead with yellow straight and zigzag lines³⁴. All categories are typical for early Scythian monuments from West Podolian group, stage RSC-3³⁵.

We discuss later the important fibula, for which chronology is especially interesting.

Shutnivzi, kurgan 3. Stock: a clay bowl, a scoop, some tens of amour-clad plates, eleven bronze arrowheads, an iron bit, a knife, a spear tip, a grinding bar. The grey product is represented by a scoop (**Fig. 14/1**)³⁶. All early Scythian stock under the period scheme of I.N.Medvedskaya concerns stage RSC-3.

Shutnivzi, kurgan 7. In this complex the deep grey bowl made on a potter's wheel and a scoop was found (**Fig. 14/3**)³⁷.

Kolodievka, kurgan 11. The grey ceramics is represented by a small vessel (**Fig. 14/2**)³⁸. The accompanying stock is also from early Scythian types of stage RSC-3. It is an iron knife, two clay bowls, an iron tip of a spear with the octahedral plug and an aperture for staff fastening. This material is not published yet.

Separate fragments of walls and bottoms were also found in *kurgan 12 Kolodievka*. They are combined also with forms of local ceramics and objects of stage RSC-3. Also fragments of a thin-walled grey pot were also present in *kurgan*

³⁴ GUTSAL *et alii* 2003, 90-92.

³⁵ GUTSAL, GUTSAL 2004, 18-24.

³⁶ GUTSAL *et alii* 1998, 75.

³⁷ GUTSAL *et alii* 2001, 18.

³⁸ GUTSAL *et alii* 2006, 159.

4 *Kolodievka*³⁹ and *kurgan 2 Tarasivka*⁴⁰. From one complex, *kurgan 2 Teklivka* the fragment of a grey vessel, decorated on the unbent edge of a rim by a wavy ornament⁴¹ (unfortunately, it is not published yet) is known. Grey ware is known also from burial (B) at *Novosyolka-Grimajlovsky Servatinzi*⁴² and *Lisichniki*⁴³.

4. CHRONOLOGY OF GREY WARE FROM THE COMPLEXES OF DNESTR REGION.

As already has been said, early Scythian findings, present at all burial grounds of the Middle Dnestr region, together with the grey ceramics made by the use of a pottery wheel, correspond to the third stage of early Scythian cultures (RSC-3) under the period scheme of I.N. Medvedskaja, dated maximum from the second half of the 7th century B.C. to the beginning of the 6th century B.C.⁴⁴. This chronological range comprises transport amphoras as well as painted ware from the settlements of Zalese and Ivan-Puste.

The fibula from the burial ground of Teklivka and the bracelets from Zalese and Ivan-Puste are essentially dated in consistency with the Hallstatt import. Short remarks about fibulae: M. Novotna investigated harp type fibulas in Slovakia and dated them to the late Urnenfeldkultur (Ha B). Such fibulae are widespread in the South of modern Germany, the low part of Austria, Switzerland and Bohemia. They are not so frequent in the Karpatsky region. Here they are dated in the late Lausitzer culture. P. Betzler also dates these fibulae not later than Ha C (and divides such fibulae by distinctions of design into two types: Hadersdorf type and Roggendorf type). Hadersdorf type is dated in the late Urnenfeldkultur. Roggendorf type relates to Ha C1. Both types have begun spreading from Austria and the South of Germany (Bavaria, Baden-Württemberg). M. Gedl investigated these fibulae in Poland. They have been found both in female and in male burials and the bulk of harp type of fibulae are also dated to Ha C. M. Gedl writes that fibulae have been spread to Poland thanks to the influence from the East Alpine Hallstatt. Probably these fibulae, or the fashion of these fibulae, came to Poland later, when their demand gradually ceased in modern Austria, Germany and Slovakia. Therefore, in Poland they were used longer than in Austria, where Ha C fibulae are few⁴⁵. But in any case, by the end of Ha C2 such fibulae already go out of use and at the stage of Ha D1 they are unknown. The end of Ha C (Ha C2) is the latest possible date of their existence. The dating of fibulae proves to be true also when dating bracelets from the Zalese and Ivan-Puste settlements. Bracelets also have direct analogies in the East Alpine Hallstatt⁴⁶. Thus, a variant from Zalesje corresponds to Ha C2, whereas a copy

³⁹ GUTSAL *et alii* 2005, 119.

⁴⁰ GUTSAL, MEGEJ, 1997, 85-88

⁴¹ GUTSAL A., GUTSAL V. 2003, p. 91.

⁴² SULIMIRSKI 1936. p. 82-83. Tab. XV, 6; P. 93-94. Tab. XV, 9.

⁴³ SMIRNOVA 2004, 423. Ris. 2, 6.

⁴⁴ SMIRNOVA 1993, 2004; GUTSAL, GUTSAL 2004, 22-23.

⁴⁵ NOVOTNA 2001; BETZLER 1979; GEDL 2004.

⁴⁶ STEGMANN-RAJTAR 1992, S.76, Abb. 11-13; 73 Abb. 22, 6-7; WELLS 1978, S.67, Fig.1,1; KILIAN-DIRLMEIR 1972, Taf. 93, B-2,3; HODSON 1990, Pl. 24, 15; 26, 7,8; 35, 2; 47, 4; 49, 3,4.

from Ivan-let corresponds to the wider range of Ha C - the beginning of Ha D1⁴⁷. That is also a chronological range from the second half of the 7th century B.C. - the beginning of the 6th century B.C.⁴⁸. But the 7th century B.C. has priority in this case. This dating does not contradict with ceramics of Hallstatt type or from Zalesje and Ivan-Puste, which can be compared with ceramics of Ha C2, dated to the second half of the 7th century B.C.⁴⁹. Synchronizing this to Ha C2 - the maximum boundary of Ha C2/Ha D1 is specified by parallels with a chronological cut of the Ukrainian Forest-steppe, comprising a complex of ornaments and morphology in the forms of table ceramics⁵⁰.

Thus, the considered forms, made on a potter's wheel, of the early Scythian grey ware, from West Podolsk, existed already at least in the third - fourth quarter of the 7th century B.C. (i.e. within the limits of the second half of the 7th century B.C.). But, certainly, we cannot exclude dating of some categories of grey wares till the middle of the 7th century B.C., no less than the beginning of the 6th century B.C. But it certainly does not fall outside this chronological range limits.

5. ORIGIN QUESTIONS

As it was already said in the introduction, the problem is reduced to the following. It is a question about transfer of a technological idea, or saturation of the local market by exclusively import production. From these two positions G.I.Smironova's considered this ceramics. She tended to support that local population could use potter's wheel, but did not exclude also that it was direct import. The basis for such conclusions - exhausted by S.S. Solovyov, is via a comparison of ceramics from Berezan settlements with ceramics from Dolinjani⁵¹. At the same time I.V.Brujako excludes both versions. In exchange he puts forward "Wandering" as a transfer idea of grey wares into the local environment. That means that the "know-how" of potter's ceramics did not transfer to the local environment or in any case it has not been mastered there. Instead wandering masters did it on place. According to I.V.Brujako, it took its way from the antique centers (Berezan or Istria) to the Middle Dnestr region and further into the river areas of Yews and East Hungary, together with groups of wandering potters⁵².

Together with V.V. Krapivina I have also compared grey ceramics from Olbia and Berezan with grey ceramics from the settlements of Zalesje and Ivan-Puste⁵³. The result of this visual comparison is very dual. There is really a certain visual similarity. It concerns peeling qualities of *separate* vessels fragments, roasting character and even clay structure. But, essential distinctions are also observed. The first difference concerns the shape. Vessels of «Kruglik» type including their different versions, scoops, cups from the Middle Dnestr region - are absent on antique sites. The assortment of the antique centers is much richer and more

⁴⁷ KILIAN-DIRLMEIR 1972, 87; HODSON 1990, tab. 8; SCHMID-SIKIMIC 1996, 3-16, Taf. 102.

⁴⁸ PARZINGER 1989, 123; RANDSBORN 1992, 98-99; TRACHEL 2004, 69-70

⁴⁹ DARAGAN 2004, 139-136.

⁵⁰ DARAGAN, SNITKO 2008, 303-306

⁵¹ SMIRNOVA 1999, 55.

⁵² BRUJAKO 2005, 202.

⁵³ KRAPIVINA, DARAGAN 2008.

various. There are certain nuances in the technician achievement. For example, on Berezan and Olbia the most part of grey ceramics was covered with dark coating and was polished. It is obvious that a chemical-spectrographic comparison of such ceramics is necessary and not only a visual comparison. A comparison of our materials with the antique ones is essential for several reasons. The published and only seen fragments from Berezan, cannot be confidently dated to the 7th century B.C. and even to the first half of the 6th century B.C. An example is Berezan, where the complexes reliably dated to the 7th century B.C. are practically not known, but only complexes from the 6th century B.C. On large scale they are already known only in what concerns Histria (though in this case, I have no absolute data). There are only layers of the 7th century B.C. which correspond with certain groups of painted and tare ware. Unfortunately, it is not known whether there was grey ceramics on the Jagorlyk settlement, where there is also a layer of the second half of the 7th century B.C. But here is an important characteristic issue - it is not allocated on the Taganrog settlement. For Olbia it is also important that complexes, confidently dated to the first half of the 6th century B.C. are also not present. That means that actually comparison goes with antique materials which are dated from the middle of the 6th century B.C. Thereby, we can draw the conclusion that in the 6th century B.C. the antique centers of the northern Black Sea coast and the grey ceramics from the Middle Dnestr region cannot directly be compared. At the given investigation phase and on my request a member of the Institute of archeology HAH of Ukraine, Dr. T. Goshko, has conducted an approximate chemical composition analysis of several crocks from Zalesje and Berezan⁵⁴. The received preliminary data have shown a considerable difference in the clay chemical composition of the compared fragments. But the considerable affinity (though not absolute) between the grey ceramics made on a potter's wheel and the modeled ceramics from Zalesje can thus be observed. That is why we can assume the fact of local manufacturing of such ceramics with a certain share of objectivity.

Certainly, the detailed typological and chemical-spectrographic comparative analysis between all monuments should be conducted due to the necessity of considerable samples of the stratified materials on grey ceramics from the antique centers of the northern Black Sea coast. A fair observation is that S.B. Buyskikh's study of grey ceramics of the middle Bug region, despite the enormous saved up material is insufficient⁵⁵. But the acquaintance with material from Olbia and Berezan, and the consultations of experts allows us to draw a preliminary conclusion, about the various origins of grey ceramics from Olbia, Berezan and monuments of the Middle Dnestr region (West Podolsk group). Finds of grey wares on ancient settlements also help us to enrich such a conclusion. V.V. Krapivina assumes that grey ceramics was locally manufactured and adjusted with influence from Olbia⁵⁶. On the contrary, S.B. Buyskikh assumes that at early

⁵⁴ The data have preliminary character. Unfortunately, while there is no opportunity to make the analysis of significant sample. Plus objectively, for a correct result, analyses for the regions clay deposits are considered necessary.

⁵⁵ BUYSKIKH 2007, 31

⁵⁶ KRAPIVINA 2007.

stages of colonization (throughout the 6th century B.C.) the grey ceramics was not manufactured in Olbia⁵⁷. It is supposed that it was imported from Asia Minor, or it was delivered from Asia Minor by Greek colonists as a part of their household utensils. Thus its mass character and prevalence allow us to consider it as one of the characteristic and steady elements of household culture for Ionic immigrants. We can completely exclude the version about loan or import from the antique centers (Berezan and with a large share of probability of Histria) if S.B. Buyskikh's version is correct. And if we accept S.B. Buyskikh's version about the absence of potter's manufacture in the new colonies at early stages of colonization, we also exclude the version about loan of a potter's wheel from Greeks.

Actually, independent from Asia Minor, we cannot exclude an origin of grey ceramics from Western Podolian. It is necessary to consider a long tradition of manufacture of such ceramics in Asia Minor region and also a certain coincidence in forms and ornaments of such ceramics between Asia Minor region and the far periphery - the Middle Dnestr region. For example, the wave ornament presence on vessels from Asia Minor in the 7th century B.C. is indicative; the flute under the rim and on the neck of mugs also follows the similar forms etc⁵⁸. But the Asia Minor origin version of such ceramics is directly connected with the Thracian version. As M. Kashuba and O. Levitski's review shows, grey ceramics is represented practically at all monuments of the South Thracian group - territories of modern Moldova and Romania. Its chronology certainly still requires specifications, but we can't exclude that in the 7th century B.C. it functioned. If we look at other adjacent territories, it will appear that the grey ceramics covers practically all territories North and East of the Balkans⁵⁹. Certainly, here the question about its accurate chronology remains open too, considering that basic objects for the comparative analysis are the grey pots executed on a potter's wheel from group Alfeld and Vekerzug⁶⁰. But it is obvious, that none else than the 7th century B.C. can possibly be the dating of the ceramics made on potter's wheel from burials of "Scythian type» in East Hungary. One group of monuments – also Telekes-Dolinka burials with scoops and the bowls made on a potter's wheel - are dated to the end of the 7th - the beginning of the 6th century B.C.⁶¹. But there is an open question concerning its occurrence in this region. Actually the East Balkan area is not presented in the specialty literature. Though, from this territory a considerable number of complexes, settlements and burial grounds are known where grey ceramics was found⁶². But with materials from this territory essential parallels with modeled ceramics (a mug of Thracian type, kitchen pots with vertical walls, etc.) are observed. Contact with this region during earlier time (early Scythian time burials in Enge, Belgradez, Polsko Kosovo) is traced. Therefore, despite the limited quantity of direct analogies, the version about transfer of technology of potter's grey ware directly through the barbarous

⁵⁷ BUYSKIKH 2007, 38.

⁵⁸ BAYNE 2000, Fig. 34, 5; 46, 4.

⁵⁹ BONEV 2003, 134; CONČEV 1959; VELKOV 1934; NIKOLOV 1972.

⁶⁰ CHOCHOROWSKI 1996, 115-138.

⁶¹ PATAY, KISS 2001-2002, 140.

⁶² MIRČEV 1962; I. VELKOV 1934; CONČEV 1959; NIKOLOV 1972; MIRČEV 1965.

environment - from East Balkans through Dobrudja and East Carpathian region to areas of the middle Dnjestr current can be recognized as the most probable.

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Western Podolian group of monuments

Fig. 1 - Western Podolian group of monuments from Early Scythian time.

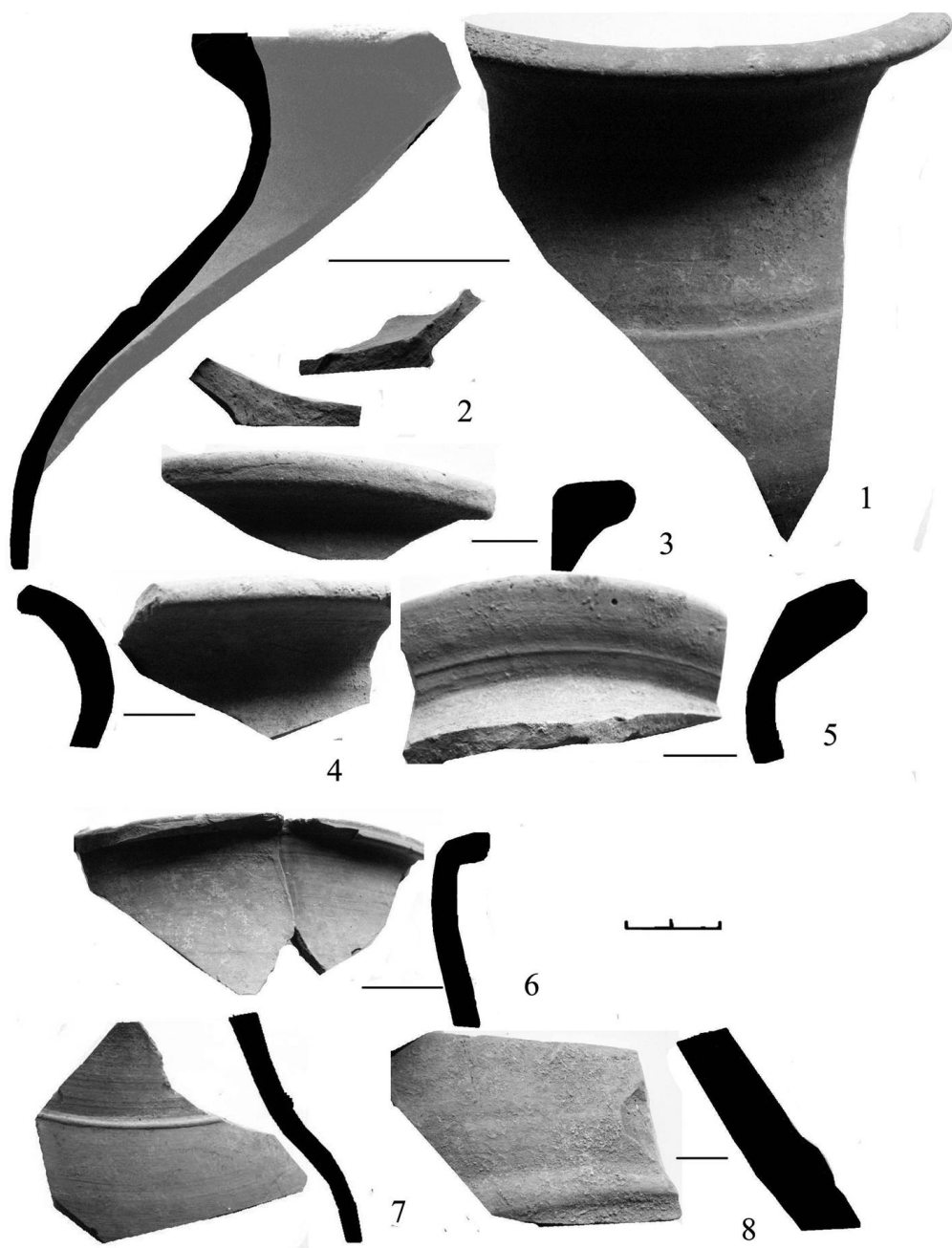


Fig. 2 - Grey pottery from Zalesje settlement.

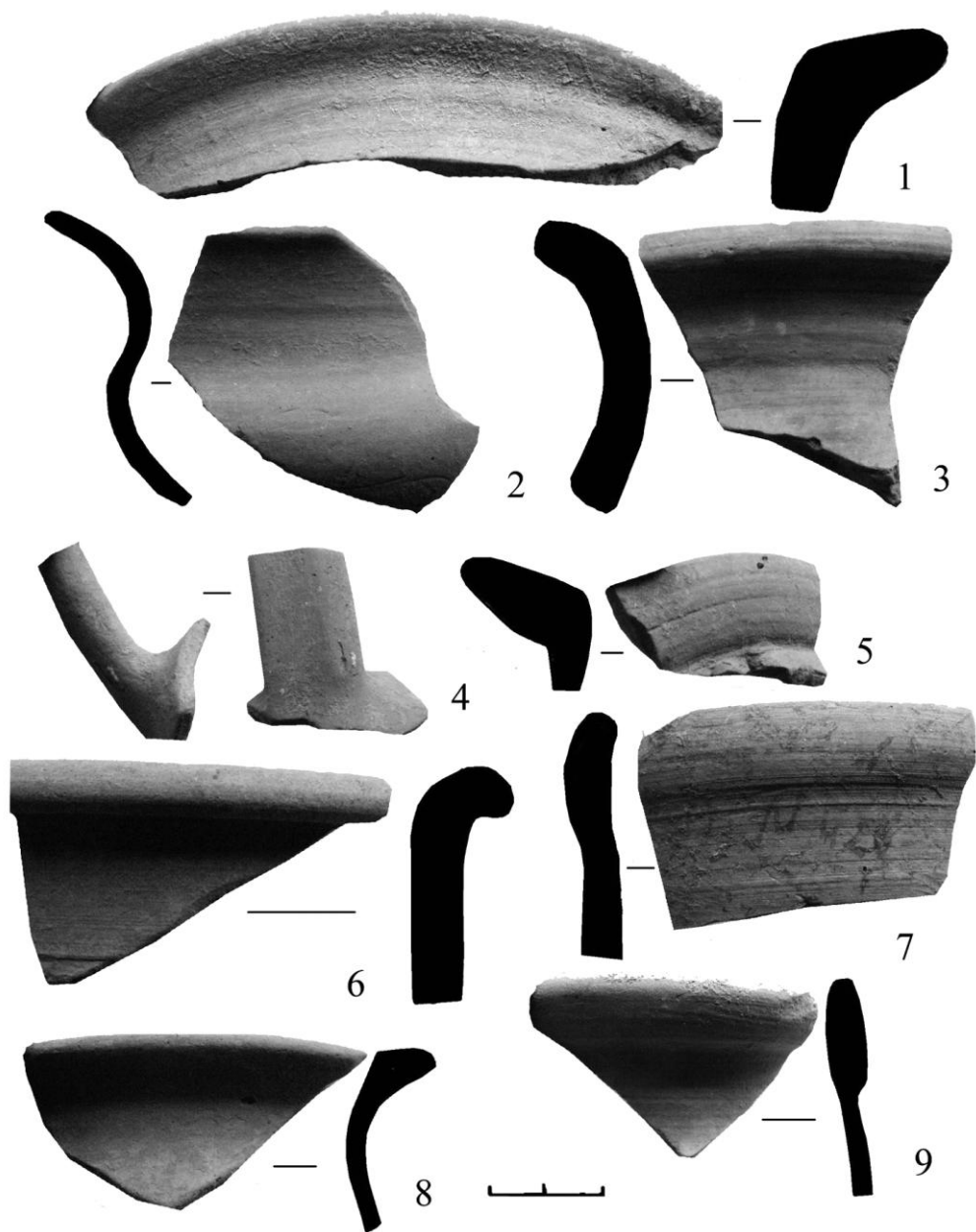


Fig. 3 - Grey pottery from Zalesje settlement.

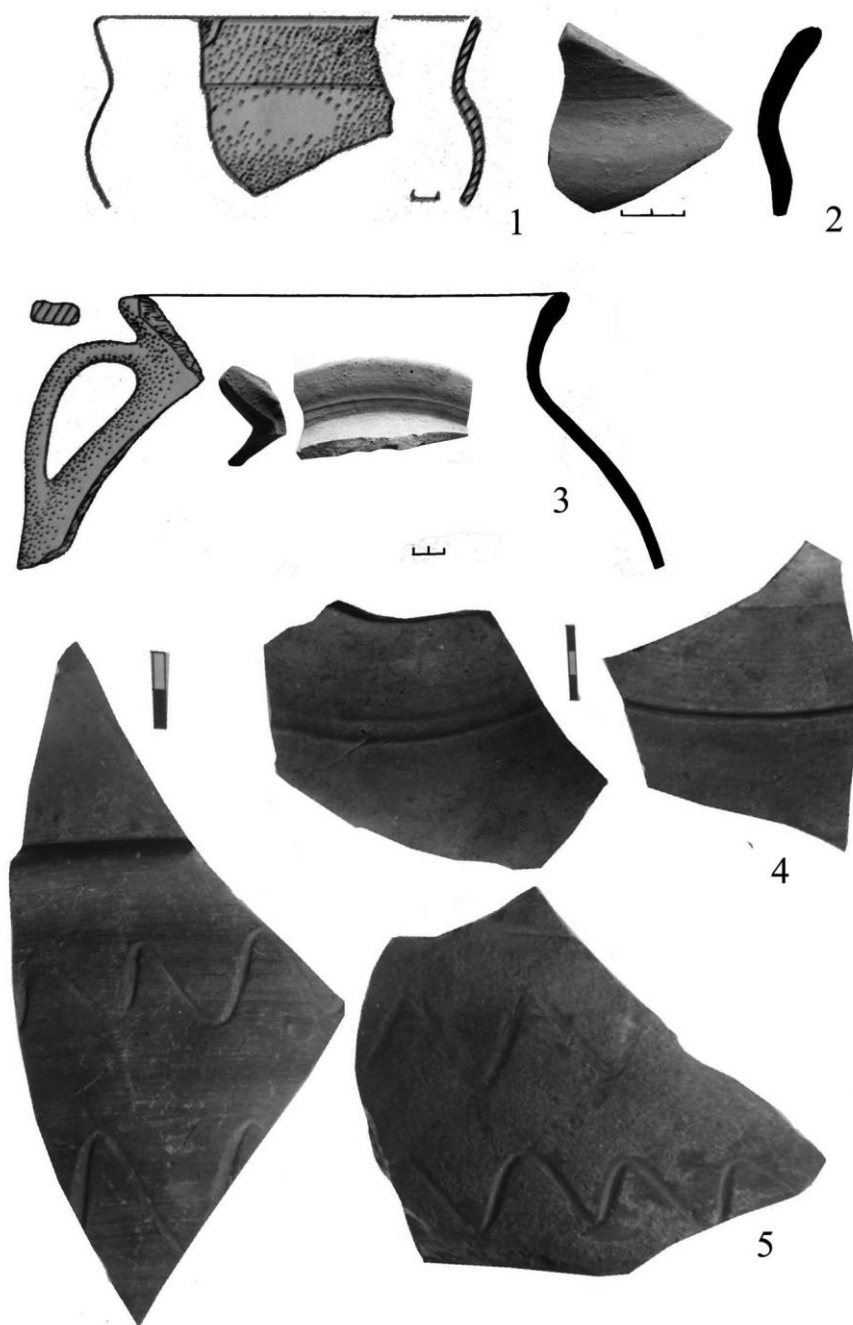


Fig. 4 - Grey pottery from Zalesje settlement.

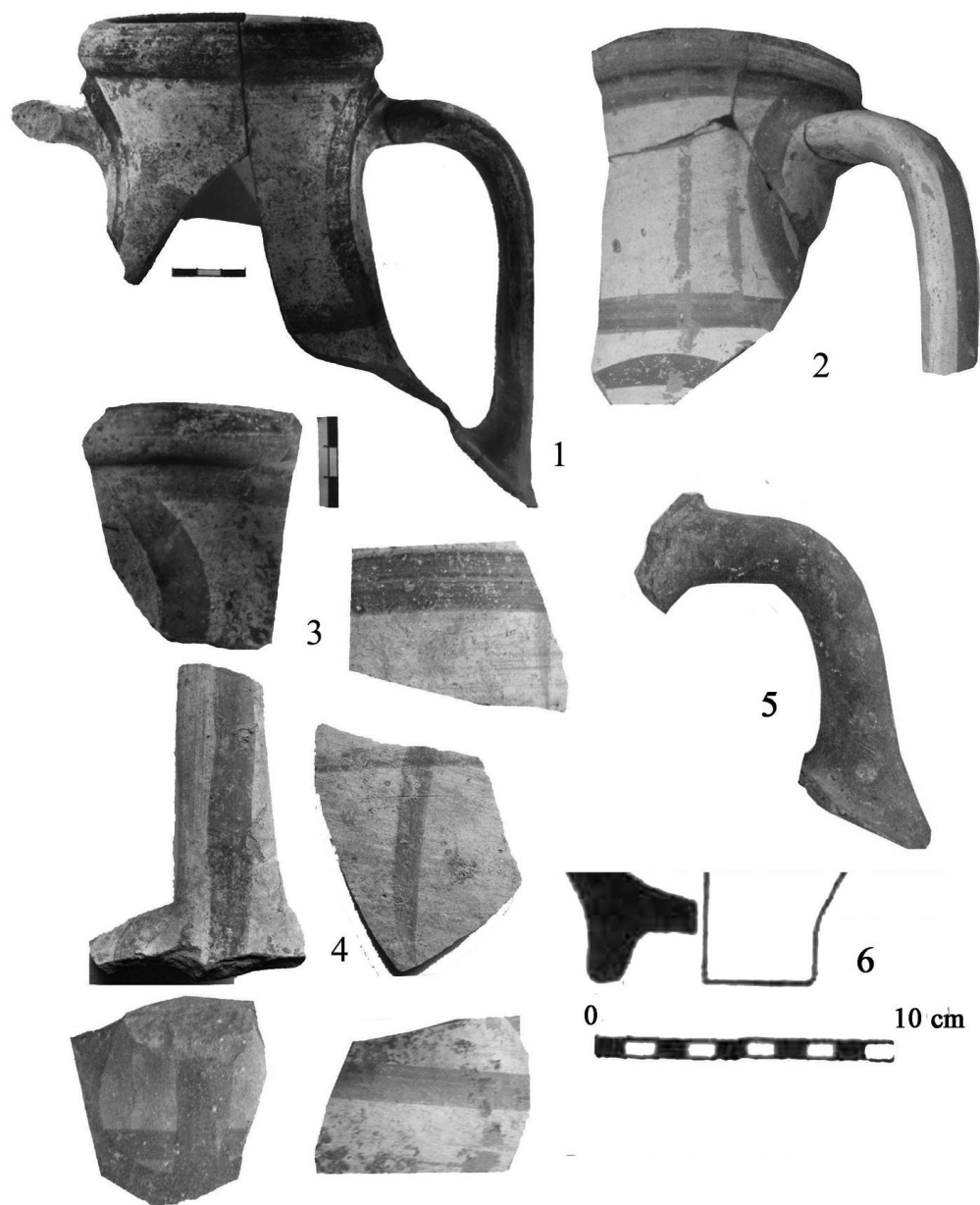


Fig. 5 - Imported Greek pottery from Zalesje.

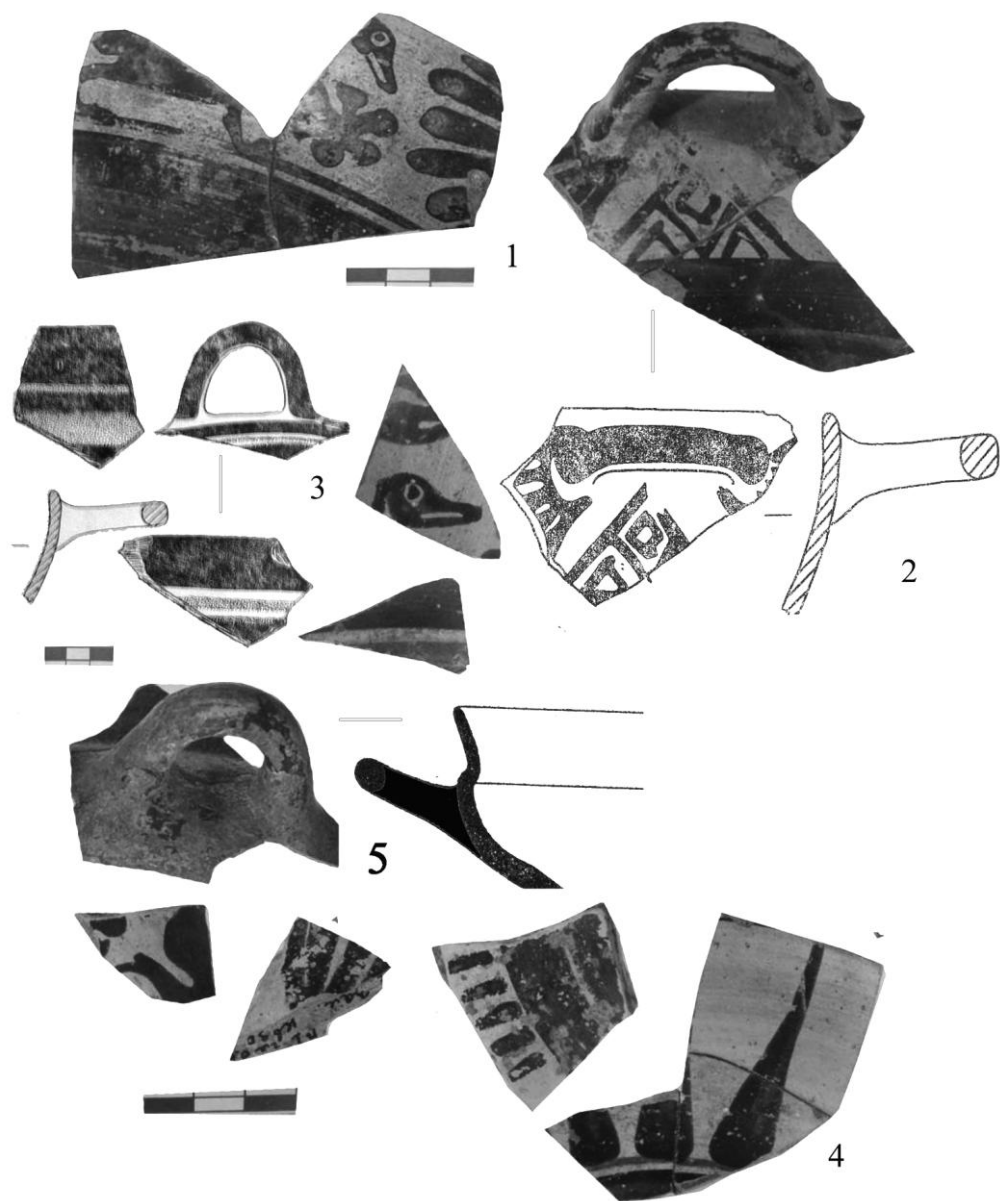


Fig. 6 - Imported Greek pottery from Zalesje.

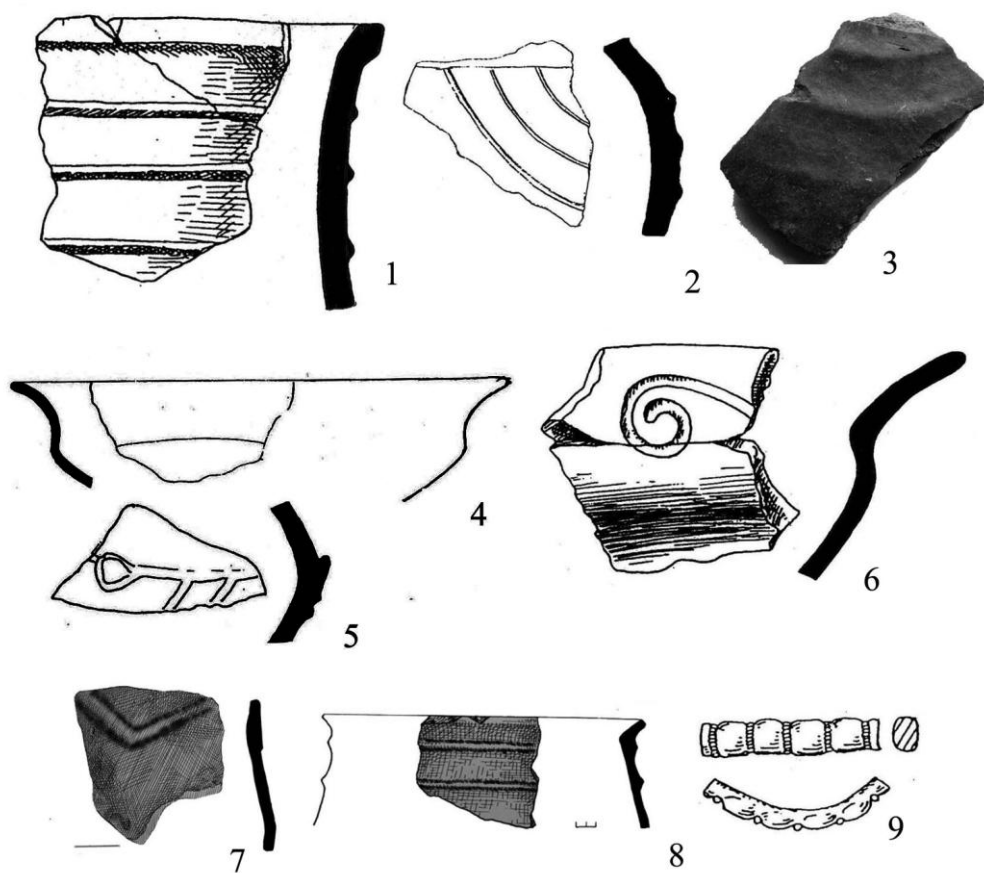


Fig. 7. Hallstatt type pottery and artifacts from Zalesje.

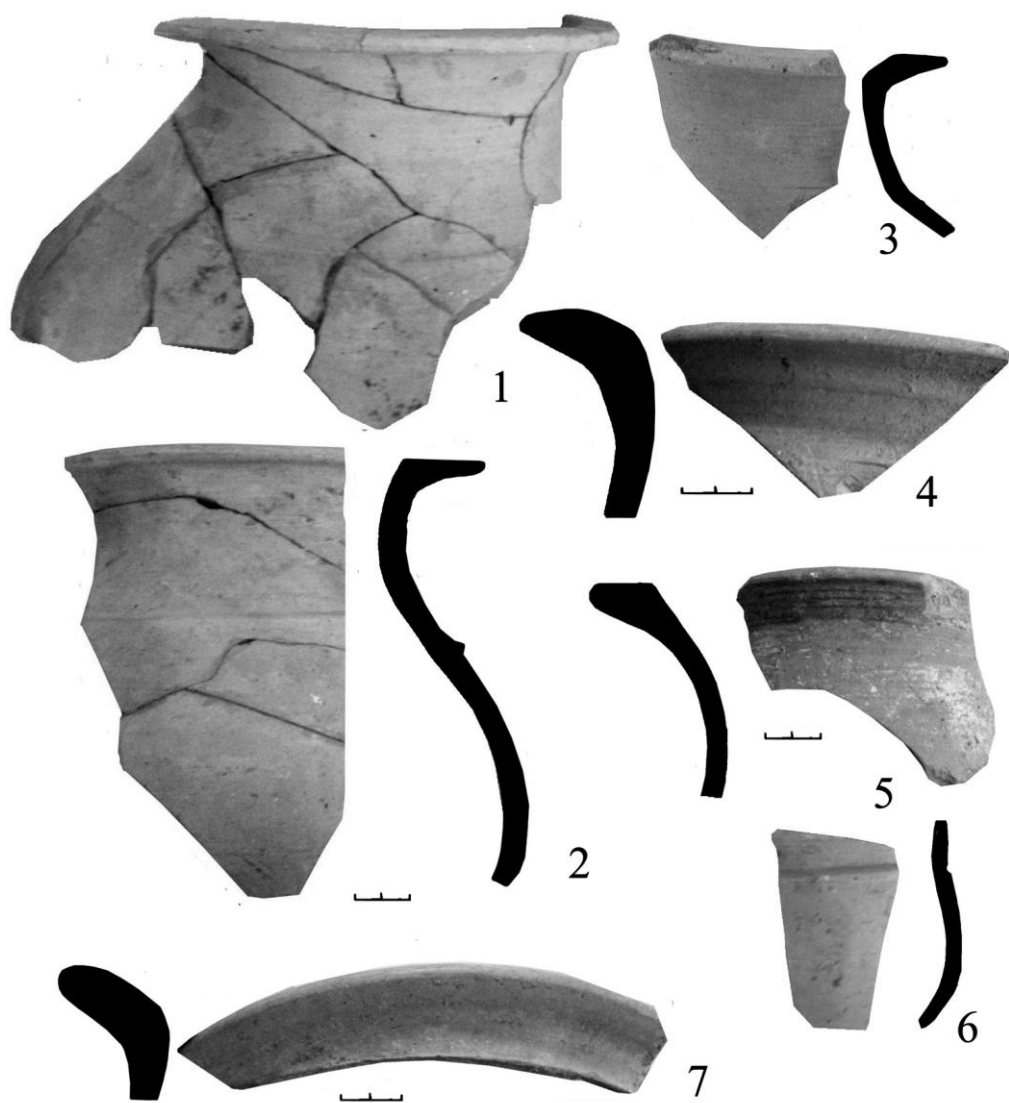


Fig. 8 - Grey pottery from Ivane-Puste settlement .

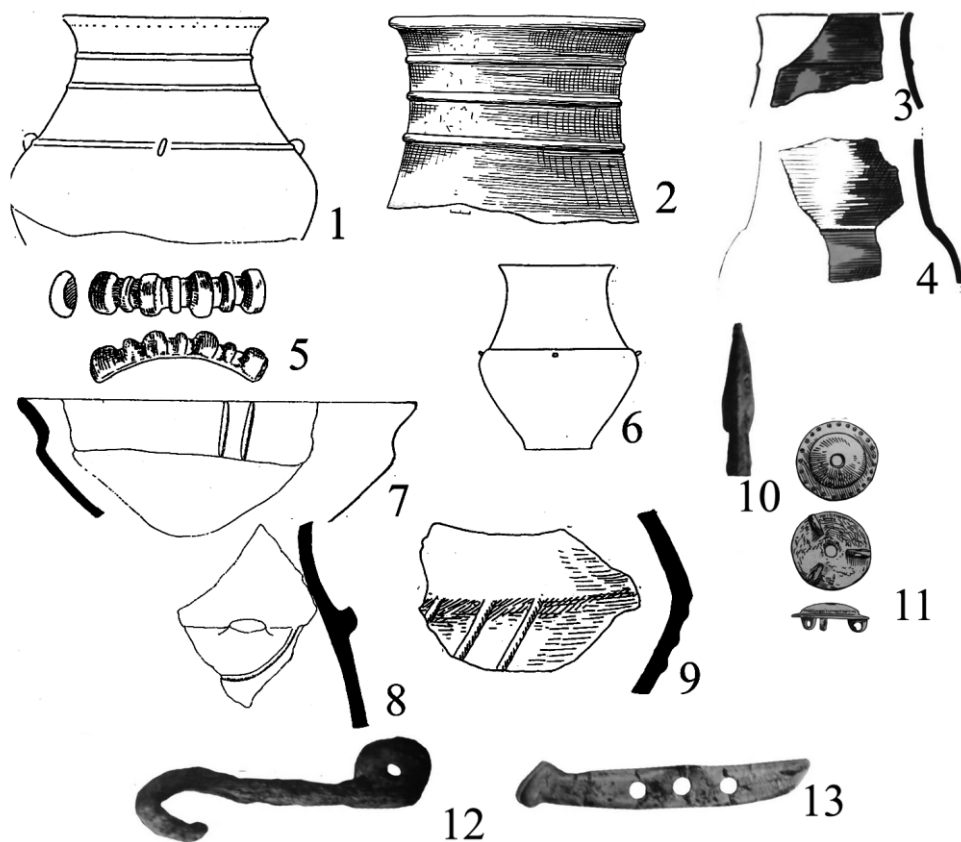


Fig. 9 - Hallstatt type pottery and artifacts of Hallstatt and Early Scythian time from Ivane-Puste.

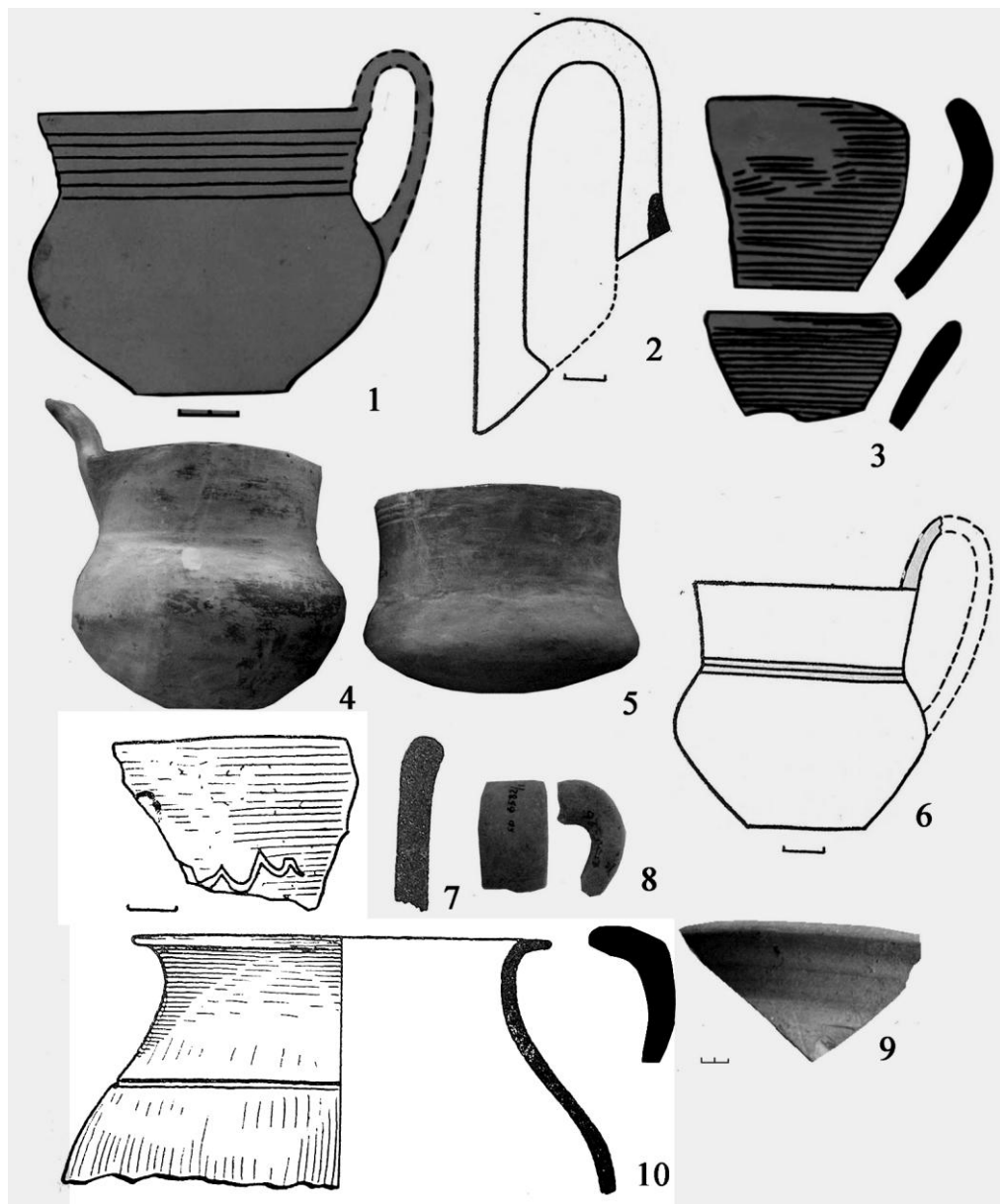


Fig. 10 - Grey pottery from Ivane-Puste settlement.



Fig. 11 - Imported Greek pottery from Ivane-Puste.



Fig. 12 - Findings from kurgan Kruglik (by Smirnova 1993).

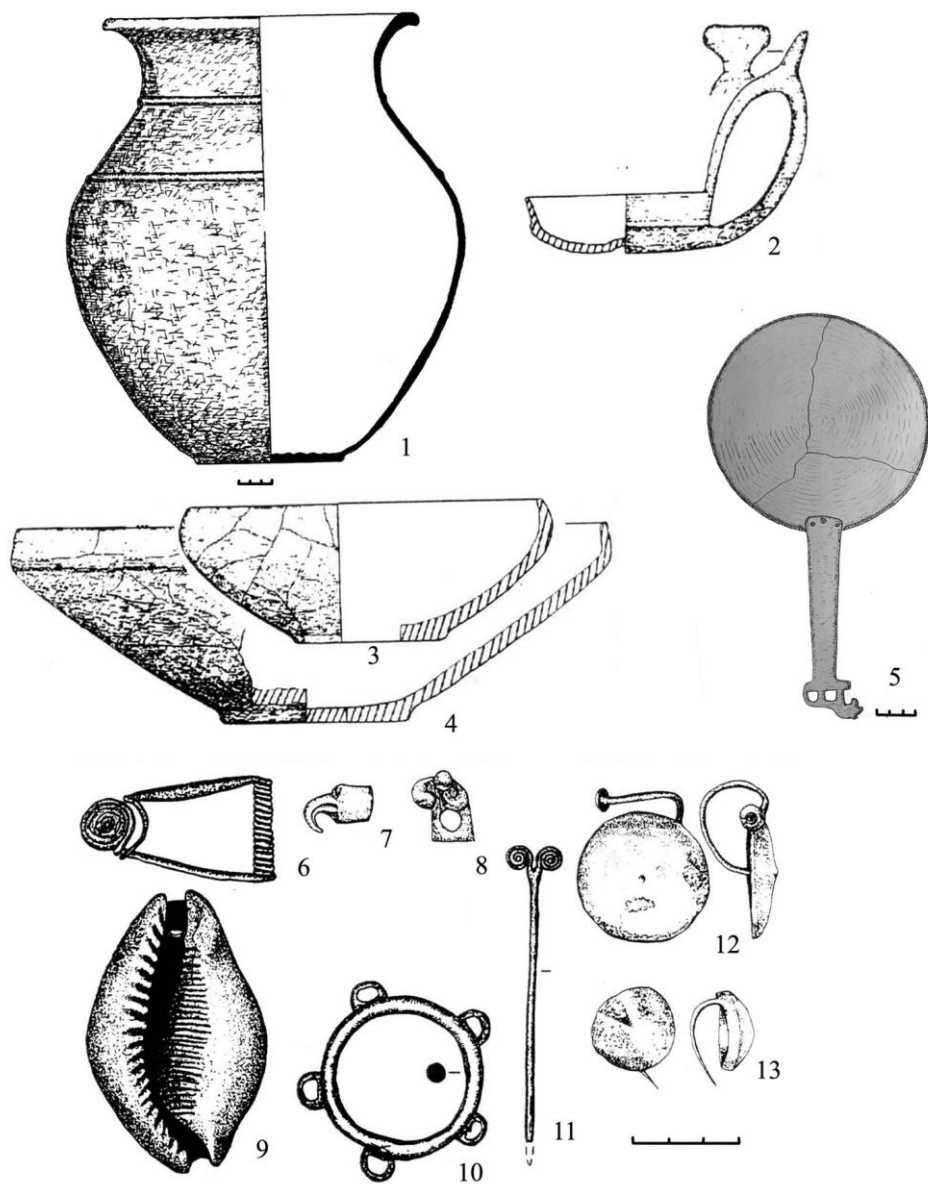


Fig. 13 - Findings from kurgan Teklivka (by Gutsal 2003; 2005).

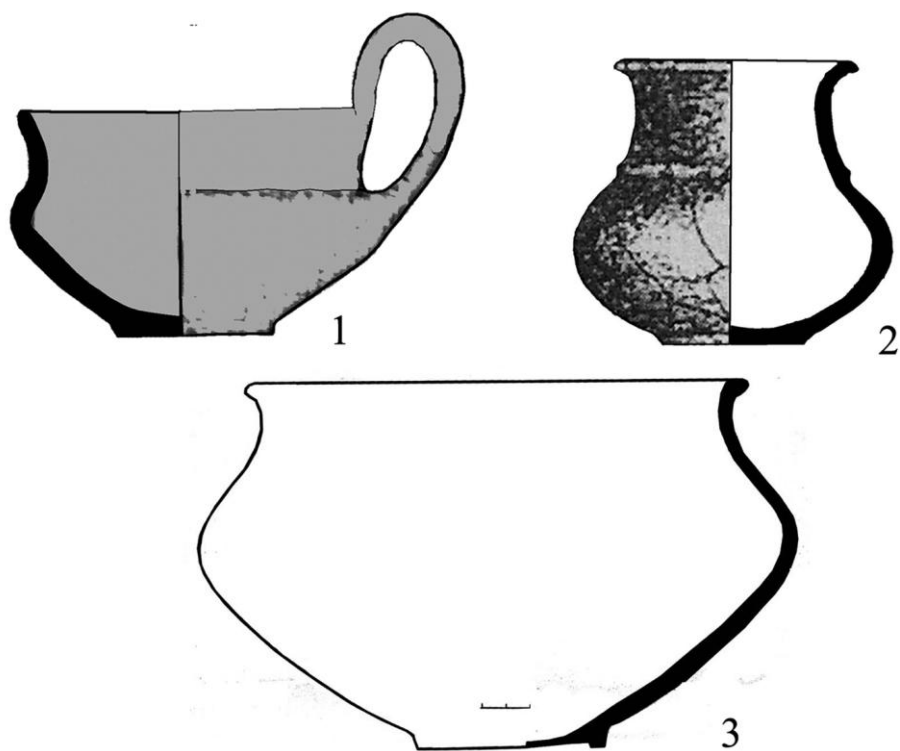


Fig. 14 - Grey pottery from Western Podolian group kurgans.

GREY WARE IN BELOZERSKOE SETTLEMENT (LOWER DNIEPER REGION)

Valeriya BYLKOVA

Keywords: *Oinochoe, jug, bowl, fish-plate, lekythos, flask, lekane, cup-kantharos.*

Abstract: *Belozerskoe settlement marked the eastern frontier of the distant Olbian chora of the 4th century and the first third of the 3rd century B.C. A significant part of wheel made pottery from Belozerskoe settlement is traced for grey ware – it represents more than 50% (amphorae excluded). The description of grey ware from more than 10 field seasons in this settlement is proposed in the paper. Both closed and open grey ware forms are represented in the settlement and their proportion is approximately equal. A small part of the collection was represented more or less fragmentary, but a large part of this material is unpublished. Jugs, bowls and fish-plates are the most popular shapes; a distinctive feature is the rather large quantity of lekythoi. Several rare pots are also found.*

The earliest long-term settlements in the Dniepr estuary are those founded in the Late Classical period as a result of Olbia Pontica expansion. Belozerskoe settlement marked the eastern frontier of the large (= distant) Olbian chora from the 4th century and the first third of the 3rd century B.C. (**Fig. 1**). Material remains and main pottery types especially, may serve as a base for consideration of this settlement as inhabited by Greek culture people. Particularly, analysis of grey ware from this settlement reveals its predominance in assemblage of dining pottery, which is specific for Olbians¹. Even in Nikonion, which is situated not far from Olbia to West, the quantity of grey ware and red ware is approximately equal and jugs are met significantly rarer than bowls². A significant part of wheel made pottery from Belozerskoe settlement is traced for grey ware – it always represents more than 50% (amphorae excluded). Grey ware constitutes 5-7% in overall ceramic finds, but more than a half consists of small bodies shards. Nevertheless, most part of intact pots also belong to this group, as a rule they were found in the pits and in dwelling structures. Distribution of grey ware

¹ KOŠELENKO *et alii* 1984, p. 232; KRYŽITSKIJ *et alii* 1989, p. 59-60, 128-130, 185; BUJSKIKH 2006, p. 28; SCHULTZE, MAGOMEDOV, BUJSKIKH 2006; KRAPIVINA 2007 etc.

² SEKERSKAJA 1989, p. 40.

demonstrates that it was a principal feature of material culture throughout all settlement existence time and this pottery always formed a large percentage of the assemblage, not being concentrated in special places. None of the corresponding production traces have been discovered in Belozerskoe settlement itself. Presence of grey ware here is connected with its prominence in Olbian pottery production and active consumption in all settlements around.

The proposed article presents a repertoire of grey ware from excavations in Belozerskoe settlement, made by expeditions of Kherson Regional Museum (1991-1993) and Kherson State University (1998-2007). A small part of the collection was represented more or less fragmentary³; this material is mainly unpublished. Both closed and open grey ware forms are represented in the settlement and their proportion is approximately equal.

Among *closed pots* jugs occur much more frequently than other forms, they represent about 20% from all grey ware. An overwhelming type is the *jug with rounded body, a ring bottom and a long and wide cylindrical neck* (Fig. 2/1-4, 6). They differ in their size, thickness of wall and details. Height – 11-32 cm, body diameter – 9.4-22 cm. The proportion of these dimensions is constant – 0.7 (0.64-0.73). The same is true for the proportion of the neck. Neck diameter – 5.3-9.2 cm, neck height – 4.5-10.8 cm, proportion – 0.85 (0.79-0.9). Rims of these jugs are usually beveled outwards and approximate triangular shape in profile. There are also jugs with rounded rim edge and totally decorated neck with grooves (horizontal ribbing). The body is spherical as a rule, but there are specimens with emerged shoulders. The ring foot is usually wider than the neck and is low, about 1 cm in height. Judging by the appearance, most part of grey vessels with slip is made of the same clay type, containing small grains of calcite and rare mica. The colors of this clay are: light gray (5Y 7/2, 10YR 7/2), very pale brown 7/3, light brownish gray - pale brown 6/2-6/3; light brown 7.5YR 6/3-6/4, pinkish gray 7/2-6/2. The slip appears gray, dark gray and very dark gray. Such jugs are frequently found in every Olbian chora settlement⁴. Sometimes, high jugs were in use without broken upper part. In this case the rest of the neck is broken off approximately on the same level and accurately smoothed out.

It is similar to type 1 according to Krapivina's classification that is the most popular in Olbia from archaic period⁵. But the variant of handle holding is distinct from it – a flat handle always attached to the rim edge. J. Kozub suggests the jugs with long neck and heavy body and a handle attached to the rim edge as specific for the 5th century B.C., in her opinion, this type exists also in the 4th century B.C. with a peculiar precise shape: the longer neck, the heavier body⁶. It coincides with our survey, moreover, the proportions mentioned above, probably may be seen as chronological sign. The main types (I and II) of jugs in the Hellenistic Olbian necropolis are distinguished by a prolonged neck, a "swollen" body and a bent flat handle⁷.

³ In English: BYLKOVA 1996; BYLKOVA 2003.

⁴ KRYŽITSKIJ *et alii* 1989, p. 129-130, fig. 51: 16-17.

⁵ KRAPIVINA 2007, p. 100.

⁶ KOZUB 1974, p. 63-65, fig. 23: 2-3.

⁷ PAROVICH-PESHIKAN 1974, p. 96-97, fig. 87.

No. 427/2004 jug (**Fig. 2/2**) from pit 105, dated to the last decades of the 4th century B.C., is prominent by morphological and technological characteristics. It is made of coarse heavy light brownish gray clay (2.5 Y 6/2), painted very dark grey and slip less. It differs also by the prolonged body, wide and deep ribbing of the neck, the large false double handle. It was restored in antiquity with alabaster and its bottom was initially strengthened inside with a kind of clay patch. “Les cruches à cannelures horizontales” are known in Histria from the 6th cent. B.C. and in the 5th-4th centuries they are popular in the Eastern Mediterranean, but similar pots from the Histrian necropolis are made of a usual clay type⁸.

Specific forms of jugs are found occasionally. Only twice in grey ware we met specific decoration at the conjunction place of the rim edge and the upper part of the handle (**Fig. 3**). The flat handle is decorated with grooves and on the rim it is supplemented with three bobbin-shaped attachments. Such a jug from pit 11 is the largest among all the closed pots. The height might be almost 50 cm, body diameter – 36-37 cm, the height of the neck is 20 cm. Its ring bottom is usually 13 cm in diameter.

Relief attachments at the joining place of handle and rim are considered as characteristic of Chersonessian pottery (assemblages of the 4th century B.C. included).⁹ Similar decoration is mentioned among light-colored ware in Anapa.¹⁰

A thin-walled jug from pit 21, no. 211/1997 (**Fig. 4/3**), is distinguished by a special foot, “echinus-shaped”, if we use the terminology of V. M. Skudnova¹¹. The base diameter is 9.6 cm, the body diameter is 14.4 cm. The quality of the light brownish gray clay (2.5 Y 6/2) and the thick, black slip with gloss is exclusively high. The fine clay is light and perfectly burned. It looks like an imitation attempt of the black glaze ware, probably an oinochoe.

The jugs with short curved neck, round body and low ring (flat?) bottom look like continuing the earlier Olbian type 4.¹² Jug no. 425/2004 from pit 105 (**Fig. 2/5**), dated to the last decades of the 4th century B.C., is made of greenish grey clay (6/1) and is painted thick dull dark gray. The height is 18.8 cm, the body diameter 16.5 cm; the wide low ring foot diameter is 10.6 cm. Only the base of the flat handle was preserved. This pot may be compared in size with a vessel with a flat bottom. Probably they belong to the same type. The flat bottom is made of light gray clay (5Y 7/1) with traces of gray (5Y 5/1) paint and slip. The clay contains small dark and rather large white inclusions.

Jugs with narrow neck, flaring rim and handle rising above the rim (**Fig. 4/1, 2**) are rather rare finds in the settlement. Both are found with material of the last quarter of the 4th century B.C. The well preserved specimen no. 387/2003 from semi structure 80 is made of light brown clay (7.5 YR 6/4), with dark grey slip. The height without handle is about 22 cm, with handle – about 25 cm, diameter – 17 cm. Another pot is probably the same size, but differs in rim contour and neck. It is light gray (10 YR 7/2) and slipped very dark gray. Just the same type of vessels

⁸ ALEXANDRESCU 1978, p. 100-102, fig. 22: 659, 661.

⁹ SAMOILOVA 1988, p. 64; KUTAIISOV 2004, p.98-99, p. 313 – fig. 110: 8.

¹⁰ ALEKSEEVA 1990, p. 24, fig. 3: 41.

¹¹ SKUDNOVA 1988.

¹² KRAPIVINA 2007, p. 100.

is represented in Koshary settlement, synchronous to Belozerskoe¹³.

The *oinochoe* is only twice represented in grey ware. A pot with rounded body, easily turning into a wide neck with rising handle is unique (**Fig. 4/4**). The clay is grey and pinky grey (5Y 6/1-5/1 - grey), with light grey slip. These contours resemble type 3 according to Krapivina classification more than others¹⁴, but it is really different. The archaic *oinochoe* from the Olbian necropolis, grave 7/1909, which is defined as local production¹⁵, isn't a complete analogy, but the common shape demonstrates a kind of similarity. In Belozerskoe this *oinochoe* type was found with materials dated to the second half of the 4th century B.C. In red ware a similar "pear-shaped" *oinochoe* of Phanagorian production is also dated to the 4th century B.C.¹⁶

Another one is a small neck fragment of with rim, made of a usual type of clay.

Lekythoi occur rather, regularly in fragments; they represent more than 4% in grey pottery. More or less intact specimens help to restore a general type (**Fig. 5**). One type of ariballic *lekythoi* dominates – with rounded high body and narrow neck, making out 1/3 or 1/4 of the vessel height, with low ring bottom. The rim is a flat finial of slightly widening neck. A loop handle is attached to the narrowest part of the neck and to the shoulder. There are *lekythoi* of two main dimensions and they correlate with two types of clay. All are slip less but one. A large, intact *lekythos* with broken handle from pit 105 (**Fig. 5/4**) is of such dimensions: height 18 cm, diameter 12 cm. A small one (**Fig. 5/1**) is 11.4 cm high and 8.2 cm in diameter. In both cases the diameter represents 2/3 of the height. The clay of the *lekythoi* isn't really fine, up to rough. Better clay is light brown (7.5 YR 6/4-6/3), light brownish gray (2.5 Y 6/2), light yellowish brown (10YR 6/4), and greenish gray (6/1). It is painted gray, greenish gray (5/1), dark greenish gray and black. Faint slip is traced only in one case. This clay contains grains of calcites and mica, rarely quartz. Three small pots (**Fig. 5/1-3**) are made of another type of coarse clay, with large grains of calcites, from greenish gray (5/1) to dark greenish gray (3/1-4/1). It contains large grains of quartz. They are slip less and unpainted.

A *flask* (**Fig. 6**) was found in pit 77 with material of the last quarter of 4th century B.C. It is nearly regular round, 24 cm in diameter, the height with neck is 28.5 cm. The clay color is grey, dark grey (10YR 4/1), grayish brown (10YR 5/2), light brown (7.5YR 6/3) and the slip is black. It was thought that such pots are canteen = pilgrim flasks (*kothon* for soldier); the round shape was especially popular in the 4th century B.C.¹⁷. Flasks were not often found in Black Sea littoral sites. Such finds in Olbia West Temenos became a base for the proposal of their use as wine containers during ritual actions.¹⁸ There are evidences for the use of analogous pots in red ware as Chersonessian production. At the site Čaika such a flask was found in a building from the second period with materials from the end

¹³ KOWAL 2008, p. 86-87, fig.3, 2.

¹⁴ KRAPIVINA 2007, p. 101.

¹⁵ SKUDNOVA 1988, p. 43-44.

¹⁶ SOROKINA 1957, p. 33-34, table 10, 2.

¹⁷ ROTROFF 1997, p. 184.

¹⁸ Temenos 2006, p. 184, fig. 202, 6-7.

of the 4th – first quarter of the 3rd century B.C.¹⁹ and the painted exemplar was found together with an amphora from the first half of the 3rd century B.C.²⁰ At Kalos Limen a similar pot, but larger in size was found with material mainly from the same date in the ruins of the tower, confirming its function as kothon.²¹ A smaller, round flask, made of grayish pink clay, is mentioned among rare forms from building U6 (320-10 – c. 270 B.C.) in Panskoe.²²

Open vessels also represent a large group. Bowls (Fig. 7/1-9) are encountered throughout; they represent an absolute predominance among open vessels and 18% among grey pottery as a whole. All of them are slipped, with only several exclusions. As a rule they are made of fine clay: grey 10YR 6/1, light brownish grey 6/2, 2.5 Y 6/2; greenish grey 5/1, 6/1, light grey 5Y 7/1. Some of them are painted dark grey or very dark grey, not correlated with morphological characteristics.

