

A FIKELLURA VASE FOUND AT HISTRIA

In 1956, during the Histria excavations, a Fikellura vase ¹ (fig. 1) was found at about 600 m from the citadel, in the peripheric zone of the settlement, section X. The vase came to light in the pit α , belonging to the third archaic level, the most recent of that layer. Judging by its stratigraphic position and the neighbouring archaeological materials, the said level is datable to about the second half of the VIth century B. C. ². In the same pit, besides that vase, an Attic black-figured skyphos ³ and fragments of amphorae were found, some covered with a slip, others without it and with a banded decoration.

Although the vase forming the object of this paper was found in fragments, it was partially made up, as it furnished sufficient indications for the reconstruction of its former shape and decoration. The height of the vase is 21 cm, the largest diameter of the belly 19 cm, the diameter of the mouth, 9 cm. The spreading lip is 5 mm large, the neck, slightly resembling a reverted truncated cone, the small handles are round and vertical, and modelled as if a ring was fixed through them. The neck contour curves smoothly down to meet the ovoid belly. The foot of the vase is large and protruding.

As could be seen from the split belly, the clay, of a rose colour, had a rather high amount of mica ⁴. A light-yellow slip, quite thin and much perished here and there, with equally

¹ The vase belongs to the National Museum of Antiquities, at the Institute of Archaeology of the Academy of the R.P.R.; registered under no. V, 10 002.

² *Sec. Raportul de săpături al șanterul Histria din anul 1956*, in «Materiale», V, 1959, p. 297 and plate IX; Suzana Dimitriu, Maria Coja, *La céramique archaïque et les débuts de la cité pontique d'Histria*, in «Dacia», N. S., II, p. 84 and fig. 5.

³ Reg. no. V. 10 006. Cf. Suzana Dimitriu, Maria Coja, *op. cit.*, fig. 4/1.

⁴ This is the clay of most Fikellura wares, found at Histria. Yet, to list that vase, only on account of

the nature of its clay, among the products of a definite workshop, is difficult. The pink shade is due to firing and, according to the temperature the vases were submitted to, their colour would range from scarlet to brown-red, or even, if the firing was not good, to gray. A trait common to nearly all Fikellura vases is the contents of mica — yellow or white — in their clay. The amount of mica in the clay and its colour could constitute an indication of the workshops where the pottery came from, provided it was compared to that in the clay of other categories of vases, whose origin is well known. But such an analysis could not be made within the limits of our work.

high contents of mica, covers the external surface of the vase⁵. Its decoration is of a black colour, occasionally faded to brown⁶.

The vase belongs to the Fikellura style pottery, dated to the second half of the VIth century B. C. As it presents elements which could supply our information concerning this style, we think an ampler commentary of it will not be devoid of interest.



Fig. 1. — Fikellura vase from Histria. Scene no. 1.

⁵ There is always a slip on Fikellura vases. The Berlin amphora reg. no. 2975, belonging to the group L, which was thought to have only a polished surface, actually had a thin slip (R.M. Cook, *Fikellura pottery*, in BSA, XXXIV, p. 27 and note 2). The similarity between the Fikellura slip and that of the « Rhodian » A phase, seems rather casual;

there is, on the one hand, a difference of about 50 years between the two styles, and on the other hand the slip in « Rhodian » A is whiter and more powdery than in Fikellura (*ibidem*. p. 53).

⁶ The decoration applied on the slip may be, as on our vase, glossier or duller. The black ornamentation, with brown shades, is often seen on Fikel-

This is the first time a vase of that form was found at Histria although its shape was already known in the Fikellura style⁷. Nevertheless, this is not an original creation of that style, as it can be traced down, in slightly different variants, on a rather large area embracing, from the Mycenaean to the Hellenistic epoch, the whole Greek archipelago, continental Greece and southern Italy⁸. Pyxids of similar shapes are often seen among Corinthian ceramics around the year 600, and they sometimes occur even after the middle of the VIth century B. C.⁹

The vase found at Histria is of about the same height as the Ialysos vase discovered in the Marmaros cemetery, tomb no. 10, and designed by the term of *situla*¹⁰. We adopted that name too, without being able to say exactly what use the vase was made of¹¹.

