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Up to now no study has been made on the pottery of the La Tène culture in Romania. More exactly, there is no study of the pottery imported or produced locally by the Celts during the period of their settlement in the west of our country. On the other hand, the cultural material and the pottery of the indigenous Daco-Getae has certainly been the subject of several investigations.

In fact, a study of the Celtic pottery of our regions would have been of little interest, even 15 years ago, in view of the paucity and insignificant nature of La Tène finds in Transylvania at that time<sup>1</sup>. Recent results, even with our research at an incomplete stage, have filled this gap beyond our expectations. Thus, a count of the La Tène discoveries in Transylvania made by us in 1974, showed approximately 140 sites, cemeteries, settlements and isolated finds (Fig. 1), mainly on the high and low plains of Transylvania and in the plain of Crişana to the west of the Apuseni mountains<sup>2</sup>. Of these, about half are new discoveries.

A study of the La Tène pottery, though only of temporary value and based mainly on material from graves, could now be of interest to specialists. Despite the limits imposed by this form of presentation, as such a study implies a certain effort, it is worth presenting at this point a short account of the decorated pottery, without omitting the vessel forms found in the Celtic graves of Transylvania.

Firstly, there are two types of pottery: the one fairly frequent, typified mainly by hand-made vessels of Hallstatt tradition, the other being wheel-made pottery, displaying La Tène character or influence. It is the latter category which concerns us here.

From a quantitative point of view, the inhumation graves, a rare form in the cemeteries, contain at most three or four vessels including the indigenous type. By contrast, pit-grave cremations, an extremely widespread form of burial throughout Transylvania, eastern Hungary and Slovakia, sometimes contain seven to eight, or even ten vessels. Technically speaking, the wheel-made pottery is always made of well-levigated clay containing feldspar, silica or micaceous schists. It is fired at 800–900°C, either in a reducing or an oxidising atmosphere within reverberation kilns. The range of colours produced by this firing include grey to dark grey, brick-red, and less commonly ochre-yellow or brown.

Regardless of the form of burial there are marked preferences for the use of certain types of vessel. First of all, there are large biconical vases, between 30 and 50 cm in height. Typologically, the forms with their greatest width in the lower half of the vessel usually correspond to La Tène B<sub>1</sub>–B<sub>2</sub> (Fig. 2/1–4); while vessels with their maximum dimension at middle height or in the upper half generally belong to the middle La Tène (Fig. 2/6–8; 14–16). After this group there follows a wide range of shallow bowls, sometimes with or without a foot. Regardless of the period, shallow bowls of S profile (Fig. 3/4–14) are far less numerous than forms with inverted rims (Fig. 3/1–3). The third form in order of frequency is represented by squat-pots, either with strongly arched profiles, with gently swelling walls or finally with a biconical profile approaching in shape the vases (Fig. 3/15–28). A fourth pottery form occurring frequently but not constantly during the period is the handled vessel<sup>3</sup> represented by the jug and the cup (Figs. 7–9).

\* The text of this paper was prepared for a plenary session of the Vth International Celtic Congress held in Penzance, Great Britain, in April 1975.

<sup>1</sup> M. Roska, in 1944, compiled a catalogue of the La Tène period discoveries in Transylvania, Kézlemezék, Cluj, 1, 1944, 1–2, p. 53–76. Unfortunately of the 147 find-spots, about one quarter were traces of Dacian activity of the first century B. C., while about ten were of Scythian material. More critically, H. Hunyady, in his catalogue, published in 1957, as a supplement to his important work on the Celts

of the Arc of the Carpathians (*Die Kellen im Karpatenbecken*, DissPann. 18, 1942–1944 and *Régészeti Füzetek*, 2, 1957), retains only 41 sites in Transylvania and the Banat, which have traces of La Tène activity.

<sup>2</sup> Vl. Zirra, *Influences des Gêto-Daces et de leurs voisins sur l'habitat celtique de Transylvanie* in *The Celts in Central-Europe Conference*, Székesfehérvár, 1974, p. 47–64.

<sup>3</sup> One must remark on the almost complete absence of double-handled vessels resembling the Greek "kantharos" form in the La Tène settlement of Romania, since they are