Mostly, *bowls belong to a popular type 1 with incurved rim and ring bottom*²³. They are widespread on the North Black Sea littoral, without chronological and territorial limits. We may distinguish variants B (with the rim about the same thickness as the wall) and Γ (with flattened horizontal rim, with grooves).²⁴ Usually they are medium-sized. The rim diameter is 16-19 cm, total height – 6-8 cm, height of foot – 1-1.2 cm. Some of them were one-handlers; other ones had two looped handles or no handle at all. The rim edge may be cut, rounded, sharpened; in one case the rim is decorated outside with two grooves. Morphological difference can be seen mainly in ring bases design. One bowl (Fig. 7/5) is different in proportions – it is rather high – in body and rim contours and is slip less

Bowl no.172/2004 (Fig. 7/4), found in pit 86, can be considered as a type of different tradition – with a more incurved rim than others, with tint on the rib and with a high, heavy base. It is made from different clay, is slip less and unpainted. The clay with mica has a specific tint of gray – 10YR 5/1 and grayish brown 5/2.

Two fragments are principally different (Fig. 7/8, 9) – with thick and rolled rim, and they are made of the finest greenish grey clay and the dark grey slip looks similar to gloss.

Several large deep open vessels supplement the ceramic repertoire of this settlement. Their diameter is 34-35 cm, the height – nearly 12 cm. No.736/1991 (Fig. 8/4) from building VI (main period, materials from the second half of the 4th century B.C., with the specific oinochoe mentioned above) is a pot with wide horizontal rim and two false-double handles above. The clay is fine, the color – 10 YR 7/2 light grey – with thin grey slip. Such shapes indicated as *lekanides* (*lekanides à anses verticales, en forme de calotte hemispherique*)²⁵ or fruit bowls²⁶.

¹⁹ POPOVA, KOVALENKO 2005, p. 23, fig. 51, 5.

²⁰ POPOVA 2007, p. 8, p. 58 – fig. 20, 1.

²¹ KUTAYSOV, UŽENZEV 1994, p. 58-62, fig. 13, 5.

²² HANNESTAD, STOLBA and ŠČEGLOV 2002, p. 178, pl. 106, C 266.

²³ KRAPIVINA 2007, p. 103.

²⁴ *Temnos* 2006, p. 182-183.

²⁵ ALEXANDRESCU 1978, p. 107-109.

This shape is widespread, especially in the West Black Sea region, where it is dated from the 4th century to the third quarter of the 4th century B.C.²⁷

No.276/2003 (**Fig. 8/5**) from pit 76A of the main building period (it contains materials of the third quarter of the 4th century B.C.) is made of the finest clay with mica and slipped. The color is "bright" gray (5Y 6/1), painted very dark gray. Several fragments of wide rims with inner slip (clay 7.5 YR 6/4 light brown, slip 5Y 7/2 light gray) also belong to large bowls, but their shape can't be restored.

All types of bowls are similar to finds from Histria and Simeonovgrad²⁸.

Grey-ware *fish-plates* occur regularly, they represent more than 15% among grey pottery. Distribution of finds demonstrates that it was a popular shape for eating pots. As mentioned above, intact pots have been found in pits and other structures. The presence of fragments from 12 fish-plates among 73 fragments of grey ware in dwelling 2 from excavation I demonstrates the inhabitants' needs for special pottery; these vessels differ in size and small details (**Fig. 8/1, 2**). All fish-plates are made from similar clay – grey (5Y 5/1), light grey (2.5 Y 7/2), light brownish grey (10 YR 6/2) irrespective of their form and they have dark grey, very dark grey or black paint (the thickness of paint cover is different) and slip. The rim diameter is medium or large, from 19 to 26 cm, with depression diameter from 4.5 to 7 cm approximately. The ring base is rather small – 7-9 cm. Height is always low – 3.5-4 cm. Both types, with a ridge around the central depression or without it, are representative (**Fig. 8/1-3**). The rolled rim corresponds to the first and the down turned rim to the last. The decoration might consist of two incised grooves near the rim edge. The ring base contour is more variable and that is also true for their thickness. The fish-plate is a specific shape of Greek pottery and is known everywhere from the 5th century B.C.

Typical Olbian *cup-kantharoi* (**Fig. 7/10, 11**) are usually found in fragments. An intact (without one handle) vessel was found in pit 105. Its height is 7.8 cm and the rim diameter is larger – 9 cm. The upper part is too high – nearly 6 cm and the lower part looks disproportional low. Sharply bent flat handles even widen this pot visually. It is made of usual clay as the main part of jugs, light grey 2.5YR 7/2; it is little slipped, the inner surface is totally covered by dark grey paint and the outer surface – partly, at the upper part. Another one from pit 12 (without bottom) has a more regular shape, with usual looped handles, and is made more accurately. It is covered inside and outside by thick dark grey paint. Both pits contained finds of the last quarter of the 4th century B.C. They could be included into group 3 of K. Zaitseva's classification and are similar to two pots of "pretentious" shape, which is considered as the latest, dated close to the middle of the 4th century B.C.²⁹. Since our cup-kantharoi reveal even more "pretentious" proportions with lower base and curvier body, their handles larger and sharper bent, it may be seen as a chronological development of a type. We can not exclude that this variant is the latest for group 3 and may be dated to the third

²⁶ KRAPIVINA 2007, p. 103-104.

²⁷ ALEXANDRESCU 1978, p. 107-109.

²⁸ BOŽKOVA, VASILEVA 2008: Paper at International Conference Bucharest - Constanza, 2008.

²⁹ ZAITSEVA 1984, p. 111-112, 120.

quarter of the 4th century B.C.

One rare foot (Fig. 7/12) looks like the base of a usual kantharos, with 5.2 cm diameter and height 2 cm. This pot is made of brownish-grey clay. Similar finds, which could be imitations of black-glazed kantharoi, are known among finds from Chersonessos³⁰. It was mentioned that from the second quarter of the 4th century imitations of Attic pottery became common in Pistiros³¹.

Another rare find is a fragment of a twisted rope handle from a large vessel (dining amphora or pelike). It is slip less and made of coarse clay. The clay contains mica, its color is grey and pinkish grey (7.5 YR 6/1-6/2). An amphora with such handles was found in Koshary settlement of the same time³², but there it is rather fine and covered with black slip. Our specimen may, according to clay be compared with the "pseudokitchen ware" group.

Several lamps are made of grey clay, but red and black glazed ware is dominant. Grey ware lamps (all of them are found in fragments) are open, with round body, small round nozzle, pressed to the body, arched handle and convex bottom. They are similar to a type from the second half of the 4th century to the beginning of the 3rd century B.C.³³ and that corresponds to our chronology.

Pseudo kitchen ware is represented only by fragments. These pots are made of coarse, rough and heavy clay with large grains of calcite, quartz and other dark inclusions. Wall thickness is 1 cm. Surface and shards are of the same color – from blue-grey to dark grey. These pots are always uncoated with slip and unpainted. This pottery is rather varied and not restricted to popular shapes only, but none full shape could be restored.

This review confirmed that even in settlements in the distant chora grey ware was a need for everyday life and used in a wide range of shapes and functions, first of all for serving and eating, sometimes for drinking and storage. It was common for all inhabitants of this settlement from the very beginning till the end. It is clear that Olbia city was a general centre of dissemination. But since grey ware was both locally and regionally produced, it is likely that this pottery was not restricted to Olbian production only and that at least chance materials could be received from other centers. Provenance of concrete pots, determination of their production is a serious problem under consideration, although till now distribution of plain ware remains a complicated question.³⁴

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³⁰ HANDBERG *et alii* 2008: Paper at International Conference Bucarest - Constanza, 2008.

³¹ BOUZEK, DOMARADZKA 2008

³² KOWAL 2008, p. 88, fig. 3: 4.

³³ JURINA 1996, p. 100-101, No. 13, fig. 7.4: 12.

³⁴ SAMOILOVA 1988, p. 63; DUPONT 2008.

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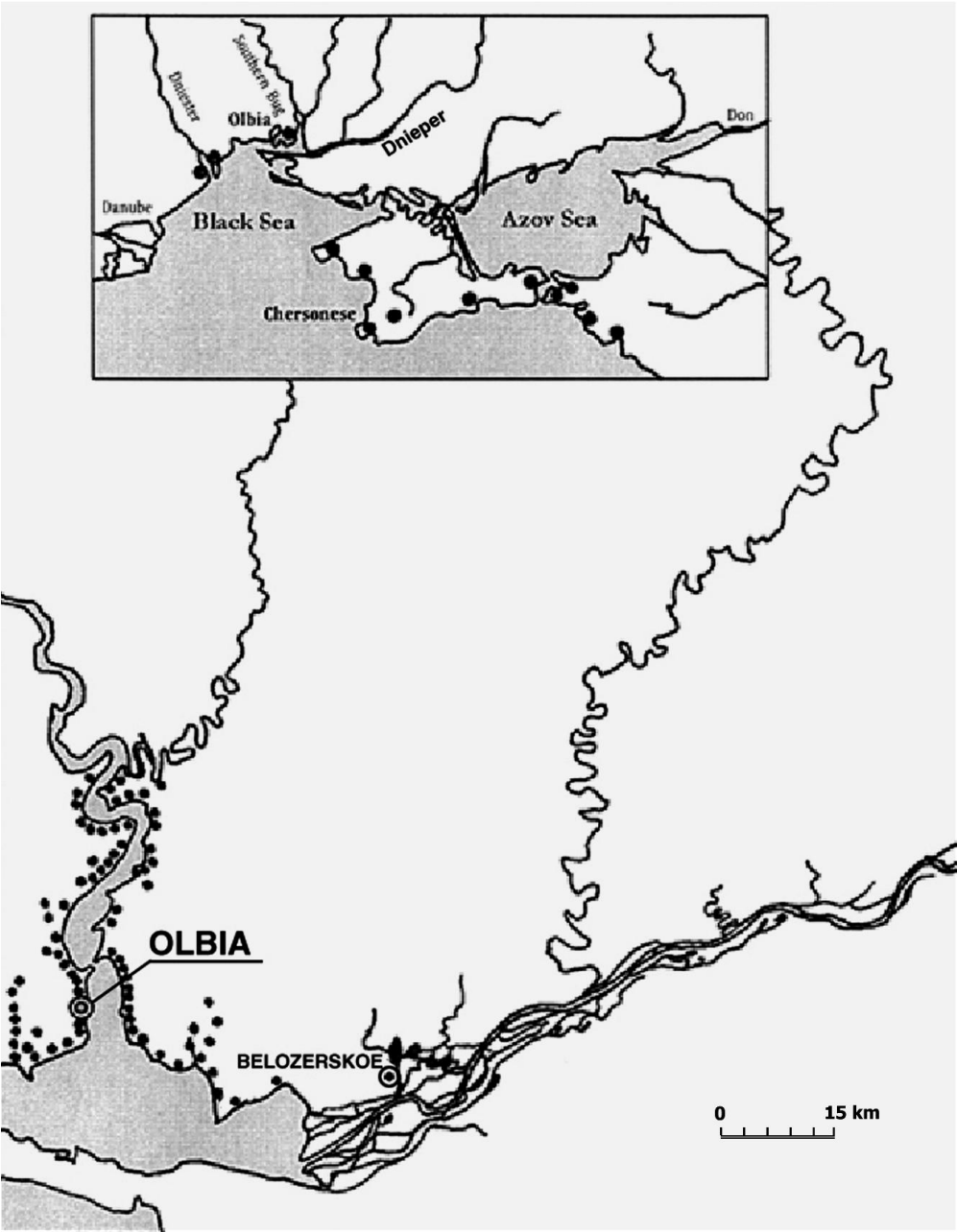


Fig. 1 - Map of region under review (Drawn by S. Nemtsev).

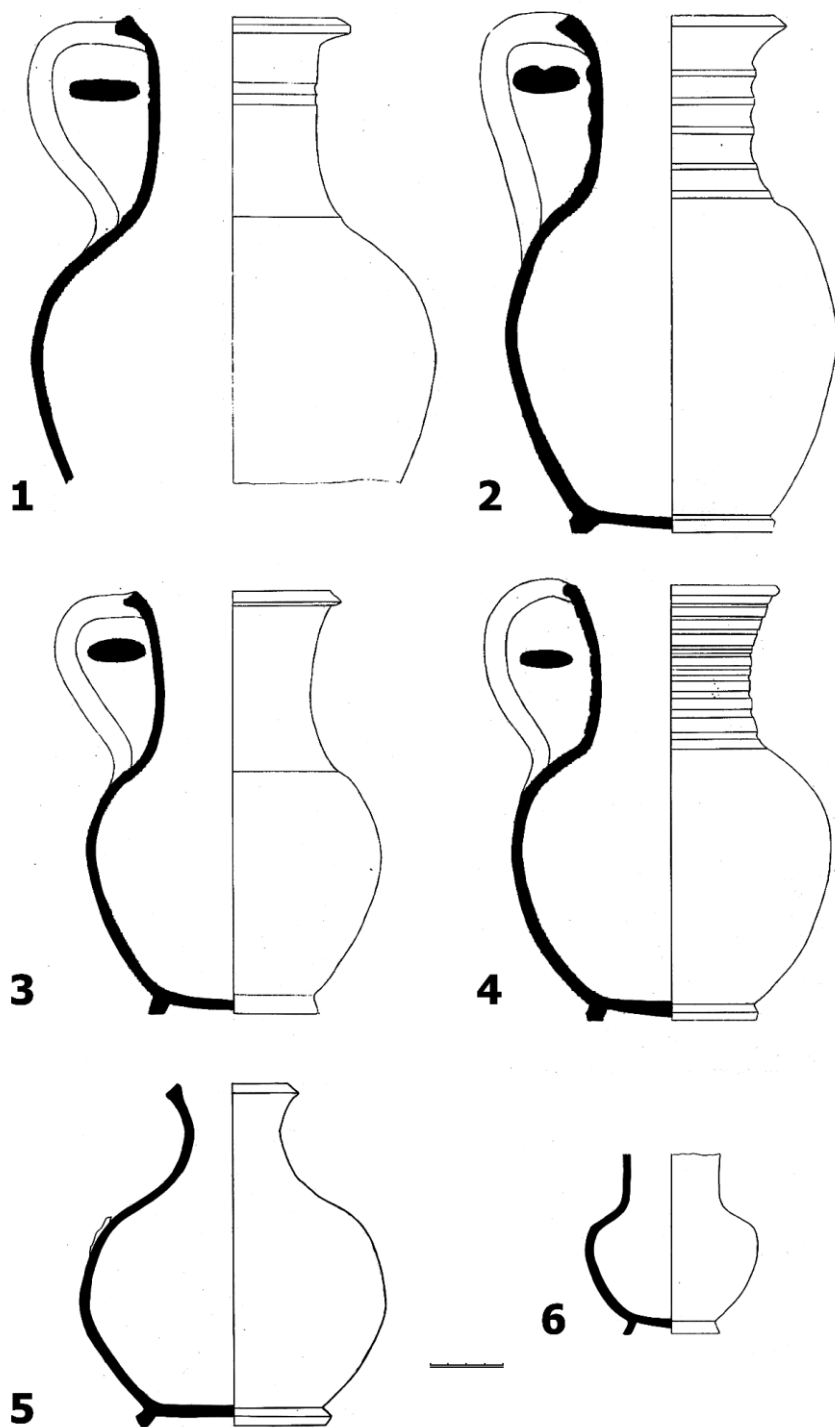


Fig. 2 - Grey ware jugs (2-5 – from pit 105) (Drawn by S. Nemtsev).

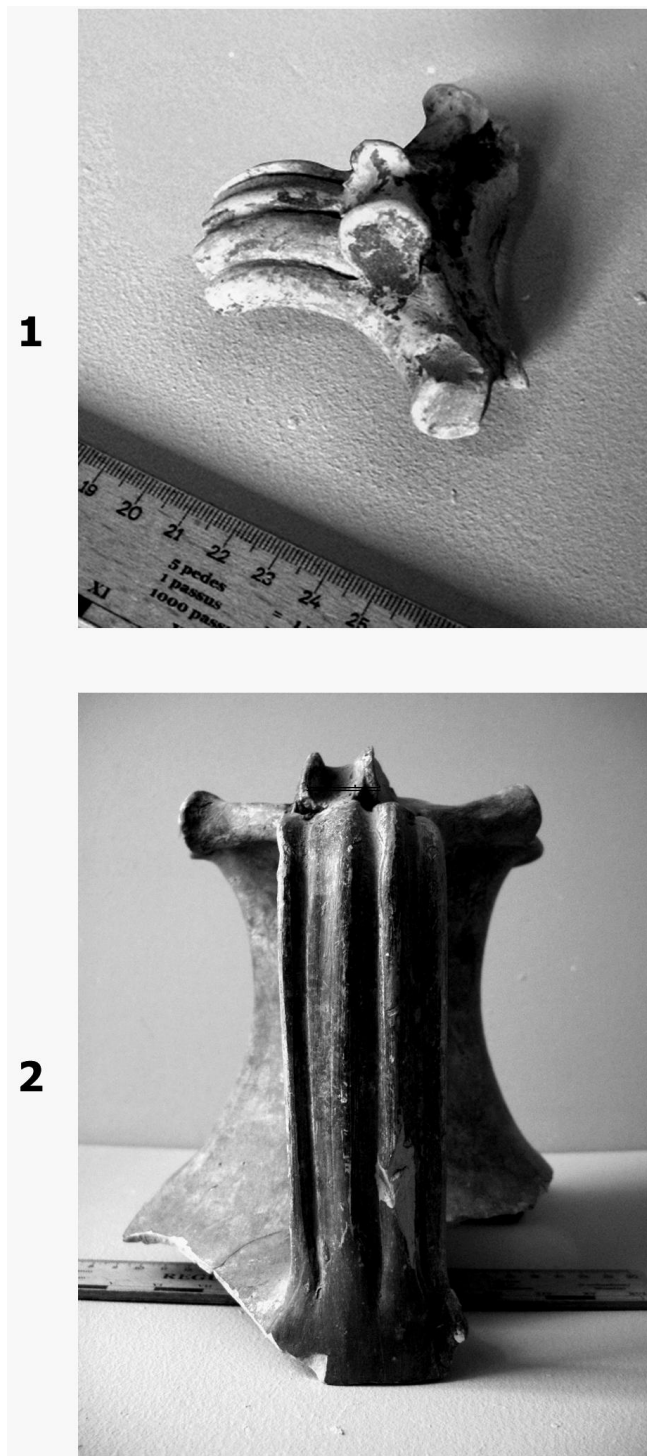


Fig. 3 - Specific decoration of grey ware jugs.

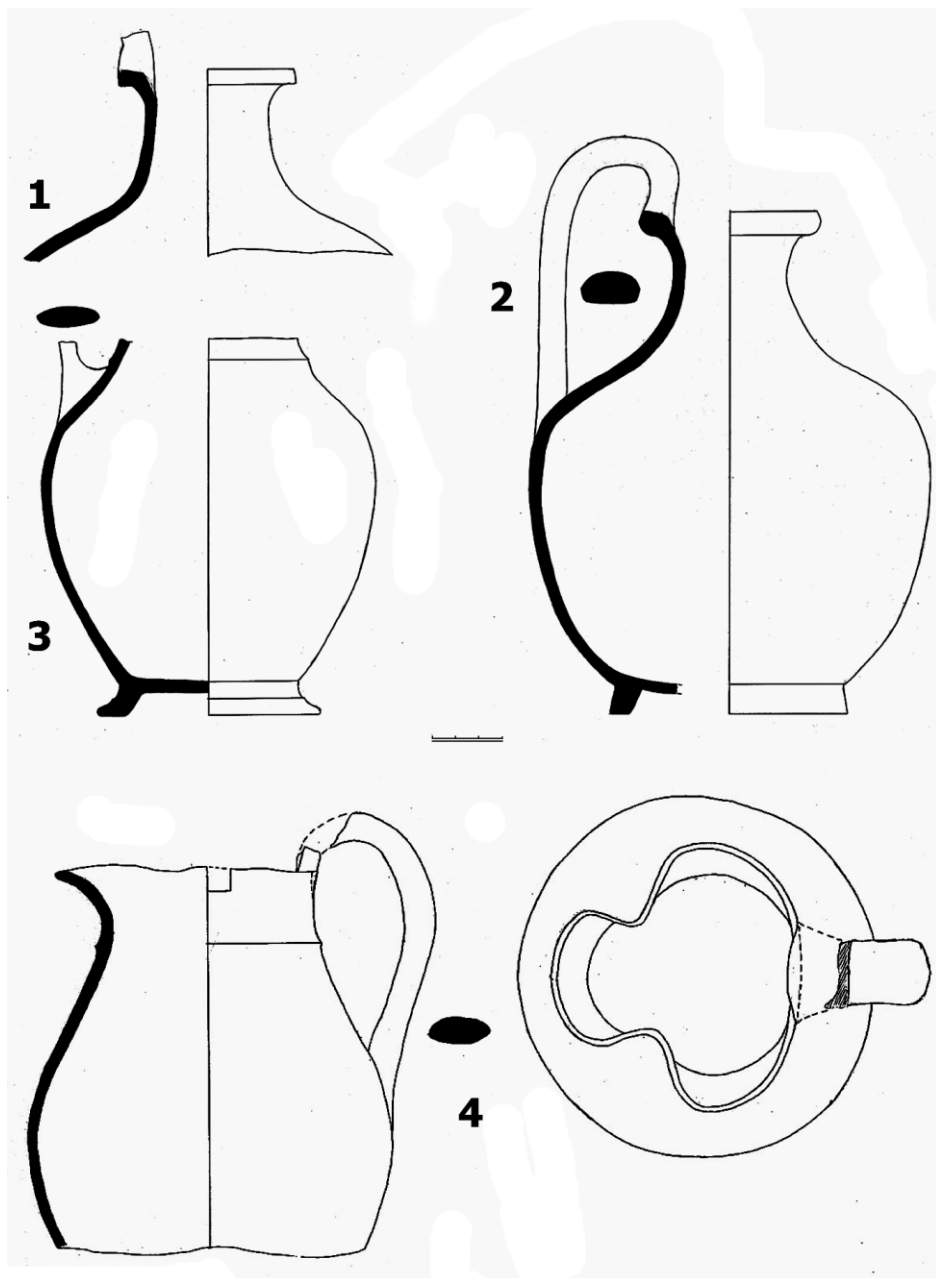


Fig. 4 - Rare shapes in grey ware closed pottery (Drawn by S. Nemtsev).

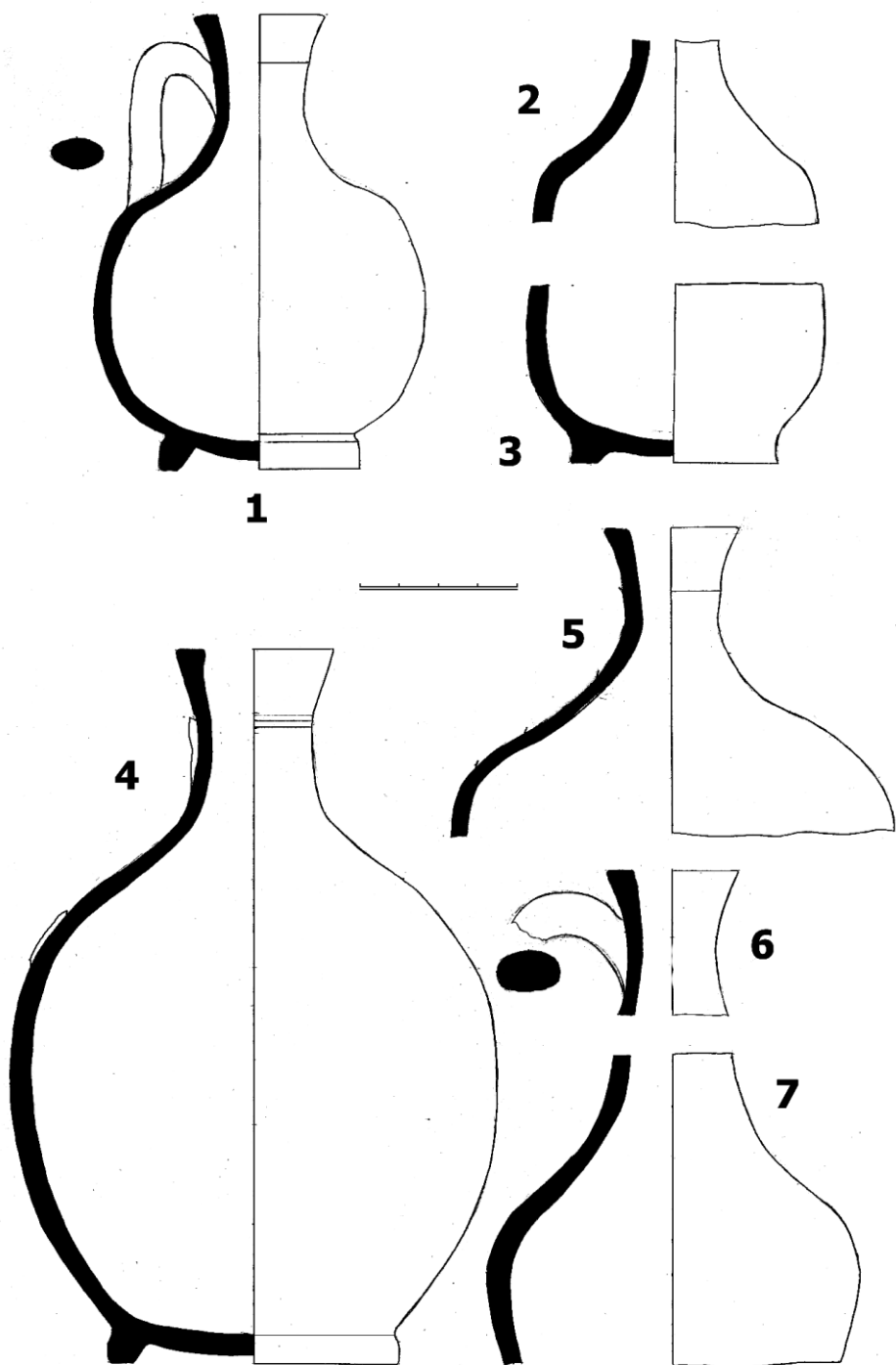


Fig. 5 - Grey ware lekythoi (Drawn by S. Nemtsev).

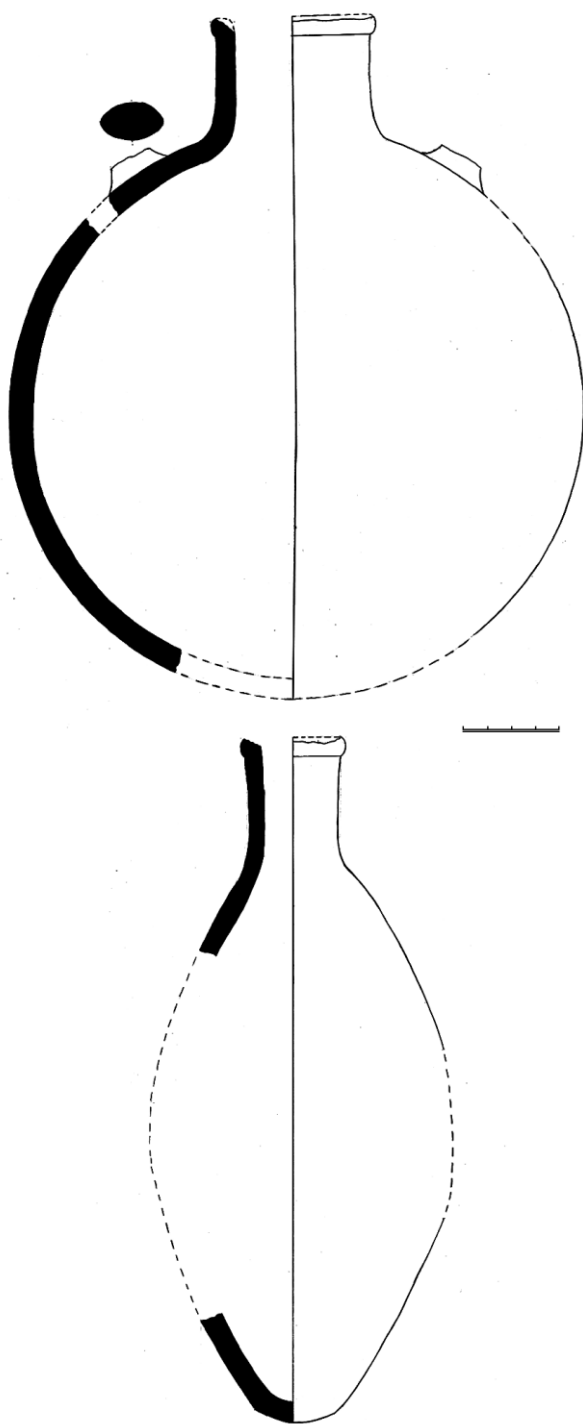


Fig. 6 - Rare shape: flask (Drawn by S. Nemtsev).

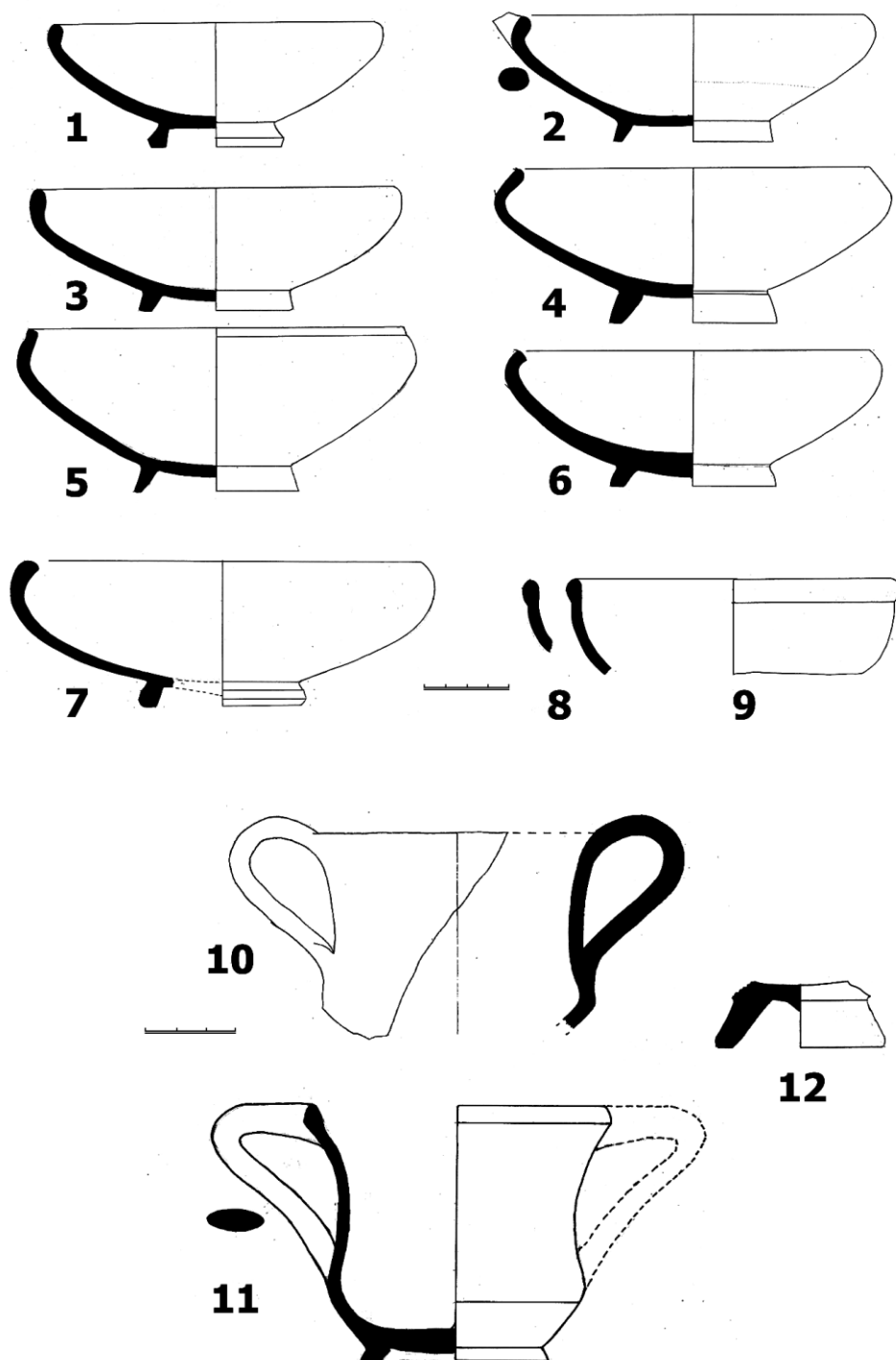


Fig. 7 - Grey ware open pottery (Drawn by S. Nemtsev).

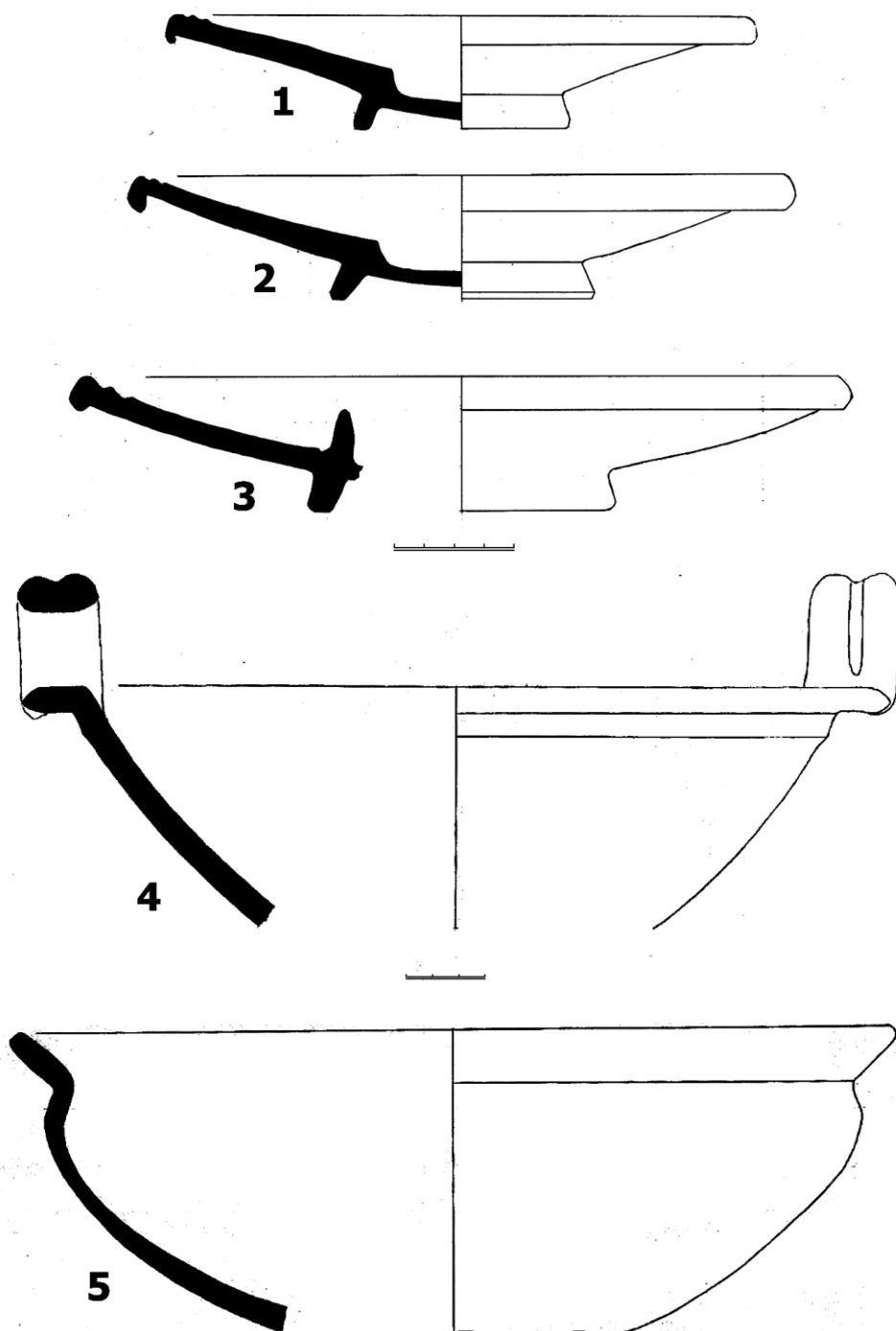


Fig. 8 - Grey ware fish-plates and rare open vessels (Drawn by S. Nemtsev).

CLASSICAL AND HELLENISTIC GREY WARE FROM THE WESTERN CRIMEA

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Keywords: *western Crimea, Grey Ware, Chersonesos, Panskoye, distribution.*

With this paper we provide an overview of the Classical and Hellenistic Grey Ware from sites along the western coast of Crimea stretching from Chersonesos in the south to Panskoye on the Tarchankut peninsula in the north. We include both previously published as well as some unpublished Grey Ware mainly from recent excavations in Chersonesos and Panskoye. Grey Ware occurs more frequently in this area than has been recognized, especially in Chersonesos, where the shape repertoire is substantial, consisting of many different types of, e.g., jugs, plates, fish-plates, bowls, salt-cellars and kantharoi. Our survey seems to suggest that certain types, like the Classical - type kantharos and hydriai, are unique to this area. Furthermore, we argue for a limited influence of Olbian Grey Ware production in the early Hellenistic period.

Grey Ware (GW), in the western Crimea in particular and the whole of Crimea in general, is scarcely known compared to the GW from Olbia, its chora and the western Black Sea coast. This situation is certainly not due to a lack of evidence, but the result of insufficient publication. Contrary to the impression one might get from looking through the literature, the proportion of GW in the pottery assemblages of this area is substantial. Currently, our knowledge of the local GW is basically limited to two locations: Chersonesos in the south and the settlement of Panskoye I on the Tarchankut peninsula in the north. With this paper we aim to introduce some previously unpublished GW from the western Crimea and thereby present a preliminary synthesising characterisation of GW in the region.

TWO RECENT AREAS OF EXCAVATION IN CHERSONESOS

We will focus on two particular areas of excavation in Chersonesos. One undertaken in Block III in 1989 under the direction of Miron I. Zolotarev¹ and a

¹ Cf. M.I. Zolotarev, *Otčet o raskopkach v Severo-Vostočnom rajone Chersonesa*, Archives of The National Preserve of Tauric Chersonesos, file no. 2916.

single context from the more recent excavations in the so-called basilica of 'Kruze' excavated by Sergej V. Ušakov in 2006 and 2007 (Fig. 1).

The excavations in Block III focused on the so-called medieval bath complex (Fig. 2). In Rooms 42 and 42a, underneath later architectural remains, a homogenous layer was found on top of the bedrock containing ceramic material datable to the period from the late 5th century and the first three quarters of the 4th century BC. The material predominantly consists of Herakleian, Thasian, Chian and Sinopean amphorae as well as black-glazed and a little red-figure pottery (Fig. 3). The chronological span of the layer can be established fairly well on the basis of Herakleian amphora stamps naming among others the eponymous magistrates Αἰθέρι(ς) and Στύφωνα and late 5th century BC Chian amphorae. It is also significant that no Chersonesean stamps were found, which first appeared late in the third quarter of the 4th century BC.²

The recent excavations in the basilica of 'Kruze', which have been ongoing for the last four years, have also revealed substantial material of the late Classical and especially the Hellenistic periods. During the excavations of 2006 and 2007 a short stretch of a wall was found running below the south-eastern wall of the basilica in squares Ia and IIa (fig 4). The wall perhaps belongs to a house of the 2nd century BC, according to the latest material found in the associated layer. However, Sinopean roof tiles and pottery datable to the early Hellenistic period were also found in the area.

THE GREY WARE FROM CHERSONESOS

Until recently the most comprehensive account of the GW from Chersonesos was G. D. Belov's description of the GW from a Hellenistic house in Block XIX published in 1962³. A few vessels from the northern necropolis published by Belov⁴ were reassessed by Monachov & Abrosimov⁵. However, GW occurs quite commonly in the Classical and Hellenistic layers in Chersonesos as recently pointed out by Sergej V. Ušakov⁶. Contrary to Olbia, very little is known about the distribution of GW in the chora of Chersonesos. A GW thymiaterion is recorded in Joseph C. Carter's excavation of Farmhouse 151 and an unpublished fish-plate with a high ridge around the central depression was found at the fortified settlement on the Majačnyj Peninsula (the so-called Chersonesos of Strabo)⁷. Another fragment of a fish-plate is said to come from the same location,

² See STOLBA 2005 for the most recent account of the Chersonesean amphora stamp chronology.

³ BELOV 1962.

⁴ BELOV 1976 and BELOV 1981. But see also ZEDGENIDZE & SAVELJA 1981, 5 fig. 26 for a late Classical guttus from grave 3.

⁵ MONACHOV & ABROSIMOV 1993, 136-137, 159, nos. 45-46, 48.

⁶ UŠAKOV 2007, but see also BELOV & STRŽELECKIJ 1953, 47, 51-52, 59 and 61. That Grey Ware occurs commonly in Chersonesos is also mentioned by Miron I. Zolotarev in his report of the excavations of 1989 (*Otčet o raskopkach v Severo-Vostočnom rajone Chersonesa*, Archives of The National Preserve of Tauric Chersonesos, file no. 2916, page 9).

⁷ For the Grey Ware thymiaterion, see CARTER *et al.* 2000, 727-727. The fish-plate was excavated by Galina Nikolaenko in 1998 but still awaits publication.

from a building trench inspected in 1967 by Ščeglov and Nikolaenko⁸.

The excavations of 1989 in Chersonesos' Block III produced quite a few new fragments of Classical and early Hellenistic GW. Most fragments were recovered from the preserved layers in Rooms 42 and 42a (**Fig. 5**). The layer in Room 42 contained 41 GW fragments amounting to almost 18% of the total amount (228) of tableware fragments. The assemblage consists of jugs, bowls with thickened rims, a bowl with out-turned rim and the lower part of a plate (**Fig. 5a-i**). The preserved layer in the north-eastern part of Room 42a contained 43 fragments of GW representing 22% of the tableware fragments (193). Most fragments pertain to jugs and fish-plates, but a few fragments of bowls were also present. Considering the general chronology of the assemblage in Room 42a, the GW should be placed in the period from the late 5th century or first three quarters of the 4th century BC. Notwithstanding this amount of GW from Chersonesos, it is, however, immediately clear that GW is not as numerous here as in other places further north. In Košary on the western boundary of the Olbian chora, for instance, GW accounts for ca. 60% of the tableware fragments⁹.

The GW from the basilica of 'Kruze' comes almost exclusively from the layer associated with the Hellenistic wall in squares Ia and IIa. (**Fig. 6**). Even though only 33 fragments were found in this assemblage, the variety of shapes is greater than in Block III. In addition to the jugs, bowls and fish-plates, there were also salt-cellar, plates and fragments of kantharoi.

The most characteristic shape of the jugs is represented by two examples with grooved necks (**Fig. 5a-b**). This type is rather common in the north-western Black Sea area, but is found also as far east as the Don-Delta, the Kuban region and Georgia¹⁰. On the basis of imported Attic pottery, the examples from the Olbian necropolis date to the late 5th century to the first half of the 4th century BC. This date fits well with the chronology of the assemblage in Room 42a. A similar jug from M. Chudjak's excavations in Nymphaion can also be assigned to the 5th century BC.¹¹ The same chronological range, i.e. the late 5th century to the early 4th century BC is also supported by the finds from the Panskoye necropolis¹². The 4th century to the 3rd century BC material, found together with a very similar jug in a pit at Geroevka 6 south of Nymphaion, must be due to a mixed fill or later intrusion¹³.

The characteristic bowls with thickened rims and horizontal grooves underneath (**Fig. 5h**) are most likely a development of the earlier spherical bowls, which began to be produced at the end of the 6th century BC.¹⁴ A somewhat

⁸ ŠČEGLOV 2001, 65-67, fig. 7.21.

⁹ KOWAL 2008, 90. Similar high numbers, although varying much from place to place, are noted at other sites around Olbia, e.g., 35.6% at Bol'saja Černomorka II, cf. GAVRILJUK & OTREŠKO 1982, 35-36, and 82% at Kozyrka II, cf. RUBAN 1979, 69.

¹⁰ In Georgia it is found in the necropolis at Pičvnari. In the Kuban region it is, for instance, known from the necropolis at Starokorsunskoe Gorodišče 2, see LIMBERIS & MARČENKO 2004. For a similar jug from Elizavetovskoe, see BRAŠINSKIJ 1980, pl. 40.6.

¹¹ CHUDJAK 1945, fig. 12.2.

¹² STOLBA & ROGOV forthcoming.

¹³ SCHOLL & ZIN'KO 1999, 49-50, fig. 62.1.

¹⁴ The earliest known example of this spherical type comes from grave 3/1913 in Olbia,

similar bowl, although with a less pronounced groove, was found in an early 4th century BC well deposit in Building Complex U7 at the settlement of Panskoe I (Fig. 7a)¹⁵. Multiple fragments of the same type are recorded in various households of this complex. Possibly dating to the same period is a bowl with a thickened rim but no groove, found outside Building U6 at Panskoye I (Fig. 7b)¹⁶. This 4th century BC type seems almost completely absent from Olbia and its chora where bowls with in-curving rims were preferred¹⁷. One somewhat similar bowl has been published from the temenos area in Olbia and is classified as 'Type 3' by Valentina V. Krapivina who, however, proposes no date.¹⁸ In addition to Panskoye I, these GW bowls with thickened or protruding rims and horizontal grooves are also found in Kerkinitis (Fig. 7c)¹⁹. However, examples from the Bosporan area indicate that this type was not restricted to the western Crimea alone. The type is known among the so-called Bosporan GW examples from the settlements of Zavetnoe 5 near Akra²⁰ and Geroevka 2, in the chora of Nymphaion²¹.

The bowls with out-turned rims (Fig. 5i and 6d) are not common, at least judging from the previously published material. The only other published examples come from Košary, where only six fragments are reported, as well as from Histria, Zavetnoe 5 and Nymphaion²². In Attic pottery the shape had a long life beginning in the 5th century. On the contrary, the GW bowls of this type are broadly dated to the 4th and 3rd centuries BC, even though the grounds for such a low dating sometimes remain obscure²³. According to the context, our example from Room 42a should be dated to the 4th century BC.

The GW fish-plates from Chersonesos can be divided into two broad groups. The first consists of the type with a raised ridge around the central depression, the so-called 'Olbian' type, although examples of this variety also occur in the Bosporan region²⁴. One such fish-plate was found in Room 42a. Several examples of this type were found by Belov in the early Hellenistic house²⁵ and another one, as mentioned above, has recently been excavated at 'Old Chersonesos'. Another

see SKUDNOVA 1988, 126-127, cat. no. 194.

¹⁵ Well no. 1. The deposit unfortunately remains unpublished, but see ŠČEGLOV 1987, 242-243, fig. 7 for the well.

¹⁶ STOLBA, HANNESTAD & HASTRUP 2002, 148, cat. nos. B 236-237. Compare also a bowl from Geroevka 2, SOLOV'EV 2003, pl. 41.13.

¹⁷ Cf., e.g., KOWAL 2008, 77.

¹⁸ KRAPIVINA 2006, 183, fig. 201.16.

¹⁹ KUTAJSOV 1985, 186-187, fig. 7.4.

²⁰ SOLOV'YOV & ŠEPKO 2006, tav. 34.

²¹ SOLOV'EV 2003, pl. 33.6.

²² Cf. KOWAL 2008, 79, fig. 1.3; COJA 1968, fig. 1.11; SOLOV'EV & ŠEPKO 2004, 32-40, pl. 35; SOLOV'EV 2003, 153, pl. 43.12.

²³ In the necropolis of Nymphaion, a fragment of such a bowl, found in the crepis wall of the kurgan excavated in 1995-1996, was accompanied by Attic red-figure pottery of the first half of the 4th century BC (SOLOV'EV 2003, 106-108, 153 pl. 43), while the mound of the same tumulus is said to include 3rd century BC material.

²⁴ The uniformity of the 'Olbian' type of fish-plate was first recognized by T. N. Knipovič, cf. KNIPOVIČ 1940, 161. See also KOWAL 2005, 91-92. For a similar fish-plate from Nymphaion, which is said to be of red clay, see SOLOV'EV 2003, 153, pl. 42.24.

²⁵ BELOV 1962, 157, 165 fig. 26, 2-3.

piece from the Majačnyj peninsula, found in the trench of 1967, is likely to belong to this type too²⁶. The second type resembles the Attic model with an overhanging rim. Three fragments are rather thick walled and do not have an incised groove around the edge, whereas two thinner-walled fragments do (**Fig. 5k** and **6i-l**). Common to the second group is large overhanging rim and a hard-fired fabric of greenish grey colour and a distinctive shiny gloss, which does not seem to find any parallels in Olbia or its chora²⁷. The closest comparison would then seem to be the 'Bosporan' GW fish-plates known from Pantikapaion, Akra and South-Čurubašskoe in the eastern Crimea, although this group is still insufficiently studied²⁸. Belov believed that the four GW fish-plates of the 'Olbian' type he found in the Hellenistic house were local Chersonesean products. Three of these plates have very straight overhanging rims, and it is interesting to note that this type so far seems confined to Chersonesos. Another interesting fish-plate with a high foot, although not GW, was found in Room 42b (**Fig. 8a**). The presence of this type of fish-plate in Chersonesos is particularly significant with regards to the distribution pattern of GW along the western coast, as will be discussed below.

The kantharos from the basilica of 'Kruze' (**Fig 6f**), which is composed of three fragments, is a rare type in GW pottery. It clearly imitates the Classical Attic shape and should belong to the late 4th century or early 3rd century BC. Two examples of this type are known from Building U6 at Panskoye I, but it is clear that the Classical-type kantharos was not often produced in GW.²⁹ A series of Classical-type kantharoi of possible Pontic manufacture, which at any rate seems to have had a limited output, has a brown or reddish slip and a layered fabric, as well as a distinct shape which differs from the GW kantharoi here (**Fig. 9a**)³⁰. A wall fragment of another rare GW kantharos type comes from the excavations in Block VI (**Fig. 9b**). This kantharos imitates the Classical type with ribbed body, of which an almost complete example has been published by Belov (**Fig. 9c**)³¹. This type also seems to be unique to Chersonesos.

GREY WARE ALONG THE WESTERN COAST OF THE CRIMEA

As already mentioned, we have very little information about GW along the western coast of the Crimea. The best examples have been published from Building Complex U6 at Panskoye I³². The evidence of GW from the large area

²⁶ Cf. note 6.

²⁷ See also discussion in KOWAL 2005, 89-90. However, a type with a down-turned rim is mentioned by Valentina V. Krapivina, cf. KRAPIVINA 2006, 183-184, fig. 199.9 and KNIPOVIČ 1940, 162, pl. XXXVIII 8.

²⁸ Very little has been written about the fish-plate production at Pantikapaion. The main discussion is by KRUGLIKOVA 1957, 128-129, but see also KOWAL 2005, 90; for the GW fish-plates at Akra, cf. SOLOVYOV & ŠEPKO 2006, 17, fig. 18, pl. 25, 48, pl. 74.4 (pit 29); for South-Čurubašskoe, KRUGLIKOVA 2002, 140-141, fig. 14.3, 23.

²⁹ STOLBA, HANNESTAD & HASTRUP 2002, 147, cat. nos. B220-221.

³⁰ For the local 'Pontic' type kantharos, cf. BOŽKOVA 1997, 11; see also the forthcoming discussion in Petersen & Handberg.

³¹ BELOV 1962, 158 with note 40 where another unpublished example is mentioned.

³² STOLBA, HANNESTAD & HASTRUP 2002.

between Chersonesos and Panskoye is surprisingly scarce. V. A. Kutajsov has published the previously-mentioned bowl with a thickened rim and a horizontal groove and a round-mouthed jug from Kerkinitis. Both were found on the floor level of Room 7 in the 'house with an andron' in the eastern part of the city. The floor layer could be dated to the third quarter or beginning of the last quarter of the 4th century BC on the basis of a black-glazed cup-kantharos and a coin from Pantikapaion³³. The round-mouth jug is a very rare type. It possibly imitates an equally rare Attic model. However, in Athens this type is dated to the second half of the 3rd century BC.³⁴ Some fish-plates are also mentioned by Kutajsov, but the lack of illustrations prevents us from comparing them to the fish-plates from Chersonesos³⁵.

The most renowned GW jug from Kerkinitis is a jug with an inscription on the neck, probably referring to a person by the name of Hermon (**Fig. 10a**). It comes from N. F. Romančenko's excavations of 1896 in the area of the necropolis³⁶. The rim of this jug is somewhat similar to a GW jug from Well 1 at U7 at Panskoye I and should therefore be dated to the first half of the 4th century BC.³⁷ What is most interesting about the Kerkinitian jug is the fact that three horizontal bands can be traced on the lower body. A similar decoration, although usually on the upper body, is a common feature of Chersonesean jugs, although they are traditionally dated slightly later. The presence of pyroxene in the clay suggests that it is not very likely to have been produced in Kerkinitis or Chersonesos.

From the necropolis of Kerkinitis come several other GW vessels which differ from the usual Olbian shapes. Two hydriai were used as cremation urns; one of them with an incised wavy decoration, the other decorated with red paint on the rim, both seem rather unique. (**Fig. 11a-b**)³⁸. GW fish-plates with high ridges around the central depressions, similar to ones found at Panskoye I/U6, are also reported from the settlement of Čajka near Kerkinitis³⁹ and from Masliny at the northern boundary of the Chersonesean chora⁴⁰. Some GW, although mostly unpublished, is known from two settlements: Južno-Donuzlavskoe and Beljaus approximately 30 km west of Kerkinitis. Two unusual filter jugs were found in pit 27 in 1966 in Južno-Donuzlavskoe (**Fig. 10b-c**).⁴¹ Although they are much more angular, they clearly imitate the Attic filter jugs, even down to the pair of horizontal grooves on the shoulders. The main production in Athens seems to have taken place in the second half of the 3rd century and the first half of the 2nd

³³ KUTAJSOV 1985, 186-187, fig. 7.

³⁴ ROTROFF 1997, 132, 299, cat. No. 528.

³⁵ KUTAJSOV 2004, 45.

³⁶ Cf. GOLENCOV 1983, 57-58, no. 9, fig. 1.9; SOLOMONIK 1984, 45, cat. no. 121; KUTAJSOV & LANCOV 1989, 23, fig. 2.5.

³⁷ The jug is unpublished but cf. TE-1981, FL 58/12.

³⁸ Cf., e.g., KUTAJSOV 2004, 95, fig. 112 and KUTAJSOV & LANCOV 1989, 3, cat. no. 17.

³⁹ POPOVA & KOVALENKO 2005, fig. 100.5-6.

⁴⁰ LATYŠEVA 1978, 57 fig. 4.3.

⁴¹ Mentioned in DAŠEVSKAJA 1967, 214 and illustrated in DAŠEVSKAJA 1972, 68, fig 27 and DAŠEVSKAJA 1991, pl. 32.1. Fragments of other similar filter jugs were also found in the nearby pit 26.

century BC.⁴² The excavator of pit 27 proposed a date in the 1st century AD for the filling of the pit, but the filter jugs should be dated at least a century earlier.

From Beljaus comes a fine one-handed jug with a wide projecting rim and an applied mask below the handle (**Fig. 10d**). Applied masks were favoured in Athens in the late 4th century BC, which is probably the date of this jug as well. Some 2nd century GW was found in some of the graves to the north of the settlement. Unfortunately, the graves remain largely unpublished and we have very little contextual information concerning these finds. Grave 38 contained a plate with an up-turned rim (**Fig. 10e**) and grave 64 a bi-conical jug (**Fig. 10f**), a type also known from Athens and Italy⁴³.

At Panskoye I, further north, the 'Olbian' type of fish-plate is by far the most common type of GW. They have been found in very large numbers in the habitation areas of both Building Complex U6 and the Central Area U7. They are also reported from the necropolis but have not been found in any of the excavated graves, coming only from the ritual deposits associated with the funeral meal or subsequent tomb visits⁴⁴. The fish-plates are so similar as to suggest that they were the product of the same workshop. Their predominance in Panskoye I and the fact that only a few examples have been found in Čajka indicates that their distribution was limited to the north-western part of the Crimea with a few possible exceptions from Chersonesos⁴⁵. A GW example of the previously-mentioned type of fish-plate with a high foot from Room 42b in Chersonesos has been found in Ritual Deposit no. 1 at the necropolis of Panskoe I (**Fig. 8b**). Only a few examples of this type are known in the north-western Black Sea area. One example is known from Tumulus XXII in Histria, which can be securely dated to around the middle of the 5th century BC.⁴⁶ In Olbia, the type is found in the habitation quarters in the upper city and in the sanctuaries⁴⁷. It remains unclear where this plate was produced, but Olbia would certainly be a good candidate. Its occurrence in both Olbia and Histria, as well as along the western coast of the Crimea, suggests a connection between the areas from the second half of the 5th century BC, although this connection must have decreased towards the second half of the following century.

Other common GW types are represented by the bowls with thickened rims discussed above, one-handlers and jugs. Unlike fish-plates and bowls, jugs and one-handlers do occur among the grave goods in the necropolis and in many

⁴² ROTROFF 1997, 180-182.

⁴³ ROTROFF 1997, 129-130.

⁴⁴ The publication of the necropolis at Panskoye I will appear shortly, cf. STOLBA & ROGOV forthcoming.

⁴⁵ Another fragment of an 'Olbian' type GW fish-plate was found in 2007 at the small fortified rural settlement of Skalistoe 3 close to Panskoye. The investigation of Skalistoe 3 formed part of the Džarylgač Survey Project performed by the Danish National Research Foundation's Centre for Black Sea Studies, University of Aarhus, Denmark and the Groningen Institute of Archaeology, the Netherlands. The publication of the survey is currently under preparation.

⁴⁶ *Histria* II, 162-168, 286, 520 pl. 88 XXII, 16.

⁴⁷ For the habitation areas, see Lejpunskaja 1986, 36-37, fig. 3; for the fish-plates in the sanctuaries, see KOZUB 1975, 155; LEVI 1964, 154, 164; KRAPIVINA 2006, 184, fig. 199.10.

cases have a fairly narrow date range. Considering the large amount of GW fish-plates, which were presumably the product of an Olbian workshop, it is also striking that the most common type of GW jug in Olbia is scarcely represented at Panskoye I. This type of jug has a moulding on the neck to which the handle is attached. The type is found in both red and grey clay from Histria to the Bosporan area and was most popular in the late 4th century BC. Only two rim fragments of this type can be found among the GW from Panskoye I, and in both cases the clay is very different from the clay which is traditionally viewed as Olbian. It includes a lot of black particles and is generally coarser than typical Olbian clay (Fig 12).

To sum up, we can point to some noteworthy differences between the GW assemblages that are currently known from the western Crimea and the Olbian GW assemblages. First of all, whereas bowls with incurving rims were favoured in Olbia, bowls with thickened or projecting rims and horizontal grooves are more common in the Crimea. It has to be born in mind, however, that the level of preservation of pottery may easily affect the preliminary attribution of types made in the field. Thus, it cannot be ruled out that in some cases incompletely preserved one-handlers with incurved rims, the type very common at Panskoye, could in Olbia be mistaken for bowls. The typical Olbian production of GW kantharoi in the 5th and 4th centuries BC resembles the Attic so-called sessile type and when a local production of the Classical type appears in the Hellenistic period it is not found in GW. At Chersonesos and Panskoye I, on the other hand, the Classical type is found in a GW version. At the same time, there also seems to be a marked difference between the fish-plates from Chersonesos and Olbia and those found in the western Crimea which resemble Bosporan fish-plates more closely. Here it is interesting to observe that whereas the imported red-figure fish-plates are very common in the Bosporan area, and an example has been found in Chersonesos, not a single fragment has been found in Olbia. The GW, both that already published as well as the new fragments from the excavations that we have presented here, at least shows that comparison with the known GW from Olbia and Histria alone does not explain sufficiently the range of GW from the western Crimea. Further comparisons with and publication of the Bosporan GW would be a much-welcomed study in the future.

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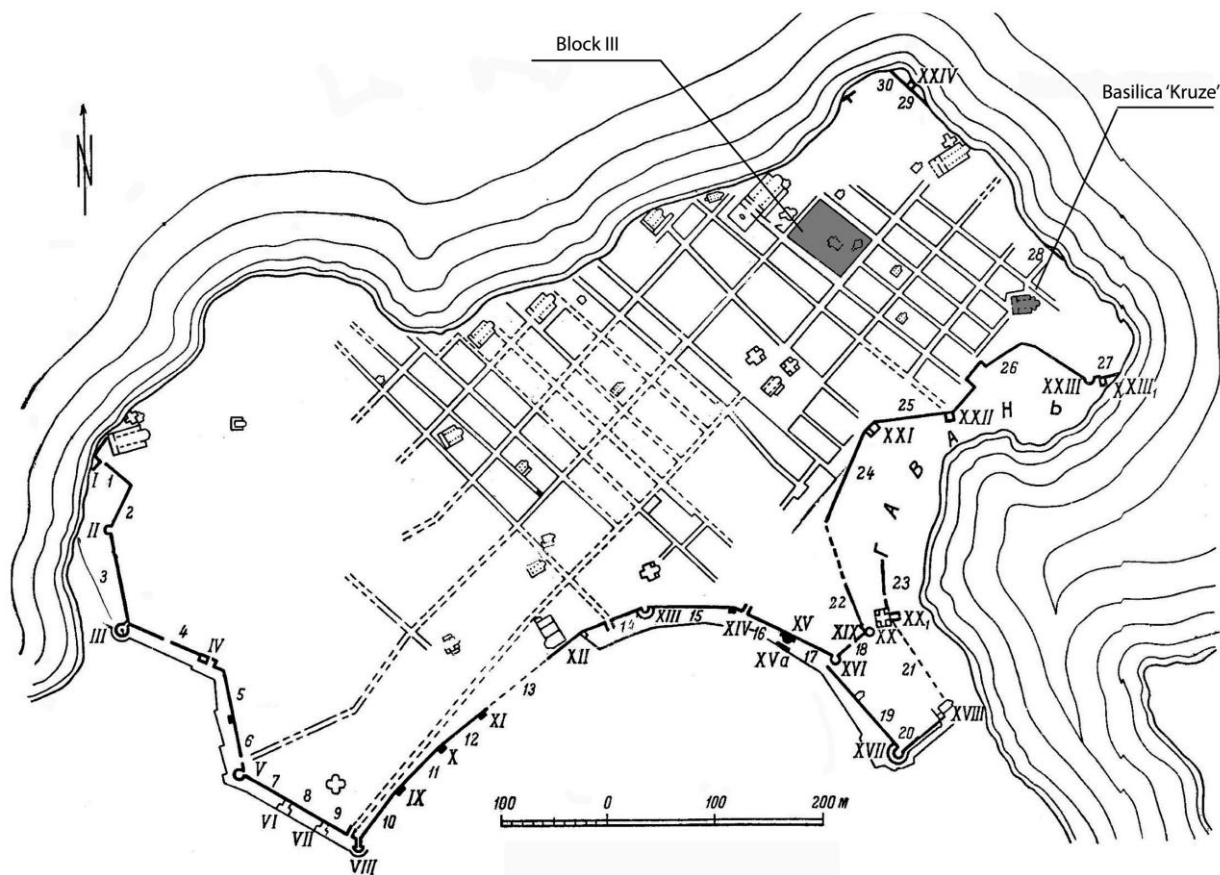


Fig. 1 - Topographical plan of Chersonesos indicating the two areas of excavations.

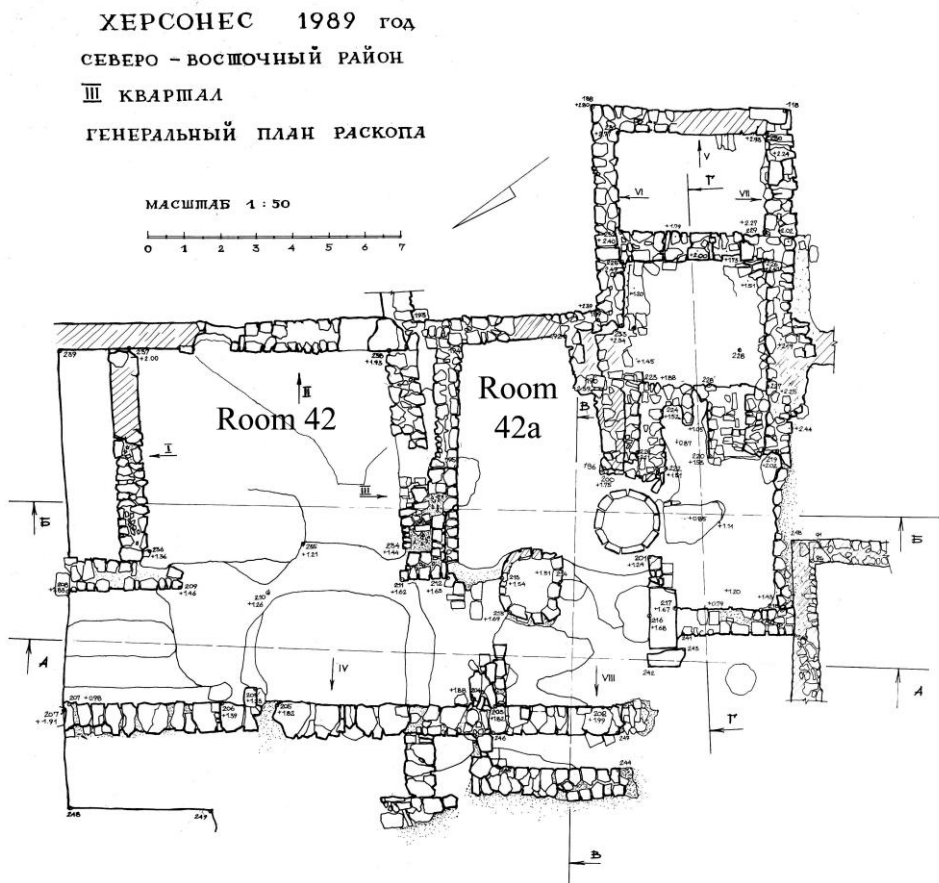


Fig. 2 - Plan of the Medieval Bath complex in block III.