The presence of a vase of this shape in the Fikellura ceramics could be explained by the composite character of this style, in which elements of the contemporary styles, such as the «Rhodian», the Attic and the Orientalizing Ionian groups¹² are fused. It is common knowledge that the Fikellura style did not belong to a single manufacture centre, but to a veritable *κοινή*, in which the leading part was played by Samos and Rhodes¹³. It can therefore be presumed that, the outskirts of this area were in contact with Corinth, wherefrom this shape might have been borrowed. On the other hand, the Corinthian import, substantial enough, from Samos and Rhodes, should not be neglected, no more than the reminiscences from an older tradition, whose roots go down in time as far as the Mycenaean. Anyhow, the vases of such shape were in no way preferred to the amphorae or the oenochorai, which are the two forms more frequently met with in that style. It is worth mentioning that the Histrian *situla* simply copies the shape of a metal vase, as shown by the handle, which seems to have a ring fixed on the shoulder as stated before.

The study of the vase's ornaments could enable us to determine the chief place of manufacture of such vases as this one, and to fix a more precise data for it. The decoration of our vase is based on three elements: a geometric element, a vegetal and an anthropomorphic one.

The geometric element appears in the ornamental patterns on the lip and the neck of the vase. The external side of the lip bears the chevrons which are met with in the Rhodian style too¹⁴, as well as in the various combinations of the Fikellura pottery¹⁵. The second geometric element of this Histria vase consists in a cable pattern on the neck, interrupted at the handles by a metope of a dull black colour, reaching down to the handles. The cable pattern is not identical on both sides of the neck¹⁶. On the one side, in the loops of the upper part, a

lura pottery; the red ornamentation occurs too, but less frequently. However, the difference in colour cannot constitute a criterion for grouping the wares by manufacture centres, or for any chronological discrimination among the vases of the said style.

⁷ See the vase in tomb no. 10 from Marmaros, Ialysos, in CIRh, VIII, p. 113, fig. 98 and 102.

⁸ The name of this shape varies in the studies about it: it is called *amphora* (CVA, Copenhagen, 1, pl. 43/10); *stamnos* (CVA, British Museum, 7, pl. 4/6); *pyxis* (CVA, Copenhagen, 2, pl. 79/8); *situla* (CIRh, VIII, fig. 98).

⁹ CIRh, VIII, fig. 93; CVA, Oxford, 2, pl. 5/2; CVA, Sèvres, pl. 14/9; Payne, *Necrocorinthia*, p. 323, fig. 164 (with convex sides).

¹⁰ CIRh, VIII, fig. 98. See also above, note 7

¹¹ Let us only mention that the vase of that same shape, but with globular belly, found at Ialysos, grave 153, is, as Giulio Jacopi states, an imitation of the Attic *Gamikoi Lebetes* (CIRh, III, p. 154 and fig. 148).

¹² Cf. R. M. Cook, *op. cit.*, p. 4; Idem, *Greek painted pottery*, London, 1960, p. 165.

¹³ R. M. Cook, *Fikellura pottery*, p. 90–93: Samos, the chief place; the same, *Greek painted pottery*, p. 136.

¹⁴ R. M. Cook, *Fikellura pottery*, p. 75, no. 12.

¹⁵ *Ibidem*, especially in group Y, no. 13, where it takes the form of a ε.

¹⁶ *Ibidem*, p. 40, no. 9, and pl. 17/g. The cable pattern—as well the single cable or the complex form,

row of small dots occur, thus adding a new element to that complex ornament. The fivefold cable on our vase occurs again on a fragment of oenochoë from Naucratis, listed among the group S vases, and dated to about the first half of the VIth century B. C. ¹⁷.



Fig. 2. — The same vase. Scene no. 2.

consisting of a double, treble, fourfold or fivefold cable — often occurs on Fikellura vases: it is the favourite ornament, chiefly in the earlier phase and especially for the amphorae. The origin of this ornament was studied by R.M. Cook, *Fikellura pottery*, p. 71–72 and fig. 11, and by W. Schiering, *Werkstätten orientalisierender Keramik auf Rhodos*, Berlin, 1957, p. 83–85, who both showed that it came from the oriental Greek workshops of the geometric epoch, influenced in their turn by Babylonian art (compare

with the ornament illustrated in W. Andrae, *Assur farbige Keramik*, Berlin, 1923, pl. 31). In the Fikellura style the ornament was presumably introduced through Rhodian channel. That pattern is most used for the neck decoration, but occasionally it also appears on the belly, either forming a continuous band or one interrupted by rosettes (as for instance on the Camiros oenochoë, reproduced by R. M. Cook, *Fikellura pottery*, pl. 16/a).