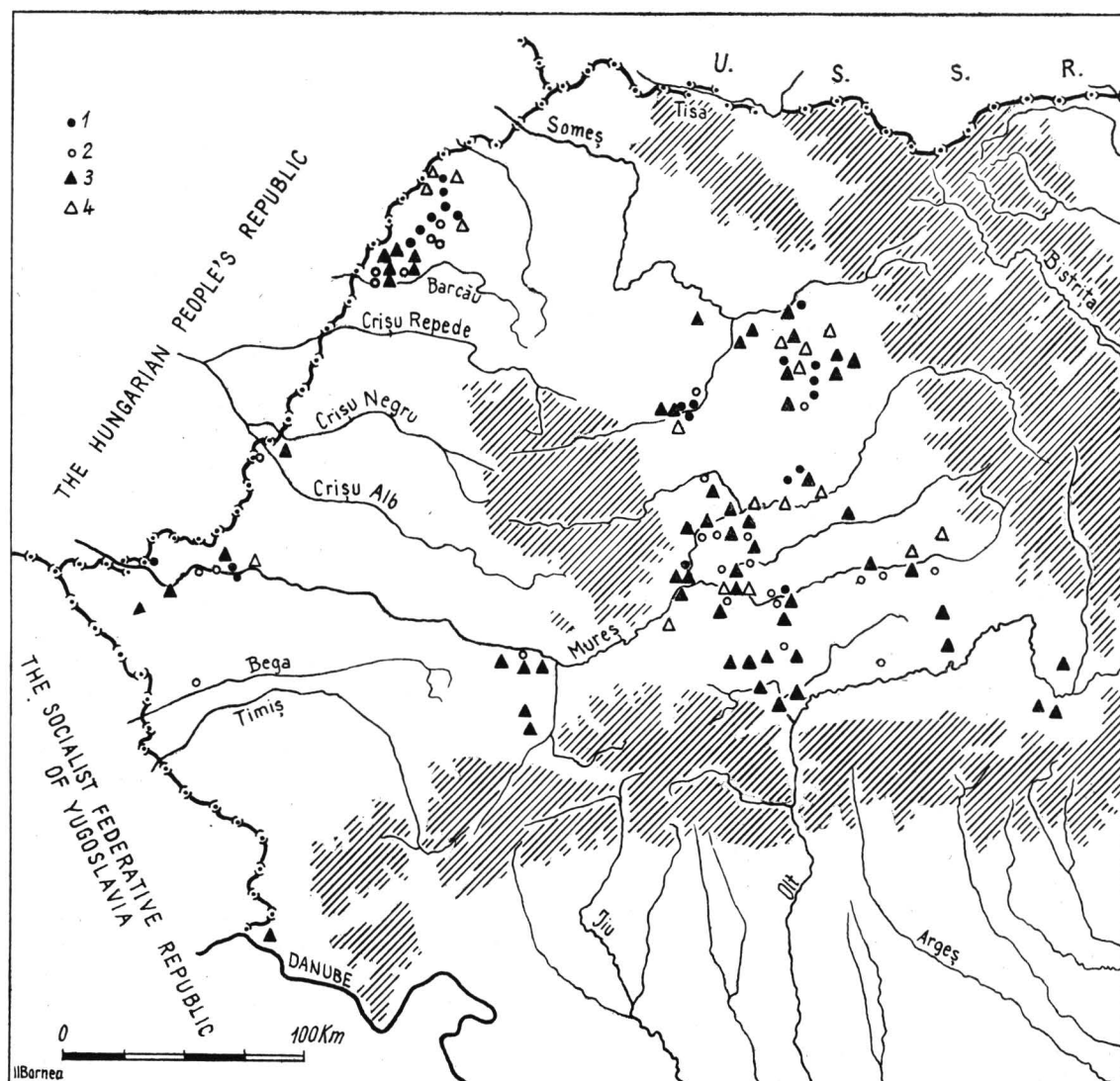


Fig. 1. — Celtic finds in Transylvania.

Occasionally among the funerary pottery there appears a wide range of vessels with long necks, called here “carafes” (necked flasks) belonging especially to the middle la Tène (Fig. 4/13, 16, 18, 20–22). Very rare, if not unique, are globular vessels and large pots (Fig. 4/3, 8, 11), “sitular” forms (Fig. 4/4), large vessels with wide bellies (Fig. 4/6–7), small vessels approaching the “pyxis” form (Fig. 4/14–15), a large drinking vessel — “Die Humpe” in German — (Fig. 4/2) and a large biconical form with three protuberances on the belly. The latter type imitates, in turn a traditional, local hand-made form (Fig. 4/4). Also unique is a vessel in the form of a boot, ending in a squat-pot (Fig. 4/25). Finally, we must not forget vessels of the barrel form made with a graphite tempered clay, numerous in the settlement huts though rare in the graves. One of the earliest examples comes from a cremation grave of La Tène B<sub>2</sub> period at Arad-Gai (Fig. 4/17–17 A)<sup>4</sup>.

With few exceptions, all the pottery exhibits some form of decoration. The simplest decoration, if not the basic ornament which accompanies and underlines the other motifs, consists of

quite frequent in Slovenia, Serbia and Hungary. One can only point to the instances of their occurrence in a pit-cremation of La Tène B<sub>2</sub> date at Pișcolț and another isolated find at Ciuperceni Vechi (Dolj–Oltenia region). The latter with hatched burnished decoration on the neck is closely

connected with similar forms of La Tène C–D date from the river zone of Yugoslavia (J. Todorovic, *Karaburma*, 1972, summary table).


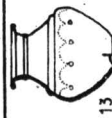
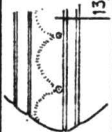


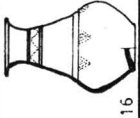
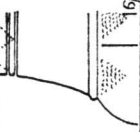
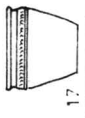
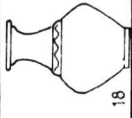
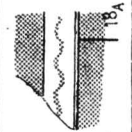
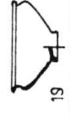
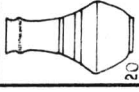


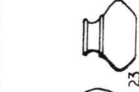

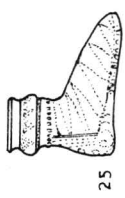
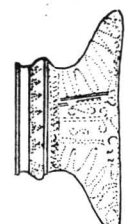
<sup>4</sup> E. Dörner, *RevMuz*, 9, 1972, p. 149–153.