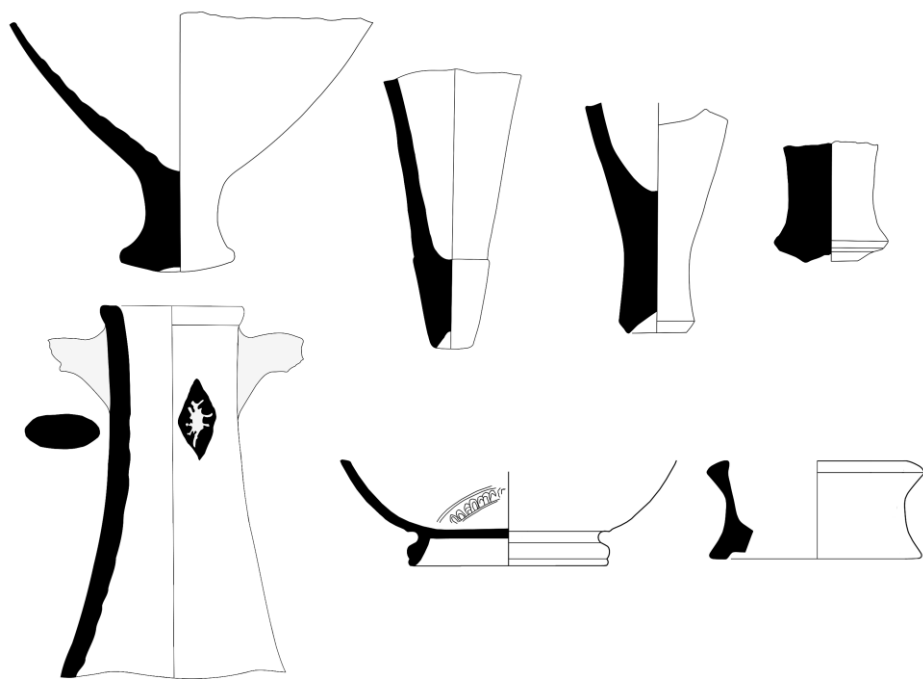


Fig. 3 - A selection of ceramic finds from the late Classical layer in Rooms 42 and 42a.

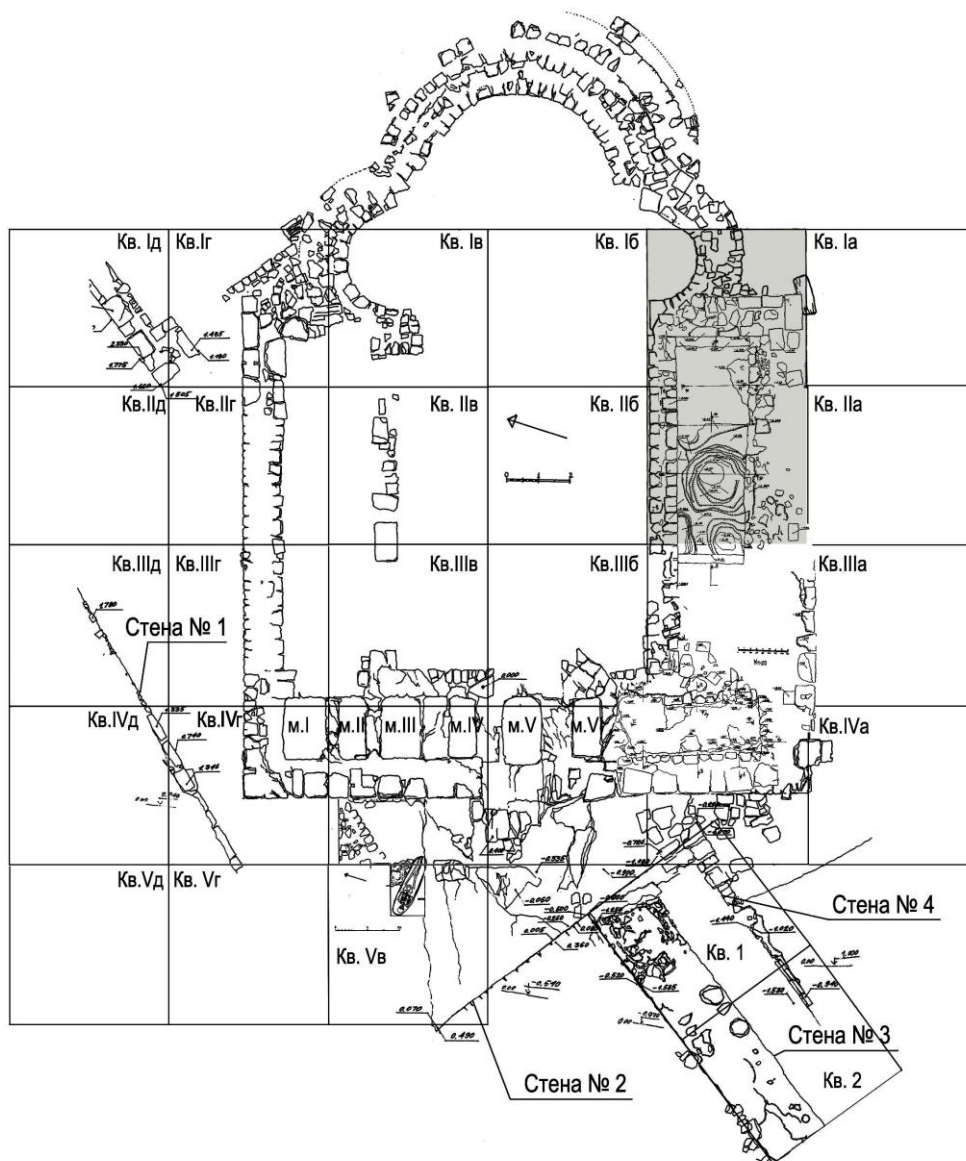


Fig. 4 - Plan of the excavations in the basilica of Kruze.

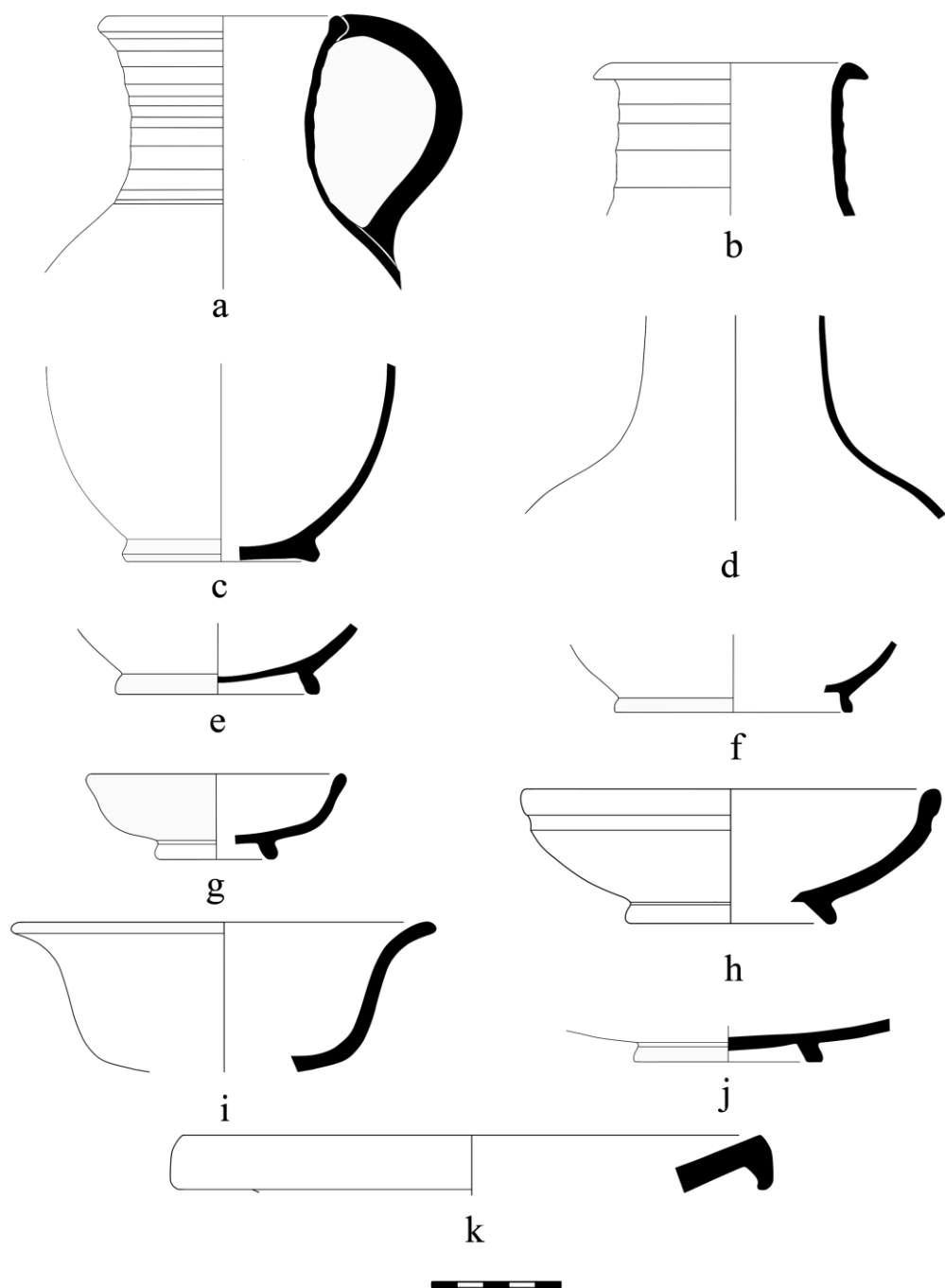


Fig. 5 - Grey Ware from Room 42 (a-i) and Room 42a (j-k) in the medieval bath complex.

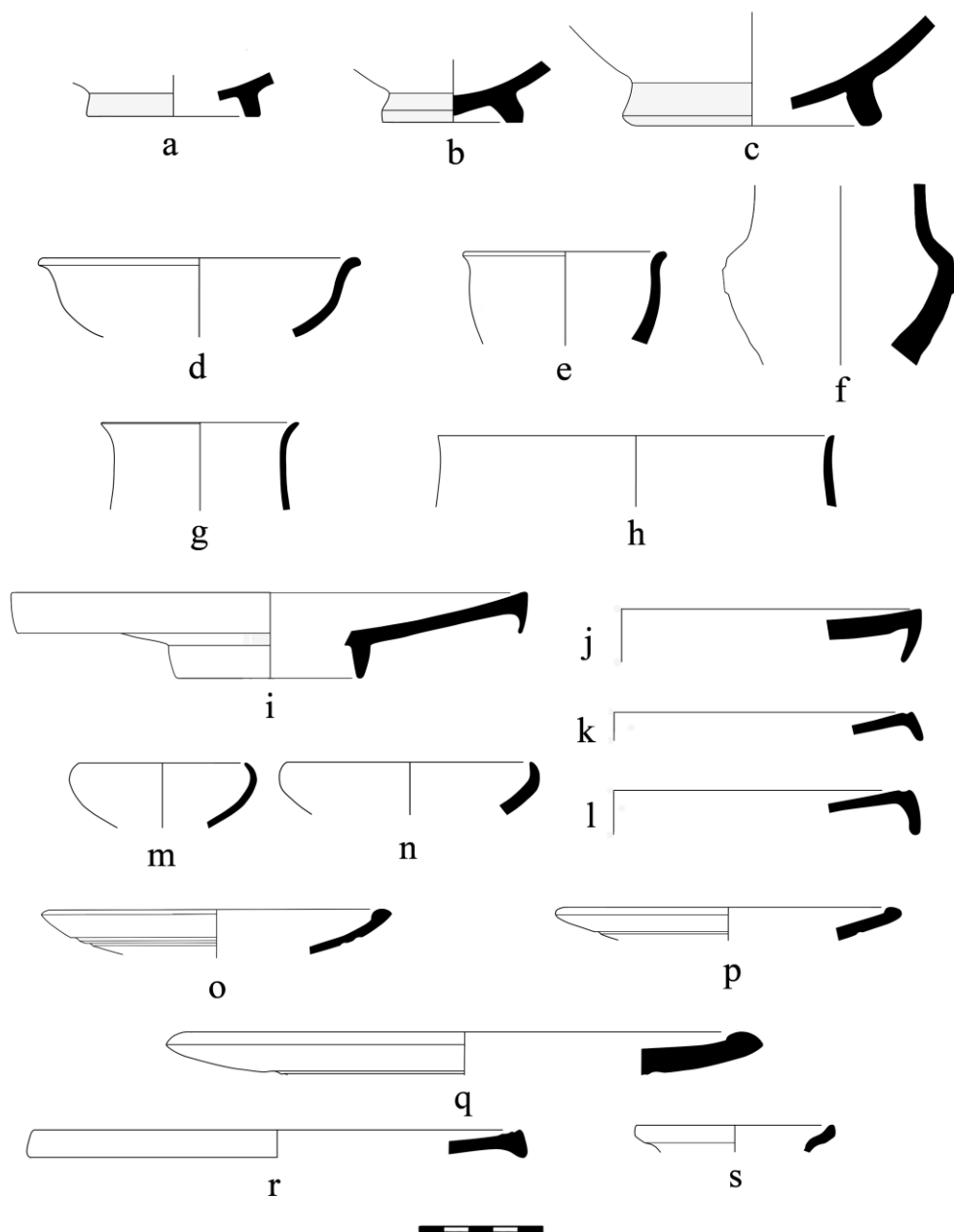


Fig. 6 - Grey Ware from the excavation in the basilica of Kruze.

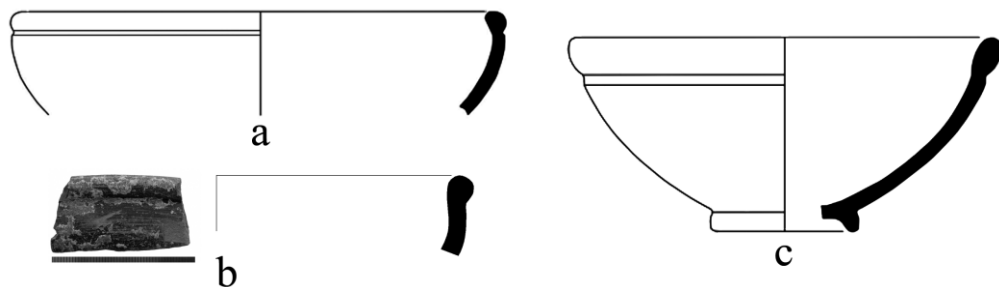


Fig. 7 - Grey Ware bowls with thickened rim. a: from Panskoye I;
c: from Kerkinitis (modified from Kutajsov 1985 fig. 7.4).

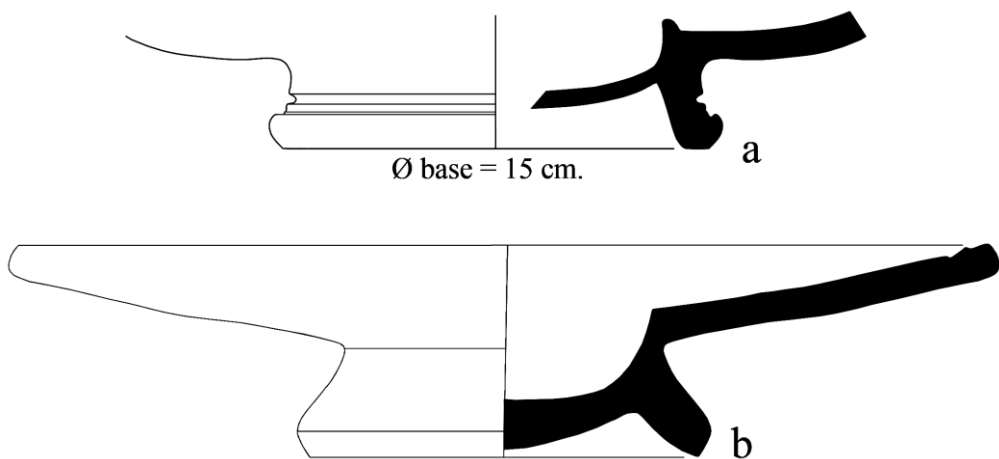


Fig. 8 - a: Red clay fish-plate with high foot from Room 42b in the medieval bath complex;
b: Fishplate with a high foot from ritual deposit no 1 from Panskoye necropolis.

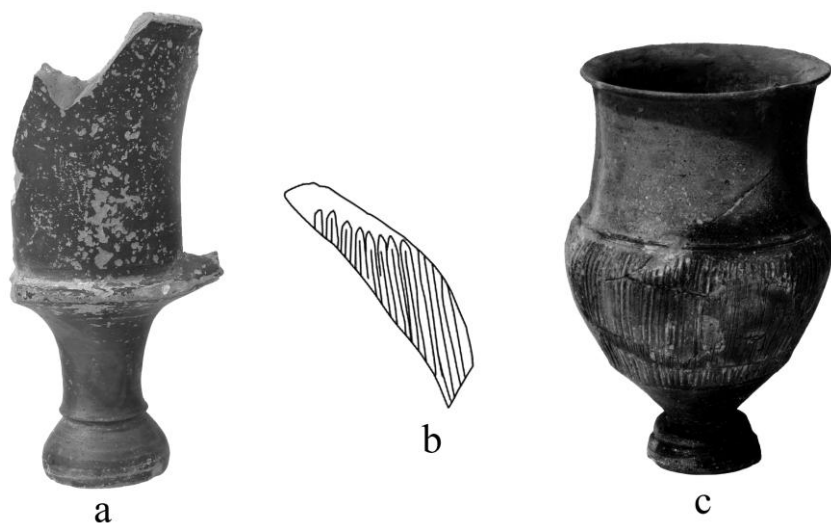


Fig. 9 - a: 'Pontic/olbian' kantharos from sector NGS in Olbia; b: GW kantharos fr. from Block VI in Chersonesos; c: GW kantharos from Belov's Hellenistic house. (Courtesy of the National Preserve of Tauric Chersonesos).



Fig. 10 - Grey Ware from Kerkinitis and Beljaus. (Courtesy of the Archaeological Museum in Eupatoria).

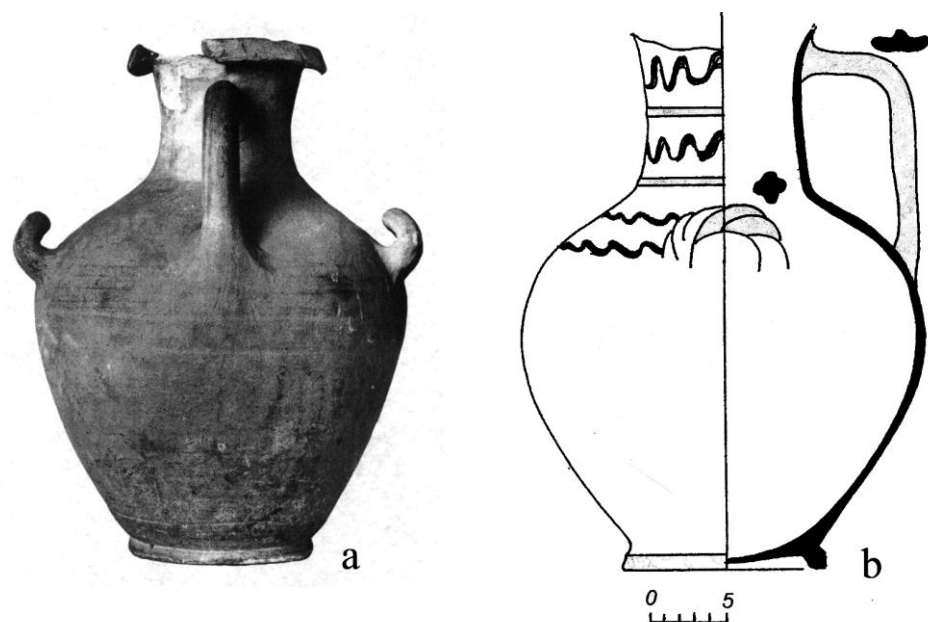


Fig. 11 - GW hydriai from the necropolis in Kerkinitis
(after Kutajsov 2004, fig. 122 and 115.2).

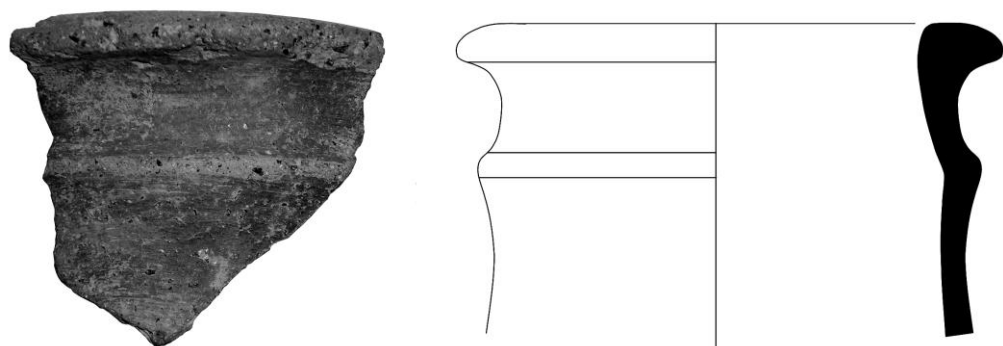


Fig. 12 - Fragment of a Grey Ware jug with moulded rim from Panskoye Building
complex U7.

**(PONTIC) DEMETRIOS:
A LATE HELLENISTIC MANUFACTURER OF MOULDMADE
BOWLS IN GREY WARE**

Abstract

Pia GULDAGER-BILDE

Keywords: *Bosporan Kingdom, grey ware, mouldmade relief bowls, Pontic Demetrios, Late Hellenistic period.*

The subject of this paper is devoted to the pottery manufacturer Pontic Demetrios, whose signature is to be found on the bottom of several Late Hellenistic mouldmade relief bowls of grey ware, the place of manufacture of which seems centred on the Bosporan Kingdom area (Pantikapaion, Myrmekion).

The main focus in the research on Pontic grey ware has been on the early vessels. However, grey ware was continuously produced through Hellenistic and Roman times. My paper will deal with the well known Bosporan Mouldmade bowls (MMB) signed by Pontic Demetrios, in the following just called Demetrios.¹ His workshop was one of the few Black Sea workshops producing MMB that we are relatively well informed of. Our knowledge derives foremost from the Russian excavations in Pantikapaion in the 1930s-1950s and the Polish-Russian excavations in Myrmekion in the same years that brought the Demetrios workshop into light.

A fair number of inscribed vessels have been unearthed, primarily in the Bosporan cities. His production is very characteristic and it is therefore unproblematic to ascribe even unsigned fragments, especially after personal inspection. To date, five mould fragments have been found, four in Pantikapaion and one in the “suburb” of the Bosporan capital, Myrmekion. They demonstrate the same decorative motives as the signed bowls, so — though not preserving the

¹ Also in Argos a mould-maker was signing Demetrios (Siebert 1978). This has caused some confusion, because Siebert was of the opinion that some of the certainly Pontic vessels signed DEMETRIOU under the base (pl. 21, a) Metropolitan Mus. inv. 98.8.26; b) Baltimore, Walters Art Gallery inv. 48.129) belonged to the same workshop as his Argive workshop of Demetrios-Iason. But in contrast to the Pontic Demetrios, the Argive one signed very neatly on the side of the bowl, not under the base.

signature — there is no reason not to accept the ascription to his workshop of these fragments. But even illustrated pieces, providing they preserve a significant part of the decoration, can be credited his production.

PLACE OF MANUFACTURE

As mentioned, moulds of Demetrios' production have been unearthed in Pantikapaion and in Myrmekion. In Phanagoreia, a Bosporan city in the Asiatic part of the Bosporan Kingdom, a mould fragment with a debased pine cone pattern has also been found.² It is attractive to associate this fragment with the workshop of Demetrios, because of the — allegedly rare — presence of this pattern in his production also. It is to be noted that even though moulds have been found in several places, and even though the fabric shows some variation, based on macroscopic observation it is not possible to distinguish separate production places, because the different variations of fabric can be found in all the types of decoration, and even the fragments with uncommon decoration such as the pine cone, not connected with an inscribed base are made of exactly the same fabric as the inscribed pieces.

FABRIC

The fabric used in the workshop of Demetrios is medium fine with inclusions of lime. Furthermore, many show inclusions of shells and frequently also only partially burnt out organic material is found. The vessels are relatively hard fired and normally fired through, though the walls are relatively thick, 0.25-0.45 cm. A dull grey surface resembling silver was intended, so the bowls were almost exclusively fired steel grey in the hues 3/1, 4/1, 5/1 and 6/1 of the colours 7.5YR, 10YR, 2.5Y, 5Y, Gley 1 3-6/N and 10Y. A few pieces are oxidized (red) and thus to be regarded as "misfired". In contrast to Mediterranean MMB — but similarly to the Central Italian so-called Italo-Megarian vases — the Demetrios production was always left uncoated.

SHAPE

In Demetrios' workshop were produced exclusively relatively deep bowls with a plain straight or more commonly slightly inturned rim. The shape corresponds to that of the early Ephesian workshops, especially of Menemachos, and the height of the rim being mainly between 1.8 and 2.4 cm is similar to the Ephesian grey ware vessels (1.8-2.3 cm), and thus much taller than the later oxidized Ephesian bowls having a rim height mainly between 1.4 and 1.8 cm. The rim diameter is quite small, normally 11-12 cm. In contrast to this, the base diameter is generally quite large, between 4 and 6 cm (mostly between 4.5 and 5.5 cm). The bases normally have a small, low ring foot and the under side of the base is either flat or slightly concave.

DECORATION AND RELATIVE CHRONOLOGY

The decoration of the Demetrios bowls is simple affair. It is almost without exception based on the long-petal motive, and it almost exclusively employs a

² KOVALENKO 1996, 55; mentioned, not illustrated.

single Ionian kyma as rim pattern. The first scholar to propose a typology was I.G. Šurgaja, who divided the Demetrios bowls into five different types of decoration (1962, 117): 1) various types of long-petal decoration, 2) long-petal decoration alternating with slender ovoid petals, 3) various types of decoration with acanthus leaves, 4) imbricate, and 5) pine cone decoration. Kovalenko has provided an overview over the stamps used by Demetrios (1996) and added rosettes on stems (his stamp 17) and birds (his stamp 19). He also mentions the presence of pendent semi-circle motive (his stamp 20). However, I have not seen this represented, and he has no reference to an illustration thereof, so I am not completely convinced of its attribution.

It is possible to expand the decoration typology further: The bases come in four variants, two signed and two unsigned. The signature is stamped with bold letters having square *apices*. On one base fragment the signature was incised, not stamped into the mould (M-48-354).

- A) Signed DEMETRIOU around a double, eight-petalled rosette
- B) Signed DEMETRIOU without rosette
- C) Unsigned, with six-petalled double rosette
- D) Unsigned, plain

Occasionally the body decoration, especially the ends of the long-petals continue under the base. This alone attests to a somewhat sloppy finish of the mould and is not considered as decoration.

We may distinguish seven main decorative motives:

- 1) Vegetal with curved acanthus leaves alternating with tall pointed petals.
- 2) Groups of stylised long-petals alternating with tall pointed petals all elements separated by vertical lines of fine dots.
- 3) Plastic long-petals separated by vertical lines of fine dots.
- 4) Stylised long-petals separated by vertical lines of fine dots.
- 5) Stylised long-petals without dots.
- 6) Imbricate with various types of pointed, triangular petals.
- 7) Pine cone.

As already mentioned, the Ionian kyma is almost exclusively employed as rim pattern, but we do find a few experiments with other types of rim pattern, such as vertical combing or a frieze of eight-petalled rosettes in addition to the slightly more frequent bowls without a rim pattern.

The decorative schemes were not equally popular. Most common was decoration 2 with 41 specimens. Decoration 1 is probably the earliest type of decoration. It is the only one employing a figural element, a bird, probably a duck, turning its head backwards, and it mostly depicts a naturalistic acanthus leaf. This decoration also reveals the main source of inspiration for the vessels, namely the Aeolian region, where we find not only the bird turning its head backwards, but also grey fabric vessels. Decoration 1 vessels occur in a total of 31 vessels. The purely long-petal decoration 3 (plastic), 4 (stylized) and 5 (stylized without dots) are less common than the above-mentioned, and they probably indicate a later development of the workshop's production. The same must hold true of the imbricate decoration 6, which uses several different stamps. The place of the rare pine cone bowls, decoration 7, in the relative chronological sequence is

unknown, but I suspect that they also belong in the latter part of the Demetrios production.

The proposed relative chronology seems to be supported by the use of the base stamps. With exception of one vessel with decoration 3 of plastic long-petals, Base A and B only occur with decoration 1-2. Base 3 is very rare, and it occurs with decoration 1 and 4. Base D, the flat, plain, unsigned base is met with all decoration schemes.

ABSOLUTE CHRONOLOGY

Kovalenko is the first author that has suggested a date more precise date, namely the end of the 2nd to the first quarter of 1st century BC (Kovalenko 1996, 56-57; Kovalenko 1998, 71). I am of the opinion that this date is too late. First of all, as we have seen the source of inspiration is the early Aeolian vessels, and it is not to be overlooked either that the presence of horizontal lines of fine dots surrounding the Ionian kyma of vessels with decoration 1 and 2, probably the earliest types of decoration can very well be inspired by the early Classical Ephesian bowls. Moreover, a fragment of a signed Demetrios bowl has been found in Neapolis in horizon E-D (Zaycev 2004, fig. 91.3) and an unsigned fragment with decoration 2 has been unearthed in a dump in Čaika (Ч-82-70), both well dated by Rhodian amphora stamps to the third quarter of the 2nd century BC (Kovalenko 2007).

DISTRIBUTION

The distribution has been discussed by a number of authors (e.g. Rogl 2001, 139 with references). During my study I have noted more than 150 more or less fragmentary individual bowls, of these 43 signed. It clear that Demetrios bowls foremost circulated in the Bosporan Kingdom.

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LA CERAMIQUE GRISE DES MONUMENTS DES VII^e – I^{er} TIERS DU III^e s.av.J.-C. A L'EMBOUCHURE DU TANAÏS

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Mots-clefs: *Taganrog, Elisavetovskoe, Krasnogorovka III, vaisselle de table, céramique de cuisine.*

Dans le monde antique, comme à l'époque actuelle, il y a toujours des régions historico-culturelles au sein desquelles les relations commerciales internationales se manifestent d'une manière plus précise. Dans la plupart des cas, ces régions se trouvent à la croisée des principales routes terrestres et des voies de navigation ayant une importance stratégique pour le développement progressif de vastes territoires.

L'analyse approfondie des sources nous a permis de constater que, tout au cours de la période scythe antique, l'embouchure du fleuve Tanaïs (**Fig. 1**) a été la région où les contacts internationaux entre les civilisations de l'Est et de l'Ouest et entre les cultures ethniques ont été les plus intenses.

Il est important de mentionner que, à l'embouchure du fleuve Tanaïs, se sont succédé des centres importants de trafic international : d'abord, le site de Taganrog (troisième quart du VII^e - troisième quart du VI^e siècle av. J.-C.), puis Elisavetovskoe, cité des Scythes (fin du premier quart du V^e – dernière décennie du IV^e siècle av. J.-C.) qui fut remplacée par la Grande colonie grecque (fin du IV^e – premier tiers du III^e siècle av. J.-C.) et, enfin, après sa destruction, par la colonie de Tanaïs.

Les complexes céramiques des monuments de l'époque scythe antique à l'embouchure du Tanaïs ont livré des fragments et même des récipients entiers à pâte grise. I.B. Brashinskii, en étudiant la céramique grecque importée à la cité Elisavetovskoe, a noté encore que, dans plusieurs cas, il est assez difficile de dater la poterie, en l'absence de contextes assurés. Ceci est notamment le cas de la céramique grise qui, jusqu'à présent, est encore peu étudiée du point de vue de ses particularités locales (BRASHINSKII, 1980, p. 67). Les 29 ans qui sont écoulés depuis la publication de l'ouvrage de I.B. Brashinskii n'ont presque rien apporté à

l'étude de ce type de céramique.

Notre communication portera sur la céramique à pâte grise de la cité de Taganrog, de l'établissement scythe d'Elisavetovskoe et de son tertre funéraire aussi bien que celle de la Grande colonie grecque, fondée par Bosporos sur l'emplacement de cette cité. Il est à noter que les récipients du tumulus d'Elisavetovskoe peuvent être assez bien datés grâce à la céramique grecque d'importation.

Dans la céramique de la cité de Taganrog, qui date du 3^e quart du VII^e s. – 3^e quart du VI^e s. av. J.-C., les fragments de céramique grise sont peu nombreux. La plupart d'entre eux correspondent à de la vaisselle de table et notamment à des cruches (**Fig. 2**). La même remarque vaut pour le site de Krasnogorovka III sur le cours inférieur du Tanaïs (**Fig. 3**). L'étude visuelle de l'argile des tessons concernés indique qu'ils proviennent de plusieurs centres de production distincts. Certains fragments à pâte micacée doivent provenir de centres de fabrication de Méditerranée, parmi lesquels il faut signaler la présence exceptionnelle d'un calice de bucchero étrusque (**Fig. 4**). A noter également, l'absence de la céramique grise de cette époque dans les complexes funéraires scythes.

Parmi les trouvailles du site d'Elisavetovskoe et de son tumulus, la céramique grise est assez bien représentée (**Fig. 5**). Ainsi, la proportion des récipients en argile grise de la cité scythe du V – IV s. av. J.-C. varie de 3,5% à 5,5%. Le fait que les spécimens les plus anciens de cette céramique sont à couverte noire polie est à relever. Le même phénomène est propre aux matériaux du sépulcre où l'on trouve des récipients non endommagés, dont la plupart servait à boire du vin. Notons que certains récipients datent de la première moitié du V^e s. av. J.-C. Dans les matériels de la cité scythe on trouve des cruches aussi bien que de la céramique de cuisine (casseroles, écuelle).

Au sein du matériel céramique de la Grande colonie grecque, datable du I^{er} tiers du III^e s. av. J.-C., les fragments de la céramique grise forment 15% du total. Il n'y a presque pas de récipients à couverte noire lustrée. L'analyse visuelle des argiles ne permet pas d'en identifier les centres de leur production. Pourtant certaines observations font supposer que certaines variétés de cette céramique ont pu être fabriquées par des potiers locaux.

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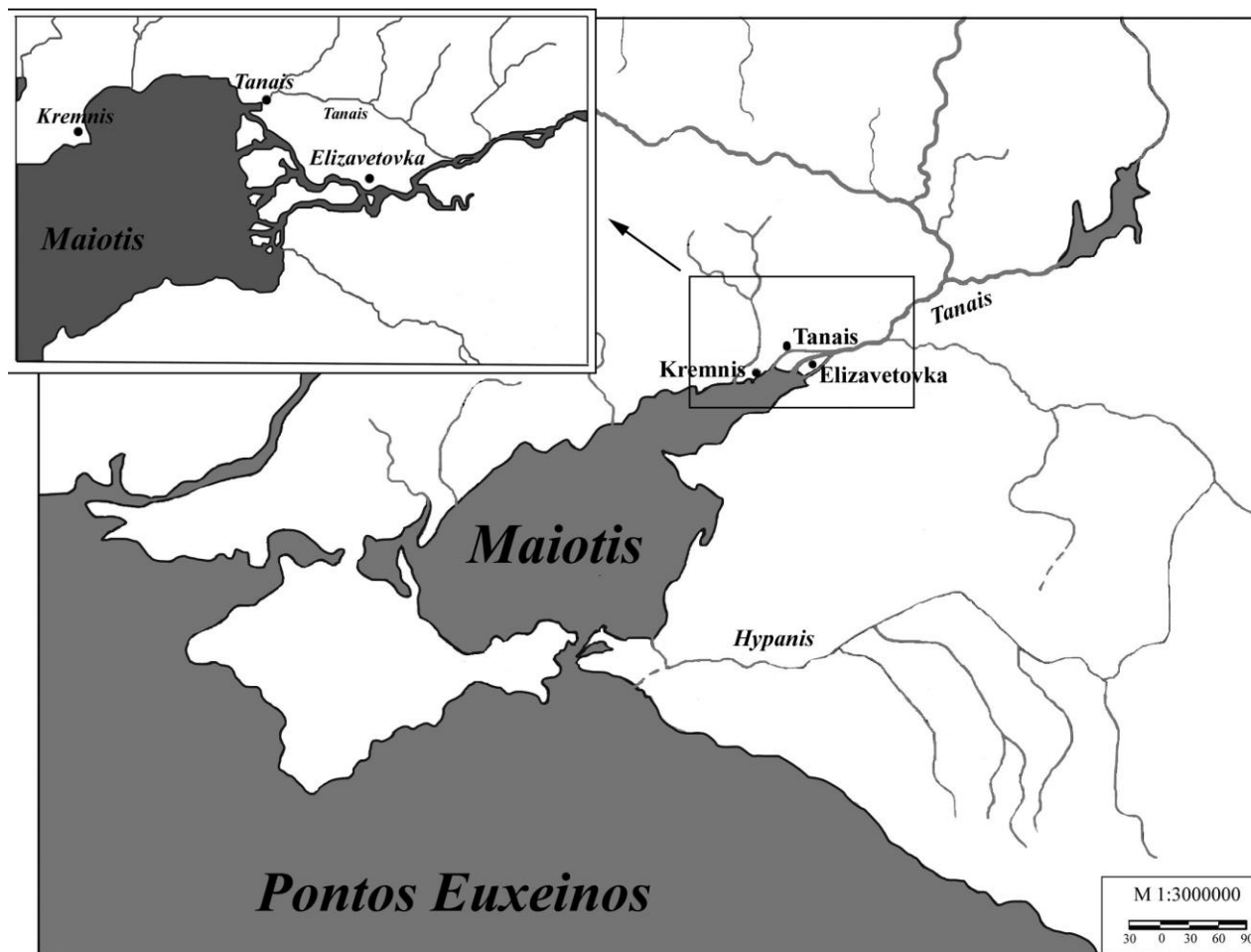


Fig. 1 - Carte de la Méotide.

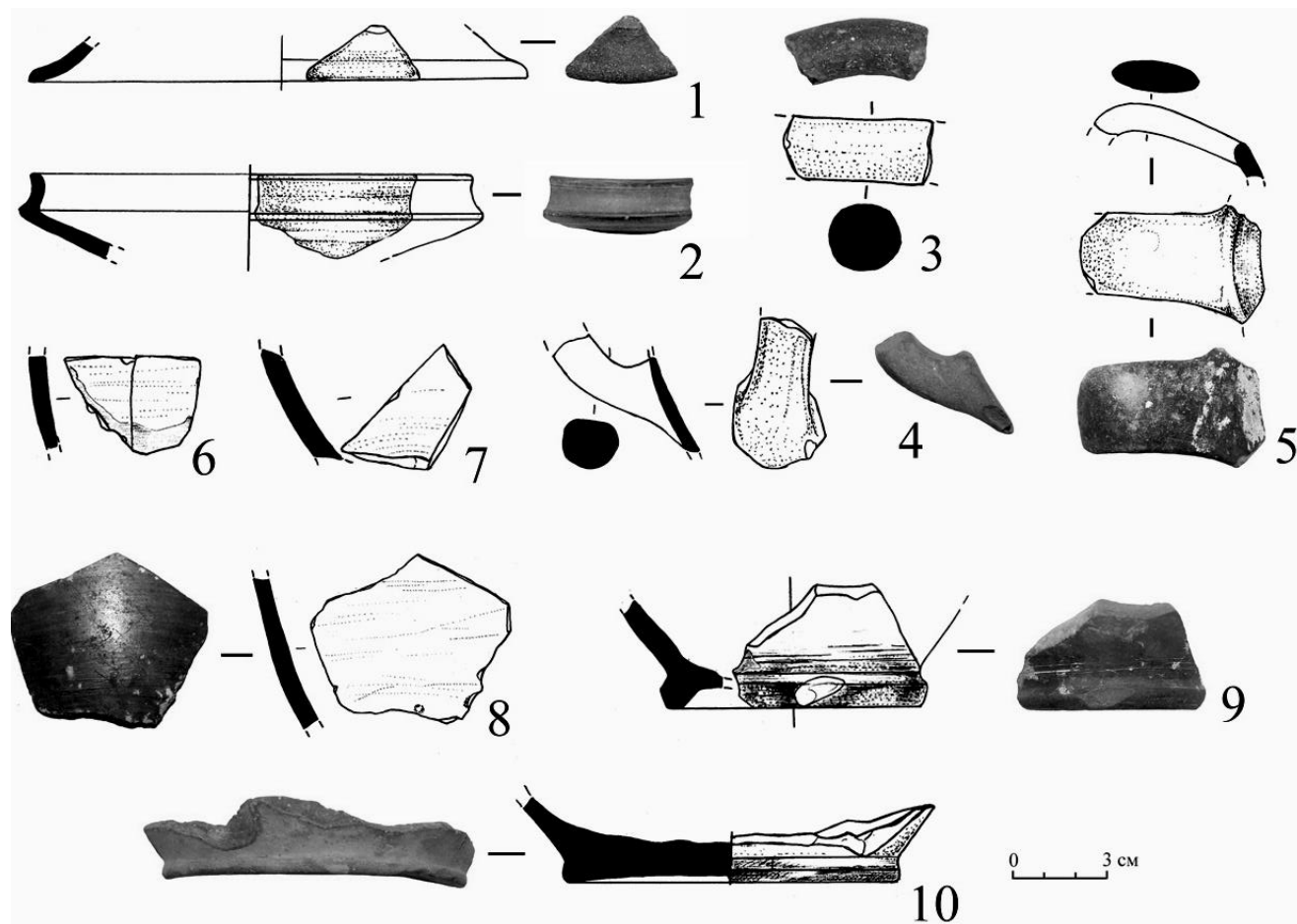


Fig. 2 - Fragments de céramique grise du site de Taganrog.



Fig. 3 - Cenochoé grise de la nécropole de Krasnogorovka III.

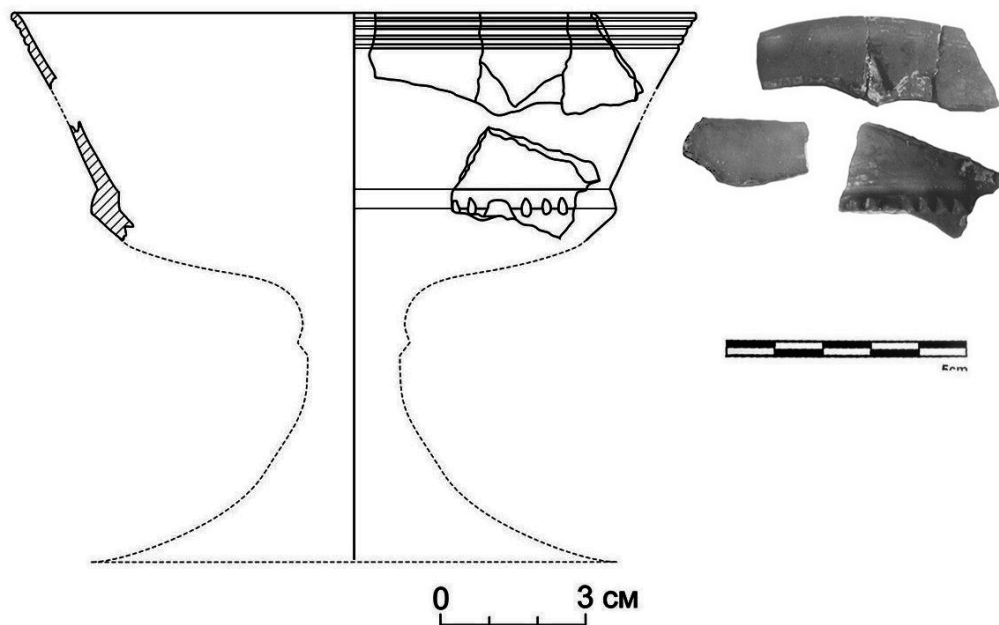


Fig. 4 - Calice de bucchero gris étrusque de Taganrog.

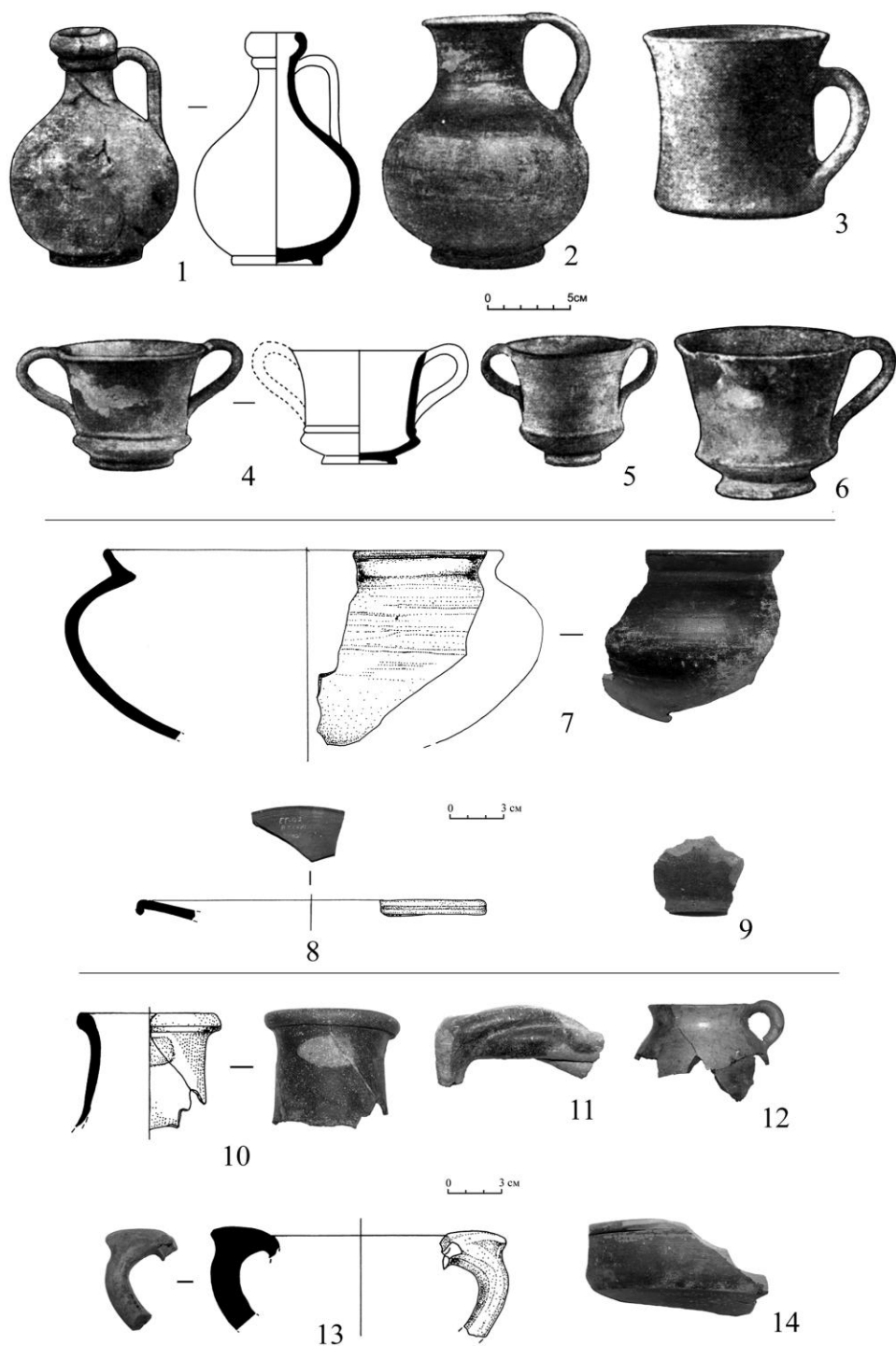


Fig. 5 - Céramique grise de l'établissement d'Elizavetovskoe et de sa nécropole tumulaire.

CERAMIQUES GRISES
DE THRACE ET DE
DOBROUDJA

THRACIAN GREY POTTERY IN BULGARIA: PISTIROS AND OTHER SITES

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Keywords: *Thracian Grey Ware, Pistiros, local production, imitation of Greek models, Dionysian cult, graffiti on Grey Ware.*

Abstract: *Thracian grey pottery is a very important feature of the local population that inhabited the territory of nowadays Bulgaria. We focused especially on finds from Pistiros, discussing how Grey Ware developed here from the 5th century B.C. till the 3rd century B.C., when the city was destroyed. An important category of Gray Ware produced at Pistiros during the 4th century B.C. was the so called Silver Ware. Greek imitations were also common in the local production. Other interesting aspects analyzed in this article are: the use of this ceramic type in Dionysian cult and the graffiti technique used on Grey Ware at Pistiros.*

THE ORIGINS OF THE GREY WARE IN THRACE AND ITS VICINITY

The history of the grey pottery in present-day Bulgaria can be traced back to the Early Iron Age, and the early grey pottery may have had some tradition here, as it had in the Troad and Aeolis. More than the Black-Glazed pottery, whose interpretation knows long-running controversy between Michael Vickers and John Boardman, the Grey Ware imitated silverware, popular and much more valued in Thrace as it was the case in other parts of the ancient world as well. Some kind of grey pottery is known from late 7th and 6th century B.C. sites, in the interior Thrace e.g. at Vasil Levski, its predecessors have already been mentioned and partly published from Apollonia Pontica and Koprivlen ¹, so it is not without reason to connect the origins of the Thracian Grey Ware with the Aeolian Grey Ware. But even later Thracian Grey Ware imitated in its colour the silver vases, well known in the area before and during the Persian occupation. Its rise may have been contemporary with another class developed somewhere in the NW part of the Black Sea and distributed even to the Carpathian cauldron.

¹ NIKOV 2001; BOŽKOVA, NIKOV 2009.

GENERAL CHARACTERISTIC AND PROVINCES AS KNOWN NOW

Greek grey pottery is known from the colonization times from Histria and Berezan² and also from Bulgaria; and this class may have inspired also the origins of the Thracian Grey Ware³. While the Grey Ware was originally Aeolian, among the finds in the Black Sea only small part of the corpus of finds are imports from the Aeolian coast of Asia Minor and from Lesbos. Plain Ionian pottery was mainly produced in the Pontic cities, but some part of it was also imported, even from Miletus⁴. Other sites around the Black Sea also yielded some imitations of Greek pottery⁵. They also first respected the indigenous tradition, which was formed earlier, and in which the Aeolian Grey Ware was one of its sources of inspiration. In the *chora* of Histria⁶ and its vicinity, a similar process has been shown at the Prague Black Sea congress in 2005 while analysing the pottery from Beidaud⁷; this shows that a similar situation existed in other parts of Thrace influenced by Greek potters; at Beidaud since the 6th century B.C.

The tradition of Central Thracian Grey Ware continued as shown by finds from Seuthopolis⁸, Babjak⁹ until the Hellenistic period¹⁰.

In Bulgarian Thrace, it was both hand-made and wheel-turned, made in many centres. Some of it had rather crude shapes, as those discussed by E. Moscalu (1983) and I. H. Crişan, (1969), while the basic vocabulary of its more sophisticated varieties was discussed in several articles by M. Čičikova (1963, 1977, 1984, 2004, and already Cončev 1959). The grey pottery known from Late Archaic and Early Classical Thracian tombs in Bulgaria show mainly shapes very similar to those known in Romania. This shows that a general style of Grey Ware existed on large territory of Thrace, but some ateliers developed more sophisticated classes.

One well known centre was at Beidaud¹¹ and another is well-known from our excavations at Pistiros; some others were discussed at this conference by A. Božkova¹². The late Miczyslaw Domaradzki devoted much effort to study the Grey Ware shapes in different parts of the eastern Balkans, but only very small part of his results could be compiled from his notes and sketches after his death¹³. But it was good start and we both are grateful for his introduction to the subject.

It is hard to say why there is much resemblance between Pistiros and Beidaud, while for ex. at Apollonia the local grey and brown pottery of the same

² DUPONT 1983; ALEXANDRESCU 1978.

³ NIKOV 1999, 2001; ALEXANDRESCU 1999, 165f.

⁴ KOWAL 2008; for Olbia, KRAPIVINA 2009; BOUZEK 1990, 41, and 2007a, 1226. 1229f., 1232; MOREL 2009.

⁵ MARČENKO *et alii* 2000; TSETSKHLADZE 1999; VICKERS, KAKHIDZE 2004 and 2009, other in NICULIŢĂ *et alii*, (eds.) 2004; SÎRBU *et alii* 2005.

⁶ ALEXANDRESCU 1978, p. 29-33, 93-124; COJA, DUPONT 1983.

⁷ LUNGU, DUPONT, SIMION 2007.

⁸ ČIČIKOVA 1977, 1984, 2004.

⁹ TONKOVA, GOCEV, eds. 2007, there esp. D. VASILJEVA, p.137-144 and M. TONKOVA, p. 95f.

¹⁰ BOŽKOVA 1994, 2008.

¹¹ LUNGU, DUPONT, SIMION 2007.

¹² BOŽKOVA 2008; BOŽKOVA, NIKOV 2009.

¹³ DOMARADZKI 1997; 2002.

date is very different¹⁴, and it seems to be less common than another local class, pottery with red slip; this concerns also other sites discussed by Božkova and Nikov (2009, esp. Čirpan)

As far as the 4th century B.C. pottery from Kabyle is known, it is not far in its style from Apollonia, and still very far from Pistiros. On the other hand, Pistiros pottery has much resemblances with that published so far from Babjak, especially the Grey Ware made in the late phase of the development of the *emporion*. As could be expected, also the Sborjanovo pottery shows only general resemblances with the Pistiros Grey Ware style.

THE DEVELOPMENT OF THE GREY WARE AT PISTIROS

The earliest phase known so far more safely at Pistiros, dating from the 3rd quarter of the 5th century BC, yielded only little Grey Ware, mainly of the rural class, but also some fine vessels¹⁵. In the last quarter of the 5th and the first quarter of the 4th century two schools or workshops produced here, one much less competent in potting than the other. Heavy vessels with thick rims and feet were common to both. The leading master had good taste and also imitated craters and other complicated vessels mainly in thick walled shapes, but he or his companion potted also thin-walled cups and bowls. The less advanced potters of the first phase of the *emporion* made mainly simple or otherwise heavy vessels, sometimes the less competent potter made holes into the bottom and had to add another piece of clay to improve his product; in other cases he had to add a second piece of clay for the rim of jugs or amphorae. Even small cups and bowls of the second class are heavier than those of the first workshop. The more sophisticated class liked simple bottoms and simple rims, sometimes reverted, but with rather modest degree of edges in profiles of foot and rim (**Fig. 1, 3a-b, 7a**). Some shapes, like jugs and *lekythoi*, present a sort of ridge on the neck (**Fig. 4-6**).

This changed slowly in the second quarter of the 4th century, at the time when thinner pots became common, more sophisticated profiles of jugs with „steps“ developed and also cups and bowls with more complicated profiles. It is also the period in which imitations of Attic Black Glazed and Red-Figured pottery were common: craters, cups with horizontal handles, *skyphoi*, *kantharoi*, flat plates and bowls (among them fish-plates) were translated into the Grey Ware class. Even *louteria* were sometimes produced in the Grey Ware technique.

The Grey Ware amphorae rather followed the Ionian shape than Attic forms (**Fig. 2 and 13/1-6**), but most other vessels, as far as they followed Greek models, took the inspiration from Attic models also (**Fig. 1** followed Attic *pelike*, and crater, **Fig. 10**, followed Attic RF craters), though not all of them of the finest class; it may be remembered that even Attic and other [perhaps Corinthian (?)] plain pottery yielded some sources of inspiration for the Thracian Grey Ware.

In the advanced second half of the fourth century B.C. (certainly not prior to Philip II conquest) the general tendency was towards a “baroque” style. More plastic bands appeared to divide the earlier soft and fluent profile, incised wavy-line decorated the shoulder of amphorae and jugs; this development reached its

¹⁴ BECHTOLD, DOCTER 2008a, b.

¹⁵ BOUZEK 2007a, b.

peak at Pistiros towards the end of the 4th century (Figs. 9a, b, 10), but as shown e.g. at Babjak (Fig. 12) this style probably continued even later in another place. As far as we know, the production of fine Grey Ware at Pistiros ended with the ca. 300 B.C. destruction; the poor last city, destroyed by the Celts at 279/8 B.C., used earlier grey wheel-made vases as far as they were preserved from the earlier city. But some vases dating around 300 B.C. or slightly later, especially the chalices on high foot with a number of rings resembling a similar development in Athens, and made by hand, still continued to take over inspiration from Greek models. These vessels are, however, hand-made and they may represent the last remnants of a long tradition, while some cruder "rural" forms were still used even in the post-urban phase of the city in later 3rd century B.C.

A specific variety of Grey Ware was what we call "silver ware", whose colour is near to real silver (Fig. 11 b, c). This class was produced throughout the 4th century, starting perhaps slightly before the sack of the city by Kotys, as far as we know now, but not much earlier. Towards the end of the century this technique was abandoned at Pistiros. Other varieties of the Grey Ware are in their colour between nearly black and light grey, while a number of vases of the same shape and technique are red, as it sometimes happened also in Attic workshops with the Black Glazed class; the red colour of pottery for everyday use was much more common in eastern Thrace.

The fine grey ware was less valued than Attic and North Greek imports at Pistiros, but it was sometimes also repaired; we found some grey vases repaired like the Attic imports were, by drilling holes and joining fragments by means of cord or wire. While Attic pottery was used for feasts and special occasions, Grey Ware was the fine tableware for everyday use; it outnumbers much the Attic and North Greek imports. In the usual complexes the Grey Ware was quite common but less common than the Kitchen Ware¹⁶.

IMITATION OF GREEK MODELS

Grey Thracian pottery of the Classical period often imitated Greek models - esp. *kantharoi*, *lekanai*, amphorae, pitchers and bowls, with more or less professional level¹⁷. Also *lekanai* were often imitated, but some of them were also imports from larger pottery centres, including Athens¹⁸. This phenomenon has been discussed by Bouzek (2009) and in several articles by A. Božkova and K. Nikov¹⁹; the selection seems to be similar anywhere²⁰.

During the 5th and 4th century Thracian Grey Ware adopted various forms of Attic vases, notably of the Black Glazed class. *Amphorae* and *pelikai* influenced their Thracian relatives, *kantharoi* were imitated frequently; the shape was probably connected with the Dionysiac rites and feasts, popular among the Greeks and the Thracians as well. Greek *lekanai* were also imitated in the Grey and Brown Wares, and these imitations were especially common in the

¹⁶ BOUZEK 2009.

¹⁷ DOMARADZKI 2002, and here below.

¹⁸ For the Northern Black Sea, LEJPUNSKAJA 1980; LÜDORF 2000.

¹⁹ BOŽKOVA 2008; BOŽKOVA, NIKOV 2009.

²⁰ LUNGU, DUPONT, SIMION 2007.

workshops producing for urban centres, like Pistiros and Seuthopolis²¹, though some of their products went into small villages as well. The level of competency of imitating Attic models varied much, e.g. in Pistiros there are several categories of potters producing the Grey Ware, from well experienced to their more modest pupils and imitators. But other classes of pottery were imitated as well, perhaps even some poor Black Glazed Ware, for which no close parallels in Greek cities – as far as known and analyzed – could be identified as yet. The specific imitations appear especially in the coastal sites. Of the eight examples given by A. Božkova (2008), three come from Nesebar, three from Simeonovgrad and one from the Mogilanska Mogila near Vraca, whose jewellery suggest that the deceased was a Greek princess from the south. The remaining two examples are from Malko Tarnovo in Strandža. But Pistiros is in its repertory not behind them.

The majority of Grey Ware shapes were for liquids, mainly for drinks. Greek toilet containers are very rarely imitated. But with the new eating habits in the 4th century B.C. the Thracians willingly adopted various shapes of bowls and plates for their Grey and notably for the wheel-turned Brown Ware, among them the characteristic fish plates. The Brown Ware of Late Classical times was less traditional, and more open to Greek influence, and also more professionally made, with more sophisticated tempering and fired at a higher temperature.

Direct imitations of Greek models in the hand-made pottery are rare, but they also do exist, already since the end of the 5th century B.C. This mainly concerns the *kantharoi*, made perhaps for religious purposes, footed cups with plastic rings (**Fig. 11a**) and some pitchers²².

It may be concluded that at Pistiros shapes imitating Greek models primarily are known in the Grey Pottery mainly, less so in the similar Red Ware and in the Brown Ware. Several examples may be shown here, in addition the previous article²³.

The Grey Ware amphorae (**Fig. 1, 2 and 13/1-6**) imitate some shapes of the Common Ware class in Greece²⁴, but they probably derived from earlier Ionic or Aeolic and Ionian amphorae of Late Archaic times²⁵. Some other parallels becomes from Athenian Agora²⁶.

The shape of *kantharos* was imitated in Grey Ware and also, in the late period of the city, in hand-made polished ware (**Fig. 14/1**). Imitations of *kantharoi* in Grey Ware are rather common; they mainly date from the 4th century but also have earlier predecessor²⁷, the fragments, come from deposits dated in the second half of the 4th century²⁸. *Kantharoi* were sometimes imitated also in the hand-made

²¹ ČIČIKOVA 1984.

²² From Pistiros, DOMARADZKI 2002; BOUZEK 2009.

²³ BOUZEK 2009.

²⁴ Agora XII, p. 187-188 and pl. 60-61, nos. 1441-1468, the majority belongs to the 5th century B.C.

²⁵ COOK, DUPONT 1998, p. 84-85, figs 10, nos. 6-8, and p. 133, fig. 19, no. 1.

²⁶ Agora XII, p. 189-190 and pl. 62, esp. no. 1479.

²⁷ BOUZEK 2003, fig. 3.12: 5, and here **Fig. 11a**.

²⁸ For the shape, see Agora XII, p. 286-287, pl. 29 and fig. 7, nos. 697-690, 700-720; most of the Attic models date from the 4th century B.C., mainly from the second part.

wares²⁹.

Some local *skyphoi* resemble the Attic Kitchen Ware rather than the Black Glazed shapes³⁰ and with the vases with flutes³¹, but the similarity may, of course, be accidental. One-handed cup (**Fig. 14/4**) resembles the shape of Athenian Agora³². Another *skyphos* (**Fig. 14/5**) is well comparable with Attic *skyphoi* of late 5th century B.C.³³

Some imitations of Attic cups are also known³⁴; its 5th century B.C. parallels are too early, so the result is probably a contamination of several different models of the mid 5th century B.C.³⁵

Fish plates are common, attesting a change in dining habits in the 4th century B.C., but in the majority made in Brown Wheel-Turned Ware, only rarely in the Grey Ware³⁶.

Imitations of Greek *lekanai* are quite common among the finds from Pistiros (**Fig. 8 a, b**)³⁷, with some parallels between the finds of Athenian Agora³⁸, as are the one-handed cups.

Louteria made locally are of shapes related to Attic models; they are known from the houses inside the city, and in the extra-mural houses of Adjijiska Vodenica as well³⁹.

Mortaria were also produced frequently at Pistiros, both in Grey Ware and in Red Ware⁴⁰.

Some local vases made at Pistiros or in its vicinity⁴¹, also resemble to Attic *lopas*⁴².

It should be remembered that many shapes show some genetic resemblance with the Aeolic Grey Ware and Archaic Ionian shapes (**Fig. 2** and **13/1-6**) than with later Attic products.

USE OF GREY (AND RED) WARE IN DIONYSIAC CULT

Especially interesting is a group of pitchers decorated with imprints of gems, with Dionysiac motifs. They are discussed more in detail in another place⁴³. Two complete *oenochoi* and three fragmentary items have been found with imprints of gems from the Dionysiac circle (**Fig. 15 a-d** and **16 a-b**). One bears a satyr's mask, the other is decorated with imprints of gems on which a satyr is represented abducting maenad, a subject well known from Thasian coins and also from their

²⁹ BOUZEK 2007b, p. 218 and fig. 7, no. 4.