¹⁷ R. M. Cook, *Fikellura pottery*, p. 74.

While on the lip and the neck abstract geometrical patterns were used, the shoulder and the belly were on the contrary decorated, in the handles' zones, with stylized vegetal ornaments, that is with lotus buds¹⁸ and palmettes¹⁹. The wreath of lotus buds, joined by twos through slender intertwining stems, is well-known in the style groups D, K, L, N, U, Y, Z. The items referred to are dated to about the years 540–525 B. C.²⁰ On earlier vases, those from the group B for instance, that ornament is not recorded²¹.



Fig. 3. — The same vase. Side view, the tenpetaled palmette.

¹⁸ *Ibidem*, beginning with group D, although unjoined buds are equally frequent about the same time (p. 75 and fig. 13).

¹⁹ *Ibidem*, fig. 17.

²⁰ *Ibidem*, at the respective groups.

²¹ They occur only joined, *ibidem*, p. 5. Judging by the information furnished by *Fikellura pottery*, the lotus flowers and buds pattern is not characteristic for the Fikellura style alone, it being on the contrary, common to the whole orientalizing pottery. Nevertheless, from their comparison it is clear that the said pattern had little in common with the one used in the «Rhodian», different by its shape, and representing a lotus bud enclosed in a dotted circle or stylized in a geometrical manner.

The lotus bud occurs in the «Rhodian» in the Kamiros and Vlastos groups — as early as the seventh century, its archetype being the Assyrian lotus (W. Schiering, *op. cit.*, p. 78). By the time the lotus bud appeared on Fikellura vases (compare also *Les vases archaïques d'Histria*, Bucarest, 1938, fig. 339), this pattern, nearly identical in shape to the garland on our vase, occurs on the ancient black-figured vases too. Among the numerous examples we shall cite the Berlin amphora no. 1691 and the British oenochoë H 303, of Amasis (Semni Karouzou, *The Amasis Painter*, Oxford, 1956, pl. VIII/1 and J. D. Beazley, *Amasea*, in *JHS*, LI, 1931, pl. VIII/1–2).

In the handles' zone, on both sides, a palmette appears, associated with two volutes. The palmettes are not identical either, one having 10 petals, the other only 9 (fig. 3, 4). Their colour is black, which in one of the palmettes has nearly entirely faded to brown. Traces of red strokes are visible too. The palmette, a usual ornament of the Fikellura ceramics, is chiefly placed in the handles' region, in the groups L and Y²². Occasionally, more seldom, it appears on the shoulder too, as for instance in the groups B, K and R²³, which are earlier than the prece-



Fig. 4. — The same vase. Side view, the ninepetaled palmette.

dent. The palmette on our vase stands very near to that of the amphoriskos Y no. 12, from Rhodes, dated to the last quarter of the VIth century B. C.²⁴, and at the same time near to the palmette on the Caeretan hydreae²⁵. The latter are originating from the Ionian area, being contemporary to the Attic ceramics of the last period of Amasis and Andokides, that is between 530—520 B. C.²⁶.

²² R. M. Cook, *Fikellura pottery*, fig. 17.

²³ *Ibidem*, the respective groups.

²⁴ *Ibidem*, fig. 17/3 and p. 24.

²⁵ CVA, Louvre 9, pl. 5/2.