Fig. 2. — Large vessel forms from Transilvania.

1 Toardă/Braşov (chariot burials La Tène B<sub>2</sub>); 2 Mediaş/Sibiu (La Tène B<sub>2</sub> grave); 3 Pişcolt/Satu Mare (cremation pit, later La Tène C); 4 — 4A Dipsa/Bistriţa (La Tène B<sub>2</sub> grave); 5 Ciurmeşti/Satu Mare (hut settlement); 6 Pişcolt/Satu Mare (cremation pit La Tène C); 7 Ciurmeşti/Satu Mare (incineration pit La Tène C); 8 — 8A Curtuişeni/Satu Mare (La Tène C grave); 9 Ciurmeşti/Satu Mare (cremation pit La Tène B<sub>2</sub>-C); 10 — 11 Pişcolt/Satu Mare (cremation pit La Tène C); 12 & 19 Jucul de Sus/Cluj (cremation pit La Tène C); 13 Apahida/Cluj (cremation pit, later La Tène C); 14 Ciurmeşti/Satu Mare (cremation pit La Tène C); 15 — 15A Curtuişeni (La Tène C grave); 16 — 16A Apahida (later La Tène C cremation pit); 17 Pişcolt/Satu Mare (La Tène C grave); 18 Ciurmeşti/Satu Mare (hut settlement); 19 Pişcolt/Satu Mare (La Tène C grave); 20 Pişcolt/Satu Mare (La Tène C grave); 21 — 24 Apahida/Cluj (later La Tène C cremation pit); 25 Fintinele/Bistriţa (La Tène C grave?).



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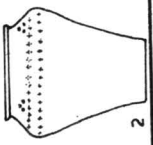
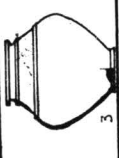
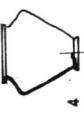


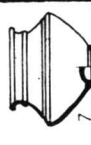
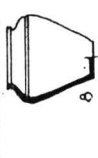
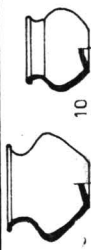
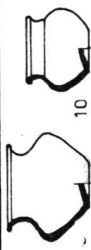
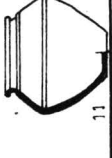
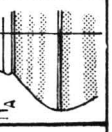
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Fig. 4. — Less frequent pottery forms from Transilvania

1 — 1A, 2 — 2A Pişcolt/Satu Mare (La Tène B<sub>1</sub>—B<sub>2</sub> graves); 3 Aiud/Alba (La Tène C cremation pit grave); 4 Medias/Sibiu (La Tène B<sub>1</sub>—B<sub>2</sub> cremation grave); 5 Curtușeni/Satu Mare (isolated find); 6 Medias/Sibiu (La Tène B<sub>2</sub> grave); 7 Pişcolt/Satu Mare (La Tène B<sub>2</sub> cremation pit grave); 8 Pişcolt/Satu Mare (La Tène B<sub>2</sub>—C grave); 9 Ciunești/Satu Mare (later La Tène C cremation pit grave); 10 Cluj Town (isolated find); 11 — 11A Apahida/Cluj (La Tène C cremation pit grave); 12 Roteni/Mureș (isolated find La Tène C?); 13 — 13A Cluj-Someșeni/Cluj (isolated find La Tène C); 14 Dezmir/Cluj (La Tène B<sub>2</sub>—C grave); 15 Medves/Mureș (isolated find); 16 — 16A Apahida/Cluj (La Tène C grave); 17 — 17A (Arad-Gai/Arad (La Tène B<sub>2</sub> Grave?); 18 — 18A Apahida/Cluj (cremation pit grave); 19 Aiud/Alba (La Tène C cremation?); 20 Pişcolt/Satu Mare (skeleton grave La Tène B<sub>2</sub> grave?); 21 Ciunești/Satu Mare (cremation pit grave La Tène C); 22 Aradul Nou/Arad (La Tène B<sub>1</sub>—B<sub>2</sub> skeleton grave); 23 Fintinele/Bistrița (La Tène C grave?); 24 Polșor/Sibiu (isolated find); 25 Curtușeni/Satu Mare (La Tène B<sub>2</sub>—C grave?).



cordonning encircling the neck and shoulders of the vessels and of a wide range of incised lines circling the various parts of the vessel<sup>5</sup>. The cordonning as well as the incision can be regarded as primary decoration since it is produced by the potter on the wheel. The other decoration, that applied after the manufacture of the pot, despite being secondary to the process of its realization is however the most important, as it distinguishes a decorated vase from one displaying primary decoration. Among the techniques used in this principal decoration we can note stamping, polishing, excision and cannellation. Almost without exception, these forms of decoration are applied after the vessels have become relatively dry and always after the slipping process which gives them a lustre and in addition a smooth surface on which to decorate. Quite often, these techniques overlap, giving a wide range of combined ornamentation.