³⁰ DOMARADZKI 2002, fig. 8: 9; Agora XII, p. 190-191.

³¹ Agora XII, pl. 14, no. 311.

³² Agora XII, pl. 30, nos. 728 and 765

³³ Esp. Agora XII, pl. 15, nos. 319 and 321.

³⁴ DOMARADZKI 2002, p. 203 and fig. 8: 8.

³⁵ Agora XII, p. 267 and pl. 23, no. 484.

³⁶ BOUZEK 2003, fig. 11: 1.

³⁷ DOMARADZKI 2002, fig. 8: 6.

³⁸ Agora XII, pl. 85-89.

³⁹ Agora XII, pl. 88.

⁴⁰ also BOUZEK 2003, pl. 36: 8-9; for Attic shapes Agora XII, pl. 91-92.

⁴¹ BOUZEK 2003, fig. 34: 11.

⁴² Agora XII, pl. 95.

⁴³ BOUZEK, DOMARADZKA 2008.

Thracian imitations. The third motif imprinted is floral palmette; it was apparently inspired by stamped Attic pottery with similar motifs. These stamps were first published by M. Domaradzki⁴⁴.

Dionysus was one of the most popular deities also in Thasos and Maroneia, the cities from which most of the *emporitai* of Pistiros came⁴⁵. Most of the Thracian toreutics was connected with Dionysiac feasts, drinking and libations connected with the festivals and feasts of Thracian aristocracy. The famous treaty between the *emporion* of Pistiros and Kotys was closed under the protection of Dionysus, worshipped by the Greeks and Thracians alike. The pitchers on which the stamps are imprinted were used for libations and/or feasts; wine was poured from them in the *phiale* and *calyces*. The pitchers with such stamps were probably marked as belonging to the deity, resp. to the *Paraphernalia* of its cult. Perhaps not accidentally only slightly later we encounter pitchers with the representation of divinized Arsinoe II, a queen living in her first two marriages in Thrace, a country from which inspiration for their worshipping ritual, after she pronounced herself to be goddess, may well take the inspiration.

GRAFFITI ON GREY WARE AND ON THE BROWN WARE RELATED TO THE GREY WARE

The graffiti found in Pistiros (**Fig. 17 a-c**) have been published by L. Domaradzka in *Pistiros I* and *Pistiros III*⁴⁶. Apparently there are more Thracian names against Greek names on the Grey and Brown Wares⁴⁷ in proportion than on fine Attic pottery, on which Greek names prevail, and also more of simple entries giving the numbers. They show advanced level of literacy also among the Thracian part of population of Pistiros. The analysis of loom-weights has shown that among the females living in Pistiros Thracian women prevailed⁴⁸, and the Thracian names on graffiti show that also some Thracian men were among the inhabitants of the *emporion*, probably of higher social class, as the names written on the sherds are those known from Thracian aristocracy. This resembles the situation in many Pontic Greek *apoikias*.

CONCLUSIONS

The examples illustrated here and mentioned as illustrated in other publications of Pistiros are interesting for understanding how and why the Thracians and the Greeks living in the *emporion* in inner Thrace adapted and translated Greek models into their own vocabulary. Most of the so-called imitations are not too close to Greek models, and Pistiros is an exceptional site as the Greek *emporitai* there were independent self-governing body and led a way of life similar to those of North Aegean colonies in many respects. But they lived in inner Thrace; they had to find a tolerable way of co-existence with their mightier Thracian neighbours. They also took in many cases Thracian wives and accepted

⁴⁴ DOMARADZKI 1997, p. 68 and fig. 2-3.

⁴⁵ DOMARADZKA 2002, p. 209-210.

⁴⁶ DOMARADZKA 2002; 2007a, 2007b.

⁴⁷ DOMARADZKA 2007a, p. 223.

⁴⁸ BOUZEK 1996.

some role of their Thracian neighbours in their own affairs. Most other potters producing the Grey Ware in Thrace were less close to Greek models (**Fig. 18**), and their products are cruder, less sophisticated, and with less experience with a finer potter's wheel, sometimes even hand-made. But in some *emporia*, like at Pistiros, at Čirpan and Beidaud, the potters producing the Grey Ware reached sometimes very good level of craftsmanship, satisfying even more demanding customers.

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Fig. 1



Fig. 2

Fig. 1-2 - Examples of Grey Ware from Pistiros: 1-2, amphorae.



Figure 3a



Figure 3b

Fig. 3 a-b - Examples of Grey Ware from Pistiros: jugs.

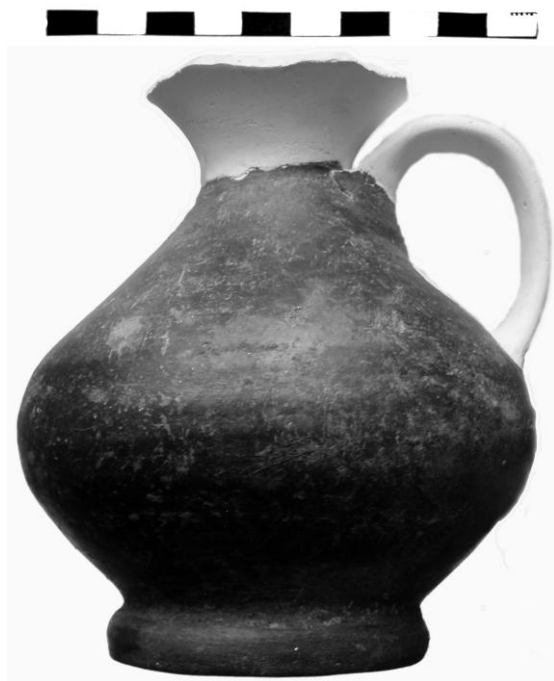


Fig. 4



Fig. 5

Fig. 4 - 5 - Examples of Grey Ware from Pistiros: lekythos and jug.



Fig. 6 - Examples of Grey Ware from Pistiros: lekythos.



Fig. 7a



Fig. 7b

Fig. 7 a-b - Examples of Grey Ware from Pistiros: bowls.



Fig. 8a



Fig. 8b

Fig. 8 a-b - Examples of Grey Ware from Pistiros: cups.



Figure 9a



Figure 9b

Fig. 9 a-b - Examples of Grey Ware from Pistiros: craters.



Figure 10

Fig. 10 - Example of Grey Ware from Pistiros: crater.



Figure 11a



Figure 11b

Figure 11c

**Fig. 11 a-c - Examples of Grey Ware from Pistiros:
stem fragment with plastic rings, sherds with plastic decoration and silverware bottom.**

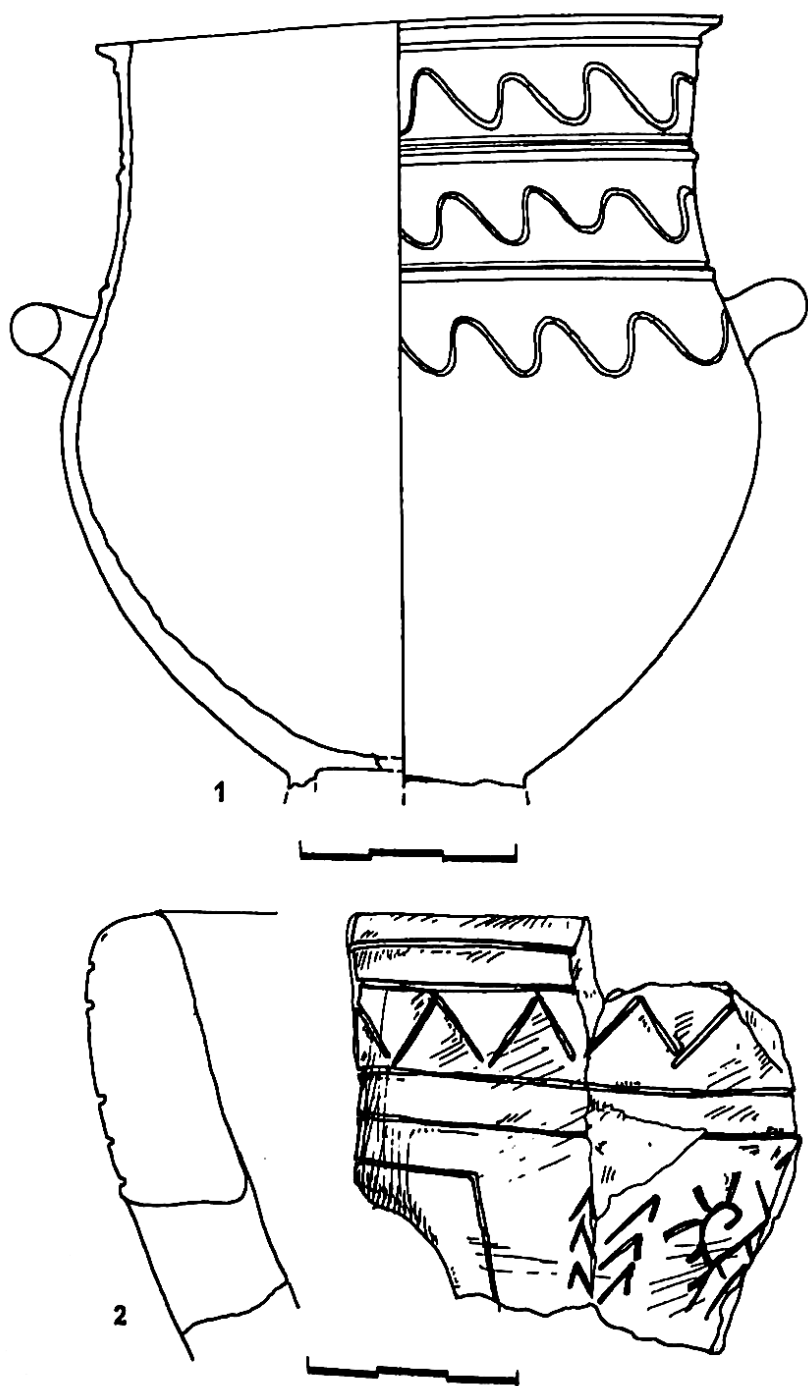


Fig. 12 - 1. Crater; 2. Bowl rim from Babjak (after Tonkova-Gocev 2007).

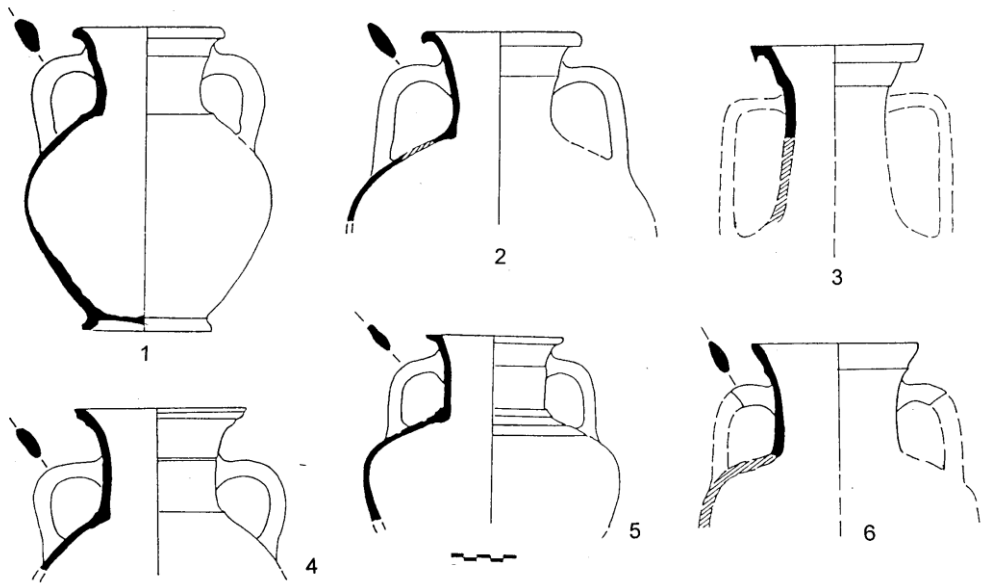


Fig. 13 - Pistiros, amphorae: 1. inv. 1.1647; 2. B'7, spit III, K/401; 3. A19, spit III, K/6; 4. B'2, spit III, K/330; 5. B'2, spit IX, Inv. 1.885. 6. B22, spit III, K/100.

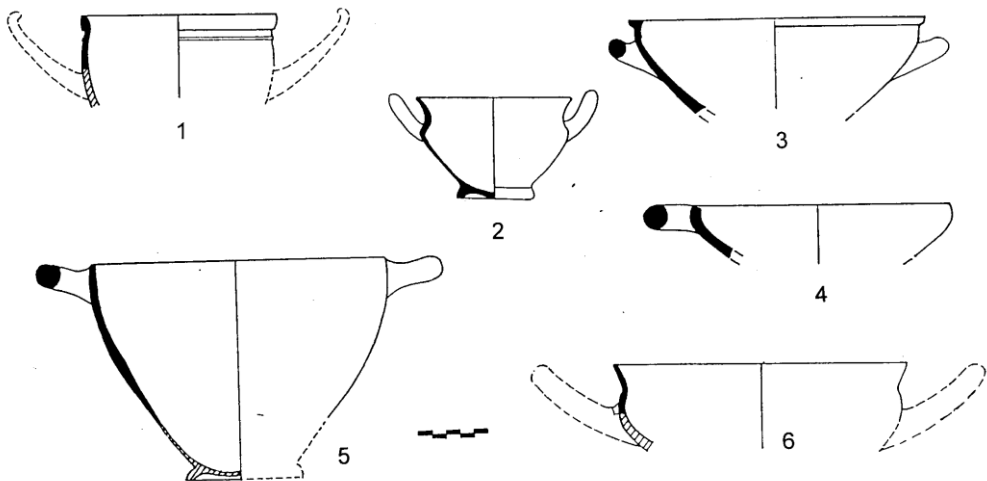


Fig. 14 - Pistiros, *skyphoi* et cups, Grey Ware: 1. A10, spi I, K/17; 2. parallel from Mitino - Tofilica; 3. A14, spit III, K/224; 4. A 14, spit III, K/225; 5. B'2, spit IV, K/108; 6. A 10, spit II, K/38.



Fig. 15a

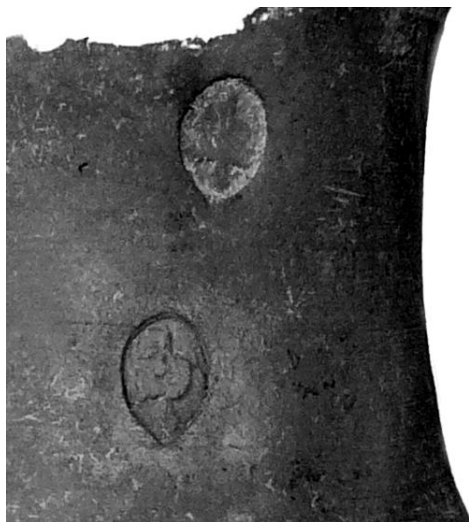


Fig. 15b



Fig. 15c

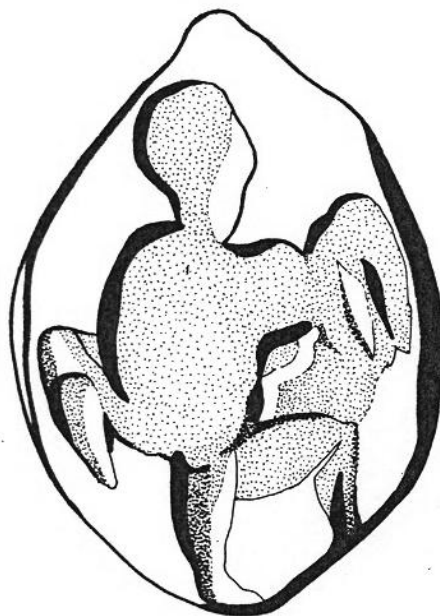


Fig. 15d

Fig. 15 a-d - Jugs with Dionysiac stamps.



Fig. 16a



Fig. 16b

Fig. 16 - Jug with Dionysiac stamp.



Fig. 17a

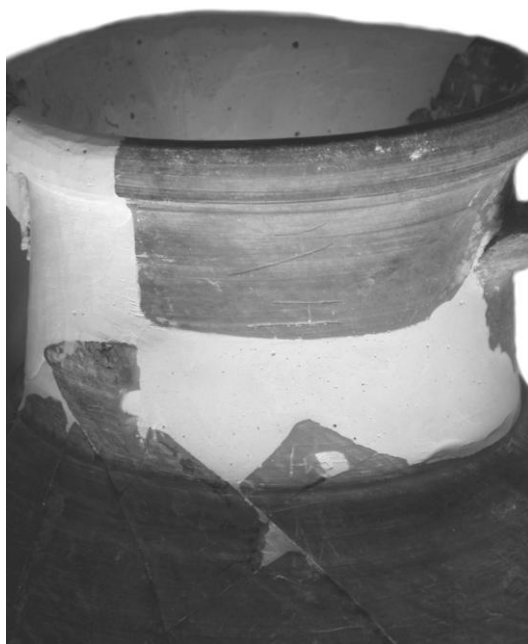


Fig. 17b



Fig. 17c

Fig.17 a-c - Examples of Grey Ware with *graffiti*.



Fig. 18 - Later Grey Ware cup from the Septemvri region.

*Fig. 1-11, 13-18, photographs and drawings Mus. Septemvri, made by *Pistiros project*.

UN COMPLEXE DE CERAMIQUE MONOCHROME DES ENVIRONS DE SIMEONOVGRAD DANS LA VALLEE DU HEBROS

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Mots-clefs: *céramique grise, céramique monochrome, époque classique, Thrace pontique, Bulgarie*

Résumé: *Les auteurs présentent un groupe de vases céramiques de couleur grise provenant de deux sites archéologiques voisins (un site habité et une nécropole tumulaire) près de Simeonovgrad dans la Bulgarie du Sud. Les trouvailles sont présentées par type, leur date et parallèles sont commentés pour chaque groupe. La production et la propagation de la céramique grise à l'époque classique sur le territoire de la Bulgarie sont mises en revue en conclusion.*

I. LOCALISATION DES SITES D'OU PROVIENNENT LES TROUVAILLES ANALYSEES

Des trouvailles de céramique grise de l'âge classique proviennent de deux sites archéologiques fonctionnellement reliés des environs de Simeonovgrad (**Fig. 1**). La ville de Simeonovgrad elle-même est située dans la partie sud-est de la Haute Plaine Thrace, sur les deux rives de la Maritsa (l'Hèbre antique), près du grand méandre qui reçoit la confluence de la rivière Sazliika, l'antique Arzos. La localisation des deux sites archéologiques est symptomatique et marque le centre d'une microrégion où abondent les traces d'une habitation continue et active au cours de tout le premier millénaire av. J.-C. Quelques autres sites archéologiques dans cet espace (par exemple Maritsa Iztok et Yabalkovo)¹ ont aussi fourni des collections importantes de céramique monochrome tournée de couleur grise; malheureusement aucune de ces collections n'a encore été étudiée ou publiée de manière détaillée.

¹ TONKOVA, SAVATINOV 2001; TONKOVA 2004.

II. CARACTERISTIQUES ET CHRONOLOGIE DES CONTEXTES

Le premier site près de Simeonovgrad est une agglomération peuplée de très longue date, située sur une colline naturelle à table plane inscrite dans une boucle de la Maritsa et connue sous le nom d'*Assara*. Les couches culturelles atteignent quelques mètres d'épaisseur et contiennent des vestiges de plusieurs époques historiques distinctes, de l'Age du Bronze ancien au Moyen-Age tardif. Au cours du I^{er} millénaire av. J.-C., une agglomération fortifiée occupait le plateau, et on a dégagé des vestiges de maisons, ainsi que du mur d'enceinte. Les trouvailles archéologiques témoignent d'une période d'activité particulièrement intense de cette agglomération entre la première moitié du V^e et le commencement du III^e siècle av. J.-C. Malheureusement les résultats des fouilles entreprises il y a déjà plus de 20 ans n'ont encore été publiés que très sommairement, et il n'existe pas d'étude approfondie sur les matériaux découverts². Au cours des dernières années, on a essayé d'effectuer des études particulières plus détaillées sur la céramique et sur d'autres groupes de trouvailles, notamment sur les amphores et les timbres amphoriques; la présente étude s'inscrit dans cette démarche³.

Le deuxième site et éloigné d'environ 500 m de l'agglomération d'*Assara* et se présente comme une nécropole tumulaire dispersée. On a excavé deux tumuli en 2005 et 2006 lors des travaux de reconstruction d'une voie ferrée. Le premier date du milieu du V^e siècle av. J.-C., date corroborée par un magnifique cratère à figures rouges utilisé comme urne funéraire dans la sépulture primaire, et le second – du deuxième quart du IV^e siècle, comme le montrent une amphore thasienne timbrée et des fragments d'un skyphos à figures rouges. Dans les deux tumuli on a découvert de la céramique grise dans des structures secondaires liées aux rites funéraires⁴.

III. TRAITS TECHNOLOGIQUES DU GROUPE

Le matériel céramique ne permet pas la différenciation de groupes technologiques distincts. Les caractéristiques technologiques comme la couleur, la facture ou le traitement de surface, la composition de l'argile ou la qualité de cuisson ne révèlent pas de dépendance mutuelle.

La plupart des vases ont une couleur allant du gris moyen au gris clair, parfois avec une nuance de beige ; seul un petit nombre d'entre eux présentent une surface gris foncé ou noire. Tous sont recouverts d'un engobe qui contient de fines paillettes de mica ; dans plusieurs cas, l'engobe est de couleur plus claire ou plus foncée que le tessou. La surface est très souvent polie ou lustrée. La plupart des vases sont faits d'une argile qui contient en petite quantité des particules de quartz très fines (jusqu'à 0.5 mm) ou moins fines (jusqu'à 1 mm). Mais on trouve aussi des vases à pâte bien épurée, et d'autres dont l'argile est saturée en dégraissant et a acquis une structure sableuse et friable.

² ALADJOV 1981; ALADJOV *et alii* 1981.

³ Une revue détaillée des excavations avec analyse de la céramique de l'âge du bronze ancien et de l'âge du fer ancien dans LESHTAKOV 2004.

⁴ BOŽKOVA 2008; VASILEVA 2008a; VASILEVA 2008b.

IV. ÉTUDE DES FORMES

Un total de 12 formes céramiques a été recensé au sein du matériel combiné des deux sites d'âge classique. Parmi les fragments provenant de l'agglomération d'Assara, certains datent de l'époque hellénistique, mais ne seront pas discutés dans la présente communication.

FORME 1 – COUPES A BORD TOURNE VERS L'INTERIEUR

Un nombre considérable de fragments provenant d'Assara correspond à une forme de coupes à pied conique bas ou haut et à bord incurvé vers l'intérieur, très courantes en Thrace. Il s'agit d'une forme très simple et conventionnelle, probablement hérité de l'Âge du Fer ancien (il y a des opinions divergentes à ce sujet); les diamètres d'embouchure varient de 18 à 22 cm. Seuls quelques exemplaires sont décorés d'une rainure sous le bord. Leur parenté avec les coupes modelées de la même époque est évidente. Cette forme ne peut être datée précisément que d'après les contextes et aucune évolution dans le temps n'est décelable. On connaît des vases aux traits morphologiques identiques provenant de contextes d'époque hellénistique.

Des sites proches de Simeonovgrad proviennent un vase intact à pied haut du tumulus du 5^e siècle et un grand nombre de fragments d'embouchure de l'agglomération d'Assara, datant probablement des V^e - IV^e siècle av. J.-C. (**Fig. 2**). Des parallèles assez proches sont attestés parmi le matériel de Koprivlen (aux dimensions analogues)⁵, ainsi que par quelques exemplaires de Pistiros⁶ et d'autres sites de Thrace.

FORME 2 – GRANDES COUPES

Cette forme très voisine est apparentée à la précédente, mais la vasque est à la fois plus grande et plus profonde, avec des diamètres entre 26 et 30 cm. La vasque est conique à bord arrondi, recourbé vers l'intérieur. On observe une diversité plus grande dans la forme de l'embouchure et le profil du bord (**Fig. 3/1-2**). Comme les précédentes, les formes de ces coupes perdurent au fil des siècles, comme le démontrent des parallèles tardifs des IV^e-III^e siècles de Zimnicea⁷ et d'autres nécropoles. Des pièces assez proches d'époque classique sont connues à Histria⁸, à Malko Tranovo près de Chirpan⁹ et à Pistiros¹⁰.

FORME 3 – PETITES COUPES

La troisième forme ouverte est aussi reliée aux deux précédentes, mais seulement par ses traits morphologiques généraux (**Fig. 3/3-5**). Les dimensions moindres de ces coupes, qui présentent des diamètres entre 11.5 et 16 cm, suggèrent qu'elles avaient un usage spécifique, à l'instar des salières grecques, qui sont pourtant plus petites, et qu'elles n'étaient pas destinées à servir lors des

⁵ BOŽKOVA 2002, p. 149-150 et fig. 141.

⁶ DOMARADZKI 2002, fig. 8.1/I.4.2, I.6.1, fig. 8.2/II.5, III.1.1, III.1.2.

⁷ ALEXANDRESCU 1980, fig. 33.

⁸ ALEXANDRESCU 1978, fig. 34/792, 794.

⁹ BOŽKOVA, NIKOV 2009, fig. 13.

¹⁰ DOMARADZKI 2002, fig. 8.1/I.1, fig. 8.2/III.3.

repas. Des coupes de dimensions similaires sont connues à Pistiros¹¹, Koprivlen¹² et Malko Tranovo près de Chirpan, tandis que celles d'Apollonia¹³ et d'Histria ont un diamètre moindre de 7 ou 8 cm et se rapprochent davantage des modèles grecs.

FORME 4 – COUPES A ANSES – LEKANES A REBORD HORIZONTAL ET ANSES VERTICALES SUR L'EMBOUCHURE

Les coupes aux anses implantées sur le méplat de l'embouchure (ou lékanés) comptent parmi les formes très caractéristiques des répertoires thrace et ouest-Pontique (**Fig. 4**). À Histria, on connaît des exemplaires de ces vases dès le VI^e siècle, résultat probable d'une influence éolienne¹⁴, tandis que dans l'intérieur de la Thrace la plupart des exemples sont datés entre le V^e et le troisième quart du IV^e siècle av. J.-C. Des variantes de la forme principale sont connues, mais il est difficile d'établir un développement typologique dans le temps. Les deux exemples de Simeonovgrad, datés par leurs contextes respectifs, l'un du milieu du V^e (**Fig. 4/1**), l'autre du deuxième quart du IV^e siècle av. J.-C. (**Fig. 4/2, Fig. 5**), ont des traits morphologiques très semblables et témoignent d'une certaine normalisation et d'un conservatisme dans la production de ce type de vases¹⁵. Les parallèles pour les lékanés sont nombreux, ceux de Vasil Levski¹⁶, Histria¹⁷, Pistiros¹⁸ et Malko Tranovo¹⁹ comptent parmi les exemples datant de l'époque archaïque tardive et du début du classicisme.

FORME 5 – COUPES (LEKANES) A BORD TOURNE VERS L'INTERIEUR ET AUX ANSES HORIZONTALES SOUS L'EMBOUCHURE

Une autre variante de coupes à anses, attestée parmi les trouvailles de Simeonovgrad, est également répandue dans l'aire thrace et pontique. Ce sont des vases à vasque conique profonde, probablement apparentés aux coupes des types 1 et 2 à bord tourné vers l'intérieur, mais correspondant cependant à une forme plus évoluée et, probablement, d'apparition plus récente, munie d'anses horizontales de section circulaire (**Fig. 6/1-4**). Ces coupes ont été en vogue au cours de l'époque classique, les plus anciens exemples de l'intérieur de la Thrace remontant aussi au début du V^e siècle, tels ceux de Vasil Levski (première moitié du V^e siècle)²⁰ et de Malko Tranovo près de Chirpan (deuxième quart du V^e siècle av. J.-C.)²¹. Les lékanés du type de Simeonovgrad constituent probablement une variante méridionale du groupe *sans marli*, la variante septentrionale connue par

¹¹ DOMARADZKI 2002, fig. 8.1/I.5.1, I.6.2, fig. 8.2/II.2-3, III.2-3, fig. 8.3/VI.2.2-3.

¹² BOŽKOVA 2002, p. 150 et fig. 142.

¹³ IVANOV 1963, № 611, № 611a.

¹⁴ ALEXANDRESCU 1978, p. 107-108, fig. 25/701-704, 706.

¹⁵ VASILEVA 2008a.

¹⁶ KISYOV 2004, 60, pl. LVIII/8-9.

¹⁷ ALEXANDRESCU 1978, p. 107-108, fig. 25/701-704, 706.

¹⁸ DOMARADZKI 2002, fig. 8.7/35.

¹⁹ BOŽKOVA, NIKOV, p. fig. 5-6.

²⁰ KISYOV 2004, pl. LVII/3.

²¹ BOŽKOVA, NIKOV, fig. 8.

les trouvailles d'Histria²² et de Dobroudja²³ étant caractérisée par un corps plus bas et des anses de section ovale. Cette division n'est pas pourtant absolue, mais plutôt prépondérante, et il y a des exemples de type mixte comme la lékané de Prof. Ishirkovo près de Silistra²⁴ entre autres.

FORME 6 – LEKANES A REBORD HORIZONTAL ET ANSES SOUS L'EMBOUCHURE

Une troisième variante de lékané est représentée parmi les trouvailles de Simeonovgrad, celle à marli, mais aux anses implantées en dessous de l'embouchure, donc vraisemblablement un type intermédiaire entre les deux précédents (**Fig. 6/5**). Cette forme n'est pas des plus populaires en Thrace, mais des analogies existent quand même, comme par exemple un spécimen de Pistiros²⁵. On ne peut encore rien dire de définitif sur sa datation, mais celle-ci devrait correspondre à l'époque classique et, peut-être même, pour certains centres, un peu plus haut, étant donné qu'elle est déjà connue dans la production céramique éolienne d'âge archaïque (un exemplaire provient de Pyrrha sur l'île de Lesbos²⁶).

FORME 6A – COUPE PROFONDE AUX ANSES HORIZONTALES – CALICE

Ce vase trouvé dans le tumulus n° 1 et daté du V^e siècle av. J.-C. peut être qualifié d'exceptionnel, car on n'en connaît aucun autre exemplaire à pâte grise (**Fig. 7**). La forme du vase évoque les calices chiotes de la fin du VII^e siècle av. J.-C.²⁷ (**Fig. 8**), ce qui pose encore une fois la question de la perpétuation de modèles plus anciens dans la production de céramique grise en Thrace au début de l'époque classique et surtout des mécanismes régissant ce phénomène.

FORME 7 – CRATERES EN CLOCHE

Le cratère en cloche et à pied bas évasé est parmi les formes les plus populaires du répertoire Thrace et il est très souvent utilisé comme urne funéraire. Parmi les trouvailles céramiques de Simeonovgrad ainsi qu'en Thrace en général, on le rencontre sous deux variantes, l'une à col court cylindrique (**Fig. 9/1-3**) et l'autre à partie supérieure conique (**Fig. 9/4-6**). Selon toute vraisemblance, les deux variantes ont coexisté au moins durant l'époque classique et les données disponibles ne permettent pas d'en affiner la chronologie, ni de leur attribuer une priorité temporelle.

Il est admis que le schéma de développement de ces cratères va des proportions plus pansues et basses à des formes plus élancées, mais le processus est très lent et graduel et ne témoigne d'une dynamique plus prononcée qu'à la période hellénistique. Ces cratères apparaissent dès le VI^e siècle sur des sites

²² ALEXANDRESCU 1972, p. 120, fig. 5/2; ALEXANDRESCU 1978, p. 108, fig. 25/709, 711; COJA 1968, fig. 3/5-7.

²³ ALEXANDRESCU 1977, p. 124-125 et fig. 9.

²⁴ GEORGIEVA, BACHVAROV 1994, pl. IV/3.

²⁵ DOMARADZKI 2002, fig. 8.9/65.2.

²⁶ UTILI 2002, № 33.

²⁷ COOK, DUPONT 1998, fig. 8.15.

comme Histria, probablement sous l'influence de modèles grecs orientaux, et font une partie du répertoire thrace jusqu'à l'époque hellénistique tardive²⁸.

FORME 8 – CRATERE A VOLUTES

La forme en question, apparue dans le matériel céramique de Simeonovgrad, est vraiment surprenante, car unique et sans parallèle parmi les vases connus dans l'aire thraco-pontique. Un fragment correspondant à une portion d'embouchure assortie d'une volute et un autre de panse provenant de deux exemplaires différents, mais assez proches pour ce qui est de l'argile et des caractères typologiques, peuvent être attribués à la forme du cratère à volutes (**Fig. 10/1-2**). La structure de l'argile, compacte avec très peu de dégraissant et de mica, est identique sur les deux fragments, tandis que la facture ne s'écarte guère de celle des autres vases du complexe. Néanmoins, on devrait pouvoir les considérer comme des importations, cette forme étant en principe étrangère au répertoire thrace et, même parmi les vases peints des complexes céramiques trouvés en Bulgarie, aucun cratère à volutes n'est encore attesté.

FORME 9 – CRUCHES A ANSE SURELEVEE

Les cruches à panse biconique et à anse surélevée forment, tout comme les lékanés et les cratères, un des groupes principaux au sein de la céramique monochrome de l'aire thraco-pontique. On devrait pouvoir les rattacher très vraisemblablement aux traditions de la céramique locale du premier Age du Fer. Elles se sont développées sous plusieurs variantes principales jusqu'au milieu du IV^e siècle av. J.-C., époque à laquelle elles ont été remplacées par des cruches à panse piriforme, aux courbes plus élégantes et dont l'anse ne dépasse pas le niveau de l'embouchure.

Deux cruches entières proviennent du tumulus n° 1 de Simeonovgrad, daté du V^e siècle av. J.-C. (**Fig. 11/1-2, Fig. 12**); de bons parallèles de même époque sont à trouver parmi les trouvailles de Duvanli (tumuli 16 et 17)²⁹ et Bashova³⁰, de Brezovo³¹, de Malko Tranovo (exemplaires non-publiés) et de Bailovo³².

La forme de ces cruches se rencontre surtout en Thrace méridionale; elle se distingue assez bien de celle des cruches de même époque à silhouette biconique, panse plus ample et pied bas évasé, qu'on retrouve le plus souvent (mais pas seulement) en Bulgarie du Nord et en Roumanie. Les exemplaires d'Histria³³, de Dobrina, de Ravna³⁴ entre autres sont typiques de cette version septentrionale; mais, elle est attestée aussi par des trouvailles similaires de Bulgarie du Sud, en particulier d'Apollonia³⁵ et de Brezovo³⁶.

²⁸ FILOV 1934, fig. 174/3, 5.

²⁹ FILOV 1934, fig. 174/3, 5.

³⁰ FILOV 1934, fig. 77.

³¹ VELKOV 1934, fig. 4/1.

³² POPOV 1924, fig. 56.

³³ ALEXANDRESCU 1972, fig. 3-5.

³⁴ MIRČEV 1962, pl. X/6, XI/3, 6, XV/3, XXI/2, XXIV/1, 4, 6.

³⁵ IVANOV 1963, fig. 68 et pl. 86/№ 316.

³⁶ FILOV 1919, fig. 14.

FORME 10 – KADOS (?)

Un fragment provenant de l'habitat d'Assara près de Simeonovgrad provient d'une forme fermée à deux anses (**Fig. 10/3**) qu'on pourrait assimiler au *kados* grec³⁷, bien que les vases à pâte grise fassent rarement office de récipients culinaires. La forme ne compte pas parmi les plus répandues, tant du répertoire céramique de la zone Pontique que de celui des complexes thraces. L'exemplaire de Simeonovgrad constitue donc une nouveauté intéressante au sein des vases monochromes de la Thrace.

FORME 11 – MYKE

La restitution de cette forme sur la base d'un unique fragment atypique d'un habitat proche de Simeonovgrad est hypothétique, mais assez vraisemblable (**Fig. 11/3**). La spécificité du fragment réside dans la supposition qu'il provient d'un vase fermé muni de deux hautes anses verticales – en l'occurrence une mykè, forme attestée au IV^e siècle av. J.-C. à Histria³⁸ et à Philippopolis³⁹ en Thrace. La forme est restée encore quelque temps en usage, quoique avec certaines modifications, à en juger d'après quelques exemplaires du début de l'époque hellénistique provenant d'Apollonia⁴⁰ et de Kazanlak⁴¹ en Bulgarie du sud.

FORME 12 – BOLS A PROFIL EN S A UNE ANSE

Les bols à profil en S et à une anse remontant un peu au-dessus de l'embouchure (**Fig. 11/4-6**) sont extrêmement populaires dès le début du V^e siècle, tant dans les colonies ouest-pontiques – comme par exemple à Histria⁴² – que dans les complexes de l'arrière-pays thrace. Il en existe deux variantes, avec ou sans perforations : des passoires et des bols proprement dits. Cette forme est essentielle dans le répertoire éolien⁴³, est c'est probablement d'Éolide qu'elle pénétra dans l'aire pontique au cours de l'époque archaïque tardive.

Les bols à profil en S et à une anse surélevée sont résistants dans le temps; ils ont été surtout en vogue aux V^e - IV^e siècles av. J.-C., mais certains exemplaires proviennent de contextes du début de la période hellénistique, comme l'attestent, par exemple, les trouvailles de Sborianovo.

VARIA – PIEDS

Dans le matériel céramique de Simeonovgrad, on trouve aussi un assez grand nombre de fragments de pieds de vases différents (**Fig. 13**), parmi lesquels on note la présence d'un nombre élevé de pieds hauts étrangers à la tradition de la céramique locale et dont l'apparition doit être liée à l'influence de modèles extérieurs, grecs orientaux notamment. Ces pieds hauts appartenaient selon toute

³⁷ SPARKES, TALCOTT 1970, fig. 17 et pl. 72.

³⁸ ALEXANDRESCU 1972, p. 122 et fig. 7/1, 2; COJA 1968, fig. 5/3, fig. 12/3.

³⁹ DETEV 1963, оѡр. 11.

⁴⁰ IVANOV 1963, pl. 97-98/№ 373.

⁴¹ BOŹKOVA 1994, p. 226 et pl. 171/ς'.

⁴² COJA 1968, fig. 6/1, fig. 10/3.

⁴³ BOEHLAU, SCHEFOLD 1942, S. 123, Abb. 48; BLEGEN *et alii* 1958, fig. 306/35.632; UTILI 2002, n^{os} 14-17 et surtout n^o 16.

probabilité à des coupes et lékanés à bord tourné vers l'intérieur, ainsi qu'à des cruches à anse surélevée. Les deux autres types de fonds – les fonds plats légèrement concaves, et les pieds bas évasés – pourraient appartenir à n'importe laquelle des formes céramiques discutées jusqu'ici.

CONCLUSIONS

Le complexe céramique présenté brièvement ici pourrait être qualifié d'habituel et standard pour les sites de l'arrière-pays thrace, lesquels jouissaient d'une position élevée dans la hiérarchie des sites d'agglomération. Les habitants de l'établissement des environs de Simeonovgrad disposaient sans doute de possibilités économiques substantielles, fait corroboré par les découvertes de céramique importée et d'amphores-emballages. La céramique monochrome comprend aussi des trouvailles de vases gris engobés de haute qualité, comparables aux découvertes des autres agglomérations importantes et des riches nécropoles tumulaires. L'existence de séries de longue durée au répertoire étendu de formes et leur large diffusion dans l'aire thraco-pontique dénotent leur très probable origine locale. On pourrait conjecturer que la plupart de ces vases sont les productions d'ateliers situés autour des grands centres urbains (ou proto-urbains) de l'intérieur de la Thrace ainsi que des centres littoraux. Il serait logique de supposer une diffusion de savoir-faire technologique depuis les ateliers des colonies grecques ouest-pontiques et égéennes en direction de ceux de l'intérieur, affectant aussi bien le répertoire que les procédés techniques. Dans le cas de Simeonovgrad, on pourrait rechercher des liens et influences du même ordre de part et d'autre, le coin sud-est de la haute plaine de Thrace étant lié économiquement et commercialement aussi bien avec les centres nord-égéens qu'avec ceux de la côte pontique, en particulier avec Apollonia. La voie suivant le cours de la Maritsa est depuis longtemps reconnue comme l'axe routier principal de la haute plaine de Thrace, par laquelle des importations céramiques pénétré à l'intérieur de la Thrace dès les époques mycénienne et géométrique, suivies, à époque plus tardive, par une grande quantité d'amphores-emballage d'origine thasienne et de beaucoup d'autres marchandises importantes. C'est justement à Simeonovgrad que la Maritsa est rejointe par son important affluent gauche, la Sazliika (Arzos), qui vient de la région de Stara Zagora, archéologiquement importante et reliée de son côté par des voies de commerce anciennes avec la côte ouest-pontique. Le matériel numismatique ainsi que beaucoup d'autres trouvailles archéologiques confirment l'existence de relations d'échange développées entre la population ancienne de la région de Simeonovgrad et les deux grandes zones côtières, ainsi qu'avec les autres centres importants de l'intérieur de la Thrace.

En ce qui concerne le répertoire des vases représentés dans le complexe de Simeonovgrad, on pourrait dire en conclusion qu'il est standardisé, universalisé et englobe sans particularités locales presque toutes les catégories de la céramique monochrome. La présence de quelques spécimens inhabituels isolés, comme par exemple le cratère à volutes et le calice à anses horizontales implantées à mi-hauteur de la vasque profonde, pourraient être expliquée provisoirement, soit par l'importation sporadique d'objets insolites et singuliers provenant d'un centre

éloigné, et probablement justement d'un centre côtier, soit comme des expérimentations d'un potier local, versé dans le répertoire de la céramique grecque archaïque et classique.

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Fig. 1

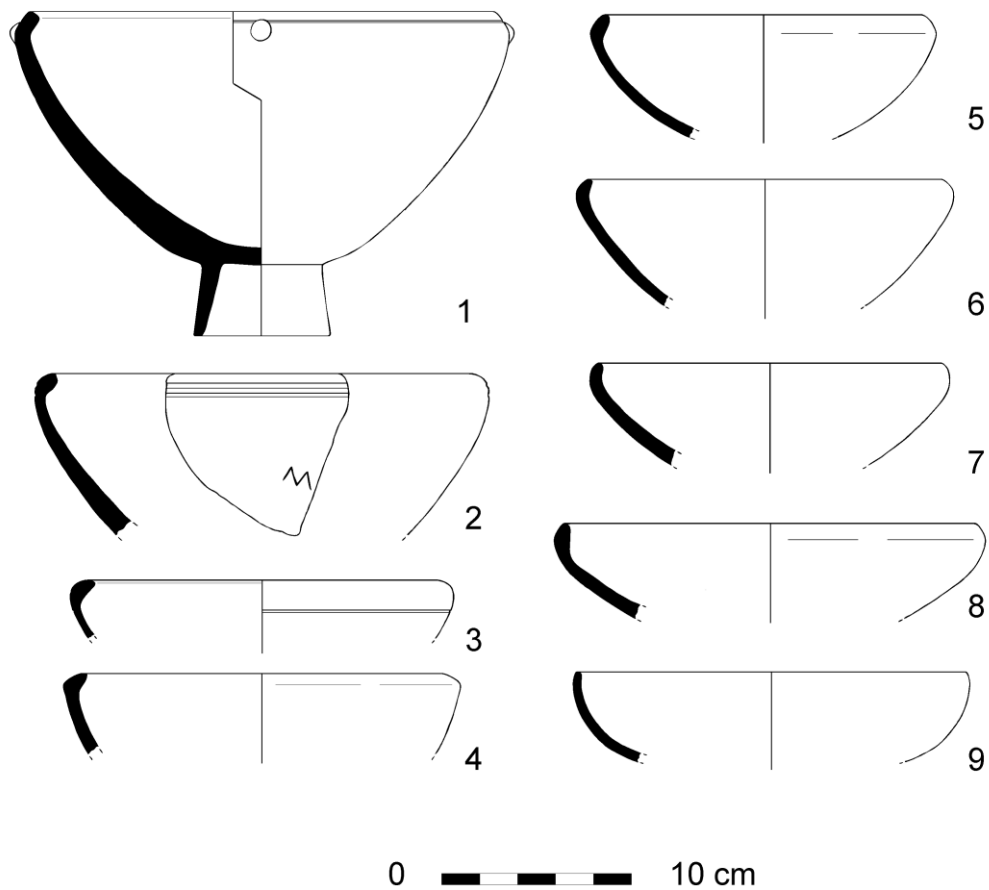


Fig. 2

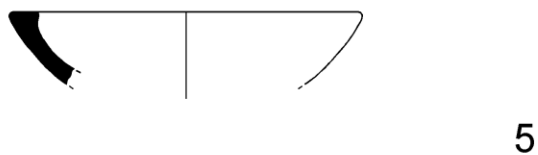
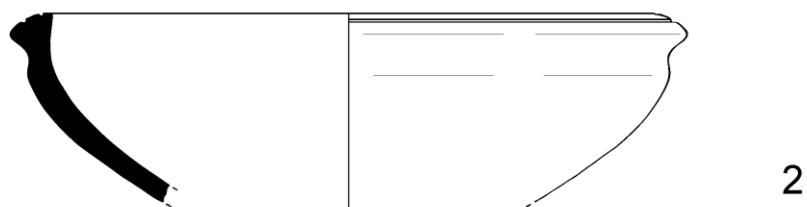
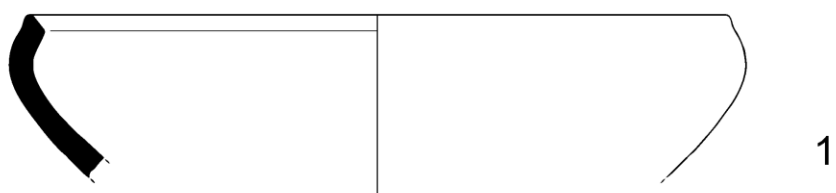


Fig. 3

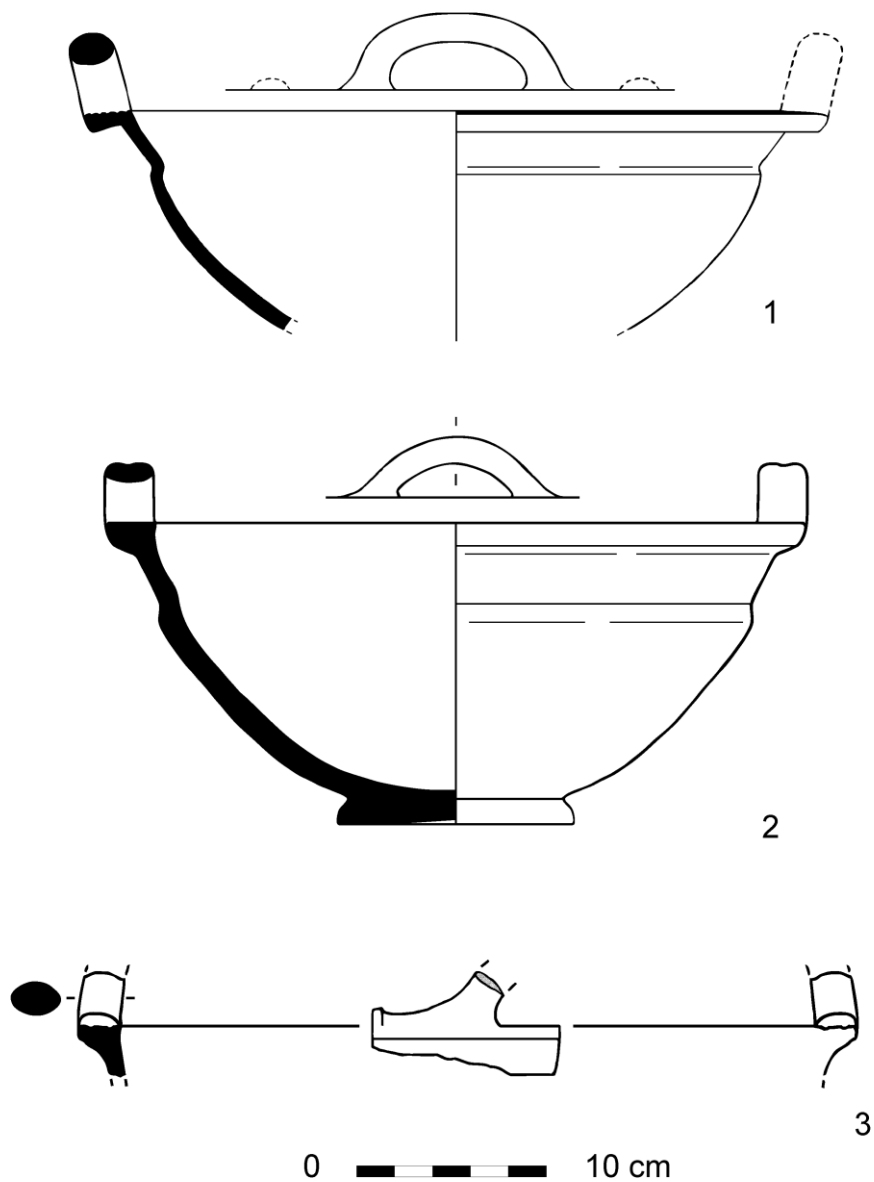


Fig. 4



Fig. 5

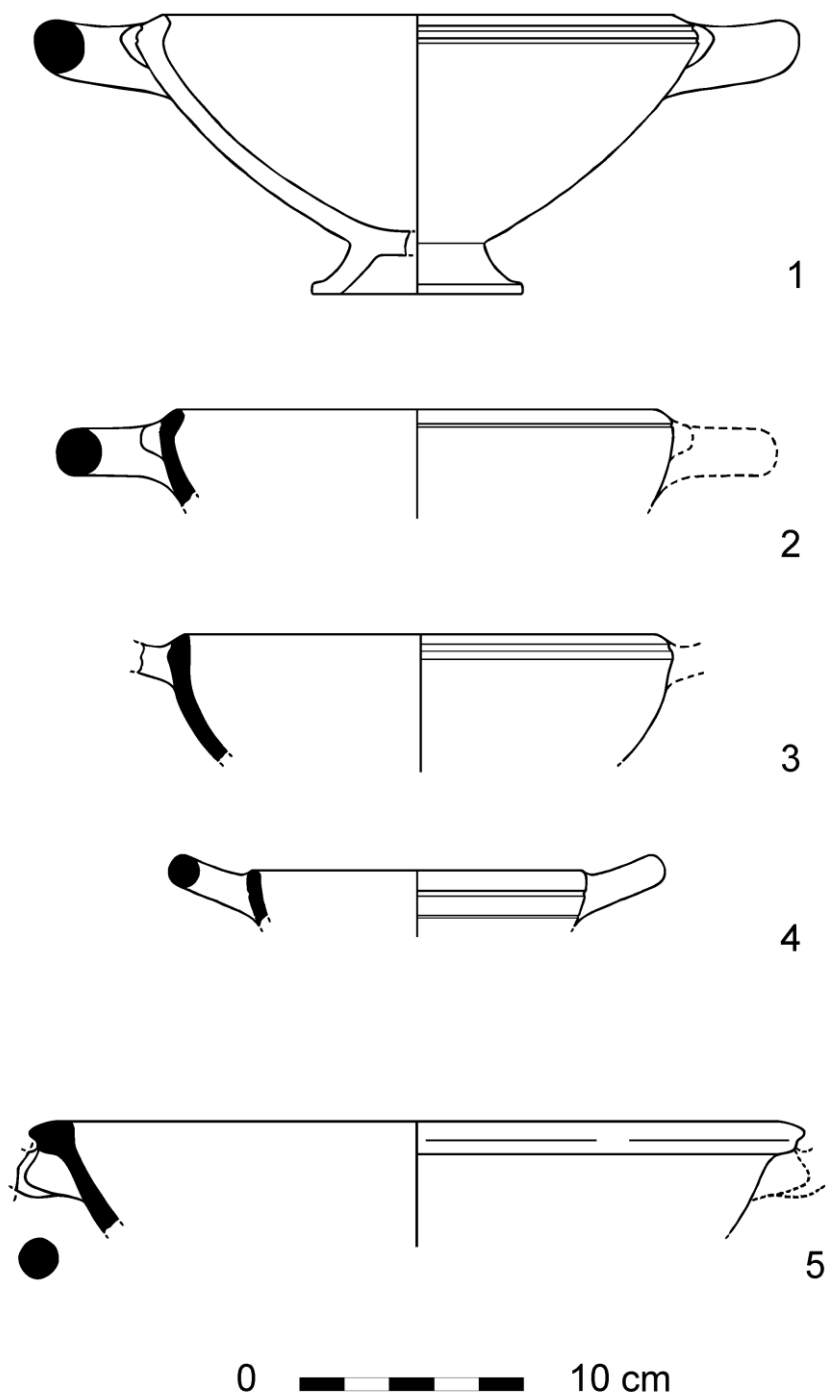


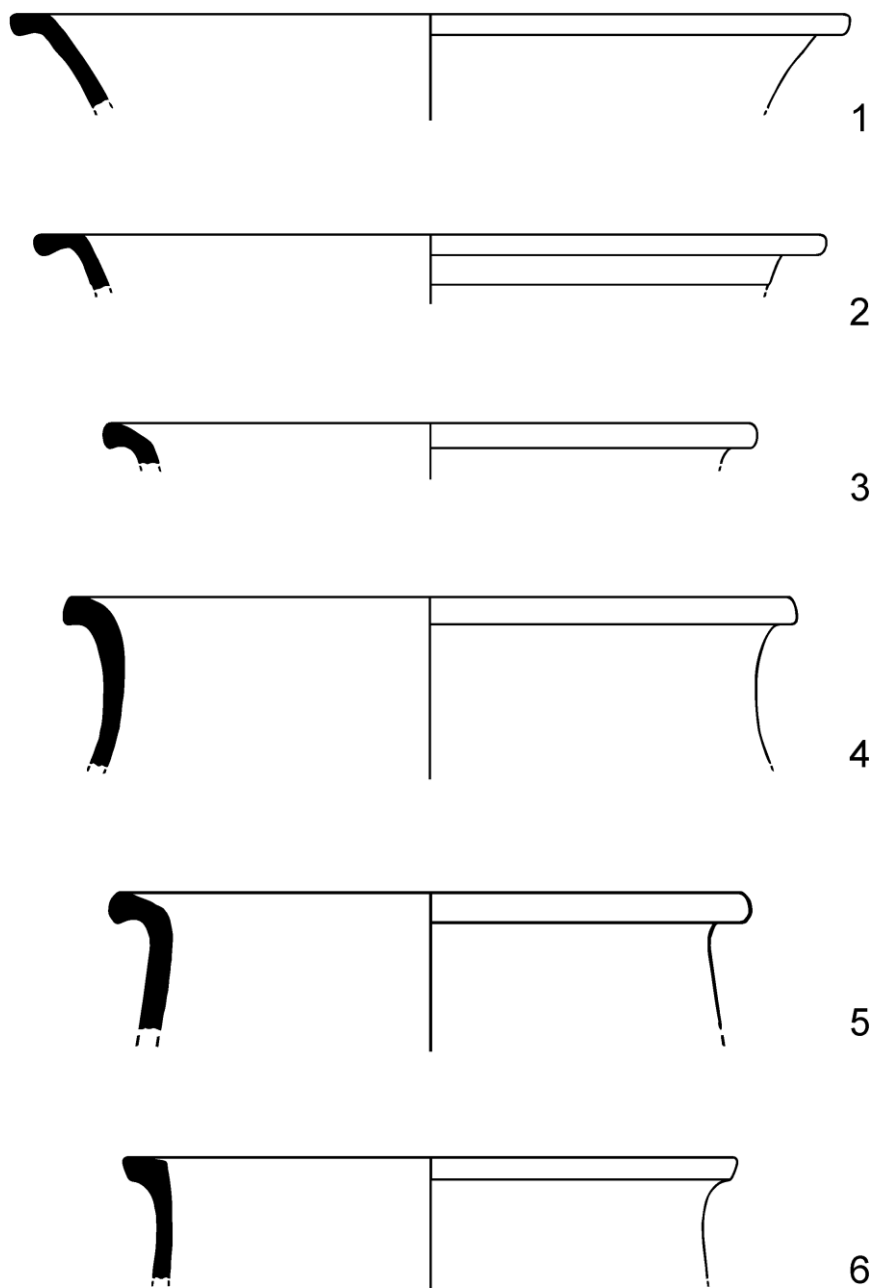
Fig. 6



Fig. 7



Fig. 8



0  10 cm

Fig. 9

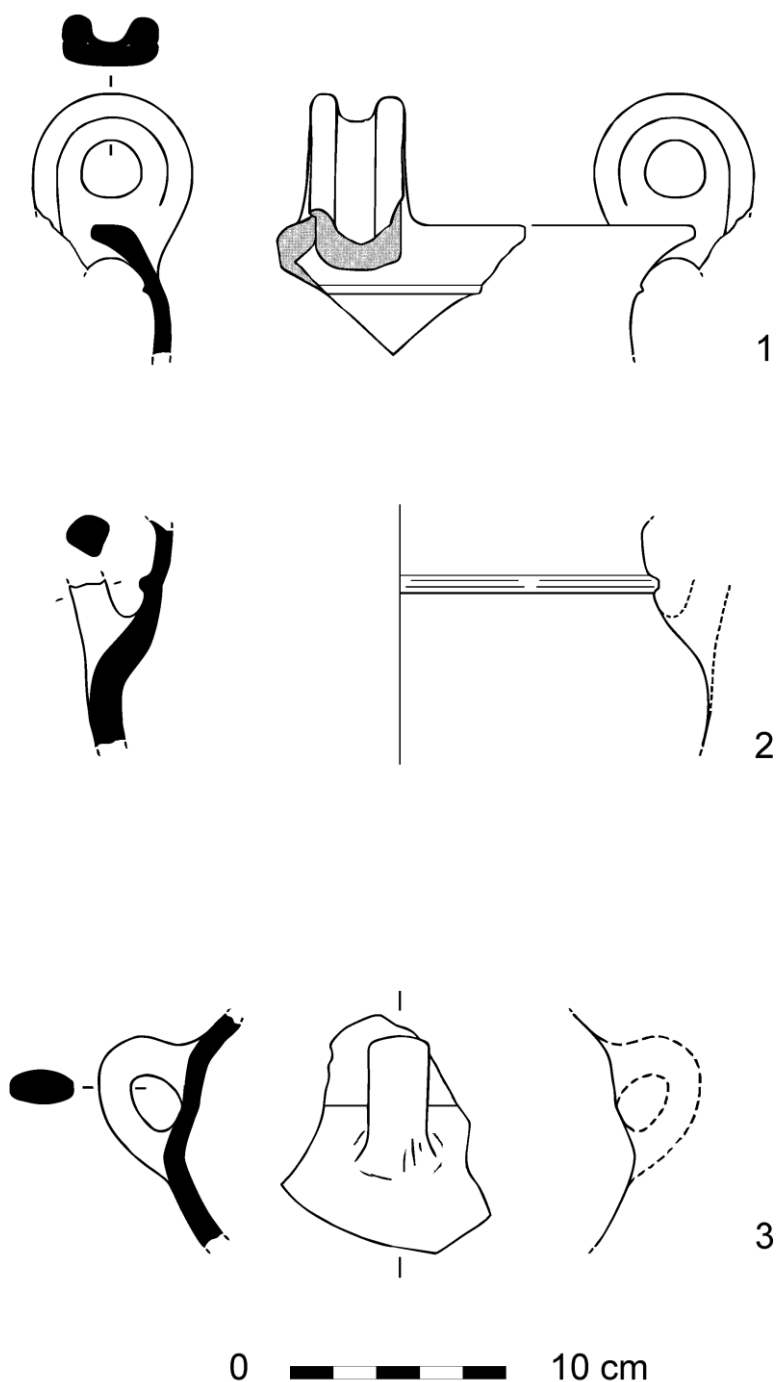


Fig. 10

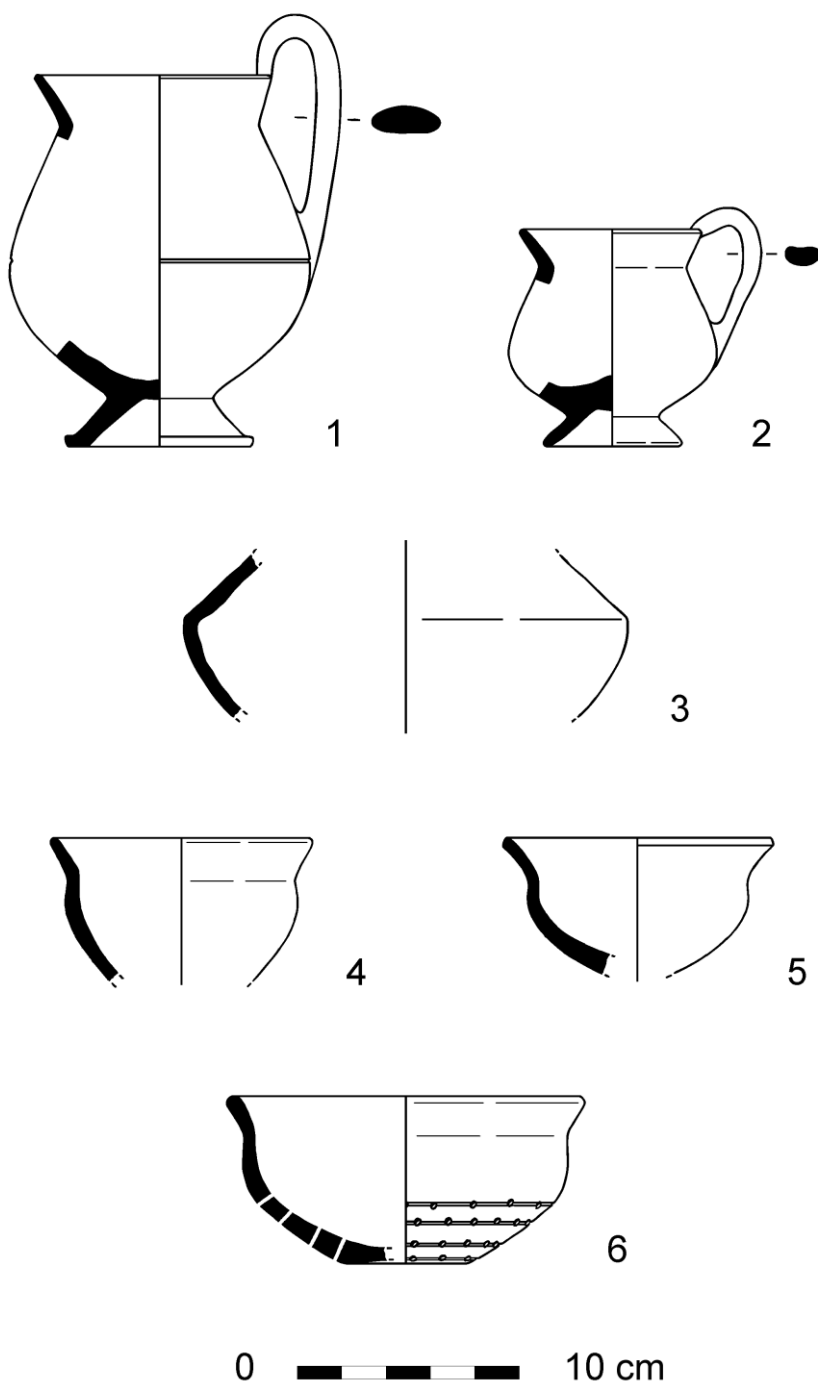


Fig. 11



Fig. 12

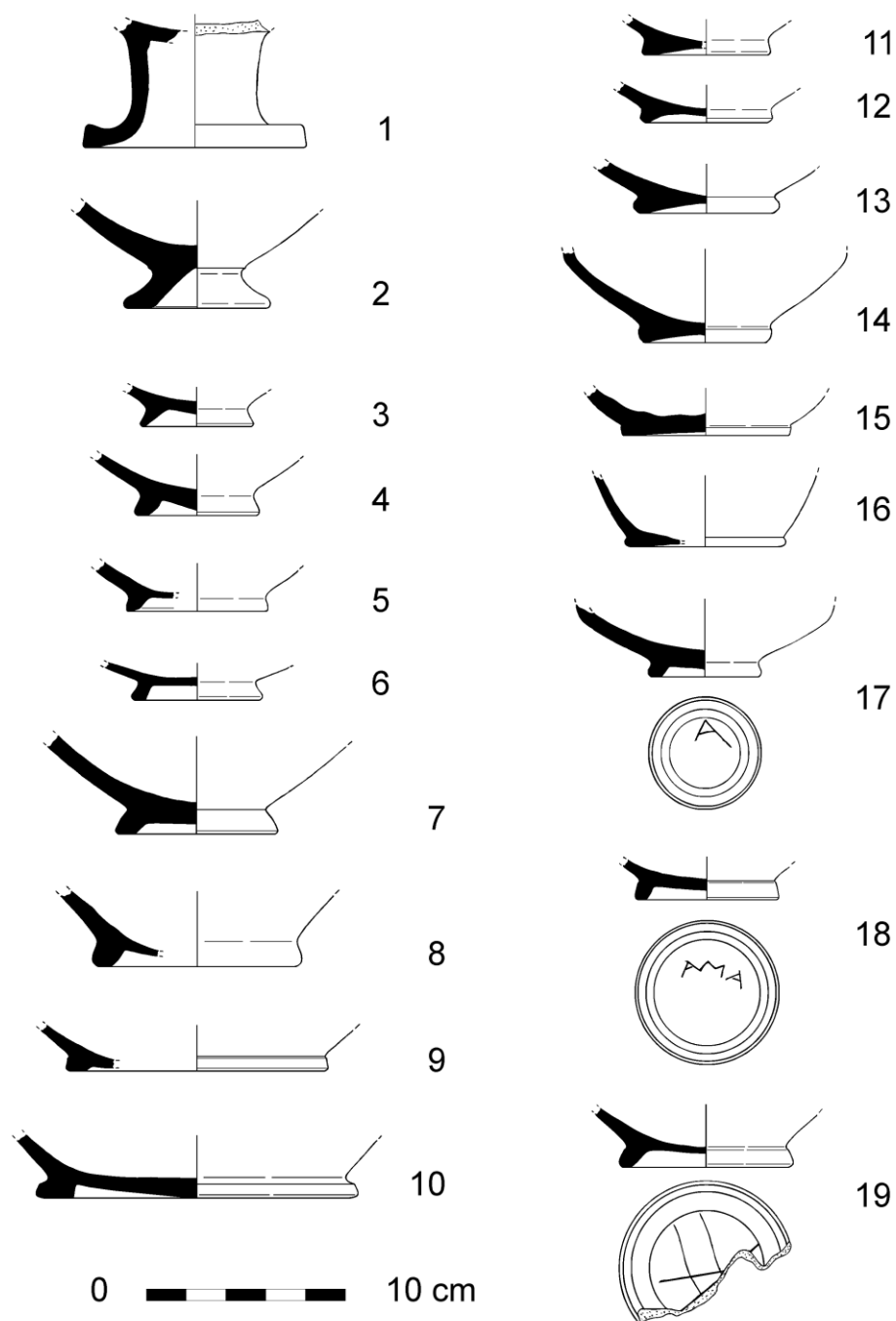


Fig. 13

**ARCHAIC GREY POTTERY FROM APOLLONIA
(LATE 7th-6th CENTURY B.C.).
OCCURRENCE, ORIGIN AND DISTRIBUTION IN THRACE**
Abstract

Krassimir NIKOV

Keywords: *Thrace, Apollonia Pontica, grey ware, hinterland distribution, technological transfer, archaic period.*

The intensive archaeological investigations at Apollonia Pontica during the last fifteen years significantly changed our ideas about the origin and the time of the first appearance of the grey monochrome pottery which was already the hallmark of Late Iron Age Thrace. Judging by the associated East Greek painted vessels, its first appearance along the Thracian coast can now be dated to the time of foundation of the colony (last quarter of the 7th century B.C.). The so far discovered vessels show that, soon after, they became the main type of everyday pottery and were intensively used during the entire 6th century B.C.