²⁶ The Attic amphora from the CVA, Bruxelles, I, pl. VII/36. But the palmette is not a peculiar pattern of the Fikellura style only. In the earlier phase of the «Rhodian», it was already used; and, in spite of the gap between the «Rhodian»

A and Fikellura, R. M. Cook, *Fikellura pottery*, p. 73, suggests a relation between the two forms of that pattern. We must however mention that in the «Rhodian» it was encircled by one or two lines, enclosing the petals (W. Schiering, *op. cit.*, Beil. 6). In the rare cases where that line is missing, as for instance on the pinax fragment from Histria (*Les vases archaïques d'Histria*, fig. 280), the whole shape of the palmette is different from that in Fikel-

The belly decoration has anthropomorphous motives²⁷. On both sides the same scene is repeated, with slight variants of composition: a satyr and a naked figure in movement. One of these scenes (no. 1 and fig. 1) is better preserved than the other (no. 2 and fig. 2).

The satyr is represented as a bearded man, having horse ears, tail and hoofs. In scene no. 1 he is moving to the right, with the left leg raised. The right arm is pendent, the left one raised, as if he was going to catch the figure moving before him. The head and the lower part of the body are in profile, the torso is rendered frontally. In scene no. 2 the satyr is moving to the left, with the right leg raised. This satyr has plumper forms, both arms are raised and the raping gesture is clearer. Like the first satyr, the latter has the head and the lower body in profile, and the torso drawn frontally. Both satyrs are pursuing a naked figure. In scene no. 1 the pursued figure is moving to the right, with the left leg forward, the right arm pendent and the left one raised. The head turned to the left is in profile, the lower body too, the torso frontal. In scene no. 2 the running posture of the naked figure is more stressed. The head, in profile, is turned back; the lower body is rendered in profile too, the torso frontally. The satyr as well as the figure in front of him are in silhouette, of a black faded to brown. The inner details are partly reserved, partly incised²⁸ and partly underlined by applied red strokes (the hair trasses and the bands crossing on the chest), which are still visible only in scene no. 1²⁹.

lura. On the other side, the polichromy, much more emphasized in the «Rhodian», should not be overlooked. Even if the ancient, orientaling palmette is really the ancestor of the Fikellura palmette, we think it must have reached that style through an Attic channel. The Attic influence, as pointed out by R. M. Cook, *Fikellura pottery*, p. 91, is particularly sensible in the palmettes of the amphorae from the groups D1 and E1, dated to about 540–530 B.C.

²⁷ In the Fikellura style there are human figures proper and sub-human figures, with some animal traits: such are for instance the dog-headed man, the hare-headed man, the satyrs, etc. (R. M. Cook, *Fikellura pottery*, p. 66–68 and CVA, British Museum 8, *Addenda* to the catalogue in *Fikellura pottery*). As for the satyrs, the only two representations known until now belonged to the group K: no. 1, coming from Berezan and no. 6, from Samos. The satyr represented on our vase is the third example in Fikellura ceramics. Mr. R. M. Cook, who has seen the photograph of that vase, kindly gave us some very valuable advice concerning its stylistic examination and its dating (for which we are glad to renew him here our thanks); he thinks the Histria satyr is much nearer related to the Samos than to the Berezan satyr.

²⁸ The presence of incisions, even of partial ones, on a Fikellura ware, is a real rarity in this style's technique. Up to now, besides our vase, the following are the only examples known of vases with incisions: 1). The Altenburg amphora with comasts, coming from Aegina and listed to the group J (no. 1): it is dated to about 550–540

B.C., but the incisions seem — according to R. M. Cook, *Fikellura pottery*, p. 15 — to be modern. 2). The Histria fragment of amphora with comasts (*Les vases archaïques d'Histria*, fig. 302, 303, and pl. IV) belonging to the group K, no. 11 (CVA, British Museum 8, *Addenda*), and datable, in keeping with the early group, to about the third quarter of the sixth century B.C. (R. M. Cook, *Fikellura pottery*, p. 20). 3). The Samos fragment of oenochoë, with floral patterns, group Q, no. 23 (CVA, British Museum 8, *Addenda*); it is dated, like the whole group, to the second half of the VIth century B.C. (R. M. Cook, *Fikellura pottery*, p. 37; 4). The fragments of a cup from Samos, belonging to the group X (no. 1), and dated to about the middle of the third quarter of the VIth century B.C. (R. M. Cook, *Fikellura pottery*, p. 46).