Stamping is applied to any form, large or small. Although up to the present no implement for pottery decoration has been discovered either in the graves or in the La Tène settlements of Transylvania, it has been stated elsewhere that wooden or bone instruments were used. For the different types of stamping making arches, lines of "pointillé" and V-shaped grooves, round-nosed chisels, denticulated spatulas and combs were used. Besides this, small hollow sticks were used to produce double or triple concentric circles, for stamping circular or oval rosettes and for Maltese crosses.

The motif of little hollowed concentric circles is fairly common. Though known in its basic form on a La Tène II vessel from Apahida<sup>6</sup>, it is usually combined either with the arched motif or that of the crescent. (Fig. 2/9, 18; 3/22; 5/5–9; 10/1). As an exception to the rule, we may point out a fine black "carafe" from Curtușeni<sup>7</sup> of middle La Tène date which is decorated with a punctuated angular sequence of steps, concentrated on the upper half of the vessel and produced by little hollow circles (Fig. 2/8–8A; 5/2).

Naturally, from the point of view of technique, the application of a combined decoration follows afterwards. If the principal decoration is made up of circles, the stamping of arches will complement it. On the other hand, if the basic motif is produced by crescents, then small hollowed circles will complete the ornamentation. Since this operation requires two or more stages, it sometimes produces a quite marked lack of decorative integrity (Fig. 5/8–9; 10/2–3). Sometimes however the products are so well executed that it is difficult to distinguish the different stages of decoration. This is dependent no doubt on the skill of the potter, and in this connection we should note the decoration repeated perfectly four times on the shoulder of a La Tène B<sub>2</sub> biconical vessel from Pișcolț<sup>8</sup>. The motif is made up of four rosettes surrounded by oblique lines, produced in the same way as the above band of relief, by simple hollow circles (Fig. 2/17; 5/10; 10/5). An elegant and sober decoration, coming from the shoulder of a large pot found at Ciumești (Settlement)<sup>9</sup>, is that of an incised curved band bearing four isolated concentric circles (Fig. 2/5; 5/7; 10/4). We do not know if it is a repeated motif or a secondary motif complementing another. By contrast, the ornament on a large pot from Fintinele<sup>10</sup> seems to us rather heavy. In this case the artist used relieved circles and incised lines, straight and curved, to produce a continuous pattern of rhomboids containing impressed circles and a fringe of chevrons, broken at top and bottom, round the neck of the vessel (Fig. 2/25; 5/31).

Unique in its class is a curvilinear S-shaped motif, which appears on the shoulders of a brick-yellow coloured vase found in fragments within an urn cremation of La Tène B<sub>1</sub>–B<sub>2</sub> date at Pișcolț<sup>11</sup>. This design, bordered above by a band of incised lines and beneath by a register of small stamped arches, is delineated by incised lines while the loops of the S-shape are filled with a mass of small impressed circles (Fig. 4/1–1A; 5/28; 10/9). The only example of the "Die Humpe" form known from Transylvania was found in a pit-cremation at Pișcolț and is probably of La Tène B<sub>2</sub> date<sup>12</sup>. Below its rim are two lines of impressed Maltese crosses and several pyramidal motifs produced by small hollow circles (Fig. 4/2–2A; 5/13). We find a fairly similar decoration on the neck of a black vase from Comlod (Bistrița region)<sup>13</sup>, which utilised only an oval rosette stamped

<sup>5</sup> They are connected with the incised lines which bring out the decoration and not with the striae resulting from the act of production on the wheel and sometimes not covered by the slip.

<sup>6</sup> I. Kovács, *Dolgozások*, 2, 1911, 64, Fig. 27/3.

<sup>7</sup> Z. Nánási, *Crisia*, 2, 1973, p. 32–33, Plate 1/2.

<sup>8</sup> Discovered in 1974. Information and permission to publish the decoration of the vessel was kindly given by M. I. Nemeti, director of the excavation, as well as for other examples, also unpublished.

<sup>9</sup> Vl. Zirra, *Cercetări în așezările de epocă Latène de la Ciumești și Berea*, SCom Satu Mare, 1978, 7, p. 44.

<sup>10</sup> I. II. Crișan, *Les Celtes en Transylvanie et en Europe orientale* in *The Celts in Central-Europe Conference*, Székesfehérvár, 1974, p. 185–186.

<sup>11</sup> I. Nemeti, *Contributions concernant le faciès laténien du Nord-Ouest de la Roumanie, à la lumière des découvertes celtiques de Pișcolț (Dép. Satu Mare)*, in *The Celts in Central-Europe Conference*, Székesfehérvár, 1974, p. 187–190.

<sup>12</sup> Grave No. 139/1974 was relatively unproductive. A fragmentary iron fibula appears to be most closely datable to the early rather than the middle phase of La Tène.

<sup>13</sup> Șt. Dănilă, *File de Istorie*, 1, 1971, p. 61–63, Fig. 3/1–3.