Several technological groups have been distinguished that display certain pottery skills proceeding from established main recipes, also current in the 6th century B.C.

Vessel shapes display morphological elements that betray influence or direct contacts with Aeolis and the adjacent islands, with Ionia and, possibly, with inland Anatolia (Phrygia). Several specimens of „Etruscan *Bucchero*“ were also identified among the pottery finds.

The multiple connections revealed show that the development of the Apollonia grey pottery assemblage was a complex amalgamation of various factors, different in nature and intensity, the influence of which probably continued during the entire 6th century B.C. Apollonian pottery offers the opportunity of tracing back the early (archaic) features of the grey monochrome ware, as well as their fading away at the transition from the 6th to the 5th century B.C. Thus, the initial repertoire of vessel shapes can be defined and its development during the Classical period can be traced.

On the other hand, the early occurrence of this pottery along the eastern Thracian coast points out to the major role of Apollonia in its further distribution

inland. Its influence can be plotted within an approximately 100 km-wide area south of the Balkan Range. The occurrence of grey monochrome vessels together with Archaic Greek painted pottery in different types of archaeological sites hints at a possible transfer of the colonial model inland.

LES CERAMIQUES GRISES HELLENISTIQUES D'ALBEȘTI

Livia BUZOIANU,
Maria BĂRBULESCU

Mots-clefs: *céramique grise commune, timbres amphoriques, Héraclée du Pont, Thasos, Sinope, Rhodes, Paros, ép. hellénistique.*

Résumé: *Les vases en céramique grise d'Albești relèvent des formes grecques d'usage courant (lécythes, lékanides, bols ou écuelles, coupes à une anse, plateaux, lampes). Les meilleurs rapprochement sont à trouver dans la zone des colonies grecques du Pont et celle du milieu autochtone de leur voisinage. Le contexte archéologique – et en particulier les timbres amphoriques – permet une chronologie relativement stable, pour la seconde moitié du IV^e et le III^e s. av. J.-C.*

Le site fortifié d'Albești fait partie du territoire de la colonie dorienne de Callatis. Construit selon le modèle grec, ses attributions sont celles d'un *phrourion* et, également, celles d'un *pyrgos* plus vaste ou d'un *emporion*¹.

Les limites chronologiques considérées pour le site vont du milieu du IV^e s. av. J.-C. à la fin du III^e s. av. J.-C.².

La céramique grecque d'usage courant est la plus abondante du point de vue quantitatif après les amphores. Nous utilisons les timbres amphoriques comme éléments de repère chronologique relative pour les autres catégories de matériels archéologiques.

Les chronologies de référence pour nous restent celles proposées par Garlan 2004 (pour Sinope) et 2004-2005 (pour Thasos); Finkielsztejn 2001 (pour Rhodes) et, partiellement, Brashinskii 1980 (pour Héraclée du Pont).

Les vases du type *lécythe* constituent la catégorie la mieux représentée du point de vue quantitatif, après les amphores. Les détails concernant les dimensions et la forme ont permis de reconnaître plusieurs types et variantes, liés

¹ Pour l'acceptation des termes, voir BRESSON 1993, p. 163-226; TSETSKHLADZE 2000, p. 233-246; KOLESNIKOV, JACENKO 1999, p. 289-321; DORUȚIU-BOILĂ 1975, p. 219-224; AVRAM, NISTOR 1982, p. 365-376; AVRAM 1991, p. 125-132; IRIMIA 2007, p. 137-225.

² Cf. dernièrement, BUZOIANU, BĂRBULESCU 2008.

aussi bien aux centres de production (les types) qu'aux ateliers dans le cadre des centres (les variantes). La nomenclature des types a visé, dans notre cas, la fréquence des formes³.

Trois exemplaires en argile grise d'Albești appartiennent au type I, caractérisé par le profil ovoïde de la panse, le diamètre maximal placé au niveau de l'épaule, le col cylindrique ou à profil concave, la lèvre évasée et une anse qui ne dépasse pas la hauteur du vase. Les vases sont porteurs d'une couverte noire, peu uniforme dans la partie supérieure. Le module des vases est variable: 0,558 (pour l'exemplaire 1) et une valeur plus grande (0,576) pour l'exemplaire 2.

Les formes sont connues dans la zone pontique et l'arrière-pays dès la première moitié du III^e s. av. J.-C., à Sborianovo⁴, ou le III^e s. av. J.-C. en général, à Histria⁵ et Callatis,⁶ jusqu'au milieu du II^e s. av. J.-C., toujours à Histria⁷ et à Tomis⁸. A noter que les datations du II^e s. av. J.-C. se fondent sur deux amphores West-Slope, dans le premier cas⁹, et sur l'ensemble du matériel dans le second cas. A Albești, les pièces sont datables du III^e s. av. J.-C., avec possibilité d'en limiter la durée selon le contexte archéologique. Pour la pièce n° 1, nous notons un timbre d'Héraclée-du-Pont du groupe typologique IV; un autre thasien du début du III^e s. av. J.-C.; un timbre de Rhodes de la période II-a et un autre de Sinope, le sous-groupe VI D¹⁰.

L'exemplaire n° 2 semble être plus tardif; dans ce cas, le contexte est assuré par des timbres rhodiens de la période II, avec notamment le nom de l'éponyme Ὀνάσανδρος (la période II b) et celui des fabricants Θεύδαρος et Μνησίθης. Pour la pièce n° 3, nous retrouvons un élément de repère chronologique dans le lécythe gris d'Histria, du tombeau n° 6.2, daté du III^e s. av. J.-C.¹¹.

La catégorie des *cruches* est représentée par deux exemplaires. Le premier (n° 4) a comme traits typologiques le corps globulaire et le col cylindrique, droit. L'anse large présente une nervure médiane et décrit une courbe ample. L'argile gris clair reçoit une couverte noire à l'extérieur.

On peut voir des formes approchantes dans les cruches du type II, d'Olbia, datées de la fin du IV^e s. – début du III^e s. av. J.-C.¹² et dans les cruches du type VIII d'Apollonia, datées du début du III^e s. av. J.-C.¹³. À retenir également, le vase d'*Histria* II, pl. 83, m. 5.2, trouvé dans un complexe daté du milieu du IV^e s. av. J.-

³ BUZOIANU, BĂRBULESCU 2004-2005, p. 145-167.

⁴ ČIČIKOVA, DIMITROV 1997, p. 132, cat. 12 et pl. 98b.

⁵ ALEXANDRESCU 1966, p. 231, m 6.2 et pl. 84.

⁶ PREDA, CHELUȚĂ-GEORGESCU 1975, p. 58 et pl. 5/3, 6/3.

⁷ COJA, GHEORGHITĂ 1983, cat. 89 (= ALEXANDRESCU 1966, p. 193, XXXVII, 2 et pl. 95).

⁸ BUCOVALĂ 1966, p. 55/C; LUNGU, CHERA 1986, p. 98-100 et pl. 1/6; 3/22.

⁹ ALEXANDRESCU 1966, p. 194, XXXVII, 7, 8 et pl. 95, 96.

¹⁰ Cf. plus loin, le tableau. Pour le timbre thasien, il s'agit du nom du faux éponyme Κρατίνοϛ, daté selon Garlan 2004-2005, d'environ 299-295 av. J.-C. Pour la chronologie des timbres rhodiens, voir FINKIELSZTEJN 2001.

¹¹ Voir plus haut, n. 5.

¹² PAROVICH-PESHIKAN 1974, p. 97-98 et fig. 87, surtout le vase 8, considéré probablement le plus récent du groupe.

¹³ IVANOV 1963, p. 161-163, pl. 88/cat. 349.

C.¹⁴.

Comme traits distinctifs de l'exemplaire d'Albești, il faut signaler l'absence de cannelures sur le col et l'anse qui ne part pas du rebord du vase. Le contexte où l'on a trouvé le vase d'Albești est daté par le timbre du fabricant rhodien Βοῖσκος, au début de la période Ib, soit aux alentours de 270 av. J.-C.¹⁵

Le second vase (n° 5) se distingue par une forme peu élevée, renflée au niveau du diamètre maximum, avec une anse surélevée de section ellipsoïdale; les deux attaches d'anse sont implantées sur la moitié supérieure de la panse, l'embouchure circulaire est épaissie vers l'extérieur; le fond est plat. L'argile gris foncé, à couverte noire mate à l'extérieur.

Le vase représente la variante C 8 de Thompson avec l'observation y mentionnée que, avec le temps, le fond est devenu plat, la panse relativement profonde, la lèvre plus prononcée et l'anse haute, dépassant l'embouchure du vase¹⁶.

Le vase de *Corinthe* VII, cat. 279 représente une autre variante, différant de notre exemplaire par le profil plus élancé de la panse et la forme de l'anse. La forme la plus proche (excepté le profil de l'anse et le fond) se trouve chez Rotroff 1997, cat. 528, de la catégorie *round-mouth jug*, datée de 250-200 av. J.-C.

A Albești, le vase est daté avec certitude du III^e s. av. J.-C.: il a été découvert avec un timbre héracléen du groupe IV (Ἀριστόβουλος); on ajoute au contexte les timbres thasiens du type récent au nom de Φιλιστίδης (ca. 248-237)¹⁷.

Les vases destinés aux aliments (*vessels for food*) sont représentés par des bols, des coupes à une anse (*one handlers*), lekanides, plats à poisson (*fish-plates*), plateaux.

Dans la catégorie des *bols*, nous insérons une pièce à vasque hémisphérique relativement profonde et de large diamètre (Ø 0,26 m). Pour ce vase, nous adoptons le terme de bol profond à lèvre incurvée vers l'intérieur (d'après la terminologie de Thompson, *deep bowls with incurved lips*). Le module du vase atteint la valeur de 2,80. L'intérieur ainsi qu'une retombée à l'extérieur sont recouverts de couleur noire mate. Le type en question est commun dans la zone ouest-pontique; la forme est qualifiée d'écuelle à *Histria*¹⁸ (et datée vers le milieu du II^e s. av. J.-C.), de même qu'à Callatis¹⁹ (avec la même datation). À Apollonia, représente le type II d'écuelle, avec une datation dans la deuxième moitié du IV^e – début du III^e s. av. J.-C.²⁰. A Nuntași, des vases pareils, avec des diamètres entre 0,15-0,272 m, sont placés dans la catégorie des bols à lèvre tournée vers l'intérieur. Selon l'opinion du fouilleur, « ces bols retrouvent des analogies en tant que forme dans l'ainsi nommée poterie grise d'usage courant d'Histria, relevant de contextes

¹⁴ Le vase d'Histria est de plus grandes dimensions; toujours en argile grise, à couverte gris foncé à l'extérieur. Les cannelures du col le rapprochent du type IV d'Apollonia Pontica. Pour d'autres catégories, voir *Histria II*, loc. cit.

¹⁵ FINKIELSZTEJN 2001, p. 76-197.

¹⁶ THOMPSON 1934, p. 348-349.

¹⁷ GARLAN 2004-2005, groupe XII.

¹⁸ ALEXANDRESCU 1966, p. 196, XXXVII, 25 et pl. 98.

¹⁹ BĂRLĂDEANU-ZAVATIN 1980, p. 230 et pl. VI/3.

²⁰ IVANOV 1963, p. 227-228.

datés de la fin du IV^e s. et III^e s. av. J.-C. en son entier »²¹.

Nous datons l'exemplaire d'Albești du III^e s. av. J.-C.: un autre vase d'Albești de même forme²² a été trouvé avec un timbre d'Héraclée du Pont, groupe IV.

Les coupes à une anse (*one handlers*) sont considérées comme une variante à une anse des bols bas ou des coupes. Les formes, inspirées probablement d'un modèle attique²³, ont été fabriquées en divers points du monde grec. À Corinthe, la catégorie est nommée *small one-handled saucepan*²⁴ et elle est considérée, avec vraisemblance, comme représentant la variante tardive, à une anse, des vases à deux anses et avec une datation plus récente²⁵.

Le type céramique en question est connu à Histria (du Niveau Archaique III jusqu'au dernier quart du IV^e s. av. J.-C.)²⁶; dans la nécropole d'Elisavetovskoe (fin du V^e s. – première moitié ou début du IV^e s. av. J.-C.)²⁷. À Panticapée, on a trouvé des vases de ce genre dans les niveaux des III^e – II^e siècles av. J.-C.; à en juger d'après les caractéristiques de l'argile, on aurait affaire, d'une part à des productions locales bosporitaines, d'autre part à des importations²⁸. À Apollonia Pontica, le seul exemplaire catalogué est placé au 2^e quart du IV^e s. av. J.-C.²⁹. En provenance du monde grec, on peut signaler également des découvertes de Samothrace (fin du IV^e s – début du III^e s. av. J.-C.)³⁰, Locride (première moitié du II^e s. av. J.-C.)³¹, Tarra (île de Crète, IV^e s. – fin du III^e s. av. J.-C.)³² et Myrtos (fin du II^e s. – début du I^{er} s. av. J.-C.)³³.

Des vases de ce type ont été signalés aussi à Callatis, lors de fouilles plus anciennes, mais sans la moindre datation³⁴. Dans le milieu autochtone de la Dobroudja, il y a encore les vases d'Enisala³⁵ et un exemplaire de Sarichioi (tous désignés sous le nom de petites écuelles). Le vase de Sarichioi, en argile grise avec de petits cailloux et du mica, est daté des V^e – IV^e siècles av. J.-C.³⁶.

La forme du vase d'Albești (n° 7) peut être rapprochée de celle du vase cat.

²¹ DOMĂNEANȚU 1993, p. 61 et n. 13 avec des renvois à COJA 1968, fig. 1, 8 et 10.

²² BUZOIANU, BĂRBULESCU 2008, catalogue C 125.

²³ SPARKES, TALCOTT 1970, p. 124-126.

²⁴ EDWARDS 1975, p. 128-129.

²⁵ Chez Sparkes-Talcott, la série des vases *one-handler* débute au dernier quart du VI^e s. av. J.-C. Les contextes examinés par Edwards ont une datation large, comprise entre 330-146 av. J.-C.

²⁶ ALEXANDRESCU 1978, cat. 777-780.

²⁷ BRASHINSKII 1980, cat. 242 et 242a.

²⁸ KRUGLIKOVA 1957, p. 119 (écuelles type IV) et fig. 5/9.

²⁹ IVANOV 1963, cat. 451, fig. 75 et pl. 102 (le vase est désigné comme *kylix* à une anse).

³⁰ KARADIMA 1997, p. 383 et pl. 286γ, 287γ.

³¹ DAKORONIA 1997, pl. 32.

³² TZANAKAKE 2000, p. 20, n. 19 et pl. 2/γ.

³³ EIRING 2000, p. 57-58 et pl. 29b/1-3.

³⁴ SAUCIUC-SĂVEANU 1925, p. 135-136 et fig. 57. Le vase a des dimensions plus réduites et il est recouvert de vernis brun; Idem, 1941-1944, p. 328, fig. 22/3.

³⁵ SIMION 1971, p. 88 et fig. 17/c; p. 112 et fig. 30/f. Les vases se distinguent par une argile fine, rouge ou rose brique et le profil de l'anse un peu surélevé; on les a datés de la seconde moitié du IV^e s. av. J.-C.

³⁶ OBERLÄNDER-TĂRNOVEANU, 1980, p. 93, cat. 14 et pl. 22/3a, b.

778 d'*Histria* IV, daté après 336 av. J.-C.; les différences portent sur la couleur de l'argile (gris clair, jaunâtre) et le vernis (bande vernissée rouge sous le bord); d'un exemplaire de Callatis, publié dans *Dacia* 2 (1925) (mais ayant des dimensions plus réduites) et, enfin, d'une pièce de Sarichioi (mais avec une datation plus haute). En l'absence de contexte, nous datons le vase par analogie avec un autre exemplaire, provenant toujours d'Albești (mais fabriqué en argile jaunâtre), daté du milieu ou de la seconde moitié du III^e s. av. J.-C.³⁷

La catégorie des *lekanides* est représentée par six exemplaires; tous appartiennent au type de lekanis sans anse (handleless *lekanis*)³⁸, dérivé du bol large, à épaule au profil légèrement anguleux.

Les types de lekanis à anse sont mieux connus. A Histria, trois variantes ont été recensées, allant du VI^e s. au IV^e s. av. J.-C., pour la plupart de production locale et ayant des anses verticales³⁹.

Sur certains sites de la Plaine de Brăila ou de Dobroudja, on connaît bien des types de *lekanides* à anses horizontales ou obliques, datés du IV^e s. av. J.-C.⁴⁰ Les formes découvertes à Albești ont des parois arrondies (vasque hémisphérique) – no. 8, 12 ou droites (calotte tronconique) – no. 9-11, 13. La partie supérieure du vase présente un profil angulaire dû à l'inclinaison de la lèvre (n° 8-10) et à la mouluration du profil extérieur, destiné à l'adaptation du couvercle.

Les dimensions des vases varient entre 0,11-0,13 m de haut et 0,26-0,31 m de diamètre maximal. L'intérieur et une zone réservée à l'extérieur en sont recouverts de couleur noire mate.

Des formes proches des vases à vasque hémisphérique sont à trouver chez Rotroff 1997, cat. 1254-1255 (datés de 300-250 av.J.-C.) et dans un vase fragmentaire d'Erétrie (daté fin du IV^e s. – première moitié / trois-quatre premières décennies du III^e s. av. J.-C.)⁴¹.

Les vases d'Albești n° 8-10, toujours à vasque hémisphérique mais au profil de bord différent, se rapprochent de pièces d'Elisavetovskoe⁴² et des écuelles de type II de Panticapée⁴³, découvertes dans des niveaux des IV^e – II^e siècles av.J.-C.⁴⁴ Des ressemblances avec les exemplaires d'Albești se retrouvent à Chersonèse⁴⁵ et – hormis les anses – dans un exemplaire de Medgidia, avec une datation plus

³⁷ BUZOIANU, BĂRBULESCU 2008, cat. C 140 (exemplaire découvert SB, c. 27 dans le même contexte avec des timbres amphoriques de Rhodes, période II b et de Sinope, groupe VI D).

³⁸ Appellation d'après Rotroff 1997; pour la forme décrite, voir EDWARDS 1975, cat. 95 et pl. 3, 44.

³⁹ ALEXANDRESCU 1978, cat. 700-719; COJA 1968.

⁴⁰ SÎRBU 1982, p. 114 et fig. 8/1 (Brăilița); SIMION 1971, p. 91 et fig. 19/b; p. 102 et fig. 23/c; p. 112 et fig. 28/d; p. 89-90 et fig. 17/e; p. 88 et fig. 18/c et 15/b (Enisala); IRIMIA 1983, p. 123 et fig. 2/1, 12/11 (Medgidia); p. 132-133, 137-138, fig. 6/5, 15/9 (Satu Nou).

⁴¹ SCHMIDT 2000, p. 364 et pl. 182/17 (bowl with carinated rim).

⁴² BRASHINSKII 1980, pl. XLI/11 et p. 73.

⁴³ KRUGLIKOVA 1957, p. 119, fig. 5/2.

⁴⁴ *Ibidem*, p. 119 et notes 160, 161. Il faut noter que les récipients de ce type mentionnés par Kruglikova sont fabriqués en argile rouge et attribués à Panticapée. Pour la production de cette catégorie dans différents centres du monde grec – parmi lesquels Panticapée, Olbia, Chersonèse, Histria, voir BRASHINSKII 1980, p. 73).

⁴⁵ BELOV 1962, p. 144-183 et fig. 25/d.

large, allant du milieu du IV^e s. – jusqu'à la fin du III^e s. av. J.-C.⁴⁶

Toutes ces pièces font l'objet d'une datation au III^e s. av. J.-C., supportée, tant par des timbres d'Héraclée du Pont, des groupes IV (n° 9) et V (n° 10), de Rhodes – des périodes I C – II (vase n° 8), de Sinope – des groupes VI B (n° 9) et VI D (n° 8 et 10) et de Paros (timbre sans *ethnikon* de la première moitié du III^e s. av. J.-C.). La dernière affirmation plaide pour placer l'exemplaire n° 9 en tête de la série des *lekanides* à profil caréné d'Albești. De plus, les dimensions plus petites du vase ainsi que les petits trous de suspension peuvent indiquer également une destination spéciale.

Trois autres *lekanides* (n° 11-13) ont pour trait particulier un bord horizontal. La forme représente un développement des bols profonds, à bord rabattu vers l'extérieur⁴⁷. Ces vases présentent aussi des rapprochements avec les assiettes à marli lisse⁴⁸. Les vases ont de grandes dimensions (h = 0,125-0,130; d.m. = 0,40 m). L'argile en est grise, à couverture noire mate.

Des formes du III^e s. av. J.-C. sont connues à Athènes⁴⁹ et Erétrie⁵⁰. Des formes plus tardives existent au II^e s. ou même au premier siècle av. J.-C.⁵¹

Pour les exemplaires d'Albești, une datation au III^e s. av. J.-C. est suggérée par des timbres d'Héraclée du Pont, groupe IV (pour le spécimen n° 12) et des timbres sinopéens des sous-groupes VI C 2 (pour le vase n° 11) et VI D (pour l'exemplaire n° 13). Pour ce dernier, on peut y ajouter également le timbre du fabricant rhodien Θεόδωρος, de la période II.

Les vases du type *fish-plate* sont peu nombreux à Albești avec seulement trois exemplaires, dont un est en argile grise (n° 14). Le vase, fragmentaire, se distingue par une lèvre droite, repliée vers le bas et ornée d'une cannelure circulaire sur le pourtour. Ces traits caractéristiques se retrouvent sur un exemplaire d'Histria⁵², découvert dans un tumulus daté de 200-180 av. J.-C. La datation du tumulus est basée sur un timbre rhodien de l'éponyme Δαμοκλῆς II, redaté par Finkielsztejn 2001, vers 176-174 av. J.-C. Vu les conditions de découverte d'Albești, le fragment de vase gris est antérieur à un timbre rhodien, période II et à d'autres de Sinope, sous-groupe VI B et de Chersonèse. Une datation dans la première moitié du III^e s. av. J.-C. ou vers le milieu du siècle semble appropriée.

A la catégorie des *plateaux*, se rattachent plusieurs fragments de récipients ouverts bas, à lèvre horizontale légèrement creusée et aux anses horizontales. Bien que l'on en ait trouvé plusieurs fragments, on n'a pas pu restituer de forme complète.

Le contexte de découverte plaide pour une datation vers le milieu du III^e s. av. J.-C. pour le vase n° 15, trouvé avec un timbre sinopéen du sous-groupe VIC2 ainsi que pour le n° 16. Ceux-ci ont été découverts à des profondeurs sensiblement

⁴⁶ IRIMIA 1983, p. 123 et fig. 2/1, 12/11.

⁴⁷ THOMPSON 1934, A 71.

⁴⁸ THOMPSON 1934, B 5; EDWARDS 1975, cat. 109; ALEXANDRESCU 1966, p. 195, XXXVII, 21 et pl. 98.

⁴⁹ THOMPSON A 59, A 61.

⁵⁰ SCHMID 2000, p. 365-366 et cat. 31, 34, 37.

⁵¹ DROUGOU, TOURATSOGLOU 1990, p. 86 et pl. 51, B+II₂₀; METZGER 1997, pl. 31, cat. 6 et p. 34-35.

⁵² ALEXANDRESCU 1966, p. 191, XXVI, 13 et pl. 93.

plus importantes qu'un timbre rhodien du fabricant Πανσανίας II ou un timbre sinopéen du fabricant Δᾶς. D'autres pièces, découvertes avec des timbres de Rhodes, période II et Sinope, sous-groupe VI D, peuvent être datées de la période du milieu ou de la deuxième moitié du III^e s. av. J.-C.

La dernière pièce que nous présentons est une *lampe à huile* entièrement conservée (n° 18) pourvue d'un bec allongé, rhomboïdal à son extrémité et, sur son réservoir, d'un aileron latéral non-perforé. Il pourrait s'agir d'une forme voisine du type 34 de Howland⁵³ ou du groupe C 54-57 de Thompson. A Albești, la pièce a été découverte associée à des timbres sinopéens du groupe VI D.

*
* *

Les vases de céramique grise découverts à Albești sont encore trop peu nombreux pour que l'on puisse émettre des conclusions définitives.

Ils se rattachent au répertoire des formes de vases grecs – lécythes, *lekanides*, plateaux, *fish-plates*, lampes à huile. Même la cruche à corps globulaire, col cylindrique et anse surélevée ou à nervure médiane est à interpréter également comme une production grecque. Les seules formes grecques (ou ayant à l'origine des prototypes grecs) que l'on a pu aussi produire dans le milieu colonial sont les coupes à une anse (*one handlers*), les bols de grandes dimensions (désignés dans certaines publications, comme écuelles) et certaines formes de *lekanides*. Dans leur cas aussi, nous préférons le syntagme de „productions grecques” en l'absence, pour l'instant, de la détermination des caractéristiques des productions pour l'ensemble des colonies pontiques.

Ce qui nous a paru important c'est le contexte archéologique dans lequel on a découvert les pièces d'Albești. De ce point de vue, les timbres amphoriques offrent des repères chronologiques suffisamment fondés pour les matériels de large diffusion à la période hellénistique.

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Tabl. 1. Les dimensions des vases*

No.	H	Dm	Db	De	D : H	Lg	Pl./Fig.
1	0,163	0,091	0,053	0,05	0,558	-	I, 1; III, 1
2	0,118	0,068	0,036	0,044	0,576	-	I, 2; III, 2
3	0,130	0,073	0,04	0,044	0,56	-	I, 3; III, 3
4	0,127	0,109	0,07	0,06	0,858	-	I, 4
5	0,095	0,106	0,05	0,063	1,115	-	I, 5; III, 5
6	0,09	0,26	0,105	0,24	2,88	-	I, 6; III, 6
7	0,07	0,19	0,08	0,19	2,71	-	I, 7; III, 7
8	0,11	0,26	0,079	0,24	2,36	-	I, 8
9	0,055	0,16	0,06	0,13	2,9	-	I, 9; III, 9
10	0,13	0,293	-	0,284	-	-	II, 10
11	0,13	0,295	0,118	0,162	2,26	-	II, 11
12	0,125	0,312	0,123	0,40	2,49	-	II, 12
13	-	0,30	-	-	-	-	II, 13; IV, 13
14	0,02	-	-	-	-	-	II, 14; IV, 14
15	-	0,5	-	-	-	0,115	II, 15
16	-	-	-	-	-	0,08/ 0,085	II, 16
17	-	-	-	-	-	0,125/ 0,065/ 0,085	II, 17
18	0,035	0,066	-	-	-	0,095	II, 18; IV, 18

* Les abreviations: H = la hauteur; Dm = le diamètre maximal; Db = le diamètre de la base; De = le diamètre de l'embouchure; Lg = la longueur.

Tabl. 2. Contexte archéologique et repères chronologiques relatifs*

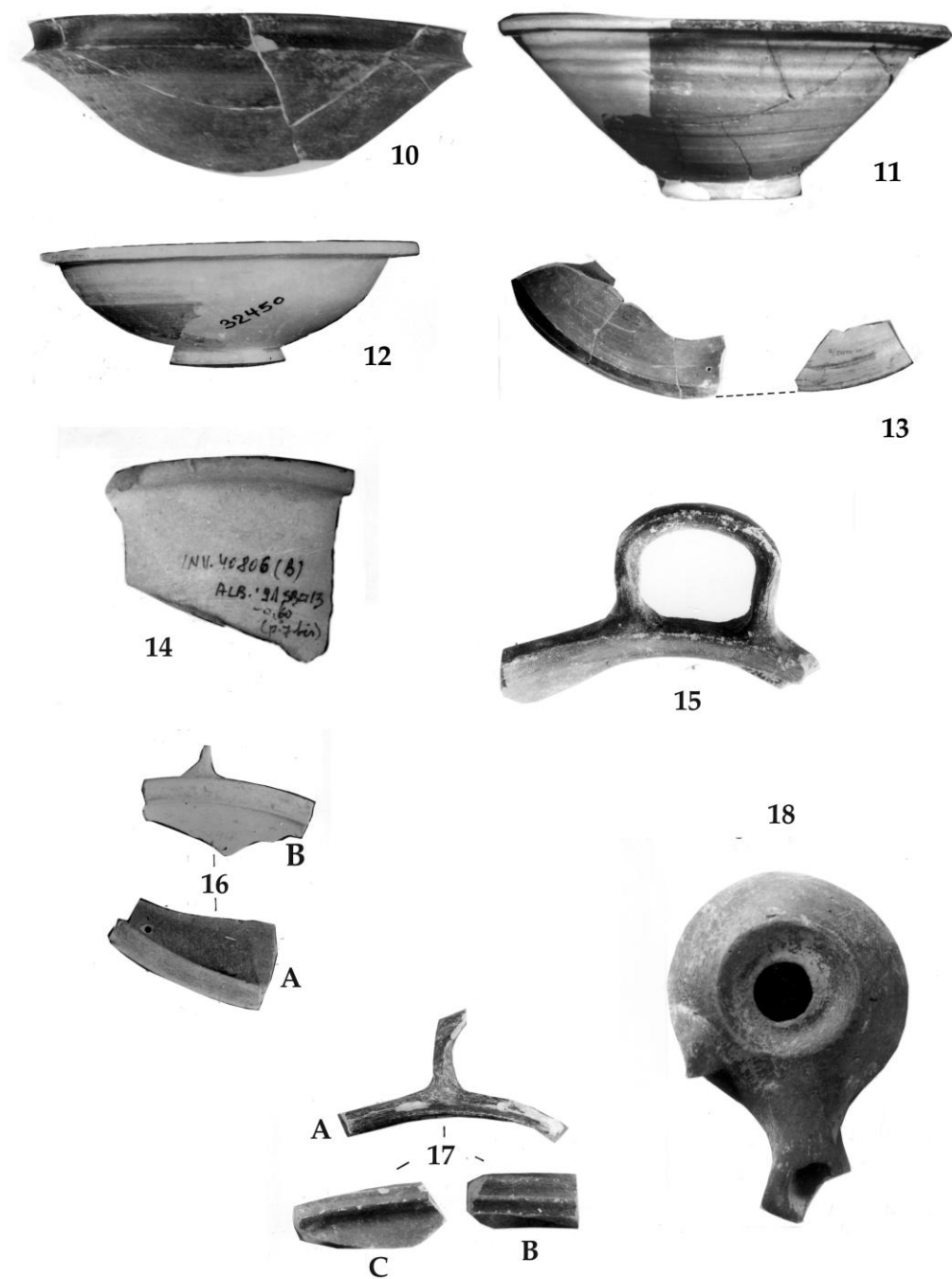
No.	Vase	Contexte archéologique	Timbre amphorique	Centre de production/ période/groupe
1	Lekythos	SB, c. 37	Ἀριστόβουλος	Héraclée du Pont, gr. IV
			Κρατῖνος	Thasos, gr. VI
			Φιλωνίδας	Rhodes, ép., per. II a
			Ὑλλος Φιλίσκου	Sinope, ast., gr. VI D
2	Lekythos	SB, c. 65, -0,35 m	Ὀνάσανδρος	Rhodes, ép., pér. II b
			Θεόδωρος	Rhodes, f., pér. II
			Μνησίθης	Rhodes, f., pér. II
3	Lekythos	SD, c. 11, -0,80 m	-	-
4	Cruche	SA, c. 15, -0,90 m	Βοῖσκος	Rhodes, f., pér. I b
			Πρώτος	Sinope, f.
			Παρίων	Paros
5	Cruche	SC, c. 61	Ἀριστόβουλος	Héraclée du Pont, gr. IV
			Φιλιστίδης	Thasos, gr. XII
6	Bol (ecuelle)	SB, <i>passim</i>	-	-
7	One-handler	SB, <i>passim</i>	-	-
8	Lekanis	SB, c. 35, -0,60 m	Παυσανίας	Rhodes, f., pér. I c-II
			Ἰκέσιος 5 Ἐτεονίκου	Sinope, ast., gr. VI D
			Ἰκέσιος 6 Ἀντιπάτρου	Sinope, ast., gr. VI D
			Πόσις 3 Στρατονίκου	Sinope, ast., gr. VI D
9	Lekanis	SA, c. 98, -0,50 m	Ἀριστοκράτης	Héraclée du Pont, gr. IV
			Ἀντίπατρος 1 Νίκωνος	Sinope, ast., gr. VI B
			Γόργος	Paros
10	Lekanis	SB, c. 18	Ἡρα(...)	Héraclée du Pont, gr. V
			Ὑλλος Φιλίσκου	Sinope, ast., gr. VI D

* Les abréviations: SA (B, C, D) = secteur A (B, C, D); c = le carreau; ast. = astynome; ép. = éponyme; f = fabricant; gr. = groupe; pér. = période.

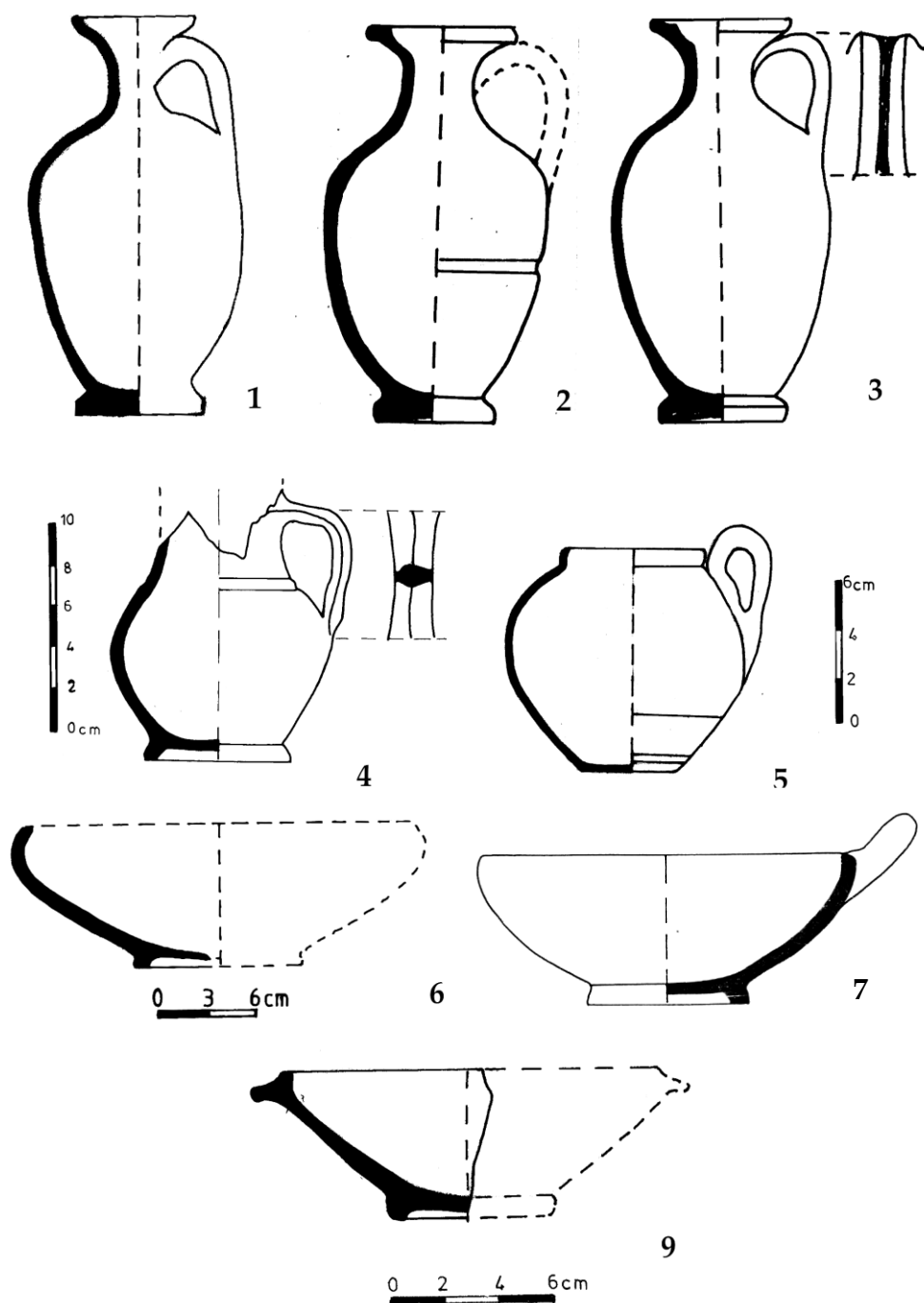
11	Lekanis	SB, c. 64	Καλλίχορος Πρωταγόρου	Sinope, ast., gr. VI C 2
12	Lekanis	SB, c. 31, -0,60 m	Ἀριστοκράτης	Héraclée du Pont, gr. IV
13	Lekanis	SB, c. 49	Πασιάδας	Héraclée du Pont, gr. IV
			Ἴφρις 3 Ἑστιαίου	Sinope, ast., gr. VI D
			Θεύδωρος	Rhodes, pér. II
14	Fish-plate	SB, c. 13, -0,60 m	Ζῆνις Ἀπολλοδώρου	Sinope, ast., gr. VI B
			Ἀντίπατρος 1 Νίκωνος	Sinope, ast., gr. VI B
			Ξενότιμος	Rhodes, pér. II
15-16	Plateaux	SA, c. 33, -0,70-1,20 m	Θηρικλῆς Ἀπολλωνίου	Sinope, ast., gr. VI C 2
			Δᾶς	Sinope, f.
			Παυσανίας	Rhodes, f, pér. Ic-II
			Παρίων	Paros
17	Plateaux	SA, <i>passim</i>	-	-
18	Lampe à huile	SC, c. 66-49, -0,35 m	Ἀπολλωνίδης Ποσειδωνίου	Sinope, ast., gr. VI D



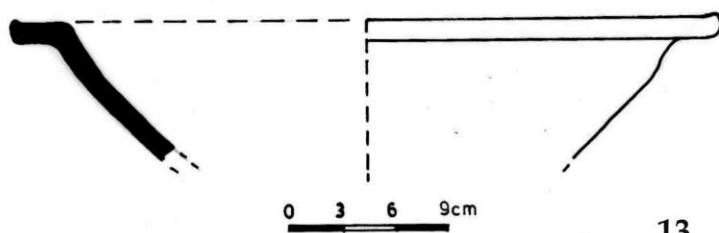
Pl. I



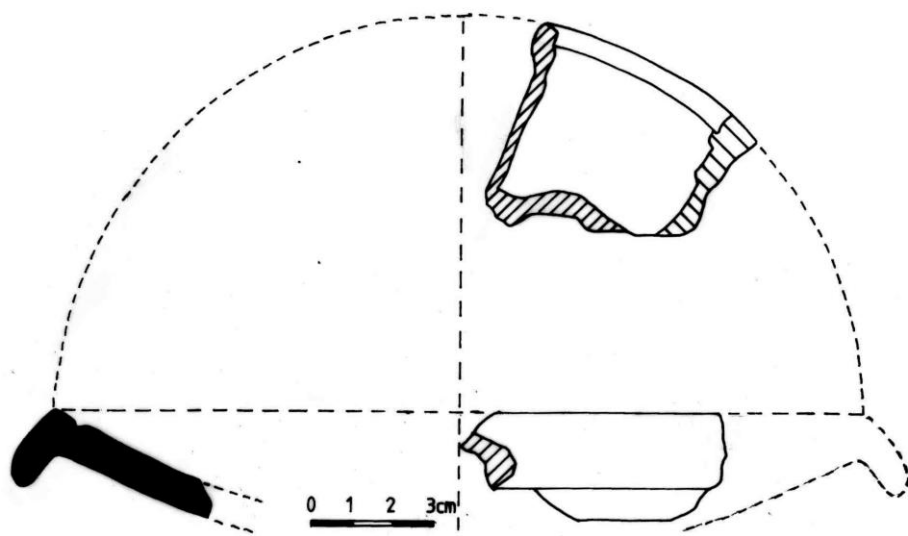
PL. II



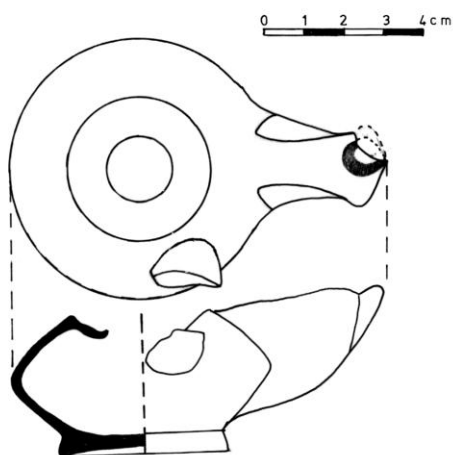
Pl. III



13



14



18

PL. IV

LA CERAMIQUE GRISE TOURNEE DE CELIC DERE

Résumé

Simion GAVRILĂ

Mots-clés: *Celic Dere, oppidum gète, céramique grise, ép. archaïque, ép. classique.*

Le site archéologique de la vallée du Celic est constitué d'un établissement fortifié et de sa nécropole, les deux étant occupés par des populations locales, identifiées avec les Gètes. Les trouvailles archéologiques témoignent de l'occupation de cet établissement entre le VI^e et le IV^e siècle av. J.-C.

En ce qui concerne la céramique, ce site a livré surtout des vases tournés à pâte grise ou claire, ainsi que des céramiques modelées de facture locale ou régionale. Le groupe des vases tournés se répartit en trois sous-groupes:

- des vases à pâte grise, parfois engobés, forment un répertoire typologique assez varié ;
- des vases à pâte claire ;
- des vases d'importation, consistant en vases à vernis noir et amphores grecques de transport de différents centres et qui sont dominants.

Sur place, les vases tournés à pâte grise forment un ensemble assez important au sein des trouvailles du site. En général, les vases de ce sous-groupe présentent des pâtes assez fines, denses, sans dégraissants. Ils offrent un répertoire de formes variées appartenant à la catégorie de la « céramique de table » (ou « de service »).

En fonction de leurs dimensions, on distingue des vases de grande taille (amphores, cratères), des vases de taille moyenne (écuelles, lékanai, cruches) et des vases de petite taille (écuelles, bols). Ces derniers forment la catégorie la plus abondante, tant dans la zone d'habitat que dans la nécropole.

On y remarque une gamme variée d'écuelles, avec des exemplaires à bord largement ouvert, pourvus d'une lèvre large et évasée, et d'autres à vasque profonde, à lèvre droite ou incurvée. Parfois, les écuelles à lèvre incurvée présentent une ou deux rainures circulaires au niveau du bord. Les bols, quant à eux, se distinguent par la forme de la lèvre : droite, incurvée ou évasée, et offrent aussi une variété typologique importante au sein du répertoire du site.

En ce qui concerne le revêtement, les vases de Célic Déré sont simplement

lissés en surface ou bien sont recouverte d'un engobe, notamment les cruches, les écuelles et les bols. Parfois, les vases présentent un engobe gris ou noirâtre soigneusement lustré. Il existe aussi des vases recouverts d'un engobe noir mat, de mauvaise qualité.

Du point de vue des caractéristiques typologiques et stylistiques, ces vases peuvent être attribués à différents centres producteurs, soit des cités ouest-pontiques, comme Istros ou Orgamé, ou sur leurs territoires ruraux respectifs, soit de régions éloignées à titre d'importations.

CERAMIQUES GRISES
DE GRECE DE L'EST
ET DE GRANDE GRECE

GRAY WARE AT TROY IN THE PROTOGEOMETRIC THROUGH ARCHAIC PERIODS

Carolyn CHABOT ASLAN

Keywords: *Troy, Gray ware, ceramics, Protogeometric, Geometric, Archaic.*

Abstract: *Gray ware is one of the most challenging wares to study at Troy, primarily because it is extremely difficult to distinguish between Bronze Age, early Iron Age, and Archaic gray ware except for certain distinctive shapes. Recent excavations have documented stratified contexts in sectors D9, K4/5, vw3, and the West Sanctuary (Fig. 1), which have helped to better establish the diachronic development of gray ware, as well providing a more detailed understanding of events at Troy in these time periods¹. Although gray ware does exhibit small alterations from the Late Bronze Age to the Archaic period, it also shows remarkable continuity despite the tumultuous changes at the site.*

The main reason for the difficulty in determining the date of any gray ware sherd at Troy is that gray ware from the Late Bronze Age to the Archaic period has similar fabric and surface treatment. The fabric is usually a gray/brown color with some white quartz inclusions and a little silver mica. Often the core is a different shade than the edges. The surface is usually a medium gray color, and although it sometimes has a slight sheen, it is not highly glossy, and it also does not sparkle with mica like some other types of gray ware found in Anatolia, for example at Daskyleion. NAA analysis has shown that most of the gray ware found at Troy is locally or regionally produced². Occasionally there are pieces with either very dark or very light gray fabric that are probably imported. Some pieces are decorated with incision, usually horizontal or wavy lines and more rarely with knobs, ribs, or ridges.

The similarities between Bronze Age gray ware and Archaic gray ware at Troy had presented a dilemma for scholars, because of the previous understanding of the occupational sequence. According to the interpretation by

¹ ASLAN 2002, 2009 in press, 2009 forthcoming; ROSE 2008; BASEDOW 2006, 2007, 2009 in press; HNILA forthcoming; FISHER 2000.

² MOMMSEN, HERTEL, MOUNTJOY 2001.

Carl Blegen, it was thought that Troy had been abandoned for several hundred years after the Troy VIIb2 period until it was resettled in the Archaic period³. Scholars devised various complicated theories to then explain why Archaic Trojan gray ware looked similar to Bronze Age gray ware, despite the long period of hiatus⁴.

One of the results of the recent excavations is a much better understanding of these phases. As opposed to several hundred years of abandonment at Troy, there is now much more evidence for activity in the Protogeometric and Geometric periods⁵. The ninth century is still somewhat unknown and it is possible that there was a short episode of abandonment or a much reduced population in that phase. There is also a short period in the middle of the 7th century, when again either there was a hiatus or a very small population⁶. Nevertheless, the similarities between Bronze Age and Archaic gray ware can now be explained as a long process of slow change through the centuries.

In order to discuss the development and changes in gray ware at Troy in the early Iron Age and Archaic periods, it is necessary to begin in the Late Bronze Age⁷. In the Troy VIIa phase, gray ware was made for a variety of purposes, both for fine dining vessels, and also for jars, jugs and other utilitarian storage vessels⁸. Gray ware shares many of the same shapes as Tan ware, which is also a very common ware in this period⁹. Both the gray and tan ware Late Bronze Age shapes tend to have sharply defined profiles, with carination. The sharp angles and carination is one of the few distinguishing differences compared with Archaic gray ware shapes, which are usually not carinated and have smoother, sometimes S-shaped profiles. At the end of the VIIa phase, a destruction event severely depleted the population, and in only a few scattered places at the site is there evidence for some survivors in the following VIIb1 phase¹⁰.

Eventually, the population increases again, most likely the result of a migration of people from Thrace, who bring their tradition of handmade ceramics with them. The large amount of handmade coarse ware, which now comprises more than 40% of the assemblage, and the range of shapes indicate that it is most likely the result of migration, not trade¹¹. Petrographic analysis indicates that most of the handmade coarse ware at Troy was made with local clay sources¹².

³ BLEGEN *et al.* 1958, p.146-148.

⁴ LAMB 1931-1932, p.1; BAYNE 2000, p.210-211, 266-267; BLEGEN *et al.* 1958, p.147.

⁵ CATLING 1998, LENZ *et al.* 1998; ASLAN 2002; HERTEL 2008a and 2008b.

⁶ ASLAN 2009 forthcoming.

⁷ The following information comes from my colleagues at Troy who have written dissertations on Late Bronze Age wares at Troy, which will soon be published, see PAVUK 2002a 2002b, PAVUK forthcoming; RIGTER forthcoming; HNILA forthcoming. Also see BLEGEN *et al.* 1953 and 1958; BAYNE 2000.

⁸ For Late Bronze Age gray ware, see PAVUK 2002, PAVUK forthcoming; BLEGEN *et al.* 1958.

⁹ Tan and gray ware together form approximately 70% of VIIa assemblages, see HNILA forthcoming.

¹⁰ HNILA forthcoming; BLEGEN *et al.* 1958, p.10-13, 141-147, 158-159.

¹¹ For the VIIb period at Troy see HNILA forthcoming, BLEGEN *et al.* 1958; BECKS forthcoming; ROSE 2008, p. 409-411.

¹² PINTER 2005.

Interestingly, gray ware continues to be found alongside the handmade coarse ware in quantities of about 30 % of the assemblage, still a significant amount. The variety of shapes decrease, but gray ware production had survived despite the loss of population and the subsequent arrival of a new group. The newcomers readily adopted gray ware, but interestingly not its companion - tan ware, which rapidly decreases in amount¹³. Tan ware never becomes popular again at Troy; although there are a few pieces found in later phases, often they are part gray and part tan and were probably misfired.

The numerous buildings from the Troy VIIb2 period, including ones built around the exterior perimeter of the citadel, show that the site must have had a growing population. Some unknown factor later caused the abandonment of the buildings on the perimeter of the citadel by the end of the VIIb2 phase¹⁴. Perhaps the remaining people moved closer to the interior of the citadel. There is pottery, but few architectural remains from the following Protogeometric period. If the main area of habitation was, in fact, in the center of the citadel, these structures may have been removed by Greek and Roman builders, or by Heinrich Schliemann during his excavations. What is left from this phase consists of trash deposits outside the citadel walls, such as in sector D9 on the southern side of the site, and several pits found in the area known as the West Sanctuary, located outside of the citadel wall on the western side of the site (**Fig. 1**).

The pottery from the Protogeometric phase shows that the inhabitants of Troy began to be involved with trade networks in the Northeastern Aegean, which is manifested by the appearance of Protogeometric transport amphoras and a few other painted imports¹⁵. These imports are still only 3-5% of the assemblage; the handmade and gray wares continue to form the majority of the ceramics. Gray ware comprises about 20-40 % of the assemblage.

Most of the gray ware from the Protogeometric period is quite fragmentary, and it is difficult to know the range of shapes¹⁶. One area that contained a few complete gray ware vessels from this period is the West Sanctuary. There are religious buildings and altars here from the Geometric, Archaic, Hellenistic and Roman periods¹⁷. Several Late Protogeometric pits have been found in the West Sanctuary, located around the ruins of a Late Bronze building (**Fig. 2**, phase 1b)¹⁸. The pits contain unusual ceramics such as fenestrated stands (**Figs. 3, 4**) and kraters (**Fig. 5**) in both gray and painted wares, and it is likely that these pieces

¹³ Pavol Hnila is completing a dissertation on the Troy VIIb period, which will be published as part of the Troia final report series by von Zabern press. I thank him for the previous information from his dissertation manuscript.

¹⁴ HNILA forthcoming.

¹⁵ CATLING 1998, LENZ *et al.* 1998, ASLAN 2002.

¹⁶ Some examples of PG gray ware have also been published from sector D9, see ASLAN 2002.

¹⁷ BLEGEN *et al.* 1958, p. 262-267; For preliminary reports see ROSE 1994, 1995, 1997, 1998. The results of the excavations in the West Sanctuary will appear in a series of final reports published by von Zabern. See also BASEDOW 2006, 2009 in press, ASLAN 2009, 2009 in press.

¹⁸ For preliminary reports see ROSE 1997, 1998. The pits will be published in detail in the final report on the West Sanctuary.

were votives or religious equipment. There are also cups and bowls in gray ware (**Fig. 6**). One of the gray ware kraters is similar in profile to painted kraters from Athens and Lefkandi; Blegen's team had previously found another gray ware krater of similar shape¹⁹. Likewise, some of the gray ware cups have the same shape as painted cups (**Fig. 7**)²⁰. The gray ware imitations of painted shapes from other regions, further contributes to the evidence for increasing outside contacts at this time.

The early to mid Geometric periods are less well known at Troy, and as previously mentioned there may have been either a very small population or even abandonment in the 9th century. By the 8th century, there is a religious building in the center of the West Sanctuary, and perhaps another one located on a platform right next to the Bronze age citadel wall (see **Fig. 2**, phase 2). Part of a small building was also found in sector D9²¹. Some Geometric painted skyphoi began to appear, as well as early forms of what will become G2/3 ware of the early Archaic period. The gray ware from this phase is difficult to characterize, because of the fragmentary preservation and the low quantity of material from these contexts (**Fig. 8, 9**)²². There is a mix of shapes that represent continuity with the Protogeometric period, along with ones that may be early versions of forms, such as straight-sided cups or kantharoi, which become common in the early Archaic period (**Fig. 9**). Gray ware stands or pedestal bases are found in the Protogeometric and Geometric phases, but do not continue to the Archaic period (**Fig 8**, lower right corner).

In the late 8th and early 7th centuries, the population increases at Troy and also generally in the Northeastern Aegean. The characteristic painted ware of this time is called G2/3 ware and is found at Troy, and also at many other sites in the Northeastern Aegean including Samothrace, Lemnos, Thasos, Lesbos, and Tenedos²³. The appearance of this ware at so many sites attests to both a population increase, new settlements, and also shared contacts within the Northeastern Aegean.

In this early Archaic phase, gray ware increases again to form 40-50% of the assemblage. Bronze Age cup forms with carination, which had been lingering into the Protogeometric and Geometric phases, seem to have gone out of use, and the straight-sided kantharos became the common type in both gray and painted wares (**Fig. 10, 11**). Other shapes such as table amphoras (**Fig. 10**) show little change from Late Bronze Age versions. Archaic gray ware kraters and jars (**Fig. 10**) are also difficult to distinguish from the Bronze Age versions, unless a large portion of the profile survives. Bronze age kraters usually have some carination on the body, while the later ones do not.

¹⁹ BLEGEN *et al.* 1958, p. 273-274 and figs. 300, 302, no. 37.1070. For parallels see LEMOS 2002, no. 74.1 (Lefkandi), no. 75.1 (Attica).

²⁰ CATLING 1998, for parallels see LEMOS 2002, p. 27ff, no. 64.1-4.

²¹ ASLAN 2002

²² Also see D9, phase 3, ASLAN 2002.

²³ FISHER 1996, 2000; MOORE 1982; BERNARD 1964; GRAHAM 1978; MUSTILLI 1931-32, MESSINEO 2001, p.123ff.; LAMB 1931-1932; ARSLAN and SEVINÇ 2003. According to NAA analysis of samples from Troy, the ware was locally or regionally produced, see MOMMSEN, HERTEL, MOUNTJOY 2001.

In some areas of the site such as sectors D9 and K4/5, a layer of rubble covers the early Archaic strata. The combined evidence indicates that there was a destruction sometime in the middle of the 7th century at Troy, probably followed by a brief hiatus in occupation or a much reduced population²⁴. G2/3 ware production in the Troad ends, but it is likely that gray ware production continued somewhere else in the Troad, because it is reintroduced when the site is resettled.

In the late 7th century, Troy was reoccupied, and there are dramatic changes in the ceramics and a burst of building activity. New painted wares are introduced including Ionian cups, Wild Goat style, Corinthian, imitation Black figure and various banded wares. Some of these ceramics may have been reaching Troy from the new coastal colonies of the Milesians and Athenians at Sigeion and Abydos. The limited quantity, quality, and types of the imports suggest that Troy may have been receiving only a trickle of the imported pottery that was traded up to the Black Sea region. Again, the gray ware shows a large degree of continuity, despite the influx of the new painted imports and the abandonment of G2/3 ware production.

In the early to mid 6th century, gray ware is lower in quantity, but still forms about 30% of the assemblage (**Fig. 12, 13**). A new cup shape appears in gray ware with a distinctive flat base, sometimes called a *karchesion* (**Fig. 14**)²⁵. These flat-based cups are most commonly found in the West sanctuary, and perhaps had some type of religious function. In the northern area of the West sanctuary, a new temple is built. Associated with this temple are gray ware pieces that may have been for display or were ritual equipment. These include several kraters, some of which are large and elaborately decorated (**Fig. 15**). There is also a modeled head in gray ware that may have been attached to a krater (**Fig. 16**).

Eventually in the late 6th to early 5th century gray ware shows a decrease in quantity as more and more painted pottery begins to replace it. Finally, probably around 480 B.C. possibly as a result of Xerxes' army passing through the Troad, Troy was abandoned for a time until the late Classical period.

CONCLUSION

At Troy, in the period from the Late Bronze Age to the Archaic period, there were two destructions of the site, possibly two periods of abandonment, and two cases when there was significant migration of a new population into the region. Also during this time, the fine painted wares change several times, and yet gray ware continued to be produced. There are some changes in certain gray ware shapes during this long period of time, but other shapes continue basically unchanged. In general, table amphoras, jars and jug shapes show the most continuity at Troy with the same shape used for centuries. In contrast, cup shapes exhibit the most modifications, most likely because of their display uses, and they often share the same shape as painted forms. The shapes also develop from more angular, carinated vessels in the Late Bronze age to the more gently curving or straight-sided vessels of the Protogeometric to the Archaic periods. With the new

²⁴ ASLAN 2009 forthcoming.

²⁵ LOVE 1964.

knowledge of this period, it is now known that there were not several hundred years of abandonment between the Late Bronze Age and the 7th century, but there were still great changes and events in the region, and it is indeed remarkable that people were able to maintain gray ware production.

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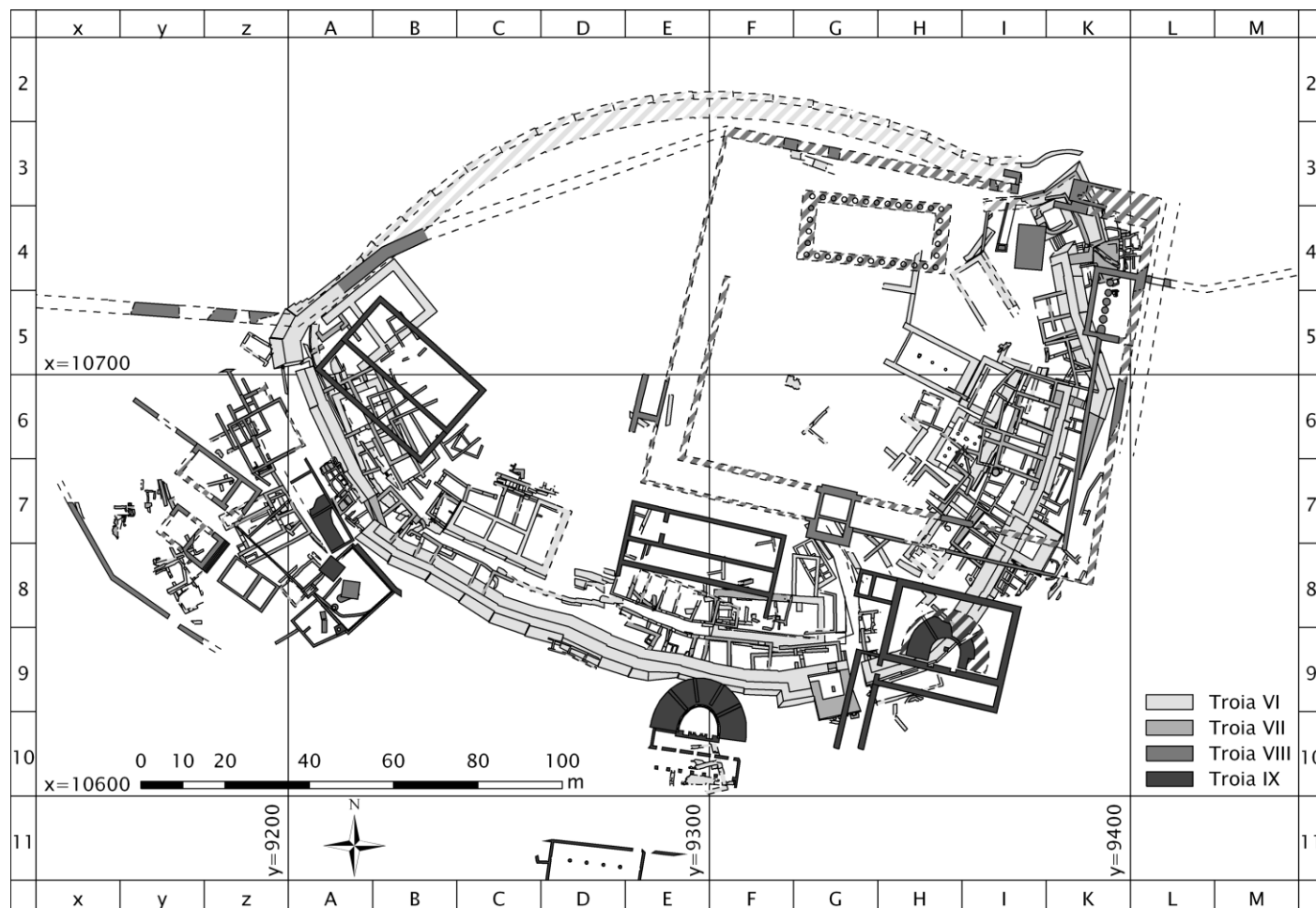


Figure 1 - Plan of Troy (Troia-Projekt image, courtesy of Peter Jablonka).