²⁹ The applied red strokes are used parsimoniously enough by the Fikellura potters. Usually the red strokes were applied on the decoration; among the exceptions, very rare, there is for instance an oenochoë from Camiros, listed to the group R (no. 1), on which the paint is laid directly over the clay, it being thus and enhancement proper no more. (R. M. Cook, *Fikellura pottery*, p. 37). Certainly, we could not venture to state that the red enhancement was the mark of a single workshop; but the fact seems not devoid of signification, that among the Fikellura pottery with red strokes, 26 items were found to come from Egypt, namely from Naucratis-Tell-Defenneh (statistics worked out according to the *Fikellura pottery* catalogue and to the CVA, British Museum 8).

The picture of the satyrs on this situla is closely related to the similar representations on two fragments from the group K, no. 1 and no. 6³⁰ — as well as to other examples of the same style — in the rendering of the eye³¹, of the hands³², of the hair-dress³³ and of certain adornments³⁴.

The detailed study of the ornamental scheme of this vase once more emphasizes the hybrid character of the decoration in Fikellura style. If the patterns decorating the lip, the neck, the shoulder and the handles' zone are of a tectonic character, the belly ornamentation, in exchange, with its figures floating, as it were, in the air, in no way harmonizes with the other

³⁰ See note 27, p. 463.

³¹ The eye is rendered by a triangle with curving basis and a dot in the centre. The eyebrow is a simple reserved line, sometimes straight as on the situla from Histria, or on the K1 vase from Berezan, or slightly arched, as that of the Samos satyr. An eye of a similar shape is that of the comast on the amphora from Tell Defenneh, group J, nr. 6 (R. M. Cook, *Fikellura pottery*, p. 16 and pl. 7/a), and of the comasts on the Egypt amphora, group K, no. 2 (*ibidem*, p. 18 and pl. 9), as well as that of the Dionysos on the Rhodes amphora, group Y, no. 12 (*ibidem*, p. 47 and pl. 12). Except the item Y 12 somewhat later, these vases were in use at the beginning of the third quarter of the sixth century B.C. On other vases of the same epoch, the eye has sometimes an oval contour, near by its shape to the eyes painted on the Attic vases of the Amasis period. The figure in front of the satyr on the vase we are studying here, has such an eye.

³² They are rendered as it follows: the thumb is separately outlined, all the other fingers being indicated by a mere contour, without inner details. That kind of representation is quite current in Fikellura style; on the contrary, the cases where the hand is rendered in a more natural way, as for instance on the amphora L, no. 1, dated to about 550–540 (R. M. Cook, *Fikellura pottery*, p. 20 and pl. 11/a), are extremely rare. We do not think the schematic rendering of the hand is due to slipshod work; it is only a contemporary fashion, common to the Clazomenian as well as to the Attic style, as can be seen from the study of certain vases (see, for the Clazomenian, CVA, British Museum 8, pl. 7/9, and for the Attic, the Athens fragment of oenochoë, in Semni Karouzou, *op. cit.*, pl. 40/7, ascribed to Amasis).

³³ The satyr's hair, in scene no. 1, done in a queue hanging on the back, is very near that of the Berezan satyr, in group K, nr. 1 (see note 27). The red strokes used for emphasizing the hair tresses, are seen in both examples. This kind of coiffure is met with on ceramics of other styles too, besides Fikellura: for instance on the Clazomenian pottery (see the fragment of the Tell-Defen-