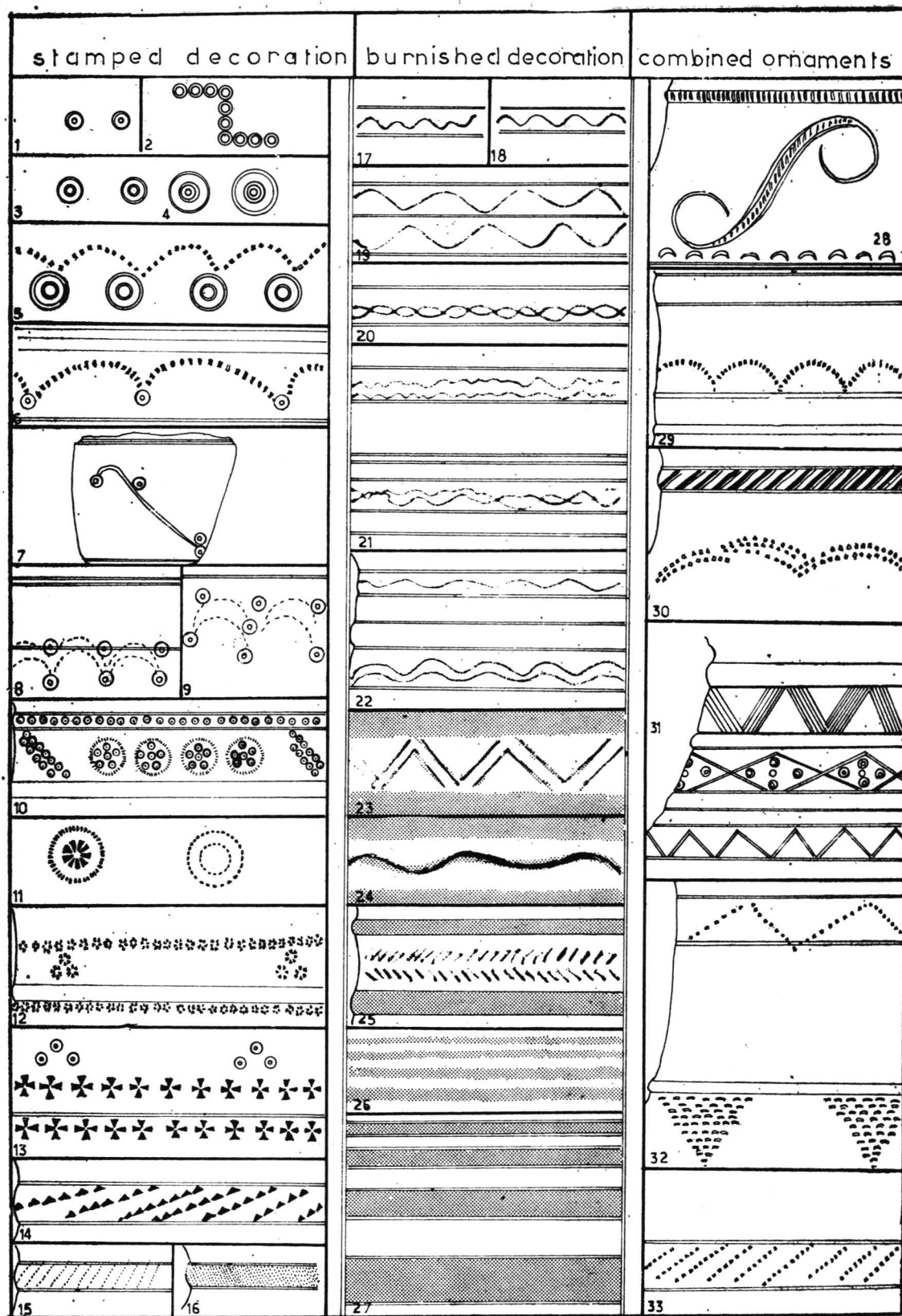


Fig. 5. — Various ornamental motifs, Celtic vessels without handles from Transylvania.



design, repeated none too carefully, in two parallel lines which contain between them several groups of triple rosettes (Fig. 5/12). The rosette — a circle formed by nine grooves — is a motif known in the cultural assemblage of the Thraco-Getae of the fourth to third centuries B. C.<sup>14</sup>, but is to an equal extent also present, along with other types of decoration, on La Tène culture pottery in, for example, southern Bohemia<sup>15</sup>. Associated with concentric circles on the neck and shoulders of a "carafe" from Dipşa<sup>16</sup>, of La Tène B<sub>2</sub> date (Fig. 2/4—4A; 5/11) the stamped rosette was thought to indicate Thracian influence, a point of view which we would consider unreliable today<sup>17</sup>.

The only shallow bowls with stamped decoration are two examples from a pit-cremation of La Tène B<sub>2</sub> date from Giriş-Tărian, a Celtic necropolis near Oradea<sup>18</sup>. A star of thirteen points, impressed fairly crudely, covers the inside of one of the bowls, related to the Braubach forms (Fig. 3/4—4A). The other is decorated with two large concentric circles, enclosing groups of small circles (Fig. 3/5—5A).

Decoration by comb is of secondary importance. Appearing especially on La Tène period II vases<sup>19</sup>, it produces the ground for the bands which decorate the neck and shoulders of the vessels (Fig. 2/11; 19; 5/14—16; 10/10). More rarely it is associated with crescents, and on the upper part of a "carafe" from Apahida<sup>20</sup>, it is used to form a band of chevrons (Fig. 4/16—16A; 5/32).