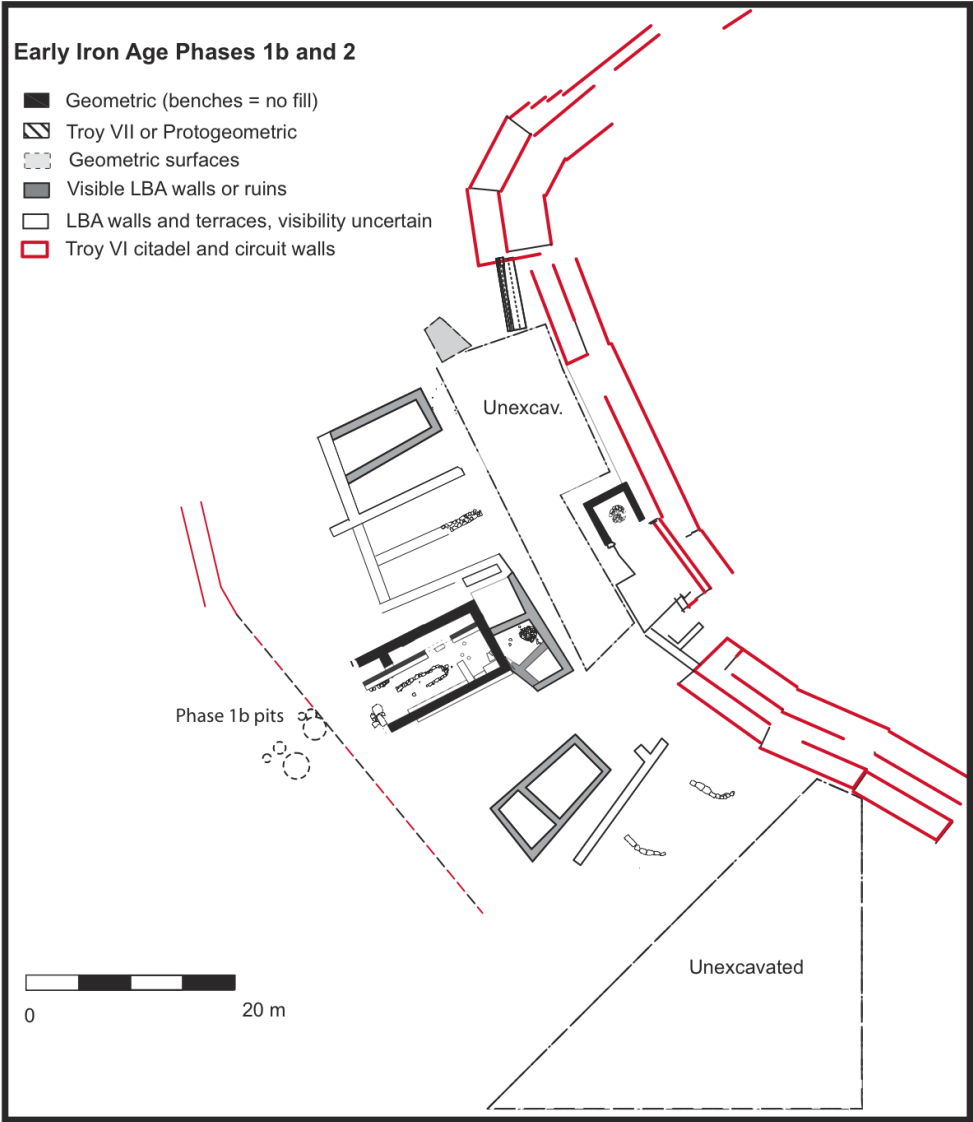


Figure 2 - Plan of the West Sanctuary at Troia showing Iron Age levels 1b and 2: Late PG-Geometric (Troia Projekt image, courtesy of Maureen Basedow).

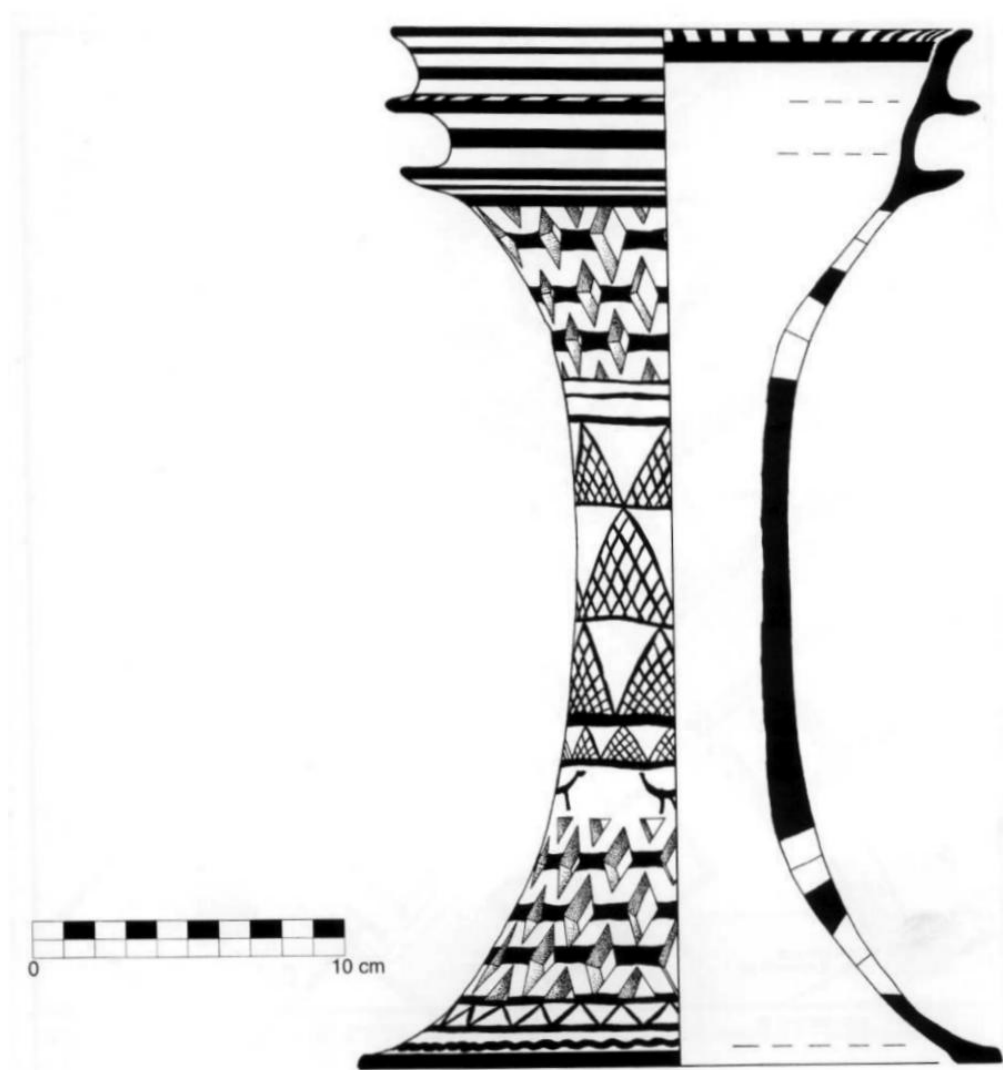


Figure 3: Late Protogeometric painted fenestrated stand
(Troia-Projekt image, P594, drawing by C. Haussner).



Figure 4 - Gray ware fenestrated stand (Troia-Projekt image, z8.583:1, slide no. 39291).



Figure 5 - Late Protogeometric gray ware krater (Troia-Projekt image, P580).



Figure 6 - Late Protogeometric cups and bowls (Troia-Projekt image, yz7/8.444:11,13,14).



Figure 7 - Protogeometric gray ware cup (Troia-Projekt image, P424).



Figure 8 - Late Geometric gray ware from D9 (Troia-Projekt image, slide no. 45032).



Figure 9 - Late Geometric gray ware from the West Sanctuary
(Troia-Projekt image, slide no. 29296).



Figure 10 - Early Archaic gray ware from D9 (Troia-Projekt image, slide no. 45027).



Figure 11 - Early Archaic gray ware from K4/5 (Troia-Projekt image, slide no. 38808).



Figure 12 - Archaic gray ware from D9 (Troia-Projekt image, slide no. 45025).



Figure 13 - Archaic gray ware from D9 (Troia-Projekt image, slide no. 45029).



Figure 14 - Archaic flat-based cup (Troia-Projekt image, z6/7.267:1).



Figure 15 - Archaic krater fragments from the West Sanctuary
(Troia-Projekt image, slide no. 29313).



Figure 16 - Archaic gray ware protome from the West Sanctuary
(Troia-Projekt image, P336).

LA CERAMICA GRIGIA A KYME E IN EOLIDE

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Mots-clés: *Eolide, Kymè, Troie, Pitane, Panastepe, Larisa, Smyrne, Lemnos, céramique grise, Age du Bronze, ép. Protoarchaïque, ép. Archaique.*

Résumé: *L'article se propose une rétrospective des céramiques grises d'Eolide, dont Kymè a sans doute été le principal centre producteur. Son rayonnement s'est étendu à Troie, Pitane, Panastepe, Larisa et Smyrne, ainsi qu'aux îles côtières comme Lemnos. L'étude s'intéresse au problème des origines de ce type de céramique depuis l'Age du Bronze et met l'accent sur les productions kyméennes des époques protoarchaïque et archaïque.*

LA PRIMA CERAMICA GRIGIA IN EOLIDE

Ringrazio, innanzi tutto, il collega Dupont per avermi coinvolta in questo incontro scientifico particolarmente interessante per le indagini su Kyme eolica: dopo un lungo silenzio, si torna giustamente a riproporre il problema della diffusione della „ceramica grigia” e, soprattutto quello della sua origine, che nel secolo scorso i più attribuivano alle città degli Eoli, soprattutto all’area da cui si riteneva fossero partiti verso l’Italia gli Etruschi (presso i quali la ceramica grigia si trova nella classe del cd. „bucchero”).

Confesso che ho voluto partecipare all’Incontro anche se sono cosciente di non poter portare, per il momento, un vero contributo per la soluzione del problema che riguarda la ceramica grigia a Kyme, perché la ricerca è stata da noi appena avviata.

Lo studio di questa ricca classe ceramica è particolarmente importante per chi, indagando su Kyme, la prima città degli Eoli sulla costa anatolica, ha la necessità di verificare le ipotesi che attribuiscono a questa fascia costiera il privilegio della prima produzione della stessa. Da qui la necessità di conoscere quanto di nuovo si trova nella bibliografia recente e di riesaminare i rinvenimenti più ricchi nei siti indagati, in particolare a Troia, Pitane, Panastepe, Larisa e Smyrna e nelle isole di fronte alla costa asiatica, e le soluzioni proposte fino a questo momento.

Agli inizi di questo secolo, dai risultati degli scavi delle più importanti missioni archeologiche in Turchia si evinceva, intanto, che la presenza della ceramica grigia era costante e riguardava molte forme. Il che induceva lo studioso Nicolas Bayne a stendere una messa a punto sulla situazione¹ nell'Anatolia occidentale, in particolare nell'area eolica intesa da Troia fino a Smyrna (come vuole Omero, secondo Strabone) che gli consentiva già di distinguere nella ceramica grigia più antica almeno due gruppi che si riportavano ad epoche diverse, il primo di III-II millennio, il secondo della fase protoarcaica ed arcaica.

Utile per l'impostazione di questo problema anche la sintesi con cui Laura Danile introduce lo studio sui materiali dell'isola di Lemno², dove il gruppo di ceramiche grigie più antiche si riporta alla fine dell'età del Bronzo ed imita nella forma e nella decorazione la ceramica micenea del Tardo Elladico III C finale.

Ancora più recente e particolarmente interessante per la vicinanza topografica con Kyme lo studio di Armagan Erkanal³, direttore dello scavo di Panastepe, dove la prima ceramica grigia si trova in associazione con ceramica micenea.

A giudicare da queste prime sintesi e da informazioni avute dagli archeologi impegnati sul problema, la ceramica grigia più antica è venuta in luce nell'Anatolia nord-occidentale, in particolare a Troia, dove compare insieme alla „matt-malerei“, ed in Tracia, dove sono venute in luce alcune forme databili nella prima età del bronzo, dalle quali dipenderebbe la ceramica grigia prodotta in quella regione agli inizi del I millennio a.C.⁴ Un'osservazione del Bayne, interessante per le città degli Eoli (che secondo la tradizione verrebbero dalla Tessaglia) riguarda l'arrivo in Anatolia della „ceramica grigia minia“ che si inserisce nel nuovo ambiente culturale creato dall'arrivo di coloni nell'Anatolia nord-occidentale⁵.

In altre aree della fascia costiera egea, come Pitane e nelle isole vicine, come Lemno e Lesbo, e ancora più a Sud, a Panastepe, a Focea, a Larisa e nella prima fase di Smyrna, l'associazione e spesso la “dipendenza di forme e tipi è con l'ultima ceramica micenea.

Da Pitane il Bayne⁶ cita pochi esemplari di ceramica grigia („uno skyphos ed un dinos“) provenienti dallo strato sottostante a quello della città di VII secolo, che ha restituito, invece, numerosi esemplari del secondo gruppo.

¹ BAYNE 2000.

² DANILE 2000-2006, p. 39 – 53.

³ ERKANAL 2008, p. 69-90.

⁴ NIKOV 1999, p. 31-42. Per spiegare questo collegamento l'A. annota dei paralleli individuati in Eolide e nella costa NO dell'Anatolia, in particolare a Troia (Blegen, C./ Boulter, C./ Caskey, J. Rawson, M., *Troy, settlement VIIa, VIIa e VIII*, vol. IV, Princeton University Press, 276, Tav. 300, 37, 968), a Smyrna (Akurgal, E., *Old Smyrna*, 1983, fig. 6f). Nota, tuttavia, che c'è una sostanziale differenza fra le cronologie dei vasi da Troia (VII-VI sec.a.C.: Blegen 1958, p. 253) e da Smyrna (1000- 850 a.C.: Akurgal 1983, 15-16) e che la loro stratigrafia è in relazione con i livelli più bassi. Se è così, si potrebbe accettare che i vasi di Smyrna siano più antichi di quelli di Troia VIII.

⁵ BAYNE 2000, p. 36 - 39 e note 197- 210.

⁶ BAYNE 2000, cap. III.

A Lemno, isola vicina a Troia e all'Eolide settentrionale, „il limite cronologico superiore per i materiali rinvenuti sotto un terrapieno” (limite derivato „dallo studio e dalla classificazione della ceramica grigia” e dalle associazioni), è fissato da Laura Danile⁷ tra la fine dell'età del Bronzo e gli inizi dell'età del Ferro e quello inferiore potrebbe cadere tra il sub-geometrico e l'alto arcaismo” (cioè tra la fine dell'XI ed il VII secolo a.C.). Qui, i materiali più antichi, che nella forma e nella decorazione imitano la ceramica micenea del tardo Elladico III C finale, si possono considerare appartenenti alla fase protostorica coperta dal terrapieno.

A Lesbo, vicinissima a Kyme e con essa legata fin dal momento della fondazione, la ceramica grigia compare ad Antissa, ma in massima parte si riporta alla seconda fase.

Molto importante per la nostra ricerca, data la vicinanza topografica con Kyme circa 20 km.), è la ceramica grigia di Panastepe, che ebbi la ventura di vedere, all'epoca della scoperta delle prime tombe, in associazione con vasi micenei. Dai primi scritti, ed in particolare dalla prima sintesi di Armagan Erkanal sembra si possa evincere che anche a Panastepe esistono i due gruppi.

A Focea, poco più a Sud di Kyme e Panastepe, abbiamo avuto la fortuna di avere le prime considerazioni conclusive dal prof. Omer Ozyigit, direttore dello scavo, che mi ha detto che nello scavo della sua città, la ceramica grigia compare nella prima fase della città e dura fino ad età tardo-romana.

A Larisa, città portuale alla foce dell'Ermo allora navigabile, i rinvenimenti della prima ceramica grigia sono scarsi, mentre quella del secondo gruppo, classificata da Schefold, appartiene alla fase proarcaica ed arcaica⁸.

Smyrna, la più meridionale delle città eoliche, nata con l'aiuto degli Eoli di Kyme e presto passata fra le città ioniche, ha restituito un buon numero di esemplari di ceramica grigia che risulta associata a ceramica protogeometrica. Il Bayne⁹ nota che gli esemplari di Smyrna non mostrano collegamenti con quelli di Troia, ma con quelli di Beycesultan, sito dell'Anatolia sud-occidentale.

Per Kyme, il problema della ceramica grigia, specialmente per quella più antica, è particolarmente importante, anche per l'alta datazione che le fonti lasciano ipotizzare per la nascita della città, ma non abbiamo potuto affrontarlo fino a questo momento, dato che i frammenti rinvenuti nelle aree indagate erano pochi e, purtroppo sporadici.

Meditando sulle osservazioni degli archeologi che hanno scavato nelle città degli Eoli ed in quelle vicine, incluse le isole, ho avuto una prima conferma di quanto pensavo, e cioè che si constata in tutte le città greche della costa egea la presenza della ceramica grigia almeno a partire dal II millennio: anche se le caratteristiche di questo primo gruppo non appaiono sempre del tutto uguali nei centri in cui si è potuta realizzare una prima ricerca, ci sembra oggi più facile riconoscerlo attraverso alcuni elementi che sono stati individuati nelle forme più comuni (pythoi, kantharoi) e nelle tecniche (ingubbiatura, lucidatura, presenza di mica).

⁷ DANILE 2000 – 2006, p. 39-53.

⁸ *Larisa* III, p. 58 sgg. CTR

⁹ BAYNE 2000, note 614- 615.

A Kyme, come dicevo, lo studio è stato avviato da poco, soltanto nel momento in cui si sono registrati i primi esempi da strati datati della collina sud, e siamo oggi in condizione di approfondirla con maggiori probabilità di successo avendo a disposizione una quantità notevole di frammenti dall'area del porto, appena scoperti ed in corso di registrazione e di studio.

Rinviando le prime conclusioni ad un prossimo futuro, mi sento di dire che, anche se non abbiamo ancora la certezza della presenza di ceramica grigia nella prima fase di vita di Kyme, considerando la data di nascita ed il ruolo che essa ebbe nella fondazione di Smyrna e di Focea (dove il gruppo più antico è largamente presente), possiamo ipotizzare la presenza di questa classe nel suo territorio.

Intanto siamo in grado di fornire i primi risultati della ricerca relativa al secondo gruppo, di età protoarcaica ed arcaica presente a Kyme con associazioni sicuramente datate, di cui parlerà il collega Massimo Frasca.

S. L.

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* *

LA "GREY WARE" DI KYME EOLICA DI ETÀ PROTOARCAICA ED ARCAICA

Nel corso di questa comunicazione cercheremo di fare il punto sulla ceramica grigia finora rinvenuta a Kyme (**Fig. 1**), basandoci su dati editi ed in parte su dati inediti provenienti dagli scavi più recenti condotti della Missione Archeologica Italiana¹⁰. Dopo aver passato in rassegna quali sono le forme presenti a Kyme ci soffermeremo sui principali problemi che essa pone, vale a dire sul periodo d'uso, la sua relazione con le classi dipinte ed infine sul luogo di produzione.

Va innanzitutto detto che le indagini più recenti hanno considerevolmente modificato l'idea invalsa in una certa letteratura archeologica su un ruolo secondario di Kyme rispetto a città vicine, meglio note da un punto di vista archeologico, come Smirne e Focea. A tal proposito è stata anche messa in dubbio la capacità di Kyme di inserirsi in un quadro di relazioni extramarine che pure le fonti le attribuivano, quali la reale partecipazione alla fondazione di una colonia lontana come Cuma campana, dalle fonti ritenuta fondata dalla città eolica insieme ai Calcidesi d'Eubea. Le ricerche più recenti, e il riferimento è anche alle indagini storiche condotte da A.Mele, G. Ragone¹¹ e altri esponenti della scuola

¹⁰ La Missione Archeologica Italiana a Kyme è stata avviata nel 1982 dalla prof. S. Lagona dell'Università di Catania che l'ha diretta fino al 2008, anno in cui la direzione della Missione è stata concessa dal Ministero della Cultura di Turchia al prof. A. La Marca dell'Università della Calabria. Ringrazio i direttori della Missione per avermi agevolato nella ricerca sulle ceramiche arcaiche di Kyme. FRASCA 1993, p. 51-70.

¹¹ MELE, NAPOLITANO, VISCONTI 2005.

napoletana, stanno sempre più fornendo le prove del ruolo preminente di Kyme tra le città greche della costa egea dell'Anatolia che le era stato assegnato dagli autori antichi, tra cui Strabone che la definiva „la più importante e potente tra le città eoliche della costa”.

FORME DELLA GREY WARE DI KYME

Non disponiamo ancora di uno studio complessivo sulla ceramica grigia rinvenuta a Kyme. Una rapida rassegna di frammenti fuori contesto si trova per la prima volta nel volume di Nicholas Bayne¹² scritto nel 1963 ma pubblicato solo nel 2000. La rassegna è basata sui frammenti provenienti dai saggi effettuati agli inizi degli anni '50 da E. Akurgal sulla collina sud e su rinvenimenti di superficie dalla stessa area. I frammenti documentano una certa varietà di forme, dai boccali o kantharoi alle coppe monoansate, alle scodelle carenate e aperte. Sono ancora documentati skyphoi, deinoi, crateri ed anfore (Fig. 2-4).

Le caratteristiche tecniche dei frammenti sono descritte da Bayne come quelle di una fabbrica di tipo normale, micacea con preferenza per superfici grigio chiaro polite.

Gli scavi che la Missione archeologica italiana conduce nella metropoli eolica dal 1982 hanno arricchito il repertorio della *grey ware* cumana. I rinvenimenti sono stati consistenti, anche se va ribadita la difficoltà di rintracciare livelli arcaici in posto per la presenza delle fasi più recenti della città. La ceramica è di buona qualità con tonalità grigie chiaro alla frattura e superficie polita dello stesso colore e si caratterizza per la forte presenza di mica. Accanto a questa è presente una varietà con superficie ricoperta di una densa ingubbiatura nera lucente.

Sulla collina sud strati arcaici sono stati individuati in un saggio limitato all'interno di un vano (vano A) edificato alla fine del V secolo (Fig. 5). Purtroppo, lo spazio limitato non ha consentito di mettere in evidenza fasi edilizie più antiche.

Alcuni frammenti provenienti dalla collina sud sono stati da noi editi nel 1993. Gli esemplari in parte integrano la rassegna di forme fornita dal Bayne. Tra i nuovi rinvenimenti vi sono coppe, skyphoi, scodelle, anfore e deinoi (Fig. 6-7). Va osservato che la ceramica grigia compare nella collina sud in associazione con ceramica dipinta della quale imita spesso le forme. Tra i casi più antichi finora osservati è quello della protokotyle ad uccelli (Fig. 8), di cui si hanno numerosi esempi, sia importati, verosimilmente dalle città della Ionia settentrionale, sia prodotti localmente e quello delle kotylai tardo geometriche del tipo Aetòs 666 (Fig. 9) di cui esistono anche in questo caso esempi sia di produzione corinzia, sia di produzione euboica o verosimilmente locale¹³.

Negli anni più recenti, il repertorio della ceramica arcaica di Kyme in generale e di quella grigia in particolare è stato arricchito dai saggi di scavo effettuati nella necropoli che si sviluppa a sud-est della città antica ai lati della strada che collegava Kyme con la foce dell'Ermo e le città gravitanti su di essa. La necropoli è stata sottoposta a parziale indagine dal Museo di Izmir nel 2000 e

¹² BAYNE 2000, p. 190-192.

¹³ FRASCA 1998, p.273-279.

dalla Missione Italiana negli ultimi due anni.

Le tombe scavate dal Museo di Izmir sono state pubblicate recentemente da K. Iren¹⁴. Tra i materiali editi figurano in ceramica grigia due anfore e due crateri usati come cinerari (**Fig. 10**). La mancanza di corredo non consente datazioni precise. Per l'anfora con anse alla spalla n. 6 (**Fig. 11 a-b**), Iren propone una datazione nel VII secolo a.C. La seconda anfora, con anse al collo, viene datata dall'archeologo turco tra il 520 e il 480 sulla base di confronti (**Fig. 12**). Il cratere n.18 è considerato la continuazione di una vecchia forma in metallo di origine anatolica (**Fig. 13 a-b**), mentre il cratere con piedistallo (**Fig. 14**) un'imitazione di crateri introdotti da Greci nel tardo geometrico¹⁵.

Altri cinerari di bucchero sono stati rinvenuti negli scavi della Missione Archeologica Italiana eseguiti negli ultimi due anni nella stessa necropoli, ma i materiali attualmente custoditi nei depositi della Missione ad Aliğa sono ancora in corso di restauro.

PERIODO D'USO

Allo stato attuale delle ricerche, non si hanno a Kyme attestazioni sicure di ceramica grigia prima della metà dell'VIII secolo, periodo in cui si datano anche le più antiche ceramiche dipinte rinvenute negli scavi. Anche i pochi frammenti incisi sembrano risentire dell'influsso della decorazione dipinta; motivi decorativi come linee, zig-zag, triangoli trovano infatti confronti nelle coeve ceramiche dipinte, piuttosto che nel repertorio più antico della ceramica grigia.

Il fatto che a Kyme non si conoscano attestazioni antecedenti la metà dell'VIII secolo non esclude naturalmente che in futuro non si trovino esemplari più antichi, come nelle città vicine della costa egea (Smirne, Clazomene, Focea). Le aree in cui si sono raggiunti livelli arcaici sono limitate alla collina sud e all'area pianeggiante tra il teatro e il porto, ma è possibile che attestazioni più antiche compaiano in altre luoghi della città. Pensiamo ad esempio alla collina nord che per la sue dimensioni e per i fianchi scoscesi si prestava per ospitare un insediamento precoloniale. Tuttavia, anche qui i pochi saggi in profondità effettuati soprattutto nell'area del tempio di Cibeles-Iside non hanno finora rivelato tracce di livelli dei periodi Portogeometrico e Geometrico.

La difficoltà di isolare livelli arcaici sotto la città più tarda non consente di definire il periodo d'uso della ceramica grigia e, soprattutto, di verificarne le percentuali rispetto alle altre classi ceramiche. Al momento non si può dire con certezza se nell'VIII secolo costituissero la classe preponderante a Kyme. I risultati delle analisi archeometriche di campioni dipinti sembrano inoltre escludere che la ceramica dipinta in questa fase fosse costituita solo da importazioni e dalla ceramica grigia che la imitava. Vi sono infatti prove che la ceramica dipinta fu prodotta a Kyme già nel Tardo Geometrico.

Indubbiamente, anche a Kyme l'attestazione maggiore di ceramica grigia sembra aversi nel corso del VII secolo a.C. La produzione sembra essere rilevante anche nel secolo successivo per continuare con prodotti più grossolani ancora nel V secolo a.C.

¹⁴ IREN 2008, p. 613-638.

¹⁵ IREN, p. 621.

LUOGO DI PRODUZIONE

La ceramica grigia è ritenuta essere la ceramica tipica della regione eolica dalla preistoria ed è quindi dato per scontato che essa sia stata prodotta localmente. Nell'ambito di un vasto progetto di analisi archeometriche mirante a localizzare l'esatta provenienza dei diversi stili di ceramica dell'Eolia, diretto da M. Kerschner e al quale siamo stati invitati a partecipare, ci è sembrato opportuno sottoporre ad analisi anche quattro campioni di ceramica grigia, con lo scopo da un lato, di contribuire a definire chimicamente l'argilla di Kyme, dall'altro di cogliere eventuali diversità di luogo di produzione della varietà con superficie grigia non ingubbiata, e di quella con ingubbiatura nera.

Tutti i frammenti esaminati (piede di anfora, scodella con listello verticale, scodella carenata, orlo di anfora con ingubbiatura) rientrano nel gruppo chimico G/g al quale appartengono quasi tutti i frammenti di altre classi ceramiche (acroma, dipinta di età arcaica ed ellenistica, un frammento di tegola e di tubo romano) già individuati per le caratteristiche macroscopiche come di produzione cumana. Secondo Kerschner il gruppo di provenienza G/g rappresenta un importante e prolifico centro di produzione dell'Eolia da localizzare nella stessa Kyme¹⁶.

Le stesse caratteristiche chimiche si ritrovano anche in un'alta percentuale di campioni provenienti da Buruncuk, sito che viene comunemente identificato con Larisa, distante da Kyme solo circa 12 Km. Le affinità con Larisa sono peraltro ribadite anche dal repertorio di forme della ceramica grigia documentate nei due centri (**Fig. 15-16**).

Non è da escludere pertanto che le botteghe di Kyme operassero in stretto collegamento con quelle di altri centri che gravitavano intorno alla valle dell'Ermo come Larisa, che potevano attingere alle stesse cave di argilla e dare luogo ad una produzione con un raggio di diffusione piuttosto ampio.

CONCLUSIONE

- In conclusione possiamo dire che al momento non si hanno a Kyme attestazioni di ceramica grigia anteriori alla metà dell'VIII secolo. Le testimonianze però si basano solo su rinvenimenti in aree circoscritte della città, collina sud e area pianeggiante tra il teatro e la zona portuale. Non si può escludere che in altre aree della città si trovino livelli più antichi che confermino le notizie delle fonti sulla fondazione nell'XI secolo.

- Tranne qualche forma che rivela legame con l'entroterra anatolico, la maggior parte delle forme della ceramica grigia di Kyme ripropone quelle della ceramica dipinta importata e riprodotta anche in loco.

- Le analisi archeometriche hanno confermato che la ceramica grigia nelle sue varietà è un prodotto di botteghe localizzate a Kyme o nelle immediate vicinanze della città, che potevano soddisfare le esigenze di un comprensorio più ampio di quello di un singolo centro.

M.F

¹⁶ KERSCHNER 2002, p. 85-92.

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Fig. 1

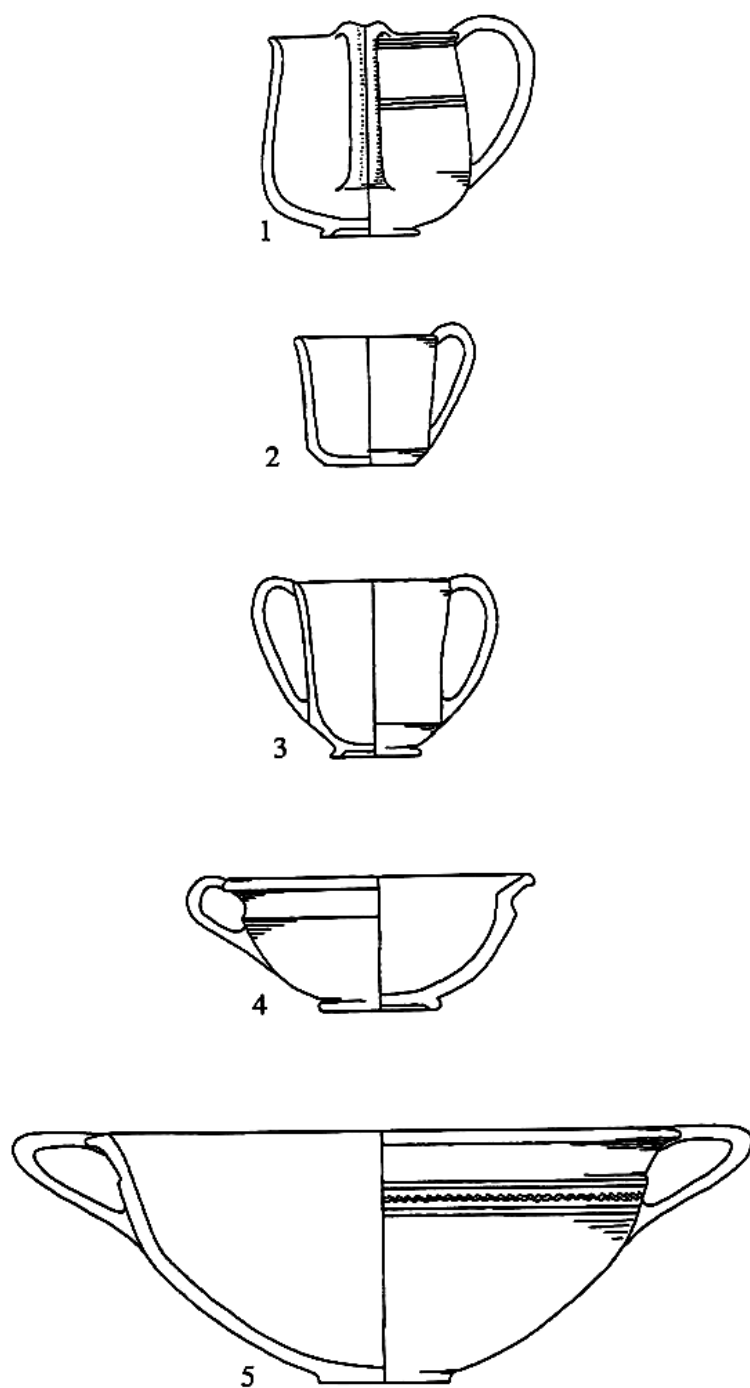


Fig. 2

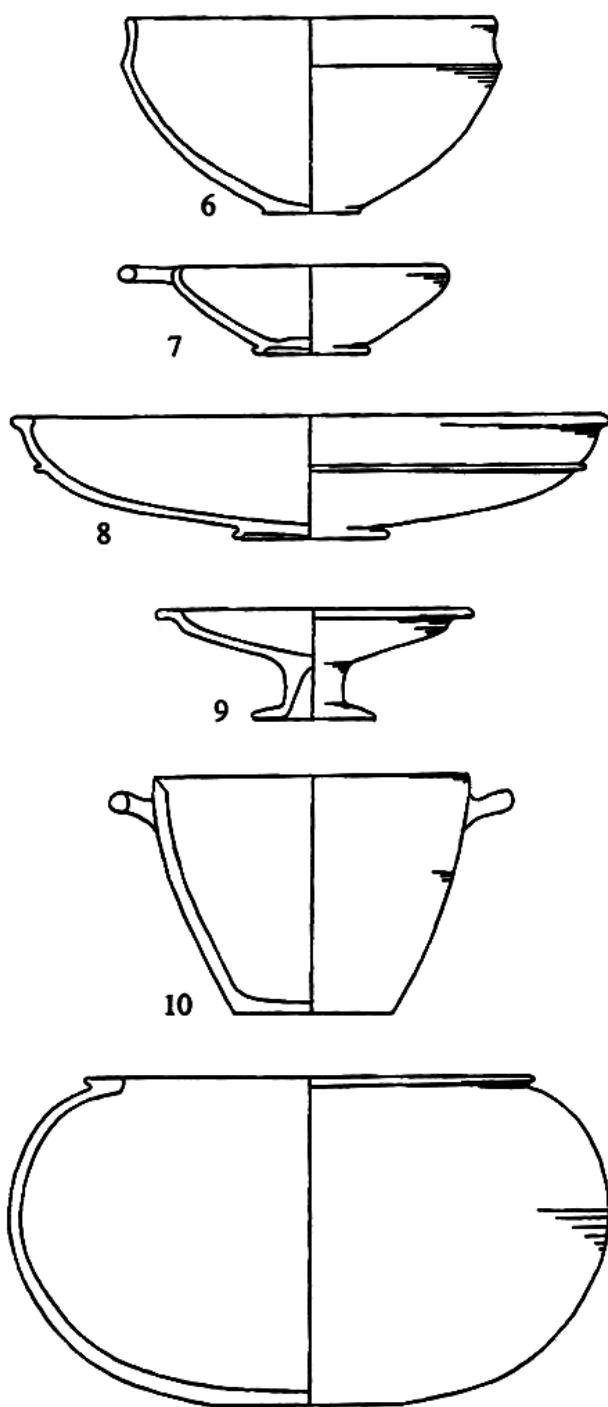


Fig. 3

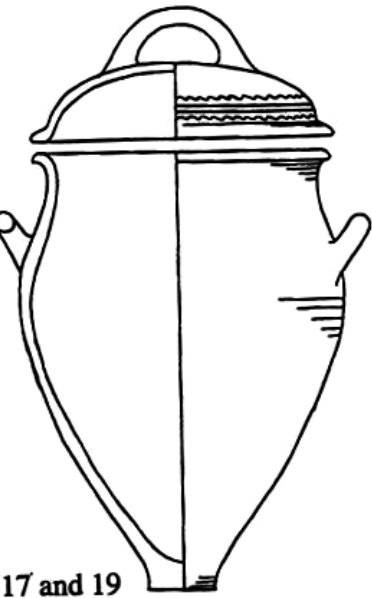
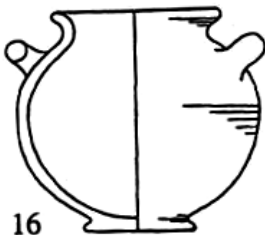


Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8

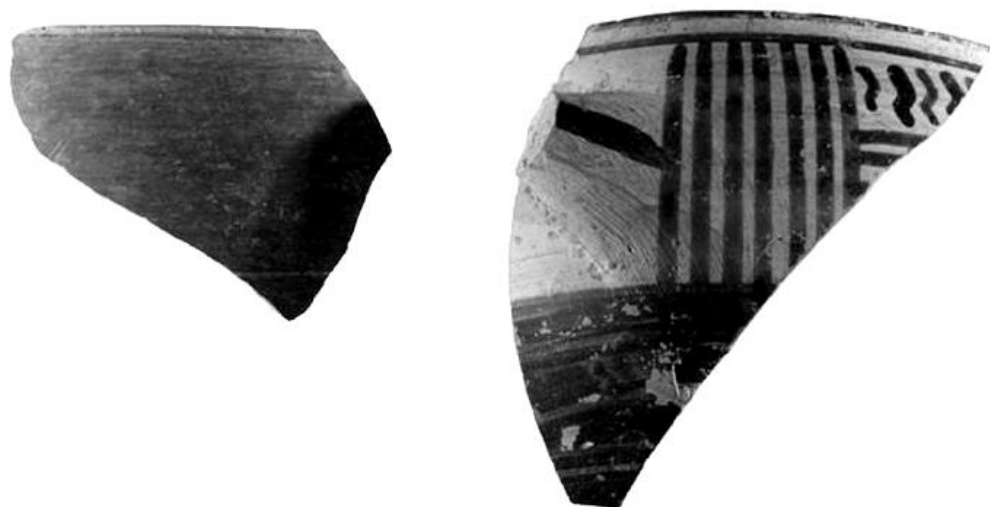


Fig. 9

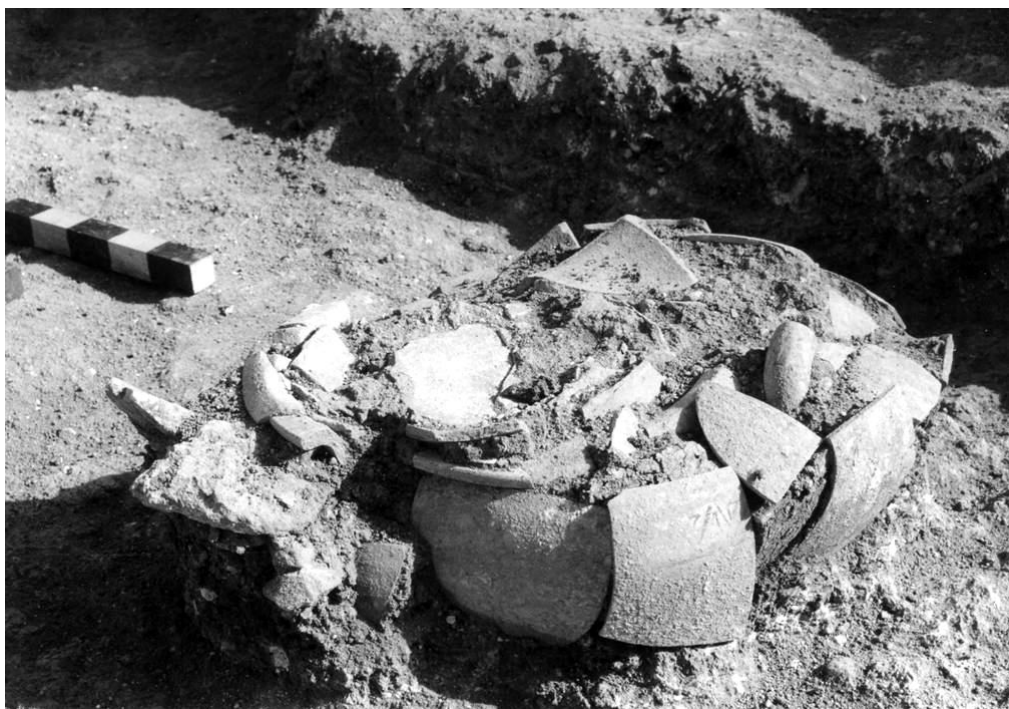


Fig. 10



Fig. 11a

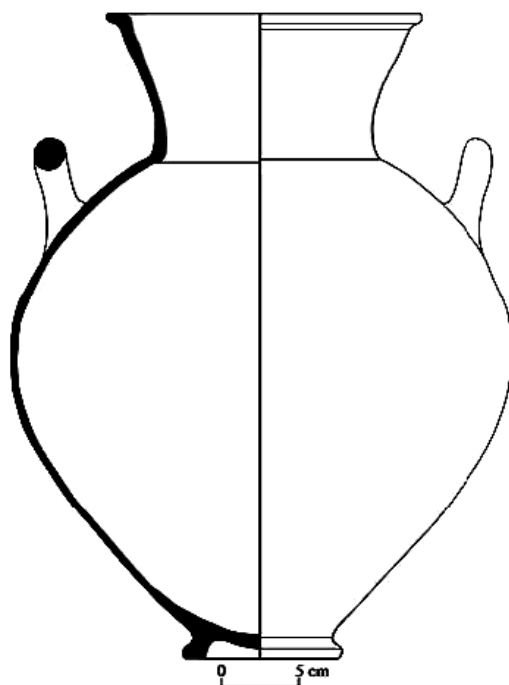


Fig. 11b

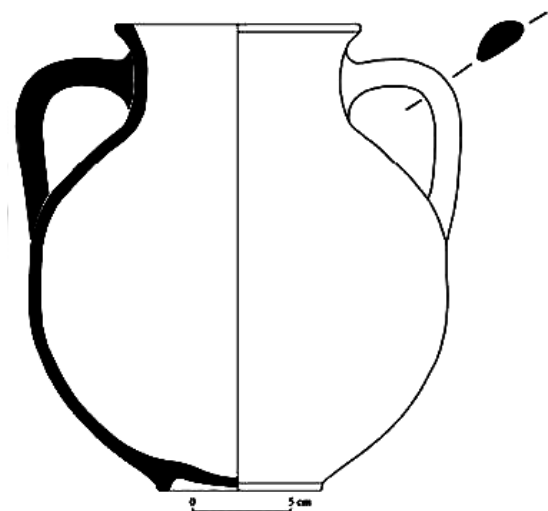


Fig. 12



Fig. 13a

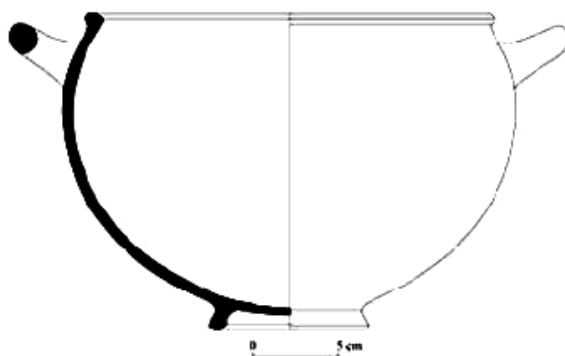


Fig. 13b

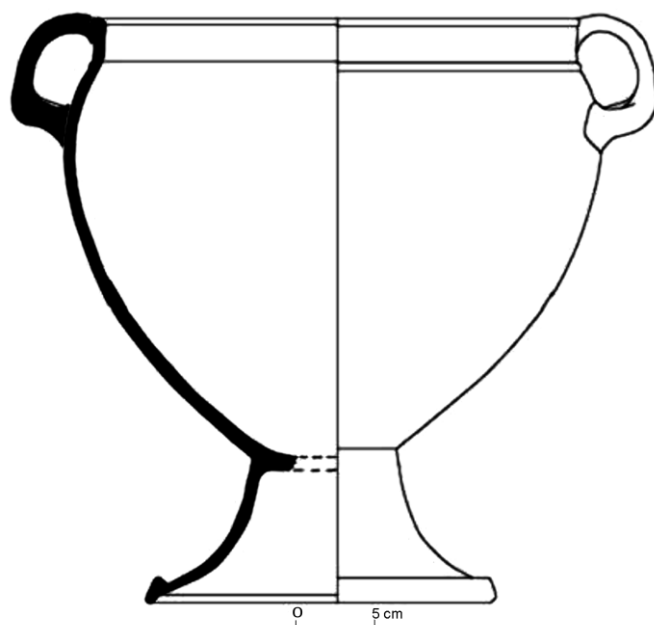


Fig. 14

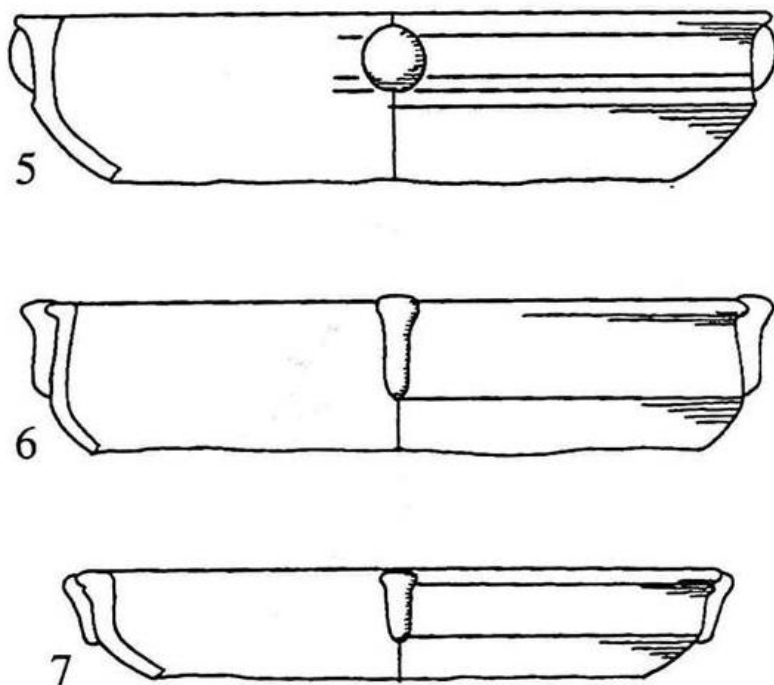


Fig. 15



Fig. 16

LEMNIAN GREY WARE*

Laura DANILE

Keywords: *Lemno, Hephaestia, grey ware, Early Iron Age, North Aegean.*

Recent excavations at Hephaestia on Lemno recovered an interesting stratigraphic sequence ranging from the Late Bronze Age to the Archaic period. The layers have produced large quantities of grey ware shards. The study of this pottery and its context has brought the acquisition of new elements which are very important not only for the typology and diffusion of the grey ware but also for the history of the island during the Early Iron Age. The aim of this paper is to introduce Lemnian grey ware and to include it in the wide context of the North-Aegean area.



Fig. 1- The position of Lemno.

* I am grateful to the Director, Prof. E. Greco, for allowing me to study the Lemnian pottery from his excavation. I would like to thank all the team of the Italian School at Athens, in particular L. Mercuri e A. Correale for the cooperation. The pottery drawings are by G. Stelo; the outline map of Lemno in Fig. 2 is by L. Botarelli.



Fig. 2 - Lemno, the sites in which grey ware was found.

THE CONTEXT

The pottery presented in this paper came from excavations conducted at Hephaestia on Lemno (**Fig. 1-2**) by the Italian Archaeological School at Athens from 2003 until 2007, under the direction of Emanuele Greco¹. These excavations yielded a great amount of grey ware shards and permit us to suggest a typology of this pottery, so widespread in the North-Aegean area, and some observations about its chronology².

They were affected in the Area 17 (**Fig. 3**), which is located near the isthmus, and recovered a complex stratigraphic sequence (**Fig. 4**). The layers are in secondary deposition: they must have been taken from elsewhere in the surrounding area and later re-deposited there after the construction of the archaic wall (**Fig. 5-6**)³. This maybe occurred between the end of the 8th and the 7th century B.C., in accordance with the analysis of the shells founded inside the stones of the wall⁴.

The earliest evidence in the area is the Late Bronze Age settlement, probably deserted in the Late Helladic III C and then covered by the above mentioned layers⁵ where we have not found fragments later than 7th century B.C.

Considering the gap in knowledge concerning the archaeology of the island, one can understand the important contribution that the new excavations can offer.

¹ For preliminary reports see *Hephaestia* 2003-2006; for a summary of our work see the papers presented in *Hephaestia* 2000-2006.

² DANILE in *Hephaestia* 2005, p. 958-966.

³ GRECO 2007, p. 160-161.

⁴ CALCAGNILE in *Hephaestia* 2006, p. 998-999.

⁵ *Hephaestia* 2006.

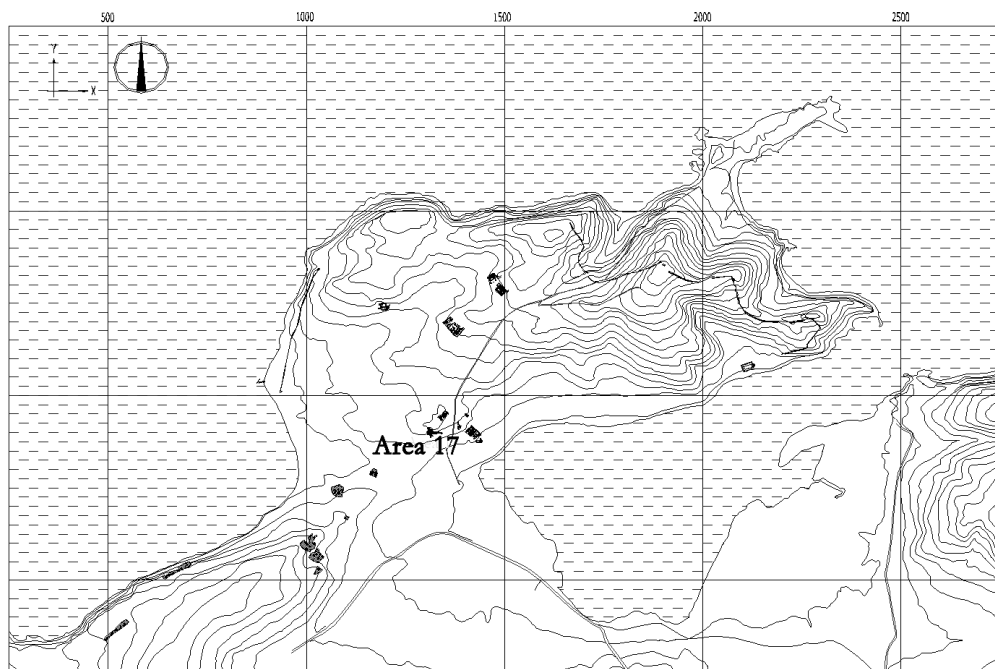


Fig. 3 - Lemno, Hephæstia, the Area 17 (SAIA Archive).

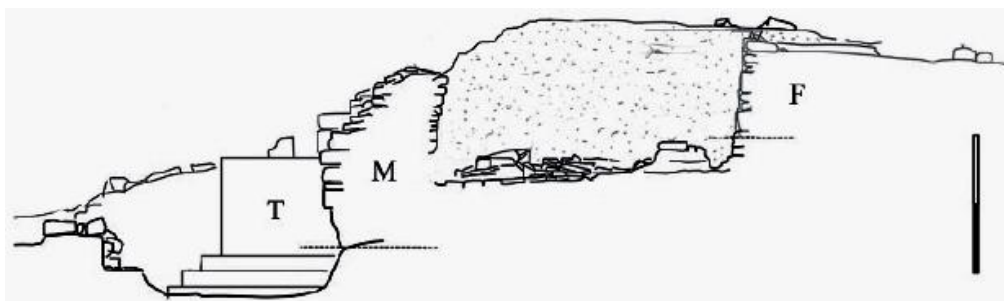


Fig. 4 - Excavation in the Area 17. N-S section (MERCURI 2008, fig. 10 b).



Fig. 5 - Excavation in the Area 17.

Photo of the layers in which the grey ware was found (MERCURI 2008, fig. 5).



Fig. 6 - Excavation in the Area 17, general view (MERCURI 2008, fig. 8).

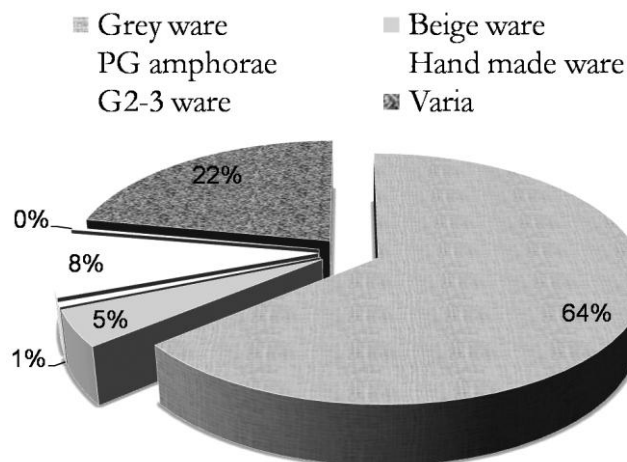


Fig. 7 - Pottery by main category.

Most of the vases are wheelmade. The range of the pottery includes grey (64%), beige (5%) and handmade ware⁶ (8%) with a few fragments of Protogeometric amphora⁷, G 2-3 ware⁸, Late Helladic pottery⁹ (under 1%) and *varia* (Fig. 7)¹⁰.

It is interesting to note close parallels between some forms in beige and in grey ware that appear to share also a common fabric which, on the basis of visual criteria, could suggest the production in the same *ergasterion* (Figg. 8-9). The different colours are probably the result of a controlled reduction or oxidation firing. A relationship between grey and tan ware can be observed in other sites like, for example, Troy¹¹.

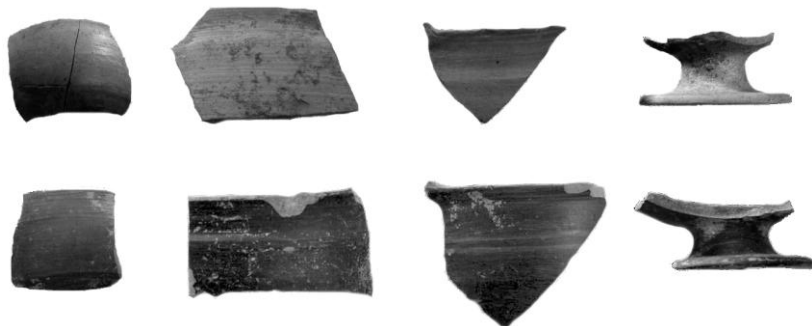


Fig. 8 - Beige and grey ware.

⁶ BENVENUTI in *Hephaestia* 2005, 957.

⁷ CATLING 1998; LENTZ *et alii* 1998; DANILE 2008, p. 40.

⁸ The name of this pottery came from the sector of Troy where many shards have been found; MCMULLEN FISHER 1996 and BESCHI 2006.

⁹ PRIVITERA 2004.

¹⁰ For the context see CORREALE, GASPARRI and MERCURI in *Hephaestia* 2005, p. 952; DANILE 2008; MERCURI 2008.

¹¹ PAVÚK 2005, p. 273-275.

Lemnian grey ware has not received a monothematic study yet and there is not a spectrum of the shapes. My study is not complete but I can give a first summary of the work in progress.

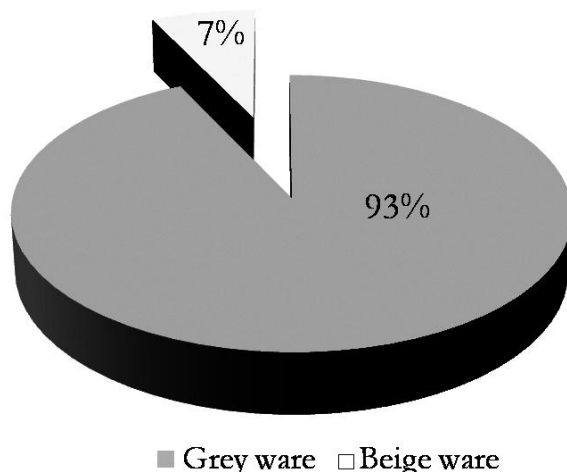


Fig. 9 - Proportion between grey and beige ware.

GENERAL CHARACTERISTICS OF THE LEMNIAN GREY WARE

The clay is very fine and well levigated, the colour, from light to dark grey (Munsell colour range of 2.5YR 6/0; 10YR 6/1), is the result of a reduction firing. It contains a few white or yellow inclusions which are normally small to medium-sized, and a lot of fine, silvery mica. Sometimes the fabric is soft and has a surface with a powdery feel. The closed shapes have more hard fabric, with a rough feel because they contain lots of very small inclusions. The pots are baked evenly and usually they are very hard. The surface is smooth and polished and is covered with a dense, shiny and micaceous dark grey or, more often, black slip, with a soapy feel (**Fig. 11**).

Generally there are no decorative elements; seldom they have horizontal ridges or grooves, which are more common on the neck of closed shapes, often grouped closely together (**Fig. 24**).

The most characteristic decoration consists of a combination of horizontal and wavy lines (the so-called *Wellenband*), made by a multiple toothed instrument and incised before firing, while the vase was turned on the wheel, before the handles and the slip were applied (**Fig. 11; 13-14**)¹². This decoration is typical of the grey ware from an old period and it is present, for example, at Troy, Lesbos and Lefkandi, above all on the great open shapes like the craters¹³.

We have no evidence of a pottery kiln and we are waiting for the results of archeometrical analysis but some elements would support the hypothesis of a local origin: the high proportion in relation to the total of the fragments (**Fig. 7**), the particular range of shapes, the correspondence of forms with vases in beige ware.

¹² *Lefkandi* II.1, p. 55.

¹³ BAYNE 2000, p. 153, 209, 228; *Lefkandi* II.1, p. 55; *Troy* IV, p. 44, 177.

There is a wide range of shapes; most of them are not included in the Bayne typology¹⁴ and seem specific of the island, so it is not easy to find exact parallels in others contexts of the North-Aegean area.

A quantitative analysis shows that the open vases account for 86% of the total, while the closed ones are only 14% (**Fig. 10**). Some shapes probably formed a drinking set, such as *kylikes*, cups, craters, amphorae, beakers and jugs.

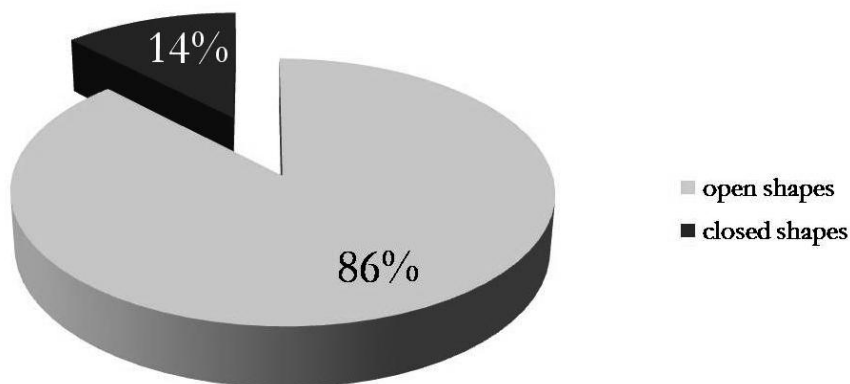


Fig. 10 - Proportion between open and closed shapes.

1. *Open shapes*

There are three main types of crater, distinguished by form and size. The first one has a continuous profile: a simple rounded rim with a diameter of 19-21cm, a hemispherical body, sometimes carinated in the lower part, two horizontal handles, round in section, and *Wellenband* decoration in the upper part of the wall (**Fig. 11**). Only one of these vases is decorated by sets of horizontal grooves on the body and another have unusual wavy walls (**Fig. 12**).

The second type has a mouth of about 20 cm, a high vertical rim, with a concavity on the external side and a deep rounded body, often decorated with incised wavy lines in the upper part (**Fig. 13**)¹⁵.

These craters introduce shapes not otherwise found at Lemnos. Their size is medium between those of big craters and cups however it is very probably that their function was the same as that of small craters¹⁶.

They are rare and very close to the local *skyphoi* in Black Slip Ware from Lefkandi of the Middle Protogeometric-Sub Protogeometric period¹⁷, but they are larger. One fragment of these vases was found at Kyme, in Euboea too¹⁸. I have not found other examples of these vases in the North-Aegean area which could give us more elements for the chronology and diffusion of the shape that until now is attested only at Lemnos and in Euboea.

¹⁴ BAYNE 2000.

¹⁵ DANILE in *Hephaestia* 2005, pl. V, c-d.

¹⁶ *Lefkandi* II.1, p. 23-24; LEMOS 2002, p. 46-47.

¹⁷ *Lefkandi* I, p. 38, 55, nos. 322, 813-815, pls. 18, 27; *Lefkandi* II.1, p. 53-57, nos. 771-793 (*black slip ware*); nos. 795-798 (*monochrome incised ware*), pl. 39; LEMOS 2002, p. 83-84, fig. 99, no. 3.

¹⁸ SAPOUNA SAKELLARAKI 1998, p. 74, fig. 41.5, no. 101.

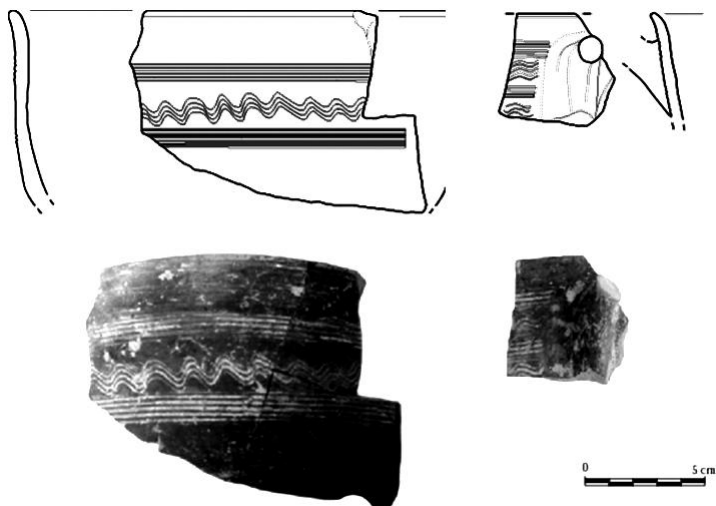


Fig. 11 - Craters type one.

The third kind of crater is more common and has a flat rim, with a large mouth of 25-40 cm (**Fig. 14**). Its body is carinated and deep, with straight walls in the upper part and prominent wheel-marks inside. Some shards have two double handles, round in section, and they are frequently decorated with ribbing and incised *Wellenband*. Presumably this crater was provided with ring base or with high conical foot, both present in our context.

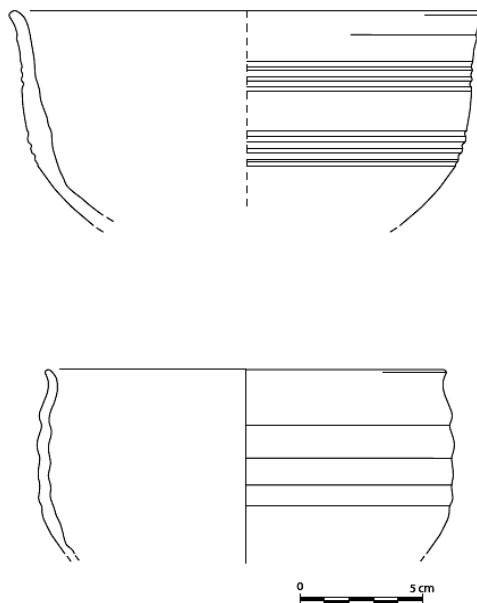


Fig. 12 - Craters type one.

Several fragments of the same type were found during the Adriani excavations at Hephaestia¹⁹ and one came from Thasos²⁰. It could have been imported from Lemnos and can offer evidence of a connection between the two islands in this phase²¹. They have a chronology between the second half of the 8th and the beginning of the 7th century B.C. that we could accept for our examples too.

This type of crater differs from the usual version included in the Bayne typology²², recalls craters of the Late Helladic III C²³ and some examples of Troy VII layers²⁴.

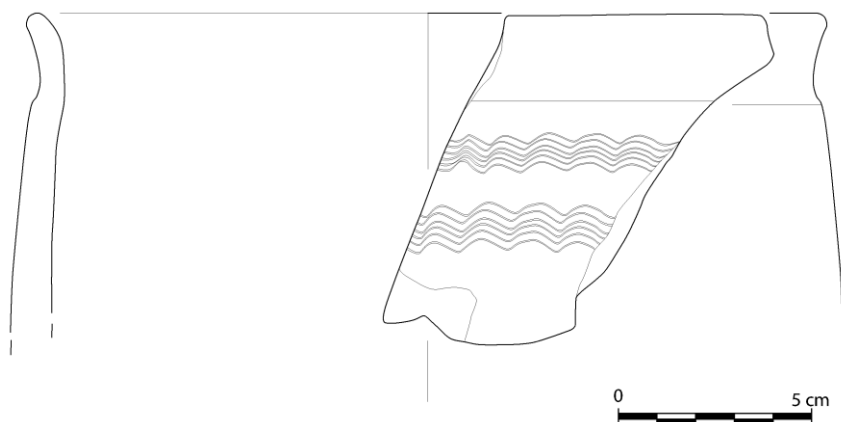


Fig. 13 - Crater type two.