neh amphora, illustrated in CVA, British Museum 8, pl. 2/2) and on the Attic vases (as the cup in CVA, Bibliothèque Nationale, 2, pl. 50/2 and the amphora in CVA, Louvre 4, pl. 30/4). As for the satyr in scene nr. 2, no queue on the back, nor red strokes outlining the hair tresses are to be seen here. The whole representation of that satyr is so schematic, that it is hard to specify whether the painter intended to draw the coiffure at all. More interesting seems to be the hair-do of the figure pursued by the satyr, in scene no. 1: its hair is done with a band on the forehead and twice tied at the back with the same band, from under which the loose tresses are fluttering. Such a hair-do, called *krobylos*, is known in Fikellura (see the head on the Naukratite fragment of amphora, group B, nr. 7, illustrated in R. M. Cook, *Fikellura pottery*, p. 3, 67, and pl. 10/c; the presumably female head on another Naukratite fragment of amphora, group K, no. 8, *ibidem*, p. 19, 67 and pl. 10/e; most likely the female head too on the Leningrad fragment of oenochoë, group S, nr. 12, *ibidem*, p. 41, no. 1 and fig. 6), between the years 560–525 B.C., that is for a period of at least 30 years, as well as in the Ionian-Clazomenian world (for instance the head on a fragment of hydria, CVA, British Museum 8, pl. 7/6, or the coiffure of the figures on the Clazomenian sarcophagus, *ibidem*, pl. 1/2); on the Caeretan hydriae (an example in CVA, Louvre 9, pl. 6; to compare with the items illustrated in T.B.L. Webster, *A Rediscovered Caeretan Hydria*, in JHS, XLVIII, Fig. 1 and pl. XI/1), as well as on the Attic pottery too, where the coiffure called *krobylos* is seen on the François vase, then on countless occasions on the vases from Amasis milieu and that of the so-called *recherchés* painters. The said representations emphasize the predilection of the women and of the young men as well, for that fashion. The *krobylos* on our situla is truly Ionian, with its hair tresses loosely fluttering in the air.

³⁴ In scene no. 1 it is clear the figure before the satyr is wearing a disc-shaped ear-ring. An ear-ring similar in form to the latter is that which adorns the female head on the fragment of oenochoë, group S, no. 12, dated to about the year 530 B. C.

ornaments. Judging by its decoration system, we are inclined to list that «situla» to the group L, among the Fikellura pottery with free field body, differing from the type in which the vase is divided into ornamental zones with several registers to each³⁵.

However, we could not limit ourselves to the mere studying of the various decorative patterns of the vase, as such; therefore, we will try to draw from that study some conclusions of a general character about the style, in order to explain the subject of the decoration and, if possible, its historical sense.

The meaning, for instance, of the scene twice repeated on the vase may ask for commentaries; we called the bearded figure with horse-ears, tail and hoofs, a satyr: but it can be discussed whether he is a satyr or a silen³⁶. Again, the running figure can be that of a man or of a

(see also the preceding note). This sort of jewel seems to be oriental by its shape and size, differing in that from the ear-rings on the Attic vases, which are indicated by mere dots (J. D. Beazley, *op. cit.*, fig. 14 and pl. IX). It is only in Amasis circle, where the Ionian influence was strong enough, that women sometimes wear great ear-rings, as for instance on the Samos fragment of amphora, published by Semni Karouzou, *op. cit.*, pl. 13 and 30/2, 3). The figures near the satyrs are, in both scenes, naked. However, the figure in scene no. 1 has two crossed bands on the chest, rendered by purple strokes. The same attribute is worn by two comasts on two fragments from Olbia, the first belonging to the group K (no. 4) (R. M. Cook, *Fikellura pottery*, p. 19), the other being as yet not ascribed to any category (E. Levy, *Олбійська агора*, in MIA, 50, 1956, p. 43 and fig. 7/1), but considered Clazomenian by this latter author.

A terracotta figurine, found in 1954 at Histria, in section X, has equally such ornamental bands. The statuette dates however from the Hellenistic epoch, in which the crossed bands appear too on Artemis representations wearing a short chiton. On pursuing the available bibliography in search of the meaning of these bands, we found them explained as a garment worn by women in order to fasten the chiton or the peplos. Yet, from the Olbia examples, it is evident such bands were equally worn by men, who moreover had no clothes on at all. We think we would rather use here the reference from RE, s.v. Dionysos — stating that during the ceremonies of that god's ritual, certain sacred bands were worn — and give a ritual sense to the bands figured on our vase (compare the garlands too, worn by the satyrs, for instance on the skyphos from tomb no. 10, Marmaros, Ialyssos, ClRh, VIII, figs. 108—110).