The boot-shaped vessel from Curtuişeni is a fortunate discovery, not the least for being found in a La Tène B<sub>2</sub>—C period grave in that cemetery<sup>21</sup>. In general terms, the decoration of this vase is produced by some sort of denticulated roller, the work imitating the laces, sole and seams, with a certain fantasy<sup>22</sup>. The upper part of the "boot" takes the form of a pot, the body of which is decorated with a band of chevrons also produced by tooth-combing and with a thin band of vertical crescents (Fig. 4/25—25A).

Decoration by burnishing is another very widespread form of ornamentation on the Celtic pottery of Transylvania. It is used in several ways to produce certain effects. Firstly, the burnishing does not occur without an accompanying technique, which is often used for emphasis as in the case of incised lines. In order to produce the simple or doubled wavy lines plaited or combined (Fig. 5/17—22; 10/11, 13) which occur on the vases from Ciumeşti, Curtuişeni and Apahida (Fig. 2/1—4) a rounded graver simply traced the required pattern on the still damp clay. In contrast, the decoration in alternating bands of lustre and matt on vases and bowls from Ciumeşti, Apahida and Pişcolţ (Fig. 2/16—16A; 20; 3/8—14A; 10/14) was obtained by polishers of the required size. Again, for the production of a still more striking effect between the decorated zone and the general dark surface of the pot, a band of light grey was made and then the burnishing was traced in this area. This is the procedure employed on the neck of a "carafe" from Apahida<sup>23</sup> where the polished motif is in a wave pattern of symmetrical loops, or in another vessel, from the same site with

<sup>14</sup> M. Čižikova, *Les timbres sur les pitthoi de Seuthopolis*, BCH, 2, 1958, 478; M. Stančeva, *Matériaux archéologiques de Sofia préromaine*, Izvestija Sofia, 19, 1966, p. 232; C. Mateescu, M. Babeş, SCIV, 19, 1968, Fig. 5—6; Em. Muscalu, SCIV, 19, 1968, p. 633—638.

<sup>15</sup> J. Filip, *Keltové ve střední Evropě*, 1956, Prague, Fig. 54/7 (Tajanov-Husin); F. Schwappach, *Floral decorations and Arc-designs in the "Early Style" of Celtic Art*, in *Actes IV-e Congrès International d'Etudes Celtiques*, Rennes, 1971, Paris, 1973, p. 714, Fig. 2b—c.

<sup>16</sup> K. Horedt, Dacia, 9—10, 1941—44, 196—197, Fig. 5/2, 6/2.

<sup>17</sup> Vl. Zirra, *Influence des Gêto-Daces*, p. 53—54; Fig. 3/1a—b.

<sup>18</sup> N. Chidioşan, D. Ignat, SCIV, 23, 1972, p. 557, 559, Pl. 2/5; Pl. 4/4.

<sup>19</sup> A. Orosz, ArchÉnt, 1912, p. 171—172.

<sup>20</sup> I. Kovács, *op. cit.*, 36; Fig. 40/1; Hunyady Il., *op. cit.*, Pl. 28/1, 89/6—7.

<sup>21</sup> Z. Nánási, *op. cit.*, 31; Vl. Zirra, Dacia, 15, 1971, p. 191, Fig. 13/3.

<sup>22</sup> The squat pot is wheel-made, while the boot is hand-made. A slight swelling on the interior surface, corresponding to the denticulated band of the exterior, indicates the junction point of the two pieces. The vessel appears to be analogous with an example from Kosd, made in the same fashion (M. Szabó, *Celtic Art in the Middle Danube Basin*, Székesfehérvár, 1974, 43, fig. 60). This is not the case with the Gava boot, which is entirely hand-made (Il. Hunyady, *op. cit.*, Pl. 74/4). It should be noted that all the "boots" dis-

covered east of the Middle Danube have a squat pot, while that from Alzey is a large jug (Humpe form), also made on the wheel (G. Behrens, Germania, 24, 1940, p. 123—125; L. Süß, Marburger Beiträge, 1969, Pl. 26/a—b). Despite the fact that all the examples have been found in graves, their findings were fortuitous and the dating of them is as a result not very certainly established (this includes the example from Westhoven). Nevertheless, the graves known at Gava are of Middle La Tène date, while the cemeteries at Kosd and Curtuişeni have a horizon of La Tène B<sub>2</sub>. Furthermore, a chance find in 1974 of a La Tène B<sub>1</sub> type fibula, at the site of the latter cemetery, indicated the probable existence of an older phase of burial. However, at Kosd and Curtuişeni the majority of the graves dated from the Middle La Tène, which is closer in time to the La Tène D dating of the Alzey example given by Behrend (*op. cit.*, p. 125) and Forrer (Germania, 24, 1940, 252 & ff.). This dating was accepted by Hunyady for the vessels from Gava and Kosd. He considered that they were produced at the time of Germanic expansion into the Pannonian plain. It is quite likely that the Curtuişeni example belongs to the same period. Recalling other examples beside Curtuişeni, M. Roska reported a find from a chariot burial, dating to a late phase of La Tène C, on account of a fibula found there (Közlemlenyek Cluj, 2, 1942, 1, p. 84, Pl. 1) and also one at a place called "Ligetdomb" where several semispherical shields of La Tène D date were found (M. Roska, Közlemlenyek, Cluj, 2, 1942, 2, p. 35—38, Pl. 1—2; Vl. Zirra, ArchRozhl 23, 1971, 5, p. 542, Pl. 6).