Fragments with openwork triangles are easily identified and they are not very numerous (**Fig. 15**)²⁵. I do not know the specific function of this particular object that is present also at Troy in the same chronological range²⁶; maybe it was used as a stand for other vases, or it was the foot of a larger crater.

¹⁹ MESSINEO 2001, p. 161-164, nos. 158-173, figs. 166-168.

²⁰ BERNARD 1964, fig. 28, no. 98, inv. 60.174.

²¹ The hypothesis is in accordance to BESCHI 1985, p. 56, 59-60.

²² BAYNE 2000, p. 150, fig. 36, no. 12.

²³ FURUMARK 1941, p. 633, form 282.

²⁴ CHABOT ASLAN 2002, p. 100, no. 23, pl. 3; MOUNTJOY 1999, 338, fig. 18, no. 65; *Troy IV*, p. 40-41, 173, fig. 216, forms C 69, C 74; see also PAPADOPOULOS 2005, p. 122, T 48-1, fig. 104, a, pl. 327, a-c for Torone.

²⁵ DANILE in *Hephaestia* 2005, pl. III, a-b.

²⁶ CHABOT ASLAN *supra*; ROSE 1998, figs. 4-5; *Troy IV*, p. 43-44, fig. 217, form D 45.

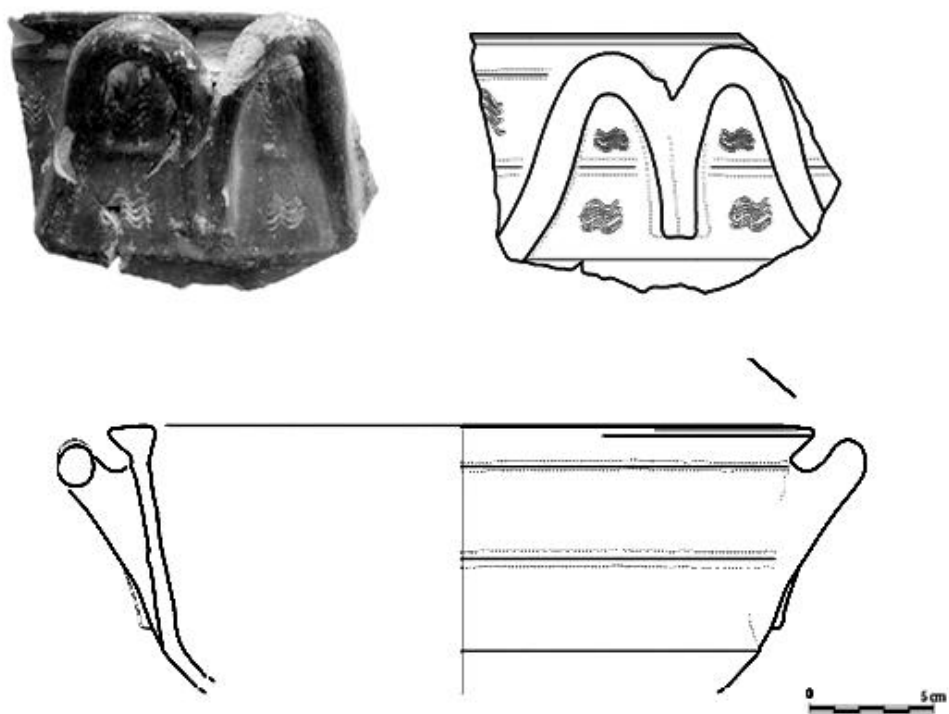


Fig. 14 - Crater type three.

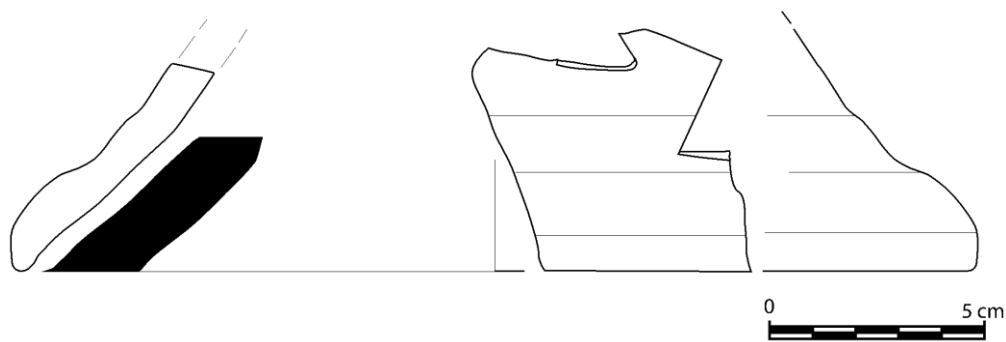


Fig. 15 - Fenestrated stand.

Several shards belong to stemmed *kylix* characterized by horizontal handles, round in section, and a carinated body with an almost vertical upper wall (**Fig. 16**). The rim is slightly offset and has a plain rounded lip with a diameter of 11-16 cm. This shape, very frequent at Hephaestia both in grey and in beige ware²⁷, does not have parallels in the North-Aegean area, except for a *unicum* from the cemetery of Torone in Red Slip ware (**Fig. 16**)²⁸. The vase was employed as ash-urn in a tomb of the early period in which the cemetery was used, at the beginning of the Iron Age²⁹. The profile recalls that of Mycenaean stemmed *kylikes*, but they have vertical handles. While carinated cups are present in Troy VII layers, they stand always on ring feet³⁰.

Another type of stemmed *kylix* with a lower base and without handles finds good comparison in an exemplar from the cemetery of Hephaestia (**Fig. 17**)³¹, and so could be dated to the second half of the 8th or the early 7th century B.C.

The hemispherical cup is very common too, both in grey ware and in beige ware (**Fig. 18**)³². It has a rounded slightly offset rim with a diameter of 12-14 cm, a shallow hemispherical body and probably a conical foot. There is only one exemplar which is stemmed like the carinated *kylikes*³³. The handles are two, horizontal and round in section.

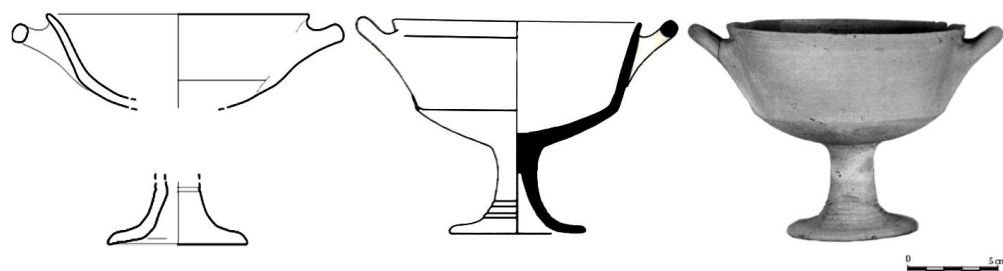


Fig. 16 - Stemmed *kylikes* with the parallel from Torone (PAPADOPOULOS 2005, fig. 167a, no. T 111-1, tav. 400).

²⁷ DANILE in *Hephaestia* 2005, pl. II, c-d for a beige cup.

²⁸ PAPADOPOULOS 2005, p. 198, 484-485, T111-1, fig. 167a, pl. 400.

²⁹ PAPADOPOULOS 2005, p. 484.

³⁰ KOPPENHÖFER 1997, p. 320, pl. 10, no. 6; PAVÚK 2002, p. 61, fig. 16, no. 57; *Troy IV*, fig. 214b, 270, 287, 5, form A 93.

³¹ MUSTILLI 1932-33, p. 49, figs. 10, 64, pl. VI, no. 14 (tomb. A-LXXII).

³² DANILE in *Hephaestia* 2005, pl. XII, c-d.

³³ DANILE in *Hephaestia* 2005, pl. III, c-d.

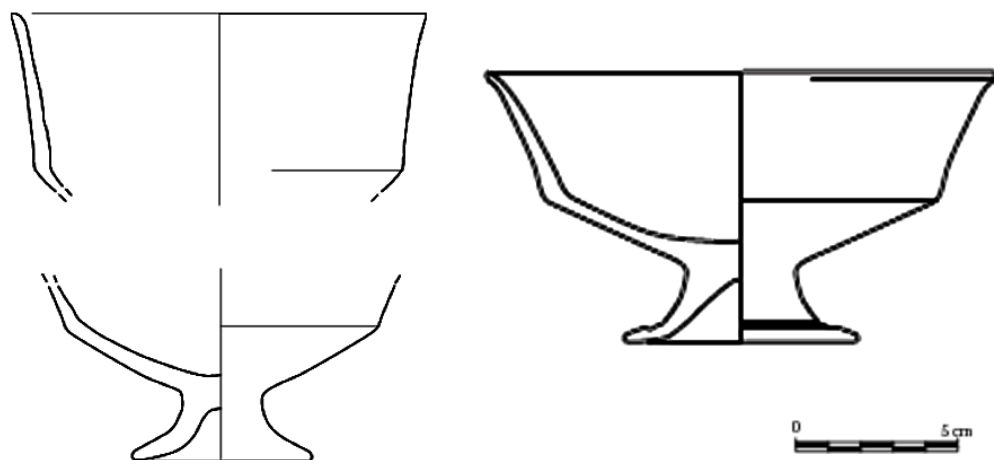


Fig. 17 - Stemmed *kylixes* and the parallel from the cemetery of Hephaestia.

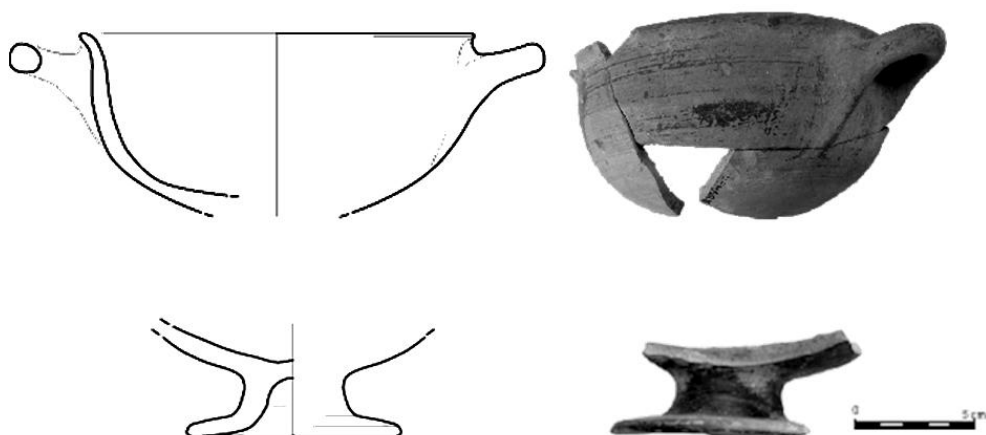


Fig. 18 - Hemispherical cups.

Similar cups from Troy VII have only one vertical handle. The lack of any exact parallel for this shape, which is not included in the Bayne typology and not present in other contexts of the North-Aegean area, makes not simple propose a chronological range for it.

The *kantharos* is a characteristic shape of Thessaly³⁴, Macedonia³⁵ and West-Anatolic coast from the Bronze Age³⁶. There are two main types of *kantharoi* at Hephaestia: the earliest has carinated walls, an offset rim and two vertical handles attached on the rim, with a concavity on the upper face (Fig. 19).

³⁴ CARINGTON SMITH 1991, p. 336-342 with bibliography.

³⁵ Toumba Thessaloniki: CHAVELA 2004, p. 335, fig. 10 b; Verghina: ANDRONIKOS 1969, p. 211-213, fig. 50.

³⁶ PAVÚK 2002, p. 51-52.

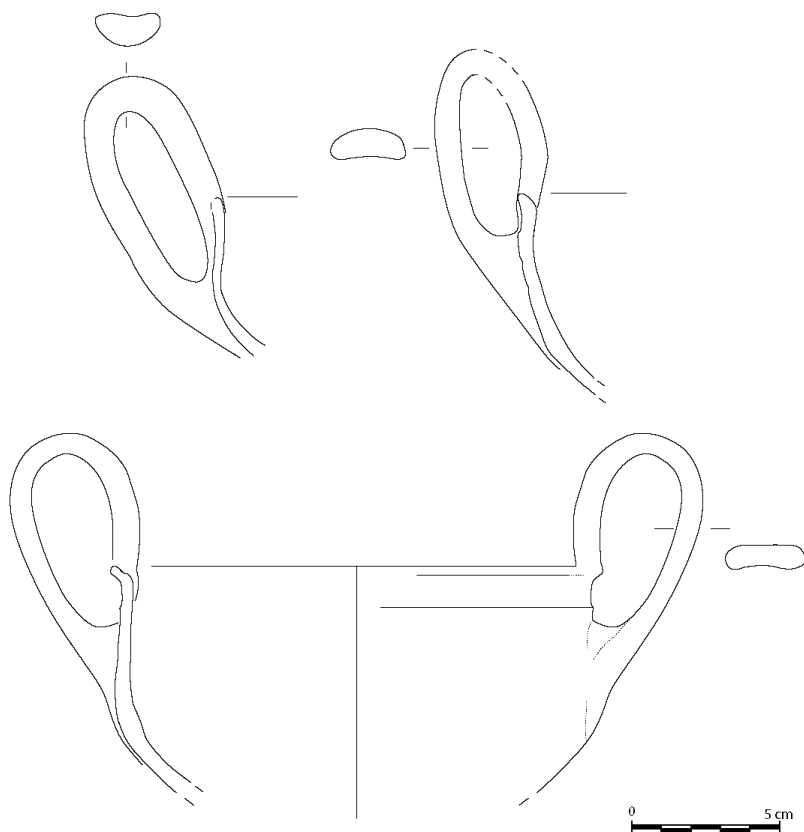


Fig. 19 - Carinated *kantharoi*.

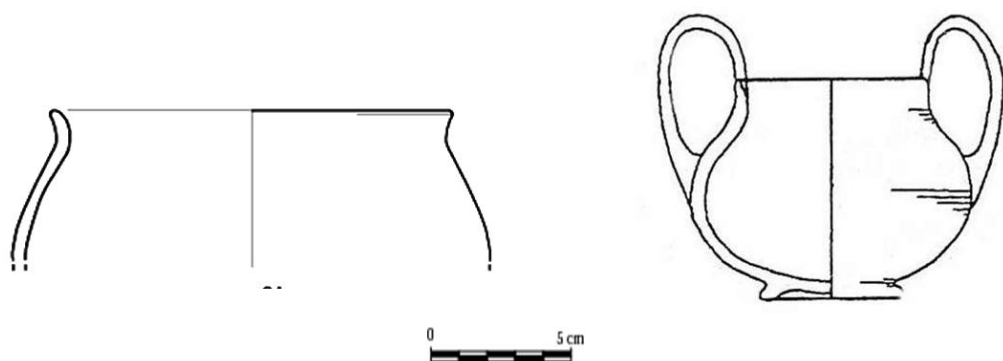


Fig. 20 - Globular *kantharos* with the parallel from Lesbos
(BAYNE 2000, fig. 58, no. 2).

The first examples have a shallow body, which after become deeper and more angular. This latest kind finds close parallels with the early forms of G 2-3 ware from the sanctuary of Chloi³⁷ and could be dated before the end of the 8th century B.C., according to the Beschi typology³⁸. One similar vase was found at Lefkandi in a context of the Protogeometric³⁹.

The second type shows a deep globular body and has closely comparable materials from Chloi⁴⁰, Lesbos⁴¹, Samothrace⁴² and other contexts of the 7th century B.C., both in grey and in G 2-3 ware (**Fig. 20**). Grey ware globular *kantharoi* are frequent also at Larisa⁴³ and Assos⁴⁴, between the end of the 7th and the beginning of the 6th century B.C.

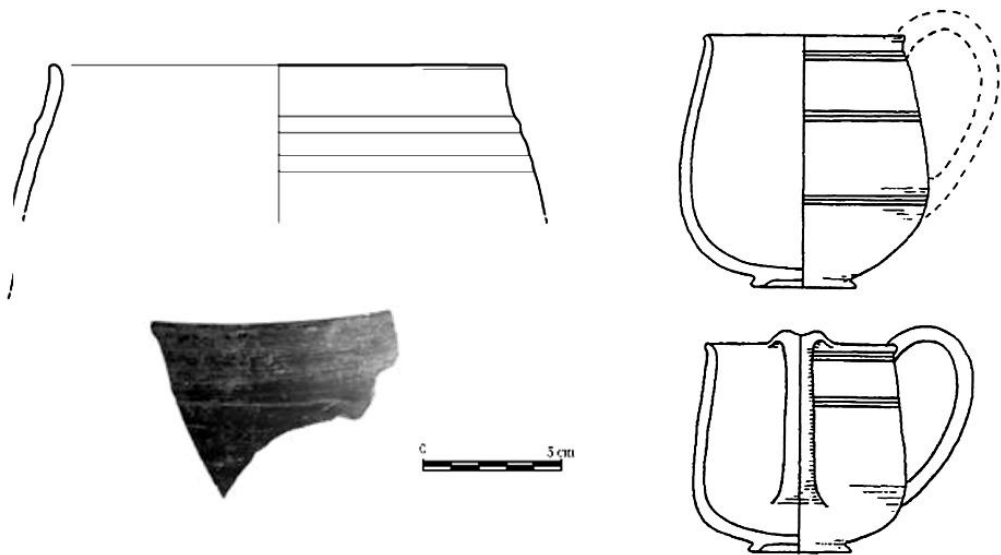


Fig. 21 - Beaker with the parallels from Lesbos
(BAYNE 2000, fig. 62, nos. 1-2).

The profile of other shapes remembers that of beaker⁴⁵, frequently found in the Early Iron Age contexts of Smirne⁴⁶, Lesbos⁴⁷ and Troy⁴⁸. It has a rounded rim wide 14-22 cm, an ovoid body on which decoration is not common, and most likely was provided with a ring base (**Fig. 21**).

³⁷ BESCHI 1996, p. 42, pl. VI, a.

³⁸ BESCHI 1998, p. 71, BESCHI 2006, p. 62.

³⁹ *Lefkandi* II.1, p. 53, 130, pls. 39, 73, no. 781.

⁴⁰ BESCHI 2003, 335-336

⁴¹ BAYNE 2000, p. 201, figs. 57-58; LAMB 1931-32, fig. 20, nos. 1-5.

⁴² *Samothrace* 5, p. 336-346, nos. 18-25.

⁴³ GEBAUER 1993, p. 70.

⁴⁴ UTILI 1999, p. 84-85, 248, no. 676, pl. 38.

⁴⁵ BAYNE 2000, p. 140-141, fig. 34, no. 1.

⁴⁶ BAYNE 2000, p. 160, figs. 38-39.

⁴⁷ BAYNE 2000, p. 211, fig. 62, nos. 1-2; LAMB 1931-32, fig. 21, no. 10.

⁴⁸ CHABOT ASLAN 2002, p. 110-112, no. 100, 117, 127, pls. 12, 16.

There are also several fragments with vertical concave rim and deep body. A similar form is present in the Blegen typology but it is bigger⁴⁹.

Few shards belong to a rounded bowl with a small flat rim of 18-22 cm, and two horizontal handles, round in section, set vertically on the rim; often there are small conical elements near them (**Fig. 22**). Presumably it has a ring base. This shape, of Anatolian origin, is present in the cemetery of Hephaestia and is similar to the Blegen form A 60 but is smaller⁵⁰.

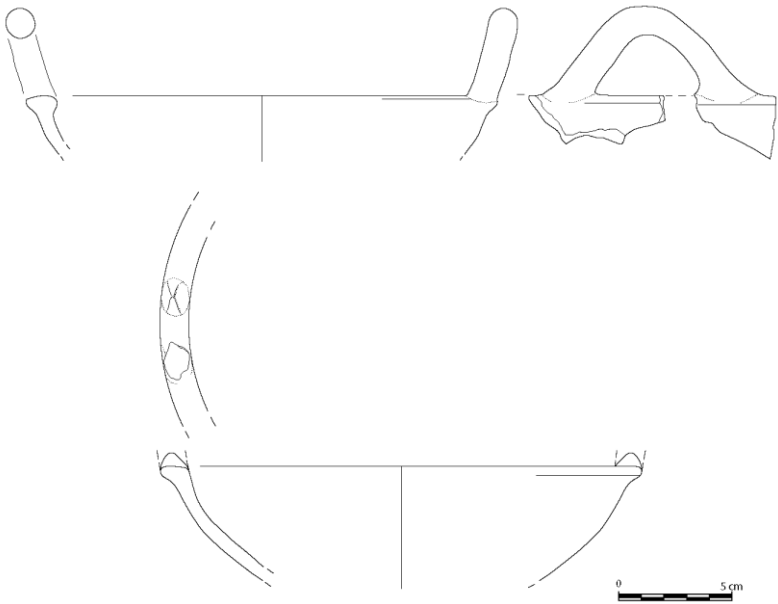


Fig. 22 - Bowls.

Finally there is only one exemplar of shallow hemispherical bowl with rounded lip and flat base that recalls the Blegen form A 73 (**Fig. 23**)⁵¹.

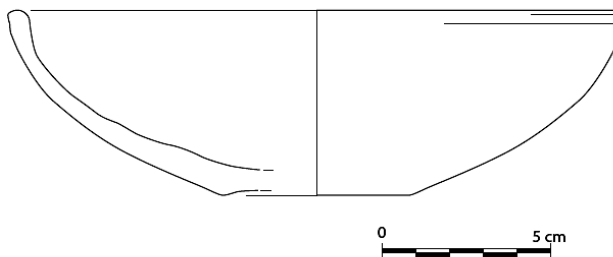


Fig. 23 - Hemispherical bowl.

⁴⁹ BAYNE 2000, p. 143, form 6, fig. 147.

⁵⁰ PAVÚK 2002, p. 42-44, 62, fig. 5, nos. 12-14.

⁵¹ MOUNTJOY 1999, p. 312, no. 28, fig. 7.

2. Closed shapes

The amphora is the most common closed vase in our context and it occurs in a large variety of types. The fragmentary state of the materials impedes a complete reconstruction of profiles, so annotations on this shapes are limited to rim, base and handle forms. There are many kinds of rim, the most common is everted rounded and thickened, sometimes hollowed in, but there are also squared and flat rims. The vertical handles can be round in section or ridged. Generally these vases were provided with a ring foot. Decorative elements are very rare; the junction between neck and shoulder can be marked with a ridge and sometimes there are shallow grooves on the neck⁵².

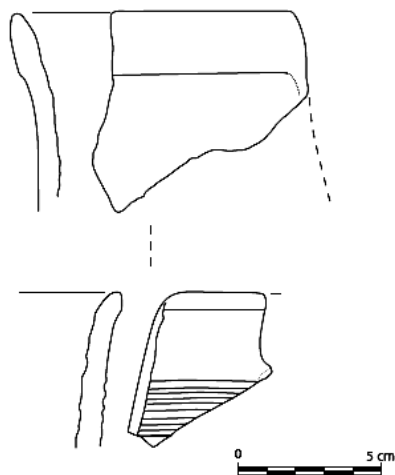


Fig. 24 - Jugs with cut-away necks.



Fig. 25 - Jug with cut-away neck from the cemetery of Hephaestia (MUSTILLI 1932-33, pl. IX, no. 67).

⁵² DANILE in *Hephaestia* 2005, pl. X, a-b.

Jugs with cut-away necks are good represented (**Fig. 24**). They have a slightly thickened rim and a high vertical neck, which is cut away on one side. Frequently it has shallow grooves on the lower part and prominent wheel-marks inside.

The shape is characteristic of the Bronze Age Macedonia⁵³, where it is often handmade, as an example from the cemetery of Hephaestia (**Fig. 25**)⁵⁴. In the Early Iron Age it is widespread in Macedonia⁵⁵, Thessaly⁵⁶, Chalcidike⁵⁷, Euboea⁵⁸ and Skyros⁵⁹. It is not included in the Blegen typology⁶⁰ and I have not found any examples of this grey ware jug outside Lemnos⁶¹.



Fig. 26 - *Amphoriskoi* from the cemetery of Hephaestia (MUSTILLI 1932-33, fig. 146).

Finally we have few fragments of small closed vases, maybe *amphoriskoi* like these from the cemetery of Hephaestia (**Fig. 26**)⁶².

PRELIMINARY CONCLUSIONS ABOUT THE CHRONOLOGICAL DEVELOPMENT OF THE SHAPES

The characteristics of lemnian pottery and its external links are important for understanding the history of the island during the first stage of the Iron Age. Here the grey ware has a peculiar and conservative style with a slow internal development that make difficult to determine an exact chronology for new local shapes, so parallels with other sites can be helpful to anchor the local typology more firmly in time. As has been seen, some shapes are similar to Late

⁵³ HEURTLEY 1939, p. 98, nos. 103-104, fig. 84, pl. XXIII o, q, r, y.

⁵⁴ MUSTILLI 1932-33, p. 172, fig. 38, pl. IX, no. 67 (Tomb A-XXXI).

⁵⁵ Verghina: ANDRONIKOS 1969, p. 194-201; Toumba: CHAVELA 2004, p. 335, figs. 10a, 12; Kastanas: HOCHSTETTER 1984, p. 51-54.

⁵⁶ Marmariane: HEURTLEY-SKEAT 1931, p. 20, nos. 19-21, 31-47; Kapakli: VERDELIS 1958, p. 19-22, fig. 6.

⁵⁷ PAPADOPOULOS 2005, p. 455-456, pl. 332, no. 46.

⁵⁸ ANDREIOMENOU 1998, p. 157, pls. 3-4, 5.1-2, fig. 6. 4-7; *Lefkandi I*, p. 324-325; LEMOS 2002, p. 76-77, 90-91.

⁵⁹ LEMOS 2002, fig. 101.4; VLAVIANOU TSALIKI 1998, p. 138-139.

⁶⁰ BAYNE 2000.

⁶¹ Some shards for previous excavations in MESSINEO 2001, p. 172, nos. 213-214, fig. 176.

⁶² MUSTILLI 1932-33, pl. XI, no. 68.

Helladic III C forms from Troy VII layers and so could represent the transition from Late Bronze Age to Early Iron Age forms, like Bayne had suggested in his work⁶³. The craters like that found at Lefkandi and the stemmed *kylikes*, which are very close to the toronean one, can be dated at the beginning of the Iron Age. Few forms that recall G 2-3 vases seem the most recent. We could propose a chronological frame from the late 11th until the beginning of the 7th century B.C. for the grey ware in our context.

In this long period we can see a combination of Macedonian or North-Aegean elements with some influences from the West-Anatolian coast.

There are not imported vases except for the fragments of Protogeometric amphorae (type I B), which are an important chronological sign (**Fig. 27**) and suggest the existence of long-distance trade, that includes also Lemno. The possibility of a connection with the Euboea is a very attractive suggestion too that attends more elements to be proved.

Our material provides a remarkable contribution to knowledge of this class of pottery which has a long tradition and a wide diffusion, from the Prehistory until the Hellenistic period⁶⁴. We could remember for Lemnos some grey ware vases from Koukonisi of the Middle Helladic II/III⁶⁵ and other fragments from the large Bronze Age settlement of Poliochni⁶⁶. For the 1st millennium several previous works had recovered grey ware: the excavations of Adriani in the area of the city⁶⁷ as well as these in the sanctuary⁶⁸, in the cemetery⁶⁹ and in the area of the theatre⁷⁰. Outside Hephaestia a lot of vases of this ware have been found in the sanctuary at Chloi⁷¹ and some of them also on Myrina⁷², today the most important city of the island.

In these contexts it is always accompanied by G 2-3 ware, and then dated between the end of the 8th and the 7th century B.C.⁷³. Moreover in some deposits the grey ware was found with Archaic pottery like in the pit of the sanctuary at Hephaestia⁷⁴. After the 6th century B.C. maybe ceased the use of this class of material in Lemnos.

There was a gap in the archaeological documentation of the island from the end of prehistoric settlements, before the Late Helladic III C period, to the first phase of use of the cemetery at Hephaestia, around the middle of the 8th century B.C.⁷⁵

⁶³ BAYNE 2000, p. 224-225; CULTRARO 2004, p. 223.

⁶⁴ See PAVÚK 2007 for a summary of the problems.

⁶⁵ PETRAKIS-MOUTZOURIDIS in press.

⁶⁶ CULTRARO 2001.

⁶⁷ MESSINEO 2001, p. 155-174.

⁶⁸ BESCHI 2005B, p. 844-861.

⁶⁹ MUSTILLI 1932-33.

⁷⁰ VAVLIAKIS MARI 2004, p. 66.

⁷¹ BESCHI 2006, p. 60.

⁷² BESCHI 2001, p. 215-216.

⁷³ BESCHI 2006, p. 59.

⁷⁴ BESCHI 2005A, p. 107, 110, 119, 135-136, nos. 15, 129-141, pls. XX, a-b, LIII-LIV.

⁷⁵ CULTRARO 2004, 223-224.

The excavations in the Area 17 offers now a pottery sequence from the Early Iron Age to the beginning of the Archaic period. This is a noteworthy acquisition for the island because it can prove a continual occupation of the site and provides new information about an unknown phase. Now we can start to bridge the gap and, even if we still have not found the Early Iron Age settlements, this is a first step to increase our knowledge of the cultural history of Lemnos and to insert it in a wider context.

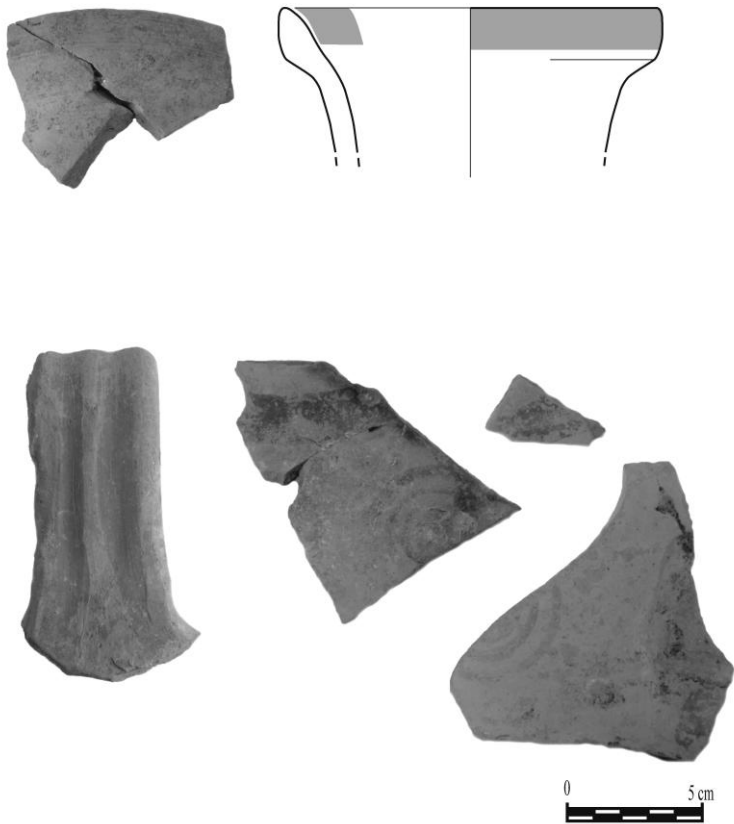


Fig. 27 - Protogeometric amphora.

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LA CERAMIQUE GRISE MONOCHROME EN SICILE A L'ÂGE ARCHAÏQUE

Rosa Maria ALBANESE PROCELLI

Mots-clefs: *Sicile, céramique grise, Chalcidiens, Éoliens, acculturation, ép. archaïque.*

Résumé: *L'article traite de la diffusion de la céramique grise monochrome en Sicile de la fin du VIII^e à la première moitié du VI^e siècle av. J.-C., ses techniques de fabrication et son répertoire. La carte de répartition, concernant des villages indigènes dans l'arrière-pays des colonies chalcidiennes, permet d'envisager la responsabilité des Chalcidiens (dont on examine les rapports avec les Éoliens) dans la transmission de cette céramique aux communautés natives, où elle est imitée et se répand parmi les couches sociales des élites acculturées.*

Au cours des dernières années, des données et des perspectives de recherche nouvelles ont permis des interprétations plus affinées de la problématique concernant la céramique grise monochrome en Sicile et ses rapports avec l'Asie Mineure et l'Egée orientale¹. La *Grey Ware*² constitue un groupe très structuré de céramiques, produites par différents ateliers d'Orient et d'Occident. Des analyses archéométriques ont révélé que des *Grey Wares* ont été produites non seulement en Asie Mineure,³ mais aussi à Istros⁴, Olbia-Berezan⁵, à Lesbos⁶, et en Occident, en Italie méridionale,⁷ dans le Midi de la France⁸ et à Emporion-*Ampurias* en Espagne⁹.

¹ FRASCA 2000.

² COOK, DUPONT 1998, p. 135-137.

³ KERSCHNER, MOMMSEN 2009, p. 143-144.

⁴ DUPONT 1983, p. 30. C'est le cas aussi dans l'arrière-pays indigène: cf. LUNGU, DUPONT et SIMION 2007.

⁵ DUPONT, LUNGU 2008.

⁶ Ibid.

⁷ STEA 1991.

⁸ ARCELIN 1978; NICKELS 1978; ARCELIN-PRADELLE, DEDET et PY 1982; ARCELIN-PRADELLE 1984.

⁹ AQUILUÉ ABADIAS, CASTANYER I MASOLIVER, SANTOS RETOLAZA et

En Sicile la discussion s'est focalisée d'abord sur le thème des importations de bucchero gris dit „éolien”, à pâte grisâtre et décoration caractéristique d'ondes incisées,¹⁰ importé en faible quantité, surtout en Sicile orientale à la fin du VII^e et dans la première moitié du VI^e s. av. J.-C.¹¹ La liste de répartition de cette céramique, constituée de vaisselle de table et surtout d'assiettes, comme celles de la tombe I de Giardino Spagna à Syracuse¹², concerne les villes coloniales grecques de Camarine,¹³ Géla,¹⁴ Himère,¹⁵ Leontinoi,¹⁶ Mégara Hyblaea,¹⁷ Sélinonte,¹⁸ Syracuse,¹⁹ Zancle,²⁰ et le cas à part de Motyè²¹. La circulation du bucchero gris dit „éolien” a été mise en rapport avec la présence de marchands phocéens, mais sa distribution limitée permet de supposer une circulation d'objets liée à des déplacements d'individus originaires d'Asie Mineure²².

Avant ces importations, qui ne sont pas antérieures à la fin du VII^e siècle av. J.-C., une céramique grise monochrome, aux caractéristiques morphologiques, décoratives et techniques particulières, est répandue en Sicile orientale dès la fin du VIII^e jusqu'au VI^e siècle avant J.-C. Elle ne semble pas apparaître avant l'époque de la colonisation grecque²³.

1. LES TECHNIQUES DE PRODUCTION

Il s'agit d'une céramique produite au tour selon une technique très spécialisée et cuite à feu réducteur, à pâte très dure et compacte, à surface sombre et polie. Ces caractéristiques techniques, les formes rigides et carénées et les particularités dans le décor (cordons) et dans la forme des anses traduisent la volonté d'imiter des objets métalliques. En général, à la simple analyse macroscopique, on peut distinguer au moins deux catégories de pâtes:

1. une argile grise très fine et épurée, décorée de rainures rectilignes ou

TREMOLEDA I TRILLA 2000, p. 315-326.

¹⁰ VILLARD 1970, p. 116, caractéristiques techniques du bucchero gris importé à Marseille, „dont la surface est plus nettement foncée que l'intérieur de la pâte, sans que...il y ait un enduit surajouté”.

¹¹ VALLET, VILLARD 1964, p. 90; VILLARD 1970, p. 123. Circulation en Sicile et références: MOREL 1993-94, p. 344, 358; MOREL 1998b, p. 154; MOREL 2000, p. 18.

¹² ORSI 1925, p. 179-180 et fig. 3-4, 600 av. J.-C.; DI VITA-EVRARD 1971, p. 19 et pl. VIb.

¹³ FOUILLAND 2006, p. 110.

¹⁴ DE MIRO-FIORENTINI 1978, p. 94 et pl. XII, 3, a gauche; ORLANDINI 1978, p. 96.

¹⁵ *Himera II*, p. 139, 273-274, 623, note 124.

¹⁶ BIONDI 2000, p. 76, n.° 3 et fig. 47; p. 78, n.° 17 et fig. 48, p. 90, n.° 85 et fig. 54; p. 96, n.° 130 et fig. 59; p. 99, n.° 146 et fig. 61; p. 102, n.° 164 et fig. 62; p. 103, n.° 165 et fig. 62; p. 106.

¹⁷ VALLET, VILLARD 1964, p. 90-91 et pl. 80; VILLARD 1970, p. 117, note 11, p. 121; GRAS, TREZINY et BROISE 2004, p. 75, note 54 et fig. 77.

¹⁸ FOURMONT 1981, p. 8, note 11 et fig. 13, n.° 79/165 e 17b.

¹⁹ CULTRERA 1943, p. 77, n.° 4-7 et fig. 35, Giardino Spagna, sépulture LIII; VOZA 1973, p. 100, n.° 334 et pl. XXIV, Ospedale Civile, ex Giardino Spagna, sépulture 13.

²⁰ VALLET 1958, p. 186; BACCI SPIGO 1978, p. 101 et pl. XVII, 2; BACCI SPIGO 1987, p. 268; BACCI 2002, p. 26.

²¹ Cf. MOREL 2000, p. 18.

²² GRAS 1998, p. 105.

²³ FOUILLAND, FRASCA et PELAGATTI 1994-95, p. 492-93.

ondées;

2. une seconde catégorie, qui semble produite à l'imitation de la première, à la pâte beige-rougeâtre et à la surface couverte d'un enduit (engobe ou vernis dilué) noirâtre.

Il existe d'autres exemples d'imitation de cette céramique grise: sur une œnochoé de Licodia Eubea la décoration incisée „au peigne” et celle peinte en vernis noir coexistent.²⁴

Puisque aucun corpus d'analyses pétrographiques n'est encore disponible pour la Sicile, on ne peut pas encore identifier des fabriques, mais on pourrait supposer dans certains cas la possibilité de productions locales, en considérant les dégraissants, de petite granulométrie, géologiquement différents selon les sites. Récemment, un projet d'analyses pétrographiques a été entrepris en Sicile: quatre vases du dépôt votif de Piazza S. Francesco à Catane ont révélé une pâte (type B) différente d'autres produits orientaux, sans que cela puisse cependant permettre d'envisager leur production occidentale „for lack of unambiguous reference piece”.²⁵ À la même pâte B appartiennent deux œnochoés dudit dépôt, datées de la première moitié du VI^e s. av. J.-C.²⁶

2. DIFFUSION

La carte de répartition de la céramique grise monochrome en Sicile est très significative (**Fig. 1**). Elle concerne surtout des villages indigènes de l'hinterland des colonies chalcidiennes de Catane et Leontinoi. Les *poleis* coloniales n'ont pas rendu jusqu'à aujourd'hui beaucoup de données relatives à cette céramique, à part les vases cités de Catane et deux tasses carénées et rainurées, l'une de Syracuse,²⁷ l'autre de Naxos.²⁸ Cette dernière provient d'un contexte daté de la fin du VIII^e - début du VII^e siècle av. J.-C., qui comprend des vases de type eubéen (dont deux importés) et un fragment de bol à oiseaux du Géométrique Récent de production nord-ionienne.²⁹

Des données très intéressantes proviennent de la nécropole de Cava Sant'Aloe/Sant'Eligio près de Leontinoi³⁰, où douze tombes à dépôts multiples de

²⁴ Inédite, exposée au Musée de Licodia Eubea. Cf. TOMASELLO 1988-89, p. 62.

²⁵ PAUTASSO 2009, p. 26, 33, n.° 8, 31 (alabastra), 57 (coupe), 64 (aryballos). Analyses: KERSCHNER, MOMMSEN 2009, p. 144-14.

²⁶ Elles n'ont pas été analysées: PAUTASSO 2009, p. 32, 39, n.° 76-77, fig. 7 et pl. III.

²⁷ VOZA 1999, p. 24 et fig. 17.

²⁸ LENTINI 2001, p. 53, n.° 26; LENTINI 2004, p. 37, n.° 7.

²⁹ LENTINI 2001, p. 52; LENTINI 2004, p. 37.

³⁰ ORSI 1900, p. 67 et fig. 7; LAGONA 1973, p. 65, n.° 239 et pl. XVII, p. 65 n.° 242 et pl. XVII, sép. I/B; LAGONA 1975/76, p. 59, n.° 63, 65, 65 et fig. 7, sép. V; p. 63, n.° 84 et fig. 12, sép. XXII; p. 65, n.° 94 et fig. 13, sép. XXII; p. 65, n.° 98, fig. 13, t. XXII; p. 69, n.° 125 et fig. 17, sép. XXIV; p. 75, n.° 147, 148, 149, 150, 151 et fig. 24 sép. IB; p. 79, n.° 172 et fig. 26, sép. IA; p. 80, n.° 199, fig. 26, sép. IA; p. 81, n.° 203 e 204 et fig. 27, sép. IA; p. 86 n.° 261-262 et fig. 31, sép. IV; p. 88 n.° 265-266 et fig. 31, sép. IV; p. 88 n.° 269-270 et fig. 31, sép. IV; p. 94 n.° 309 et fig. 38, sép. XV; p. 94 n.° 310 et fig. 38, sép. XV; p. 94 n.° 311 et fig. 38, sép. XV; p. 98, n.° 325, sép. XIII; p. 101, n.° 34-35 et fig. 45, sép. XI; pp. 103-105, n.° 370-371 et fig. 46, sép. X; p. 111 n.° 414 et fig. 52, sép. XVIII; p. 112, n.° 420 et fig. 54, sép. XVIII; p. 127, n.° 571 et fig. 63, sép. XXI. De la céramique grise inédite est aussi attestée dans la nécropole de Cava Ruccia: en exposition au Musée de Lentini.

la fin du VIII^e et du VII^e siècle avant J.-C. (c'est-à-dire 4,3% environ du total) contiennent des vases en céramique grise. Ce sont surtout des tasses à puiser („tazze-attingitoio” ou „capeduncolo”) et des œnochoés, mais aussi des écuelles à anses multiples (Pl. 1/2-6).

Dans l'arrière-pays de Leontinoi la céramique grise est attestée dans les nécropoles de Cozzo della Tignusa³¹ (Fig. 2/1), Ossini³² (Fig. 2/2 et 5), Licodia Eubea,³³ Grammichele³⁴ et Villasmundo³⁵. Dans l'arrière-pays de Catane la diffusion touche les sites de Valverde-Montedoro³⁶ (Pl. 1/7), Centuripe³⁷, Paternò³⁸ et Ramacca³⁹ (Pl. 1/1). Des données en quantité plus limitée concernent des villages indigènes plus éloignés des villes chalcidiennes: Morgantina dans la province de Enna,⁴⁰ ainsi que Butera⁴¹ (Fig. 2/9) et Monte Bubbonia⁴² (Fig. 2/3-4) dans l'arrière-pays de Géla; Castiglione,⁴³ Modica⁴⁴ (Fig. 2/8) et Monte Casasia⁴⁵ (Fig. 2/6) dans la province de Raguse; Monte Finocchito dans la région syracusaine⁴⁶ (Fig. 2/7).

Il est significatif qu'à Monte Casasia et à Grammichele les vases en céramique grise appartiennent en quantité limitée aux mobiliers des dépôts les plus anciens, qui ne sont pas antérieurs à la fin du VII^e siècle av. J.-C.

Leur diffusion concerne donc dans la plupart des cas des contextes funéraires, ce qui explique le choix sélectif des types des vases, limités aux œnochoés, aux „tasses-puisoirs” et aux écuelles à plusieurs anses, tandis que des formes très variées devaient être utilisées pour l'usage quotidien, comme le prouvent les trouvailles du village de Valverde-Montedoro près de la côte ionienne, dans les environs de Catane,⁴⁷ où des vases aux formes et aux

³¹ Sépulture III: D'AGOSTINO 1974, pl. 25a; FRASCA 2000, p. 397 et fig. 284.

³² ORSI 1909, p. 80 et fig. 10; LAGONA 1971, p. 23, n.° T5, T9, T13 et pl. IX, p. 26, T25 et pl. X.

³³ Nécropole de Serpellizza: TOMASELLO 1988-89, p. 62.

³⁴ Nécropole de la Casa Cantoniera: CAMERA 2006-07.

³⁵ Nécropole de la Valle del Marcellino: VOZA 1973, p. 62, n.° 212-213 et pl. XVI; VOZA 1978, pl. XXV, 2, n.° 21.

³⁶ PRIVITERA 2005, p. 86.

³⁷ Nécropole de Piano Capitano: LA ROSA 1978, p. 67 et pl. VI, 4-6.

³⁸ Cf. FOUILLAND, FRASCA, PELAGATTI 1994-95, p. 492.

³⁹ MESSINA, PALERMO et PROCELLI 1971, p. 561, n.° 33 et fig. 36A; ALBANESE, PROCELLI 1988-89, p. 31, n.° 28 et fig. 28, 28, p. 32, n.° 32 et fig. 28, 32. V. aussi *infra*, note 48.

⁴⁰ LYONS 1996, p. 214, sépulture 32, n.° 32-8 et pl. 64, 88.

⁴¹ ADAMEȘTEANU 1958, col. 347, 349 et fig. 97, 98, col. 401, n.° 3, sép. 117; col. 417, n.° 4, sép. 138.

⁴² Nécropole SO: PANCUCCI, NARO 1992, p. 161, n.° 276 et fig. 13 c, p. 94, n.° 286, fig. 13d, 23b et pl. XXIII, 12, p. 95, n.° 287 et fig. 13e, 23c, pl. XXIV, 1.

⁴³ Cf. FOUILLAND, FRASCA et PELAGATTI 1994-95, p. 493.

⁴⁴ SANAHUJA YLL 1975, pl. XI a, Via Polara.

⁴⁵ Nécropole, sépulture 46 = I: FOUILLAND, FRASCA et PELAGATTI 1994-95, p. 491-494, p. 341-342, œnochoés n.° 33-36 et fig. 17, p. 342, „tazze-attingitoio” n.° 37-38, fig. 17 et fig. 159.

⁴⁶ Sépulture S. Francesco 62 = LXXI: FRASCA 1981, p. 42, 64, n.° 415 et pl. XXI, fig. 7, type 87.

⁴⁷ *Supra*, note 34.

décorations très diverses ont été retrouvés: „tasses-puisoirs”, œnochoés, bols, écuelles, amphores (Pl. 1/7).

En général, il s'agit de vaisselle de table, de récipients de taille moyenne ou petite, pour boire et puiser des liquides, telles les œnochoés et les „tasses-puisoirs”, qui constituent un *set* fonctionnel, très répandu dans les contextes funéraires. Comme grands récipients, on trouve des amphores pour les liquides et des écuelles pour les aliments solides. La „tasse-puisoir” („*capeduncola*”) a des précédents en Sicile dès l'Âge du Bronze Final, mais c'est au second Âge du Fer, c'est-à-dire après la colonisation grecque, qu'elle reçoit une décoration moulurée à l'épaule⁴⁸. L'œnochoé à embouchure trilobée rappelle par les anses bifides ou trifides ses origines grecques. L'écuelle à trois ou à quatre anses verticales, décorée à motifs géométriques incisés,⁴⁹ n'a pas de prototypes dans la vaisselle de la protohistoire sicilienne. Une écuelle à anses multiples à pâte grise, datée de la fin du VIII^e - première moitié du VII^e s. av. J.-C., est connue aussi à Monte Tidora près de Messine⁵⁰.

D'autres formes d'origine grecque s'ajoutent au VI^e siècle avant J.-C., comme la *kélèbè*, notamment un exemplaire de Ramacca, dont les anses aux extrémités aplaties et anguleuses révèlent son inspiration des récipients métalliques⁵¹.

3. RAPPORTS AVEC L'ASIE MINEURE ET L'EGÉE ORIENTALE

La céramique grise éolienne (*Aeolic Grey Ware*) est répandue du Protogéométrique à l'âge archaïque en Asie Mineure de Troie à l'Ancienne-Smyrne, ainsi qu'à Lesbos⁵². Dans la région sa tradition remonte à l'Âge du Bronze Moyen, mais il semble que son aire de répartition coïncide avec celle qui a été l'objet de la colonisation éolienne⁵³.

Si l'on considère le répertoire de la céramique grise sicilienne, on s'aperçoit que les tasses et les œnochoés à rainures, ainsi que la décoration incisée ou plastique et la surface au lustre métallique, montrent des rapports avec des types de la céramique grise éolienne du premier Âge du Fer, tandis que l'écuelle pluriansée appartient plutôt aux traditions du Bronze Moyen et Récent⁵⁴. A l'Ancienne-Smyrne, on retrouve des „tasses-puisoirs” et des œnochoés à embouchure trilobée, décorées de rainures⁵⁵. Les cordons à la base du col des amphores sont aussi propres au bucchero gris d'Antissa⁵⁶.

L'apparition de la céramique grise monochrome en Sicile à la fin du VIII^e

⁴⁸ FOUILLAND, FRASCA et PELAGATTI 1994-95, p. 491.

⁴⁹ ADAMEȘTEANU 1958, c. 492, n.° 15, fig. 183-184, Butera, sép. Vallone Spinello 174, fin du VII^e s.; SANAHUYA YLL 1975, p. 152, inv. 44247 et pl. XI, Modica, sép. via Polara 1, fin du VIII^e - début du VII^e s.; FRASCA 1981, p. 30, n.° 166, fig. 5 et pl. XII, 166, M. Finocchito, sép. Nord 28, dernier quart du VIII^e s. av. J.-C.; ALBANESE, PROCELLI 1988-89, fig. 116, provenance inconnue.

⁵⁰ SPIGO, MARTINELLI 2001, p. 191, MT 20.

⁵¹ Inédit, au Musée de Ramacca.

⁵² COOK, DUPONT 1998, p. 135-137; KERSCHNER, MOMMSEN 2009, p. 143-144.

⁵³ HERTEL 2007, p. 119.

⁵⁴ HERTEL 2007, p. 112, fig. 10, types 4 et 13 en bas, type II en haut.

⁵⁵ HERTEL 2007, p. 99 et fig. 2, 3-5 à gauche, 1-2 à droite.

⁵⁶ LAMB 1931-32, pl. 21, 15.

siècle avant J.-C. et sa diffusion prédominante dans les villages de l'arrière-pays des colonies chalcidiennes conforte l'hypothèse roulant que les Chalcidiens soient responsables de sa diffusion en milieu indigène.⁵⁷

Si des vases en céramique grise sont produits en faible quantité en Eubée, la *Black Slip Ware* à *Wellenband* de Lefkandi ne dépasse cependant pas la période du Protogéométrique Récent et présente des formes (skyphos, kantharos, cruche à embouchure ronde) sans rapports avec le répertoire de la céramique grise monochrome de Sicile⁵⁸.

4. EN GUISE DE CONCLUSIONS

Si l'on considère les relations strictes entre les Eubéens et l'Asie Mineure éolienne au VIII^e siècle av. J.-C., qui sont même matérialisées par des importations de céramiques eubéennes,⁵⁹ il n'est pas illogique d'envisager la possibilité que la transmission d'une technique artisanale aussi spécialisée que celle qui caractérise la céramique grise monochrome, se soit effectuée en Sicile en milieu chalcidien au cours de la colonisation. On ne peut pas exclure cependant la présence possible d'éléments éoliens ou de l'Egée du nord-est à côté des Eubéens, si l'on considère la situation difficile de quelques villes éoliennes au milieu du VIII^e siècle, ainsi que nous l'apprend l'histoire du père d'Hésiode, contraint par la nécessité de quitter sa Kymè et d'émigrer en Béotie.

Dans cette région naturelle de passage entre Orient et Occident qu'est la Sicile, des liens anciens entre Eubéens/Chalcidiens et „Éoliens” expliqueraient, dans une perspective de longue durée, l'„entente cordiale” phocéo-chalcidienne à l'âge archaïque et les décisions de Dionysos de Phocée en 494 avant J.-C.⁶⁰

On sait que la question relative au nom de la Cumes italique - s'il soit dérivé de la Cumes d'Asie Mineure ou de la Cumes eubéenne - a fait l'objet d'un long débat.⁶¹ En Campanie des formes carénées et rainurées ne manquent pas dans les mobiliers de la nécropole de S. Antonio à Pontecagnano, où elles ne sont pas antérieures à la période orientalisante (730-650 av. J.-C.). Des écuelles en „impasto” brun, parfois à la surface polie, ont été rapprochées de formes du répertoire de la *Graue Ware* anatolienne et en particulier d'exemplaires de Larisa et de Troie V⁶².

En Calabre, une cruche à embouchure trilobée et col rainuré provient de la tombe 244 de Torre Galli,⁶³ site proche de Témésa, à propos de laquelle la possibilité de contacts avec le monde phocéen a été soulignée⁶⁴.

⁵⁷ Cf. FOUILLAND, FRASCA et PELAGATTI 1993-94, p. 493.

⁵⁸ POPHAM, CALLIGAS et SACKETT 1990, p. 53-56; cf. FOUILLAND, FRASCA et PELAGATTI 1993-94, p. 493.

⁵⁹ HERTEL 2007, p. 102, fig. 3, Larisa; FRASCA 2000, p. 396, Kyme.

⁶⁰ BÉRARD 1957, p. 270; VALLET 1958, p. 197-98. Evenements historiques concernant les Phocéens et la Sicile: MOREL 1993-94, p. 347-348, avec références.

⁶¹ BÉRARD 1957, p. 48-49; cf. FRASCA 2000, p. 396, avec références.

⁶² D'AGOSTINO 1968, p. 121-122 et fig. 28, 29, p. 160, n. 18 et fig. 55, 18.

⁶³ PACCIARELLI 1999, p. 60, 196, n. 244/2 et pl. 16 B.

⁶⁴ Analyses des sources littéraires relatives à la légende de Politès, héros de Témésa (Pausanias, VI, 6, 7-11), au rôle des Ioniens dans la fondation de cette ville (Solin II, 10) et

Des données archéologiques provenant des villes chalcidiennes de Sicile permettent de constater la persistance de leur rapports avec la Grèce de l'Est et le monde phocéen à l'âge archaïque. Dans le sanctuaire extra-urbain de Scala Portazza à Leontinoi des terres cuites architecturales ont été retrouvées récemment⁶⁵. Elles datent de la période 550/540 - 480/470 av. J.-C. et correspondent exactement à celles, mises en rapport avec le monde phocéen, de Morgantina, un village indigène en relation avec la colonie chalcidienne de Leontinoi⁶⁶. Ces terres cuites ont probablement été produites par des artisans étrangers d'origine gréco-orientale ou phocéenne, peut-être intégrés dans les communautés locales (coloniales et/ou indigènes)⁶⁷. La présence du même type de décoration architecturale confirme les liens entre Morgantina et la polis de Leontinoi, à propos de laquelle la tradition littéraire (Thucydide V, 4, 4) parle d'un „quartier suburbain” (*chorion*) appelé *Phôkaiai* ou *Phôkeiai*, habité probablement à la seconde moitié du VI^e siècle av. J.-C. par des immigrants d'Asie Mineure⁶⁸.

L'hypothèse de l'installation sur place de „maestranze” originaires de la Grèce de l'Est dans une polis chalcidienne en Sicile a été avancée à propos de la question du mur en appareil polygonal de la fin du VII^e - début du VI^e siècle de Naxos, qui évoque des techniques attestées à Smyrne, Larisa et Lesbos⁶⁹.

La technique très spécialisée de la céramique grise aurait pu se transmettre par les colonies chalcidiennes aux villages indigènes, où elle est imitée en pâtes moins raffinées. Le bon accueil réservé à cette poterie par les communautés autochtones était dû peut-être à l'adoption de formes („tasses-puisoirs”, œnochoés et amphores) qui correspondaient à celles qui étaient en usage courant dans la tradition locale protohistorique. La valeur particulière de cette céramique est soulignée par sa destination aux élites indigènes.

Ces transferts de techniques permettent de saisir, mieux que les importations d'objets exotiques, la complexité du monde colonial archaïque, peuplé d'innombrables éléments multiethniques, dont la tradition littéraire et l'archéologie ne permettent pas encore d'apprécier toute l'importance et toutes les répercussions aux multiples facettes.

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au „portus Phartenius Phocensium” localisé dans la région (Plinie III, 72): GRAS 1985, p. 471, note 261; MERCURI 2004, p. 287-289.

⁶⁵ FRASCA 2006.

⁶⁶ KENFIELD 1993a et b.

⁶⁷ KENFIELD 1993, p. 266; FRASCA 2006, p. 405.

⁶⁸ Cf. ASHERI 1980, p. 109; GRAS 1991, p. 275; GRAS 1997, p. 67; MELE 1993-94, p. 103; MOREL 1993-94, p. 347; ALBANESE, PROCELLI 1997, p. 344-345; FRASCA 2006, p. 405.

⁶⁹ GRAS 1998, p. 102-104.

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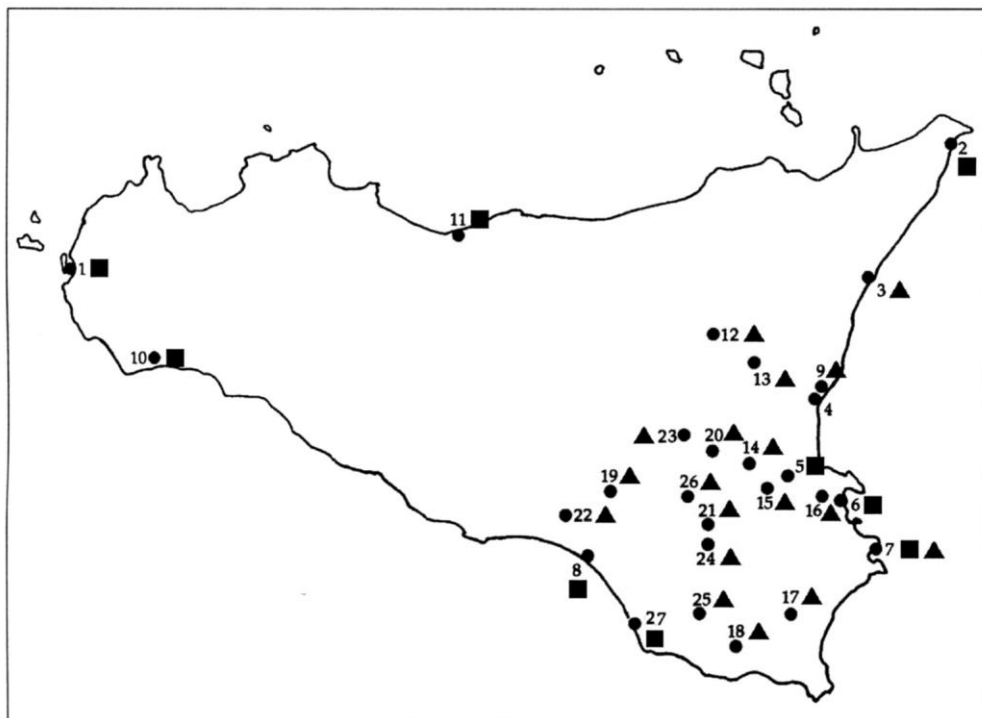
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- 1 - Motyé. 2 - Zancle. 3 - Naxos. 4 - Catane. 5 - Leontinoi. 6 - Mégara Hyblaea. 7 - Syracuse.
 8 - Géla. 9 - Valverde. 10 - Sélinonte. 11 - Himère. 12 - Centuripe. 13 - Paternò. 14 - Cozzo della
 Tignusa. 15 - Ossini. 16 - Villasmundo. 17 - M. Finocchito. 18 - Modica. 19 - M. Bubbonia. 20.
 Ramacca - Montagna. 21 - Licodia Eubea. 22 - Butera. 23 - Morgantina. 24 - M. Casasia. 25 - Ca-
 stiglione. 26 - Grammichele. 27 - Camarine.
- - Bucchero gris. ▲ - Céramique grise et apparentée

Fig. 1 - Sicile. Carte des sites.

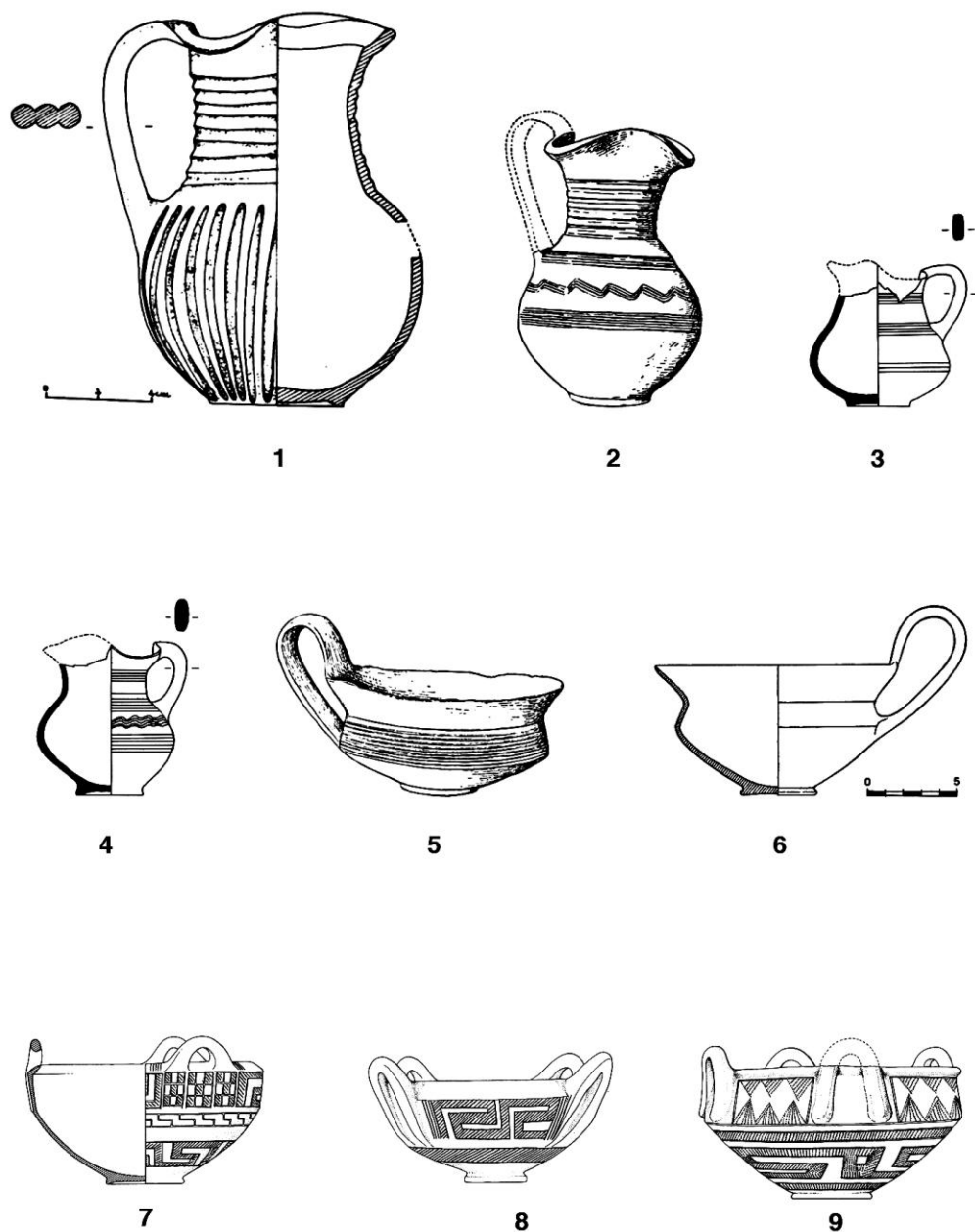
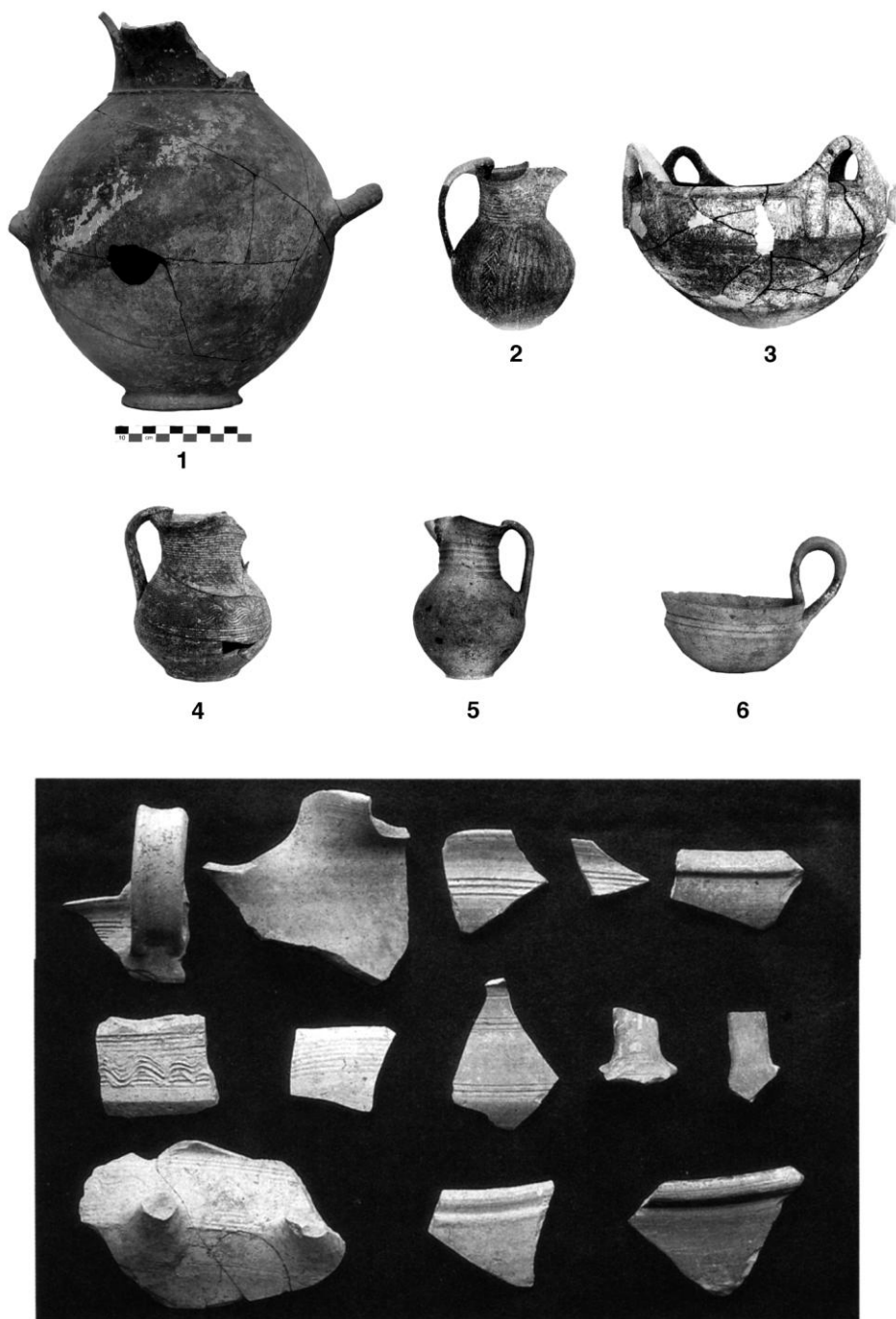


Fig. 2 - 1. Cozzo della Tignusa (d'après Frasca 2000); 2 et 5. Ossini (d'après Orsi 1909); 3-4. Monte Bubbonia (d'après Pancucci et Naro 1992); 6. Monte Casasia (d'après Fouilland, Frasca et Pelagatti 1994-95); 7. Monte Finocchito (d'après Frasca 1981); 8. Modica (d'après Parise Badoni 2000); 9. Butera (d'après Parise Badoni 2000). Échelles différentes.