³⁵ At the same time it should be noted that, among the 26 style groups established by R.M. Cook in *Fikellura pottery*, and in the *Addenda* to the CVA, British Museum 8, the group L alone, totalizing 20 items, and one item from group Y,

belongs to the free field style, all these vases coming from Rhodes. Their small number places the free field style in a position of minority as against the style with the field divided into zones of decoration. Are we to infer from it that the free field was only a manner of a local workshop, or must we admit that there were two different trends within the same style? Taking into account the position of the Fikellura style among contemporary ceramics, it cannot be denied, as already stated above, that this style had been under influences coming from the Corinthian, the «Rhodian», the Clazomenian workshops and the Attic styles. Yet all those ceramic groups, some vases of Amasis epoch excepted (for instance the Vatican and Oxford cups, illustrated in Semni Karouzou, *op. cit.*, pl. 39), disclose a predilection for the banded decoration. Therefore, we are inclined to think that the 20 vases of free field style, coming from a single place, seem rather to express the taste of a local workshop, which was perhaps, as R. M. Cook believes (*Fikellura pottery*, p. 24), under the influence of Cyprus ceramics; however, that influence was not strong enough to trouble the well-known economy of the Fikellura style. The grouping together of two or three figures, in scenes repeated, with slight differences, on both sides of the belly, compel us to think of a possible contact with some Clazomenian products (for instance, the Tell-Defenneh fragment of amphora, CVA, British Museum 8, pl. 2/2), and with certain vases from Amasis workshop (as for instance the Berlin amphora, illustrated in Semni Karouzou, *op. cit.*, pl. 5/9). As a matter of fact, the whole group of free field style is dated to about 550—525 B.C. and coincides with the introduction of human figures in the style's economy. The other group, with banded decoration, begins somewhat earlier, that is towards the year 560, and lasts up to the end of the VIth century B.C.

³⁶ For a recent example, see Petre Alexandrescu, *Eine Komastenschale in der Sammlung «Maria und George Severeanu»* — Bukarest, in «Dacia», N.S., III, 1959, p. 135—142. The latest researches tried

woman as well³⁷. We are however inclined to think the scene represents a satyr pursuing a nymph³⁸. The influences coming from the orientalizing Ionian group and from the Attic one, which make themselves felt in the vase ornamentation, help us to date that situla to about the third quarter of the sixth century B. C., and most likely towards its end, considering the

to establish a difference between the notions of satyr and silen. In his study, *Satyrtenze und frühes Drama*, in SBAM, 1943, *passim*, Ernst Buschor believes that by the term Σάτυροι we must understand the grotesque comasts with prominent belly, occurring on Corinthian and Attic vases. Silens, on the contrary, would be the figures with horse-ears, tail and sometimes even hoofs, which on Attic vases are designated as such, as it results from the list published by Frank Brommer, in his work, *Satyroï*, Würzburg, 1937, p. 22 sqq. Little by little the silens substitute the satyrs in dance scenes, taking even the latter's name. This gradual function and name substitution is carried out in the second half of the VIth century B.C., the new satyrs being even represented under youthful traits. From this time on the distinction between satyrs and silens disappears, both names indicating as a matter of fact the same creature. Yet Max Pohlenz, in his book, *Die griechische Tragödie*, Göttingen, 1954, II, p. 11–12, deems the satyrs are the sub-human figures with goat-legs, originating from the Peloponnese (thus interpreting Hesiod, who is the first to mention the satyrs), while the silens are the horse-legged figures created by the Attic fancy. Consequently, the large-bellied comasts would have nothing to do with the satyrs. On some Fikellura wares, among which the most noteworthy is the Altenburg amphora, and on other vases, as for instance on the Histria fragment of amphora, (*Les vases archaïques d'Histria*, figs. 302, 303 and pl. IV; see also note 28), the comasts are represented with human traits. Are we to take them for satyrs, as would have them the Buschor-Brommer theory, or for men who, dressed according to the ritual, are playing a part in a mythological scene? If we admit the Buschor-Brommer theory, it would mean that in the third quarter of the sixth century, while in continental Greece satyrs and silens were already mixed up, in the Fikellura area the distinction still lasted. On the contrary, if we were to share Pohlenz's opinion (based on that, earlier, of Payne's, expressed in *Necrocorinthia*), then we ought to consider that the figure with horse-tail and legs painted on our vase is a silen and identify it with the Attic silen. The problem is not yet solved: and a proof of it is the fact that for the same figure J. D. Beazley, in *Attic black figure vase painters*, *passim* and R.M. Cook, in *Fikellura pottery*, *passim*, and recently in *Greek painted pottery*, *passim*, use the term of satyr

(although the latter author, *ibidem*, p. 72, expresses his doubts as to its origin), while Frank Brommer, *op. cit.*, calls it a silen.