<sup>23</sup> Il. Hunyady, *op. cit.*, Pl. 89/3.

a decoration of doubled zig-zag lines <sup>24</sup> (Fig. 2/13 ; 4/18—18A ; 10/12). Also of note here is the use of "herring-bone" decoration on the side of a vessel of the third category from Curtuişeni (Fig. 2/15—15A).

Burnishing is very rarely used with other patterns of decoration. Examples or the combination, however, are the use of cross-hatched burnishing and stamped arches on the neck of a vase from Pişcolţ (Fig. 5/29) and of alternating lines of "pointillé" and burnished bands on the shoulders of a vessel from Apahida <sup>25</sup> (Fig. 3/21—21A ; 5/33 10/7).

Examples of excision (the technique of removing the background clay in order to leave the decoration standing "proud"), are extremely rare, especially on the larger vessels. To our knowledge it is only in the S-shaped motif, already described from Pişcolţ, that the cordonning on the neck is reproduced by the use of a series of almost vertical slashes (Fig. 4/1 ; 5/28 ; 10/9). In another example from Pişcolţ a band of obliquely hatched stokes decorates the neck, while the field below contains a series of crescents of "pointillé" (Fig. 2/10 ; 5/30 ; 10/8)<sup>26</sup>.

Apart from the types of pottery we have already described, there exists also a group of handled vessels, which represent a fairly frequent element in the grave inventory of the Celtic cemeteries of Transylvania. These vessels comprising either the "cup" or the "jug", are, on the whole, characteristic of the cultural assemblage of the Eastern Celts, since their presence west of the middle Danube is almost unknown <sup>27</sup>. They are undoubtedly of local origin in view of the fact that they are, in the main, hand-made and had always formed a common element in the everyday ceramic repertoire of the Hallstatt-La Tène culture group inhabiting the Hungarian Plain — the Szentes-Vekerzug-Chotin culture <sup>28</sup>. Furthermore, these vessel-types appear during the fifth to third centuries B. C., in the pottery traditions of the Thracian and Daco-Getic cultures of the First and Second Iron Age, lying to the south and north of the lower Danube <sup>29</sup>.

From the point of view of use, the "cup" was a drinking vessel, which in eastern areas had replaced the "goblet" of the western Celts, while the "jug" was a vessel of medium size, which generally served to hold and pour the liquid. Adopted by the Celts of the East, these handled vessels underwent certain changes in shape which were, in the long run, to lead to the development of several new forms, also decorated in an original manner <sup>30</sup>.

In this manner the squat cup with wide rim and belly of Szentes-Vekerzug type is combined with the elongated, biconical or globular forms of the "jug". The whole range of intermediate forms ("cup-jugs") results directly from this combination. On the other hand, some forms of "jug" assume the appearance of the "carafes", all retaining their handles, which rise above the rim of the vessel <sup>31</sup>.

Chronologically, the process of adoption and transformation occurs at the end of the La Tène B<sub>1</sub> period and continues throughout that of the following B<sub>2</sub>. Conclusive proof of this dating was recently provided by the discovery at Pişcolţ, in a grave of La Tène B<sub>1</sub> date, of two "cups" of

<sup>24</sup> I. Kovács, *op. cit.*, 29, 27/1 ; II. Hunyady, *op. cit.*, Pl. 89/4 ; The two vessels form part of the later Middle La Tène complex, a period which, in the chronology produced by II. Hunyady, was the transitional phase between La Tène C and La Tène D. He claimed that the phase was a little before 118 B. C. when the Romans penetrated the Pannonian Plain. Moreover, the studied contrast between the plain ground and the darken burnished motif on these vases anticipated, to some extent, the style used by the La Tène D, when the painted vessels frequently had a clear ground, generally white, on which the decorative motifs were traced (Fr. Maier, *Germania*, 41, 1963, 2, 259, ff. Pl. 2/2—3, 5—6, 8 ; E. Bonis, *Die Spätkeltische Siedlung Gellérthegy-Tabán in Budapest*, ArchHung, 47, 1969, Pl. 29/2 ; Pl. 33/2 ; II. Hunyady, *op. cit.*, Pl. 95/4 ; 98/5).

<sup>25</sup> I. Kovács, *op. cit.*, p. 36—37 ; II. Hunyady, *op. cit.*, Pl. 70/5.

<sup>26</sup> II. Hunyady, *op. cit.*, 51—54 ; VI. Zirra, *Über die Henkelgefäße im Ostkeltischen Rumänien (Transsyvanien)*, in *Festschrift für Richard Pittioni*, Wien, 1976, p. 783—784.