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Pl. 1 - 1. Ramacca (photo E. Procelli); 2-6. S. Eligio (d'après Lagona 1975-76);
7. Valverde (d'après Privitera 2005).

CATALOGUE D'EXPOSITION: „VASES EN CERAMIQUE GRISE DECOUVERTS EN DOBROUDJA”

Irina NASTASI

Ces dernier temps, les fouilles archéologiques des anciennes colonies ouest-et nord-pontiques ont mis au jour des quantités importantes de « céramique grise ».¹ Celle-ci a stimulé les recherches dans ce domaine et a attiré l'attention sur une catégorie céramique moins spectaculaire, mais d'une grande importance pour les relations entre les villes pontiques et leurs métropoles d'Asie Mineure, tout comme entre celles-ci et le milieu autochtone. Le matériel est abondant, mais, le plus souvent, il est étudié seulement au niveau régional. Quant au recoupement des informations sur le sujet, il nécessite la collaboration d'équipes d'archéologues tant au niveau international qu'interdisciplinaire. La tradition de la production de céramique grise tournée est apparue au nord-ouest de l'Asie Mineure dès le Bronze tardif en étroite liaison avec la céramique minyenne.² A Troie, malgré l'existence des hiatus stratigraphiques, qui seraient plutôt des périodes de décroissance démographique que d'évacuation définitive de l'établissement, le conservatisme et la continuité des formes sont bien visibles³. Pendant l'époque archaïque et les débuts de la colonisation grecque, la céramique (qualifiée improprement de *bucchero* éolien⁴ ou ionien) a connu une très large diffusion, rayonnant de la zone micrasiatique en direction de la Méditerranée Orientale, du Pont-Euxin et, même, de la Méditerranée Occidentale.

C'est dans les centres urbains que l'on a découvert les pièces les plus nombreuses et les plus anciennes. A Histria⁵, Olbia, Chersonèse sont attestés des

¹ Bien que des fragments de céramique grise aient été découverts dès les début de l'archéologie, cette catégorie céramique moins attrayante n'a pas été prioritaire dans les recherches internationales. Beaucoup d'aspects demeurent encore mal traités. C'est pourquoi, on lui a attribué au cours du temps différentes appellations : céramique « minyenne », « *bucchero* ionien » et « *bucchero* éolien » (du fait de sa ressemblance avec *bucchero nero* étrusque, découvert plus tard), céramique grise anatolienne, etc.

² HEUCK ALLEN 1994, p.39 ; LAMB 1932, p.1.

³ CHABOT-ASLAN 2009.

⁴ Qui est de tradition plus ancienne que l'arrivée des Eubéens à Troie.

⁵ ALEXANDRESCU 1999, p.173. On retrouve des produits histriens à Murighiol, Vadu

fours pour la cuisson de la céramique grise dès la période classique⁶ et même archaïque⁷. Ce qui est intéressant aussi c'est l'attestation de certains centres de production qui ont facilité la diffusion de la céramique grise au niveau de la population locale. C'est le cas du site dobroudjien d'Orgame.⁸ La population ouest-pontique a été réceptive à ce type de céramique qui imitait les élégantes formes attiques ou grecques-orientales et qui était, en même temps, plus facile à obtenir: la cuisson réductrice exigeait moins de combustible (la température de cuisson ne devait pas être très élevée) et quant au bois de combustible, pas nécessairement de qualité ; les techniques de cuisson étaient moins complexes que ceux dont on se servait pour obtenir la céramique rouge; les éléments de décor, lorsqu'il y en a, sont très simples, incisés, polis, appliqués, découpés. De plus, la couleur et l'éclat métallique des vases se rattachent bien à la tradition de la population locale. La popularité de la céramique grise dans le milieu autochtone a entraîné l'apparition d'artisans itinérants ou même installés à demeure, lesquels ont produit des formes hybrides de tradition grecque, mais avec de nombreuses influences ou « variantes » locales. La production autochtone dans l'aire du Pont ouest a débuté dans la seconde moitié du VI^e s. av. J.-C., à proximité des grands centres urbains de diffusion et s'est développée également par imitation, innovation et conservatisme⁹ (Sarinasuf près d'Histria, Ravna près d'Odessos¹⁰).

Du 30 septembre au 3 octobre 2008, la Roumanie a accueilli le colloque international « Echanges culturels Egée – Mer Noire à l'époque grecque: *instrumentum domesticum* et acculturation indigène ». Cette manifestation d'envergure, qui a réuni des chercheurs de plusieurs pays européens, s'est achevée à Constantza, au Musée d'Histoire Nationale et d'Archéologie. Dans le cadre d'une session spéciale, parallèlement au déroulement du traditionnel symposium annuel *Pontica*, ont été présentées une série de communications sur la céramique grise et son aire de diffusion. A l'occasion de cette manifestation et en accord avec sa thématique, a été organisée de surcroît, dans la salle « Ovide » du musée, une exposition temporaire de pièces relevant de cette catégorie céramique. Leur présentation a été conçue comme l'illustration nécessaire et adaptée du message que l'on avait voulu y transmettre: celui d'une collaboration internationale et interdisciplinaire pour une meilleure compréhension de la céramique grise dans ses zones de diffusion.¹¹

Les critères qui ont été pris en considération dans le choix des pièces ont tenu compte de plusieurs aspects, fournissant en fin de compte une image la plus complète possible de cette catégorie céramique dans la province de Constantza. Il s'agit essentiellement de pièces des réserves du musée, découvertes sur des sites archéologiques ou en divers point de leur territoire. On a eu en vue la variété aussi bien du point de vue du lieu de découverte que du point de vue de la

et d'autres sites ruraux de la zone.

⁶ LEVITSKI, KASHUBA 2009; à Olbia du troisième quart du VI^e s. av. J.-C.

⁷ COJA, DUPONT 1979, p.17.

⁸ DUPONT 2009.

⁹ BOZKOVA 1992, p.134

¹⁰ ALEXANDRESCU 1999, p.173.

¹¹ P. Dupont & V. Lungu, *Argumentaire d'ouverture* du présent colloque.

qualité de la forme, du degré de conservation ou du contexte archéologique (site ou nécropole). Les pièces exposées proviennent de plusieurs zones dobroudjiennes et sont entrées au musée à la suite de prospections ou fouilles systématiques ou bien en tant que découvertes occasionnelles : Adamclisi, Bugeac, Constantza, Gura Canliei, Hârşova, Histria, Mangalia, Medgidia, Satu Nou. Faire la différence parmi les objets exposés entre productions locales et vases d'importation n'est pas chose aisée. On constate cependant la maladresse avec laquelle sont travaillés certains récipients (notamment une légère asymétrie), les différences de qualité de la pâte et de l'engobe, la complexité ou la simplicité des formes. Ont été sélectionnées des formes typiquement grecques, ainsi que des formes indigènes tournées et cuites en mode réducteur. De manière générale, la céramique grise présente comme caractéristiques principales, outre sa couleur de pâte (résultat d'une cuisson réductrice), d'être tournée, selon un répertoire varié de formes et de revêtements (utilisation d'un engobe de couleur plus foncée que la pâte ou bien « métallescent », lustré ou mat), parfois associés à des décors incisés linéaires ou, surtout, ondés, etc.) Parfois le tournage peut être considéré comme une condition essentielle pour encadrer une pièce dans cette catégorie céramique.¹² Et pourtant, en territoire indigène, l'expression de « céramique grise » peut revêtir certaines acceptions, dues aux modifications perceptibles à l'interface entre les deux catégories : locale et importée. C'est ainsi que les mêmes formes se retrouvent, modelées ou tournées, qu'elles soient typiquement grecques, gétiques ou hybrides.

Par la suite, on assiste à l'apparition d'influences probablement « éoliennes » dans la catégorie de la céramique grise, mais sur des vases modelés, lesquels respectent, cependant, les autres critères du *buccherio asiatico* : cuisson réductrice, engobe de couleur foncée, plus ou moins lustré, et décor incisé. C'est pourquoi, nous avons introduit dans l'exposition un tel exemplaire modelé (cat. n° 24).

Les pièces exposées proviennent de fouilles anciennes et, aussi, de fouilles plus récentes (tels les fragments céramiques de Satu Nou –Vadu Vacilor, comm. d'Oltina, découverts lors de la campagne de l'été 2003¹³). En général, ces pièces ont été publiées dans des revues de spécialité à l'époque de leur découverte, dont quelques-unes incomplètement. Nous en présenterons brièvement ici les caractéristiques principales et en proposerons une datation basée sur des analogies de la même aire culturelle, et, aussi, de sites archéologiques plus éloignés.

Un autre aspect pris en compte pour l'organisation de l'exposition est lié à la typologie des formes. Ainsi, on a mis en valeur certaines pièces plutôt inhabituelles dans la zone ouest-pontique (par ex. un vase de type *kernos*) et, également, les séries typologiques représentées par des écuelles, des bols et des cruches bitronconiques tournées.

Les pièces exposées ont été réparties en sept vitrines, dans la mesure du possible en fonction de leur lieu de découverte et de la forme des vases. Les trois premières vitrines abritent des pièces provenant de fouilles systématiques, effectuées dans les nécropoles gétiques de la zone de la localité de Bugeac, comm.

¹² COJA 1968, p.305.

¹³ Fouille M.Irimia, pièces inédites.

d'Ostrov : dix du cimetière II (lieu-dit « Ghețarie ») et deux autres du cimetière III (lieu-dit « Canara »). On y constate que les vases gris tournés ont pu avoir une triple fonction dans le cadre de l'inventaire funéraire : comme urne (parfois réduite à la partie inférieure des vases), comme couvercle de celle-ci (les plus souvent on utilisait des écuelles ou des bols soit retournés, soit à l'endroit, parfois emboîtés), ou encore pour y déposer des offrandes.

Ces vases tournés en côtoient d'habitude d'autres modelés et sont accompagnés de divers objets d'inventaire funéraire. Les vases tournés présentent des pâtes plus fines. L'engobe¹⁴ utilisé ne couvre pas toute la surface des vases, mais seulement certaines zones, peut-être en partie par suite d'une mauvaise adhérence.¹⁵ Cela pourrait s'expliquer également par le fait que la cuisson réductrice pratiquée à Bugeac n'a pas atteint des températures suffisamment élevées pour une meilleure fixation de l'engobe mais, n'est pas spécialement une question de température. Ces types de vases attestés à Bugeac sont très fréquents dans le monde gétique sur une longue période, avec des modifications très peu visibles, aussi bien dans le temps que dans l'espace.¹⁶

Un autre lot de vases et fragments céramiques découverts à la suite de fouilles systématiques est celui de Satu Nou (lieux-dits "Vadu Vacilor" et "Valea lui Voicu")¹⁷.

- Vitrine 1 -



1. Cruche (Inv. 13870)

Lieu de découverte : Bugeac – « Ghețarie » (cimetière II), 1977, M 39.

Dimensions¹⁸ : h = 14,3 cm ; dg = 11,4 cm ; dm = 13,5 cm ; db = 6,6 cm.

Description : forme bitronconique ; panse carénée au diamètre maximal ; lèvres légèrement évasées ; anse rubanée, surélevée,

¹⁴ Malheureusement, en ce qui concerne le revêtement de la céramique grise, il n'y a pas de terminologie unitaire. On a souvent utilisé indifféremment pour la désigner les termes de: couleur, engobe / slip, vernis / firnis. Etant donné que, dans le cas de nos pièces, la couverte n'est pas assez mince pour être assimilée à de la couleur et qu'elle n'est pas aussi couvrante qu'un vernis, nous avons considéré opportun de la désigner sous le terme d'engobe. SÂRBU 1996, p.29 considère que la utilisation du même terme, engobe, est correcte.

¹⁵ A Histria, on rencontre aussi le même phénomène – l'engobe des vases gris se conserve mal : COJA 1968, p.305 ; cf. BERCIU 1957, p.288, dans le cas de la céramique grise de Cernavodă : « le vernis a disparu presque totalement à cause de la croûte de calcaire formée sur les parois et qui s'est détachée ensuite, entraînant aussi le vernis du vase ».

¹⁶ ALEXANDRESCU 1999, p. 140 fait état de cet immobilisme terminologique – d'où le conservatisme propre à cette catégorie céramique.

¹⁷ Des observations générales sur les sites de Satu Nou dans : IRIMIA, CONOVICI, GANGIU 2007, p.81-82.

¹⁸ Toutes les dimensions sont données en centimètres selon les abréviations : h = hauteur, dg = diamètre d'embouchure, dm = diamètre maximal (dans les cas où celui-ci ne coïncide pas avec dg), db = diamètre de base.

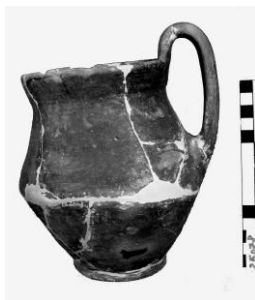
rattachée à la lèvre et au niveau du diamètre maximal ; base annulaire ; pâte gris-jaunâtre, dense, micacée ; traces d'engobe gris à l'extérieur.

Datation : seconde moitié du V^e siècle – IV^e s. av. J.-C.

Bibliographie : IRIMIA 1979a, p.61.

Analogies : MOSCALU 1983, type 6/A, Pl.LXXII/10 (Canlia) ; forme fréquemment rencontrée à Bugeac ; cf. ALEXANDRESCU 1972, fig. 3/3.

NB : déposée en tant qu'offrande près de l'urne. La forme provient du N-O de l'Anatolie, où elle a été découverte au niveau Troie VIII¹⁹ et a circulé aussi dans l'aire ouest-pontique entre la fin du VI^e s. et le début du III^e s. av. J.-C.²⁰



2. Cruche (Inv. 25078)

Lieu de découverte : Bugeac – « Ghețarie » (cimetière II), 1979, M 75.

Dimensions : h = 17,5 cm ; dg = 12,2 cm ; dm = 15,2 cm ; db = 7,3 cm.

Description : mêmes caractéristiques que l'exemplaire précédent ; à l'intérieur, rainures de tournassage ; pâte gris-jaunâtre, micacée, peu cuite, gris foncé à cœur et aussi en surface avec des plages jaunâtres.

Datation : seconde moitié du V^e s. av. J.-C.

Bibliographie : IRIMIA 1980, p.29 ; IRIMIA 1986, R 106/7.

Analogies : MOSCALU 1983, type 6/a, Pl. LXXII/10 (Canlia).

NB : déposée comme offrande entre les deux urnes (tombeau double).



3. Cruche (Inv. 13879)

Lieu de découverte : Bugeac – « Ghețarie » (cimetière II), 1977, M 41, a.

Dimensions : h = 14 cm ; dg = 10 cm ; dm = 11,8 cm ; db = 7 cm.

Description : forme bitronconique ; panse carénée au diamètre maximal ; à la différence des exemplaires antérieurs, la

¹⁹ ALEXANDRESCU 1972, p. 117.

²⁰ Moscalu 1983, p.100-104.

ligne du diamètre maximal est dans la moitié inférieure du vase ; la lèvre légèrement évase ; l'anse qui manque était probablement semblable à celle de la pièce no.1 ; base annulaire ; pâte grise, fine, micacée ; à l'extérieur, quelques traces d'engobe, de couleur un peu plus foncée que la pâte ; cuisson uniforme.

Datation : seconde moitié du V^e siècle – IV^e s. av. J.-C.

Bibliographie : IRIMIA 1979a, p.61-62.

Analogies : MOSCALU 1983, type 6/a, Pl.LXXII/10 (Canlia).

NB : déposée en tant qu'offrande, près de l'urne n^o.1 (tombeau double).



4. Jatte (Inv. 32261)

Lieu de découverte : Bugeac – « Canara » (cimetière III), 1984, M 3.

Dimensions : h = 15 cm ; dg = 26,5 cm ; db = 8,2 cm.

Description : forme tronconique ; lèvre légèrement retournée vers l'intérieur ; base annulaire, un peu bombée à l'intérieur ; pâte gris foncé, micacée ; traces d'engobe gris noirâtre lustré ; rainure circulaire sous la lèvre ; cuisson inégale, avec plages jaunâtres à l'extérieur.

Datation : V^e – IV^e siècles av. J.-C.²¹

Bibliographie : IRIMIA 1985, p.79 et fig. 4/5 ; 5/2.

Analogies : MOSCALU 1983, type 10/d, Pl.LXXII/4, 6, 8, 9. La forme est rencontrée aussi à Bugeac et dans le cimetière II, M 2, IRIMIA 1968, p. 206, fig.11.

NB : déposée comme offrande près de l'urne ; à l'intérieur, se trouvait un *aryballe*, en position verticale.²² Ce type de jatte profonde pourrait correspondre une variante tournée d'écuelle hallstattienne.²³

²¹ IRIMIA 1985, p.83.

²² IRIMIA 1985, p.79.

²³ IRIMIA 1968, p.229.

- Vitrine 2 -



5. Jatte (Inv. 13867)

Lieu de découverte : Bugeac – « Ghețarie » (cimetière II), 1977, M 38.

Dimensions : h = 11,2 cm; dg = 25,5 cm ; db = 10,7 cm.

Description : forme tronconique ; parois de l'embouchure droite, légèrement inclinée vers l'intérieur ; base annulaire presque plate ; à l'intérieur, cannelures circulaires de tournassage par une trop forte pression des doigts ; pâte gris clair, plus foncée dans la vasque et, par endroits, à l'extérieur indique, suggérant que le vase a pu être recouvert d'un engobe mat, très mal conservé.

Datation : Ve–IV^e s. av. J.-C.

Bibliographie : IRIMIA 1985, p.79 et fig. 4/5 ; 5/2.

Analogies : MOSCALU 1983, type 10/c, Pl.LXXX/7.

NB : utilisée retournée comme couvercle d'urne.



6. Ecuille (Inv. 25011)

Lieu de découverte : Bugeac – « Ghețarie » (cimetière II), 1978, M 64.

Dimensions : h = 13 cm; dg = 25,1 cm ; db = 7,7 cm.

Description : forme tronconique ; légèrement carénée, lèvre rabattue à l'extérieur ; parois épaisses ; base annulaire ; décor imprimé sur la moitié inférieure : succession d'empreintes ; profondes stries de tournassage à l'intérieur ; pâte gris foncé ; traces d'engobe lustré ; cuisson inégale avec des plages de réoxydation brun-jaunâtre).

Datation : Ve–IV^e s. av. J.-C.

Bibliographie : IRIMIA 1979a, p.64.

Analogies : MOSCALU 1983, type 16/a, Pl. LXXXV/5 (Enisala), mais à lèvre plus rabattue vers l'extérieur ; profil semblable chez THOMPSON 1934, C6, p. 348.

NB : l'écuelle représente une forme fréquente dans l'espace autochtone, moins dans les colonies ouest-pontiques. A Histria,

celle-ci apparaît dès le VI^e s. av. J.-C.²⁴



7. Ecuelle (Inv. 25073)

Lieu de découverte : Bugeac – « Ghețarie » (cimetière II), 1979, M 75.

Dimensions : h = 13,5 cm; dg = 25 cm ; db = 10 cm.

Description : forme tronconique ; légèrement carnée, lèvre rabattue à l'extérieur ; parois épaisses ; base annulaire ; pâte gris clair micacée ; traces d'engobe gris noirâtre, légèrement lustré à l'intérieur, mal conservé.

Datation : seconde moitié du V^e s. av. J.-C.

Bibliographie : IRIMIA 1986, R 106/3.

Analogies : ALEXANDRESCU 1977, p. 128 – 130 et fig. 13/12 ; MOSCALU 1983, type 16/c, Pl LXXXV/2,4 (Canlia, dates du IV^e s. av. J. – C.).

NB : servait de couvercle à l'urne 1 de M 75.



8. Ecuelle (Inv. 32259)

Lieu de découverte : Bugeac – « Canara » (cimetière III), 1984, M 3.

Dimensions : h = 13,5 cm; dg = 27,2 cm ; db = 8,4 cm.

Description : forme tronconique ; profil caréné prononcé ; lèvre rabattue vers l'extérieur ; base annulaire ; pâte gris clair micacée; traces d'engobe gris noirâtre légèrement lustré, mal conservé à l'intérieur.

Datation : V^e–IV^e s. av. J.-C.

Bibliographie : IRIMIA 1985, p.79.

Analogies : ALEXANDRESCU 1999, p.15, fig. 10.13/5,6,8 (Enisala, Nalbant, Murighiol).

NB : utilisée comme couvercle d'urne.

- Vitrine 3 -



9. Jatte (Inv. 22559)

Lieu de découverte : Bugeac – « Ghețarie » (cimetière II), 1978, M 61.

Dimensions : h = 11,5 cm; dg = 22,5 cm ; db = 9 cm.

²⁴ ALEXANDRESCU 1999, p.158.

Description : forme tronconique ; lèvre rabattue à l'intérieur ; base annulaire, presque aplatie ; stries circulaires de tournassage ; pâte grise ; engobe gris-jaunâtre lustré.

Datation : V^e-IV^e s. av. J.-C.

Bibliographie : IRIMIA 1979a, p.69 ; IRIMIA 1979b, p.111.

Analogies : MOSCALU 1983, type 10/b, Pl.LXXV/10 (Grădiștea Călărași, IV^e s. av. J.-C.), mais la lèvre est plus rabattue vers l'extérieur ; profil semblable chez THOMPSON 1934, C 6, p. 348.

NB : déposée retournée au dessus des os calcinés de l'urne n° 5 (tombe collective).



10. Ecuelle (Inv. 25026)

Lieu de découverte : Bugeac - « Ghețarie » (cimetière II), 1978, M 67.

Dimensions : h = 10,3 cm ; dg = 25 cm ; db = 9,5 cm.

Description : forme tronconique ; profil caréné ; lèvre rabattue à l'extérieur ; base plane ; pâte gris brun à l'extérieur ; engobe gris, plus foncé que la pâte.

Datation : V^e-IV^e s. av. J.-C.

Bibliographie : IRIMIA 1979a, p.70.

Analogies : ALEXANDRESCU 1999, p.15, fig. 10.13/5,6,8 (Enisala, Nalbant, Murighiol).

NB : déposée retournée sur l'urne.



11. Ecuelle (Inv. 29607)

Lieu de découverte : Bugeac - « Ghețarie » (cimetière II), 1978, M 54.

Dimensions : h = 13,1 cm ; dg = 26,2 cm ; db = 10,2 cm.

Description : forme tronconique ; parois épaisses ; épaule arrondie ; lèvre rabattue à l'extérieur ; base annulaire ; pâte gris-brun ; engobe brun-noir bien lustré.

Datation : V^e-IV^e s. av. J.-C.

Bibliographie : IRIMIA 1979a, p.65.

Analogies : MOSCALU 1983, type 16/a, Pl.LXXXV/5 (Enisala).

NB : servait de couvercle d'urne.



12. Jatte (Inv. 33096)

Lieu de découverte : Bugeac – « Ghețarie » (cimetière II), 1982, M 114.

Dimensions : h = 13,2 cm ; dg = 28,2 cm ; db = 10,1 cm.

Description : forme tronconique ; lèvre rabattue à l'intérieur ; base annulaire ; incision circulaire profonde juste sous la lèvre ; pâte grise ; engobe brun-noir sur toute la surface du vase, lustré à l'intérieur.

Datation : Ve–IVe s. av. J.-C.

Bibliographie : IRIMIA 1973, p.13, pl.I/2 et XIII/4 – Rasova, IV^e s. av. J.-C ; MOSCALU 1983, type 10/b1, Pl. LXXV/11 (Dobrina, VI^e s. av. J.-C.).

Analogies : MOSCALU 1983, type 16/a, Pl. LXXXV/5 (Enisala).

- Vitrine 4 -



13. Lékanis (Inv. 31209)

Lieu de découverte : Gura Canliei, 1980, dans le site, dans une fosse superposée d'un mur romain.

Dimensions : h = 19 cm ; dg = 42 cm ; db = 13,2 cm.

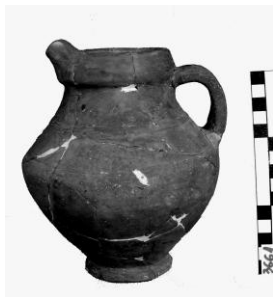
Description : forme tronconique, à large ouverture au niveau de l'embouchure ; lèvre aplatie, oblique, pourvue sur le rebord intérieur d'une feuillure, probablement pour l'adaptation d'un couvercle ; deux petites anses circulaires, implantées obliquement sur la lèvre ; deux poignées en accolade implantées sur la lèvre ; base annulaire relativement élevée et légèrement évasée dans sa partie inférieure ; pâte brune, fine, micacée ; engobe gris foncé, lustré.

Datation : IV^e s. av. J.-C.

Bibliographie : IRIMIA 1983a, p.161-171.

Analogies : BUJOR 1959, p.376, pl. I/8 Murighiol et Zimnicea.

- Vitrine 5 -

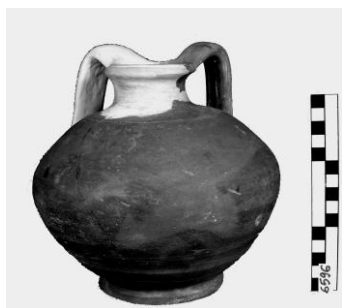


14. Cruche (Inv. 3661)

Lieu de découverte : Medgidia.

Dimensions : h = 17,3 cm; dg = 6,9 cm; db = 6,9 cm ; dm = 14,8 cm.

Description : panse bitronconique à épaule carénée ; embouchure légèrement rétrécie, munie d'un bec, séparée du col par un bourrelet proéminent ; bande continue en léger relief à la base du col ; deux rainures circulaires parallèles au-dessus du diamètre maximal ; anse rubanée, attachée sous la lèvre et sur l'épaule du vase ; base annulaire ; pâte grise, fine, micacée ; l'engobe noirâtre n'est conservé que par endroits sur le corps du vase et sur l'anse ; taches blanchâtres sur le corps, dues probablement à une cuisson inégale.



15. Mykè (Inv. 6596)

Lieu de découverte : Histria.

Dimensions : h = 18,2 cm; dg = 7 cm ; db = 10,2 cm ; dm = 19,2

Description : panse trapue ; lèvre arrondie, avec rainure circulaire à la partie supérieure ; col cylindrique, court ; deux anses bandées, surélevées avec amorce sur la lèvre et au-dessus du diamètre maximal ; incision sur la partie supérieure du vase et sur l'anse conservée.

Datation : V^e – IV^e s. av. J.-C.

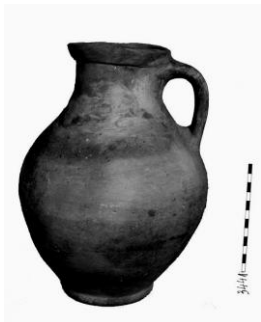
Analogies : celles d'Histria ont le corps plus épais et l'épaule angulaire, ALEXANDRESCU 1978, pl. 69/678.

NB : forme fabriquée à Athènes durant une courte période, entre les V^e et IV^e s. av. J.-C.²⁵

A Histria, ce type apparaît en cuisson réductrice ainsi qu'en cuisson oxydante, avec panse arrondie ou carénée.²⁶

²⁵ ALEXANDRESCU 1978, p.103.

²⁶ ALEXANDRESCU 1972, p. 122 et la note 47. 222



16. Cruche (Inv. 13441)

Lieu de découverte : Adamclisi.

Dimensions : h = 27,4 cm ; dg = 11 cm ; db = 10,2 cm ; dm = 19,7

Description : cruche de grandes dimensions ; arrondie ; lèvre proéminente, séparée du corps par un bourrelet, légèrement évasée ; col cylindrique court s'évasant un peu en bas ; anse recourbée, de section ovale, attachée sous la lèvre et sur la panse ; base annulaire ; pâte gris jaunâtre très micacée ; traces d'engobe gris, visibles surtout sur l'anse.

Datation : IV^e s. av. J.-C.

Analogies : ALEXANDRESCU 1966, Tumulus XXI, inv. 19661, daté de la seconde moitié du IV^e s. av. J.-C. ; IRIMIA 1973, p.27 et Pl. XIII/5 et II/1, daté des V^e – IV^e s. av. J.-C.



17. Kernos (Inv. 18678)

Lieu de découverte : Hârşova – Tell, 1961.

Dimensions : h = 5,9 cm ; dg = 4,2 cm ; dm = 5,8.

Description : fragment, partie supérieure ; lèvre aplatie, avec le bord intérieur un peu surélevé ; col évasé ; épaule anguleuse ; base bombée perforée, cassée ; deux perforations rapprochées au dessus de l'épaule, probablement de suspension, pâte fine, bien cuite, gris clair ; engobe brun-noir lustré ; pièce inédite.

Datation : IV^e s. av. J.-C.²⁷

Analogies : PALADE 1978, p. 281-288 ; MOSCALU 1983, p.479, pl. LXXXVII/2 (Seuthopolis).

NB : l'appellation de *kernos* a été attribuée à plusieurs formes de vases cultuels, de dimensions d'ordinaire réduites. Les *kernoi* sont aussi bien des vases disposés « en couronne » sur un support commun, lequel peut être lui même représenté par un vase de grandes dimensions, que, également, des

²⁷ Sur la fiche de la pièce, R. Ocheşanu précise qu'elle n'a pas été découverte en contexte stratigraphique clair mais à côté de fragments céramiques d'époques différentes (de Gumelnița et de l'époque moderne). Mais la datation s'appuie sur l'analogie avec le *kernos* de Seuthopolis. Bien que celui-ci ressemble aussi au vase publié par V. Palade et encadré au IV^e s. ap. J.-C. (découvert dans un contexte stratigraphique peu clair), nous considérons la deuxième datation comme tardive pour notre vase.

vases implantés sur un tube circulaire.²⁸ A en juger d'après la cassure de la base et les perforations de la partie inférieure, ce vase pourrait être interprété comme un *kernos* à support circulaire. Mais nous ne disposons de données, ni sur la présence de fragments du tube circulaire auquel il était soudé, ni sur les autres vases que, probablement, celui-ci soutenait.

18. Lékanè (Inv. 21372)



Lieu de découverte : Medgidia, 1975.

Dimensions : h = 10,8 cm ; dg = 27,5 cm ; db = 11,5 cm.

Description : forme tronconique ; parois de l'embouchure inclinées vers l'extérieur ; lèvres coupées droit ; deux anses circulaires, de section ovale, implantées obliquement sur la lèvre ; base annulaire ; pâte gris clair ; engobe noir dans la vasque, sur les anses et la lèvre.

Datation : IV^e – III^e s. av. J.-C.

Bibliographie : IRIMIA 1983b, p.123, fig.2/1 et 12/11

Analogies : ALEXANDRESCU 1972, p.122, fig.6/1 ; BUJOR 1959, p.320, fig.17 ; BUJOR 1957, pl. I/3 (Murighiol).

NB : forme traditionnelle dans le NO de l'Anatolie, parue sur le fond plus ancien de la céramique minyenne de l'époque du Bronze de Troade.²⁹

-Vitrine 6 -

19. Cœnochoé (Inv. 12483)



Lieu de découverte : Constantza, 1968, tombe, rue Ștefan cel Mare.

Dimensions : dg = 6,7 cm ; db = 6,1 cm.

Description : panse globulaire ; base annulaire concave ; bouche trilobée ; col cylindrique court, avec trois nervures minces, circulaires ; anse surélevée, avec nervure centrale, attachée sous la lèvre et sur la panse ; pâte marron brunâtre, recouverte d'engobe gris mat.

²⁸ THOMPSON 1934, gr. A40, p.321, fig 6/A40.

²⁹ ALEXANDRESCU 1978, p.97-108.



20. Bol à reliefs hellénistique (Inv. 12826)

Lieu de découverte : Constantza, 1975, tombe, carrefour des rues Traian et Mihai Viteazul.

Dimensions : dm = 12,2 cm.

Description : bol hémisphérique avec la lèvre légèrement évasée ; pâte grise ; engobe noirâtre mat à l'extérieur et sur la moitié supérieure de la vasque ; incision en spirale sur la base.

Datation : II^e s. av. J.-C.

Analogies : BUCOVALĂ 1967, p. 122, fig. 79/f; LUNGU, CHERA 1986, p. 120 ; DOMĂNEANȚU 2000, p.113 et planche 39/580, 583; le même décor se retrouve dans l'espace géto-dace CONOVICI 1978, p.168 et fig. 6/1; SÂRBU 1996, p. 92, catégorie B, bols, fig. 104/19.

NB : les bols à décor spiralé sous la semelle ont été produits également dans le milieu géto - dace aux II^e – I^{er} s. av. J.-C. Le profil de ceux-ci est légèrement différent du profil typiquement hellénistique³⁰ ;



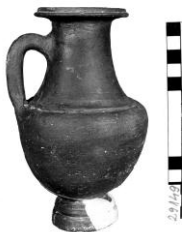
21. Cruche (Inv. 14969)

Lieu de découverte : Mangalia, 1966.

Dimensions : h conservée = 14 cm; dm = 4,5 ; db = 8,2 cm.

Description : panse arrondie ; base annulaire ; seule l'attache de l'anse sur la panse est conservée ; large nervure sur le fragment conservé du col ; pâte grise ; engobe noirâtre, lustré (probablement d'un type de cruche à col cannelé).

Datation : Ve s. av. J –C.



22. Cruche (Inv. 29149)

Lieu de découverte : Constantza, M. 1615.

Dimensions : h = 17,2 cm; dg = 7,2 cm ; dm = 10 cm ; db = 5,2 cm.

Description : panse arrondie ; col haut, évasé, séparé de la panse par une large rainure circulaire ; lèvre repliée vers l'extérieur et aplatie ; incision profonde sur le bord de la lèvre ; anse de section circulaire, attaché au

³⁰ SÂRBU 2009, p.20.

col et au diamètre maximal ; pied haut, profilé, à semelle concave.

Datation : IV^e s. av. J.-C.³¹

Analogies : BUCOVALĂ 1967, p.19, fig. 8/a et p.32, fig.21/a.

23. Cruche (Inv. 34161)

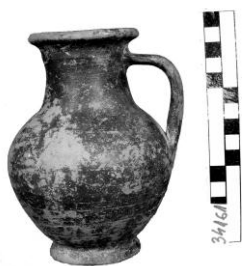
Lieu de découverte : Constantza.

Dimensions : h = 14,7 cm ; dg = 7,1 cm ; db = 6 cm ; dm = 10,6 cm.

Description : corps globulaire ; col cylindrique ; lèvres évasées, arrondies à l'extérieur ; anse aplatie, mince, attachée au col et au diamètre maximal ; base annulaire ; rainures circulaires profondes, peu soignées dans la partie inférieure ; pâte grise, fine ; engobe noirâtre, lustré, mal conservé.

Datation : IV^e – III^e s. av. J.-C.

Analogies : BUCOVALĂ 1967, p.22, fig.22/b, datée du IV^e s. av. J.-C. ; de forme voisine (mais à cuisson oxydante) sont les cruches de Nessebar, ČIMBULÉVA 2005, p.94, fig.3/2 et p. 106, fig. 20/2 ; CONDURACHI 1957, p.63, fig. 44/5, le pied plus haut et la panse peu élevée ; la cannelure qui passe par-dessous la lèvre se retrouve aussi sur les cruches d'Albesti, datées des IV^e – III^e siècles av. J.-C., BUZOIANU, BĂRBULESCU 2006. Pour ce vase de Tomis, nous retenons donc la datation du IV^e – III^e s. av. J.-C.



- Vitrine 7 -

24. Vase globulaire (Inv. 34406)

Lieu de découverte : Satu Nou – « Valea lui Voicu », 1983.

Dimensions : h = 18 cm.

Description : panse globulaire ; pâte grise ; engobe noire lustré ; ornement radial incisé à la base du col.

Datation : I^{er} s. av. J.-C.

Bibliographie : IRIMIA, CONOVICI 1989, p.137-138, fig.19/12 et 27/14.

NB : fragmentaire, restaurée ; découverte à



³¹ Très semblable à la pièce inv. 29147, en dépôt au MINAC, datée du II^e s. av. J.-C.

l'intérieur du site.



25. Lékanis (Inv. 34414)

Lieu de découverte : Satu Nou – « Valea lui Voicu », 1985.

Dimensions : h = 9,8 cm ; db = 9 cm.

Description : forme tronconique ; parois de l'embouchure légèrement inclinée vers l'intérieur ; sur le seuil, deux poignées implantées symétriquement, avec trous de suspension ou pour fixer le couvercle ; pied annulaire, bas, évasé ; pâte gris clair, micacée.

Datation : III^e s. av. J.-C.

Bibliographie : IRIMIA, CONOVICI 1989, p.141, fig.23/6 et 26/7.

NB : fragmentaire, restaurée ; découverte à l'intérieur du site.



26. Pied de « vase à fruits » (Inv. 34516)

Lieu de découverte : Satu Nou – « Valea lui Voicu », 1983.

Dimensions : h = 10 cm ; db = 11,5 cm.

Description : pied annulaire, évasé à la base et profilé dans la partie inférieure, creux à l'intérieur ; pâte gris kaolin ; recouvert d'engobe gris lustré.

Datation : I^{er} s. av. J.-C.

27. Base, fragment (Inv. 44731)

Lieu de découverte : Satu Nou – « Vadu Vacilor », 2003.

Description : fond annulaire à bord arrondi ; pâte gris clair ; très lustrée.

Datation : II^e s. av. J.-C.

Pièce inédite.

28. Fond de vase fragmentaire (jatte ou écuelle) (Inv. 45034)

Lieu de découverte : Satu Nou – « Vadu Vacilor », 2003

Dimensions : db = 5,8 cm.

Description : fond annulaire haut ; pâte gris clair, traces d'engobe noir à la partie supérieure.

Datation : II^e s. av. J.-C.

29. Fragment de lèvre (Inv. 45034)

Lieu de découverte : Satu Nou – « Vadu Vacilor », 2003

Description : lèvre arrondie vers l'intérieur et bord saillant en corniche ; pâte gris clair, lustrée.

Datation : II e s. av. J.-C.

30. Fond de vase fragmentaire (Inv. 45042)

Lieu de découverte : Satu Nou – « Vadu Vacilor », 2003

Description : fond annulaire ; pâte gris clair ; engobe noirâtre sur les deux faces.

Datation : II e s. av. J.-C.

31. Fragment de lèvre (Inv. 45034)

Lieu de découverte : Satu Nou – « Vadu Vacilor », 2003

Description : arrondie, épaisse ; pâte gris foncé ; fragment lustré sur les deux faces.

Datation : II e s. av. J.-C.

32. Fond de vase fragmentaire (Inv. 45069)

Lieu de découverte : Satu Nou – « Vadu Vacilor », 2003

Description : annulaire ; pâte gris clair ; couverte lustrée.

Datation : II e s. av. J.-C.

33. Fragments de vase (fond et portion de panse, inv. 45089/a) ; pot ou cratère.

Lieu de découverte : Satu Nou – « Vadu Vacilor », 2003

Dimensions : db = 11 cm

Description : fond annulaire ; pâte gris clair, micacée ; engobe noir à l'extérieur.

Datation : II^e s. av. J.-C.

34. Fragments de cruche (?) (Inv. 45089/b ; inv.44731)

Lieu de découverte : Satu Nou – « Vadu Vacilor », 2003

Description : pâte grise ; engobe gris foncé, lustré, micacé.

Datation : II e s. av. J.-C.

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IN MEMORIAM

**NINA ALEXANDROVNA LEIPUNSKAYA, PILIER D'OLBIA
- IN MEMORIAM -**



Нина Александровна Лейпунская родилась 09.05.1930 в г. Харькове в семье ученых – физиков. В 1954 г. окончила исторический факультет Киевского государственного университета имени Т.Г. Шевченко по специальности «археология». С 1956 по 1960 гг. училась в аспирантуре Государственного исторического музея (г. Москва) по специальности «античная археология». С 1969 г. по 2003 г. работала в штате Института археологии Национальной Академии Наук Украины сначала в

должности младшего научного сотрудника, а затем – старшего научного сотрудника. В 1975 г. защитила кандидатскую диссертацию «Амфоры из Ольвии VI-IV вв. до н.э.».

Основным направлением ее научных интересов были проблемы истории, экономики, прежде всего торговли и ремесел, истории материальной и духовной культуры населения Ольвии, в частности, религии. Она плодотворно исследовала различные категории материальной культуры: амфорную тару, другие виды керамики, терракоту, скульптуру, надписи. Опубликовала 114 научных работ.

Вела значительную музейную работу, принимала участие в создании экспозиции Музея археологии ЦНПМ НАН Украины по разделу скифо-античной археологии, занималась созданием музейных выставок.

С 1953 г., еще со студенческих лет, Н.А. Лейпунская начала работать в Ольвийской археологической экспедиции. С 1972 по 2006 годы руководила работами на отдельных участках. Из крупных археологических работ в Ольвии: - завершила раскопки Центрального квартала в районе агоры (1972-1979 гг.), начатые ее учителем Л.М. Славиным в 1956 г.; - исследовала западные городские ворота (1979-1984 гг.); - провела раскопки жилых кварталов на северной окраине Нижнего города Ольвии (участок НГС) (1985-2006 гг.). Работала в Ольвийской экспедиции до конца жизни. Результаты этих работ нашли свое отражение в публикациях и научных отчетах. В настоящее время уже подготовлена к печати в Дании коллективная

монография по материалам раскопок на участке НГС, в которой Нина Александровна является основным автором.

22 декабря 2008 г. Нины Александровны не стало.

S.D. KRYŽISKIJ

Nina Alexandrovna Lejpunskaya est née le 09.05.1930 à Kharkov dans une famille de savants-physiciens. En 1954, elle a terminé ses études à la Faculté d'Histoire de l'université d'État T.G. Shevchenko de Kiev dans la spécialité « archéologie ». Entre 1956 et 1960, elle a préparé son « aspirantura » au Musée Historique d'État de Moscou dans la spécialité « archéologie de l'antiquité ». De 1969 à 2003, elle a travaillé à l'Institut d'archéologie de l'Académie Nationale des Sciences d'Ukraine, d'abord en qualité de collaborateur scientifique adjoint, mais puis de collaborateur scientifique principal. En 1975, elle a soutenu sa thèse sur « *Les Amphores d'Olbia des VIe-IVe siècles avant J.-C.* ».

Ses principaux centres d'intérêt ont porté sur les problèmes d'histoire économique - notamment le commerce et l'artisanat -, l'histoire de la culture matérielle et spirituelle de la population d'Olbia, les cultes en particulier. Elle s'est attachée avec talent à l'étude de diverses catégories d'artefacts: les amphores-emballages, divers types de céramiques, les terres cuites, la sculpture, les inscriptions.

En musée, elle a fait preuve d'une activité considérable, pris part à la création de l'exposition du Musée d'Archéologie du CCNM de l'Académie nationale des Sciences d'Ukraine au sein du département d'archéologie scythique, ainsi qu'à l'organisation de diverses expositions du musée.

Dès 1953, encore étudiante, N.A. Lejpunskaya a commencé à participer à l'équipe archéologique d'Olbia. De 1972 à 2006, elle a assumé la responsabilité de divers secteurs de fouille. Parmi ses réalisations les plus importantes sur le chantier d'Olbia, il convient de mentionner : - l'achèvement de la fouille du Quartier Central du côté de l'agora (1972-1979), entamée par son professeur L.M. Slavin en 1956 ; - l'étude des portes occidentales de la cité (1979-1984); - la fouille des quartiers résidentiels à la périphérie nord de la Ville basse d'Olbia (Secteur NGS) (1985-2006). Elle a participé jusqu'au bout à l'équipe d'Olbia. Les résultats de ses travaux ont fait l'objet de quelque 114 publications et rapports scientifiques. Une monographie collective, dont Nina Alexandrovna est l'auteur principal, est en préparation au Danemark, qui sera consacrée aux fouilles du secteur NGS d'Olbia.

Nina Alexandrovna nous a quitté le 22 décembre 2008.

Pierre DUPONT

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PETRE ALEXADRESCU

(3 janvier 1930 – 18 juillet 2009)



Il y a quelques mois, après une souffrance héroïquement endurée jusqu'au dernier instant, Petre Alexandrescu, personnalité de marque des sciences des antiquités des dernières décennies, maître et enseignant hors pair sur le champ de l'archéologie classique, nous quitta.

Né à Paris le 3 janvier 1930, Petre Alexandrescu accomplit ses études supérieures au département des lettres classiques de la Faculté des Lettres de

l'Université de Bucarest en 1952, ce qui lui assura une solide formation d'antiquisant. Bien qu'il commençât sa carrière comme linguiste, en publiant ses premiers articles dans ce domaine, sa vocation était tout autre : ses participations en tant qu'étudiant aux campagnes de fouilles d'Histria le déterminèrent à choisir définitivement — et, dans l'esprit de plus d'un de nous, pour notre grand bonheur — l'archéologie grecque. Assistant de recherche au Musée National des Antiquités pour un bref laps de temps, Petre Alexandrescu fit ensuite partie autant de la génération fondatrice de l'Institut d'Archéologie de Bucarest (1956) que de la première équipe chargée de la recherche d'Histria dans la période suivant de près la reprise des fouilles en 1949 sous la direction de l'Académie Roumaine. L'Institut d'Archéologie et Histria demeureront les deux foyers du savant pour tout le reste de sa vie. À l'institut, il parcourut tous les échelons de la hiérarchie scientifique, ce qui culmina avec le directorat de la section d'archéologie gréco-romaine de 1965 à 1995 et le directorat de l'Institut de 1990 à 1999. Quant à Histria, il y dirigea durant une longue période (1981-1999) la recherche archéologique, tout en parvenant à redonner à ce chantier mythique sa splendeur perdue à la pitoyable époque communiste.

Petre Alexandrescu a harmonieusement réuni en une seule personne l'archéologue de terrain cultivant méticuleusement le détail significatif et le classiciste désireux de reconstituer, sur la foi de toutes les sources disponibles, des paysages antiques, des sociétés humaines et des enchaînements événementiels. Une espèce, dirais-je, aujourd'hui en train de disparaître, à une

époque où les sciences de l'antiquité se divisent, non seulement dans l'administration académique, en secteurs et sous-secteurs. Petre Alexandrescu témoigna de sa familiarité avec l'antiquité tout d'abord par son œuvre — celle qui demeurera et le conservera éternellement dans notre mémoire. Histria, avec son *téménos*, a sans aucun doute représenté son point fort — à preuve, ses travaux fondamentaux consacrés à cette fondation milésienne, et surtout son ouvrage accompli vers la fin de sa vie (le volume *Histria* VII, portant sur la Zone Sacrée de la cité) —, sans pour autant en constituer jamais une fin en soi. Elle fut plutôt un point de départ pour des investigations beaucoup plus amples, l'ambiance de prédilection pour réfléchir à l'ensemble des problèmes que pose la colonisation grecque dans l'espace pontique. Petre Alexandrescu n'a jamais oublié que l'historien doit parler d'hommes. Or, pour en comprendre le comportement, aucune piste n'était à négliger, fût-elle suggérée par des restes céramiques, des objets d'orfèvrerie ou de parcimonieuses sources littéraires ou épigraphiques. D'Histria à Olbia, à Milet ou à Athènes, des fosses d'offrandes ou des fondations maintes fois bien peu significatives de quelques édifices culturels aux grands temples du monde grec, Petre Alexandrescu a voyagé sous l'impulsion d'une curiosité propre à un périégète d'antan. Il a soigneusement noté tout ce qu'il lui sembla digne d'être retenu et exploité et a constamment essayé de donner sa propre interprétation au phénomène de la colonisation grecque pontique : pourquoi, d'où, quand est-ce que vinrent ces gens, quelles en étaient la destinée et les croyances, comment auront-ils été accueillis au moment de leur installation sur les côtes de la mer Noire ?

Outre qu'il fut un savant brillant, Petre Alexandrescu se manifesta aussi comme un enseignant d'exception. Il est vrai que seule l'ouverture facilitée par le changement intervenu en décembre 1989 lui donna la possibilité d'enseigner, pour une période, hélas, trop brève, à l'Université de Bucarest, où, dans sa qualité de professeur d'archéologie classique (1990-1995), il forma plusieurs jeunes recrues qui avançaient patiemment sur ses traces. La vocation de formateur de Petre Alexandrescu était pourtant beaucoup plus ancienne. En tant que disciple ayant eu le privilège de faire mes premiers pas en archéologie sous son patronage, je peux témoigner des célèbres cours d'été qui avaient lieu à Histria presque chaque jour, que ce fût dans un cadre organisé, lors d'un après-midi passé dans les réserves du chantier, ou plutôt spontanément, pendant la fouille proprement dite ou bien sur les marches de la « Casa Mare » (la maison des fouilles). Des générations entières de jeunes archéologues commencèrent leur apprentissage de cette manière ; il y en a parmi eux quelques uns qui, bien qu'ayant accompli leurs études par des thèses soutenues avec d'autres directeurs, demeureront, comme ils se déclarent eux-mêmes, les élèves de Petre Alexandrescu.

Autant Petre Alexandrescu était-il chaleureux avec ceux qu'il chérissait, époux et père exemplaire et un vrai frère aîné pour ses collaborateurs, autant il fit toujours preuve d'une sévérité absolue à l'égard de toute forme d'imposture. Il va de soi qu'une telle attitude ne pouvait guère ravir les autorités communistes, ce qui fit qu'avant 1989 le savant se vit refuser non seulement les honneurs qu'il aurait largement mérités, mais aussi quelques droits fondamentaux. À une époque où la liberté d'expression n'était qu'un concept théorique, sans aucun lien

avec la réalité, ce n'était pas Petre Alexandrescu, mais bien d'autres, plus dociles, qui avaient l'autorisation de parler d'Histria lors des congrès internationaux. Vint ensuite, plus récemment, le temps des parvenus, où encore une fois d'autres s'arrogent des mérites inexistantes, se targuent d'Histria comme de leur propre fief, tout en abandonnant les vrais problèmes de la recherche. Avec tous ceux-là, Petre Alexandrescu a dialogué, mais il a toujours refusé toute forme de compromis. Maintes fois vainqueur, le savant fut pourtant contraint d'enregistrer également quelques défaites : *nec Hercules contra plures*. Comme directeur d'institut ou comme membre de marque de la Commission Nationale d'Archéologie dans les années quatre-vingt-dix, Petre Alexandrescu a milité pour une recherche de niveau européen, pour le respect à l'égard du métier et pour la responsabilité envers le monument. En tant que membre correspondant de l'Institut Archéologique Allemand, il ne se borna point à savourer sereinement cette position, mais il tenta, soit par des colloques roumano-allemands, pour l'organisation desquels il déploya des efforts considérables, soit en fondant la prestigieuse série *Archaeologia Romanica*, de raccorder la recherche roumaine à des standards réellement internationaux. Enfin, en tant que savant prestigieux, faisant l'unanimité à l'échelle mondiale, il fonda, à côté d'un autre érudit de la même qualité, le professeur Șerban Papacostea, la revue internationale *Il Mar Nero* (Bucarest – Paris – Rome). Aucune de ces initiatives et réalisations ne fut au gré de certains individus occupant à peu près tous les postes de décision. C'est ainsi que Petre Alexandrescu fut contourné par d'autres et, ce qui, à mes yeux, reste le plus grave, oublié par l'Académie Roumaine.

Daignent ceux qui ne l'ont pas compris méditer pour le moins maintenant à ce que représenta comme savant et comme homme Petre Alexandrescu et daigne la postérité le ranger et le maintenir à la place qu'il mérite. Et que les fouilles d'Histria, auxquelles il consacra toute sa vie, prospèrent dans l'esprit de Petre Alexandrescu.

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Alexandru AVRAM

PETRE ALEXANDRESCU
alias « Petruț »
(3 janvier 1930 - 18 juillet 2009)

En proie depuis plusieurs années à un mal invalidant, notre ami Petre Alexandrescu, ancien directeur de l'Institut d'Archéologie de Bucarest et de la fouille d'Histria, nous a quittés l'été passé.

De souche bucarestoise, il était pourtant né à Paris, où son père, diplomate, était alors en poste. Revenu au pays, il passe son baccalauréat en 1948 et s'inscrit à la Faculté d'Histoire. Un an plus tard, il rejoint la section des langues anciennes de Dionisie Pippidi, où il se distingue bientôt par un travail sur les collèges de Tomis. En même temps, il intègre l'équipe de l'Institut de Linguistique, en charge de l'élaboration du Dictionnaire et de la Grammaire de la Langue Roumaine, et de fait, ses premières publications portent sur des sujets de linguistique.

Dès la fin de ses études, il obtient un poste d'assistant de recherche auprès du Musée National des Antiquités, qui représentait alors l'institution la plus prestigieuse dans les domaines de l'archéologie et de l'histoire ancienne, avant la fondation de l'Institut d'Archéologie de l'Académie Roumaine. En 1971, deux ans après la soutenance de son brillant travail de thèse sur la nécropole d'Histria sous la direction d'Emil Condurachi, il accède à un poste de chercheur scientifique, premier stade d'une carrière académique et universitaire qu'il poursuivra jusqu'à la chute du régime Ceaucescu en 1989, alors qu'il était déjà entré totalement en

disgrâce auprès des autorités communistes, à la suite d'une protestation publique contre la destruction de monuments historiques, retransmise à Europe Libre.

Elu directeur de l'Institut d'Archéologie « Vasile Pârvan » en 1990, il y a assumé brillamment ses fonctions d'administrateur et de scientifique de premier plan jusqu'en 1999, portant haut sur le plan international le renom de cette institution, à l'instar de ses illustres prédécesseurs. En matière de publications, outre à la relance des périodiques *Dacia* et SCIVA, il a contribué à la fondation de plusieurs nouvelles revues, telles que *Archaeologica Romanica*, en collaboration avec Helmut Kyrieleis, et, surtout, en 1994, avec Serban Papacostea, le périodique *Il Mar Nero*, édité à Rome.

Il a occupé également les fonctions de vice-président de la Commission Nationale d'Archéologie (1997-1999) et, à deux reprises, celles de vice-président de la Commission Nationale des Monuments Historiques (1992-1993, 1997-2000). Ces places de premier plan lui ont valu de nombreuses distinctions, en particulier le prix « Gustave Mendel » de l'Académie des Inscriptions & Belles Lettres (1965), ainsi que le prix « Vasile Pârvan » de l'Académie Roumaine (1966).

Toutefois, ce n'est qu'à partir des années 1990 qu'il a pu accéder à une carrière universitaire normale, d'abord comme professeur associé à la Faculté d'Histoire de Bucarest (1991), puis comme professeur titulaire dans le même établissement (1995). Ce n'est qu'à la fin des années 90, qu'il mettra un terme à son enseignement par un cycle de cours à la Faculté d'Histoire de Constanța, laissant derrière lui une kyrielle de disciples, en particulier de céramologues initiés aux arcanes de la céramique grecque et rompus aux activités de fouille sur le chantier-phare d'Histria, toutes activités en grande partie à l'origine de sa notoriété sur le plan international.

Sur ce chantier d'Histria, dont Dionisie Pippidi lui avait transmis la charge en 1981, il a déployé d'autres facettes de ses talents en poursuivant sur la lancée de ses prédécesseurs une politique de campagnes de fouilles suivies sur plusieurs secteurs de la vieille cité milésienne. Sous sa direction notamment, celui de la « Zone sacrée » a pris un essor considérable, dont les résultats ont fourni récemment la matière du magnifique volume VII de la série « Histria ». Sur place, aux côtés des fouilleurs chevronnés, c'est toute une pépinière d'étudiants qui a eu l'occasion de se former à son école, pleinement aguerris aujourd'hui, tel Alexandre Avram, pour assurer la formation de la génération suivante.

Si l'architecture de cette « Zone sacrée » a retenu toute son attention, c'est la céramique d'Histria qui a constitué sans nul doute le terreau le plus fécond de sa production scientifique, avec d'une part cet ouvrage de référence qu'est devenu son catalogue de céramiques archaïques et classiques du volume IV de la série « Histria », d'autre part une série d'articles sur les productions locales de type grec du Pont ouest et leurs imitations indigènes. C'est un total de quelque 150 publications qu'il laisse derrière lui, auxquelles il faut ajouter cette succession de volumes nouveaux de la série « Histria » sous la plume de divers auteurs, qui n'ont pu voir le jour qu'avec l'appui financier de l'Académie des Inscriptions & Belles Lettres, où il avait ses entrées auprès de savants éminents comme Jean Leclant ou Juliette de La Genière, séduits tout autant par ses qualités scientifiques que par sa francophilie avérée.

C'est là le résultat d'un exceptionnel esprit d'ouverture sur l'extérieur, qui a vite attiré dans son sillage, bien avant l'effondrement du régime Ceausescu, nombre de collègues étrangers, tel Konrad Zimmermann de Rostock, son principal « compagnon de route » sur la « Zone sacrée », Wolfgang Schuller, sous l'égide duquel il a publié un recueil histrien à Konstanz, ou encore Jean-Paul-Morel, avec lequel il entretenait des relations suivies, dépassant largement le cadre de la vaisselle à vernis noir de mer Noire. Même l'intérêt des analyses de laboratoire n'a pas échappé à son insatiable curiosité, qui l'a conduit, après une série d'essais encourageants effectués par Garman Harbottle au laboratoire de Brookhaven, à initier un véritable programme systématique d'identification des productions locales d'Histria, réalisé au Laboratoire de Céramologie de Lyon par Pierre Dupont et relayé par un autre de détermination d'origine des céramiques de la Grèce de l'Est. C'est grâce aux libéralités clairvoyantes dont il a fait preuve en matière de fourniture d'échantillons à partir du matériel d'Histria que ces programmes ont pu être menés à bien avec les résultats de portée générale que l'on sait.

Parti à la retraite en 1998, il est resté néanmoins jusqu'au bout, en dépit d'une mobilité de plus en plus réduite, en contact étroit avec son réseau cosmopolite de collègues et d'élèves. La raison en est toute simple : derrière l'universitaire, se cachait également le personnage ô combien attachant qu'il a représenté pour bon nombre d'entre nous. « Petruț », pour les intimes et un vaste cercle de collègues vite devenus ses amis, possédait le don, de par son tempérament, de mettre ses interlocuteurs en confiance : tour à tour enjoué, grave, mélancolique et, souvent, d'une distraction désarmante, il s'affirmait comme profondément sensible au contact des autres et c'est donc à double titre que nous déplorons aujourd'hui sa disparition, celle de l'érudit et celle de l'humaniste.

Pierre DUPONT

LISTA ABREVIERILOR

AA	- Archäologischer Anzeiger.
ABSA	- Annual of the British School of Archaeology at Athens.
ABPO	- Annales de Bretagne et des Pays de l'Ouest.
AM	- Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung.
AMA	- Antičnyi Mir i Arkheologija.
AJA	- American Journal of Archaeology.
Arch Bulg	- Arheologija Bulgarica.
ArchCl	- Archeologia classica.
Arheologija Kiev	- Arheologija Institut Arheologii, Kiev.
ASAA	- Annuario della Scuola Archeologica di Atene e delle Missioni Italiane in Oriente.
ASGE	- Arkheologičeskii Sbornik Gosudarstvennogo Ermitaža.
BAR	- British Archaeological Reports.
BCH	- Bulletin de Correspondance Hellénique.
BRGK	- Deutsches Archäologisches Institut. Bericht der Römisch-Germanischen Kommission.
BSA	- Annual of the British Schol at Athens.
CronA	- Cronache di Archeologia
Dacia	- Dacia. Recherches et Découvertes Archéologiques en Roumanie, București; nouvelle série Dacia N.S. – Dacia. Revue d'archéologie et d'histoire ancienne.
EA	- Epigraphica Anatolica.
Eirene	- Eirene. Studia graeca et latina.
A'(B', Γ', Δ', E')Ελλην.κεραμ	- Πρακτικά της Α'(Β', Γ', Δ', Ε') Συνάντησης για την Ελληνιστική Κεραμική.
FA	- Fasti Archaeologici.
Germania	- Germania. Anzeiger der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts.
GNA Muzej Pleven	- Godišnik na Narodnija Archeologičeskii Muzej Pleven.
Godišnik AM	- Godišnik na Narodnija Archeologičeskii Muzej, Sofia.

Hesperia	- Hesperia. The Journal of the American School of Classical Studies at Athens.
IA	- Izvestija Archeologija.
IAI	- Izvestija na Arheologičeskija Institut.
IAK	- Izvestija Archeologiceskoi Komisii, St. Petersburg.
IBAD	- Izvestija na Bulgarskoto Archeologičesko Družestvo.
IBAI	- Izvestija na Bulgarskija Arheologičeski Institut.
INIM	- Izvestija na Nacionalnia Istoričeski Muzej.
INMV	- Izvestija na Narodnija Muzei Varna.
IGAIMK	- Izvestija Gosudarstvennoi Ackademii Istorii Material'noi Kul'tury.
IstMitt	- Istanbuler Mitteilungen. Deutsches Archäologisches Institut, Abteilung Istanbul.
Izvestija Sofia	- Izvestija na Arheologičeskija Institut.
KSIA	- Kratkie Soobsčenija Instituta Arkheologii.
(KSIA AN SSSR)	
Materiale	- Materiale și cercetări arheologice, București.
MEFRA	- Mélanges de l'École Française de Rome, Antiquité.
MIA	- Materialy i issledovanija po Archeologii SSSR.
MASP	- Materialy po Archeologii Severnogo Pričernomor'ja.
ÖJh	- Jahreshefte des Österreichischen archäologischen Instituts in Wien.
PBF	- Prähistorische Bronzefunde, München.
Peuce	- Peuce. Studii și comunicări de istorie și arheologie, Tulcea.
PP	- La parola del passato.
PZ	- Prähistorische Zeitschrift.
RA	- Revue Archéologique.
RAN	- Revue Archéologique de Narbonnaise.
RM	- Römische Mitteilungen.
SA	- Savetskaja Archeologija.
SAI	- Svod Archeologiceskich Istočnikov.
SAIA	- Scuola Archeologica Italiana di Atene.
SCIVA	- Studii și Cercetări de Istorie Veche și Arheologie.
SlovArch	- Slovenská Archeológia.
ST	- Studia Troica.
TGE	- Trudy Gosudarstvennogo Ermitaža.
TGIM	- Trudy Gosudarstvennogo Istoričeskogo Muzeja.
Tüber-Ar	- Türkiye Bilimler Akademisi Arkeoloji Dergisi.

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