³⁷ In the first place the figure — rendered in silhouette — is wholly covered with black. The rare representations of women in Fikellura wares (in the groups B, no. 7 and 5, no. 8 and 12, dated to about 560–540 B.C.; see R.M. Cook, *Fikellura pottery*, at the said groups) do not show, by their colour, that any difference was made between male and female figures, as is the case with the Attic ceramics, for instance, where occasionally the head of the female figures was covered with white or, at other times, reserved. The use of black for the representations of both sexes may be a peculiar trait of the Fikellura style.

³⁸ The figure is naked and its anatomic details are very schematically rendered. For an Ionian area this seems quite unusual. Yet naked women are represented on the Attic vases too, and that, as early as the first quarter of the VIth century — as witnessed by an Oxford fragment of krater (illustrated in CVA, Oxford 2, pl. 11/1) — but not often. The influence seems to have come from Corinth, where women dancing with the comasts are represented either naked or wearing a very short chiton (the fragment of amphora from the CVA, Belgia, 1, pl. 5/3 a; T.B.L. Webster, *Greek comic costume: its history and diffusion*, Manchester, 1954, p. 583). According to the Buschor-Brommer theory, these dancers ought to be nymphs, as they lack the menads' attributes, the panther hide and the thyrses. Our perplexity even increases, if we remember the two bands crossed on the chest, mentioned above, which on archaic pottery were worn by male persons having probably a certain part in Dionysos' worship. Neither is the coiffure of much help for the sex identification, the krobilos being worn both by women and young men. As for the ear-ring, taking into account the fact that it was equally worn by women and by young men and even by satyrs (see, for instance, the Corinthian plastic vase representing an ear-ringed satyr, in T.B.L. Webster, *Greek comic costume*, p. 574), its presence can by no means improve our interpretation. We are nevertheless inclined to believe that, according to the terminology used by Beazley and Cook, on our vase, in a scene twice repeated, a satyr is represented pursuing a nymph.

Attic black-figured skyphos too, found with it ³⁹. Its relationship to the group L seems to indicate Rhodes as place of manufacture for our vase ⁴⁰.

As concerns the Fikellura pottery imported at Histria, the dating of our vase confirms the chronology of those discovered up to now ⁴¹. In respect to the ceramics imported from the other Black Sea cities, it does not contradict the date generally assigned to the beginnings of that trade, that is the middle of the VIth century B. C. ⁴².

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³⁹ See note 3. That skyphos may be more exactly listed to group CHC, J. D. Beazley, *Attic black figure*, p. 617–623. We had from Mr. R.M. Cook the confirmation of our statement's accuracy.

⁴⁰ R. M. Cook, *Fikellura pottery*, p. 24, suggests that centre for the group L.

⁴¹ Fikellura ceramics are abundantly represented at Histria, in the earlier excavations, (*Les vases archaïques d'Histria*, p. 311–344), and in those made after 1949 as well. See the monograph *Histria I*, p. 399 sqq., and the yearly reports of the excavations, published in SCIV and in «Materiale». Also, more recently, the materials coming from Histria, studied anew by A. Rumpf, *Malerei und Zeichnung der Griechen*, München, 1953, p. 57–58, and by R. M. Cook, in CVA, British Museum 8. Sufficiently numerous fragments were found at Tari-

verdi too (in the same excavation reports). The researches at Histria proved that in this settlement the Fikellura wares import occurred during the third archaic level, dated by its Attic pottery to the second half of the VIth century B.C.

⁴² It appears from the list published by R.M. Cook, *Fikellura pottery*, p. 98, that the groups B.K.P.Q.S.Z are common to Berezan, Histria and Olbia. Moreover, according to that list again, at Berezan examples occur of the group F, while at Olbia and Panticapeum it is the group Y which is present. In the Soviet special bibliography a good many items originating in the northern Black Sea colonies are reported, not yet listed to the mentioned groups. According to the materials which they were found with, they do not seem to be earlier than the middle of the VIth century B.C.