<sup>27</sup> V. Pingel, *Jüngereltische Keramik vom Cayla und von Ensérune*, Marburger Beiträge, 1969, Bonn, 152 ; The "jugs", from Ensérune, published by J. Jannoray (*Ensérune*, Paris, 1955, Pl. 48/1—3) are to be considered as probably like "la

poterie grise de tradition phocéenne, dite de la côte catalane", while Pingel remarks that the appearance of these vessels is very close to the work of the La Tène (*op. cit.*, 132, note 28), but also that these forms belong to the periphery of the Celtic world, for example, in the territory of Dacia (*op. cit.*, note 30). This observation is certainly correct and it is only necessary to point out that these two boundary areas of Celtic settlement were in close contact with the colonies of the Greeks of Asia Minor, where the grey ware, including handled vessels was produced in quantity. This Jannoray's statement is strengthened and confirmed in our area by the presence of grey ware produced by the Greek colonists of the Dobrogea and afterwards copied by the Dacians and Thracians (P. Alexandrescu, *Dacia*, 16, 1972, 113 & ff. ; VI. Zirra, *Dacia*, 15, 1971, 174 note 33).

<sup>28</sup> M. Parducz, ArchRozhl, 23, 1971, 5, 585 & ff. (along with the most important literature dealing with the cemeteries of Szentes-Vekerzug character and their pottery).

<sup>29</sup> VI. Zirra, *op. cit.*, p. 174—175, note 33.

<sup>30</sup> VI. Zirra, *Über die Henkelgefäße*, p. 780 & ff.

<sup>31</sup> An example typical of this situation is the "jug" with relieved band from Medias (I. Nestor, *Dacia*, 7—8, 1937—1940, 175—176, Fig. 2).

Szentes-Vekerzug form, associated with a typical Celtic assemblage<sup>32</sup>. In addition, another pit-cremation of the La Tène B<sub>2</sub> phase produced a "cup-jug" already showing, in its shape and decoration, the new kind<sup>33</sup>.

The patterns and motifs of decoration were generally the same as those used on the other vessels but richer and fairly often combined. As regards the location of the ornamentation, this was very widely spread, either on the upper surfaces of the vessel or all over, including the handle and the pedestalled base. The bands or cordonning always had a supporting ornamental role, but the execution of incised lines, either simple, broken, curved or in "pointillé", was of primary importance (Fig. 6/1–3, 6, 14–16; 7/2, 8–10; Fig. 8/6; Fig. 9/5). Impressed decoration by crescents or little circles, wavy lines, often in single or double bands, occurs on the shoulders and belly of the "cup" and "cup-jug" (Fig. 6/4, 9–12; Fig. 7/11–13; Fig. 8/1–5). Sometimes, the little crescents cover the side walls and back of the handle (Fig. 6/23; Fig. 8/3; Fig. 9/6) or rise in "steps" over the greater part of the vessel (Fig. 6/13; Fig. 7/14–15). There are also instances where the crescents are associated with vertical incised lines, as on the shoulders of a "cup-jug", or they decorate the upper part of a fine "jug", the belly of which is entirely covered by vertical pseudocannellation<sup>34</sup> (Fig. 6/15; Fig. 9/6).

The other impressed decoration that of concentric, single or double circles, in simultaneously used either in small groups over the belly of the "jug", or in heavy festoons, as on the belly of a squat "cup" from Ciumești<sup>35</sup> (Fig. 6/19; Fig. 7/1).

As the hollowed circles do not by themselves readily constitute the decoration they are often accompanied by incised lines, which reinforce the ornamental effect (Fig. 6/17–20) or add emphasis, as on the handles (Fig. 6/23, 24, 27).

Decoration by burnishing is much less frequent on handled vessels than on pots of other types. It occurs only in "metopes", which generally encircle the neck of the "cup" and "jug" forms (Fig. 6/28; Fig. 7/7; Fig. 9/3). More rarely, as on the small "cup" from Ciumești, the burnished "metopes" cover the entire body of the vessel, providing a ground for decoration in crosses (Fig. 6/29; Fig. 7/6). Sometimes the burnishing is combined with circles in relief (Fig. 6/39), stamped motifs, concentric circles, crescents dispersed in a cloud of dots (Fig. 6/40–41; Fig. 7/3; Fig. 10/6), and, more exceptionally, with cannellated ornamentation (Fig. 6/24; 7/4), as on one small "cup", the handle of which is decorated in this way (Fig. 6/24). This decoration by oblique cannellation should be regarded as reminiscent of the local Hallstatt forms, despite the fact that it is to a more recent period — that of the middle of the second century B.C. — that the "cup" in question belongs<sup>36</sup>. Another example, this time hand-made and undoubtedly imitating wheel-made "cup-jugs", repeats the same decoration of oblique cannellation on its belly. This vessel was discovered in a La Tène C context in the cemetery of Adămuș (Mureș region) in central Transylvania (Fig. 6/38; Fig. 8/11). A more intelligently decorated pattern is that of a garland of superimposed "eyebrow" motifs<sup>37</sup> and cannellation decorating the belly of a small "jug" found in a cremation grave, also of La Tène C date, at Ciumești (Fig. 6/37; Fig. 9/4). On this occasion the basic decoration is accompanied by a register of incised lines, while the massive handle of the vessel is hatched with a line of deep grooves, which, in fact, constitute an example of decoration by excision (Fig. 6/34).

<sup>32</sup> Several discoveries in the Crișana area are of material characteristic of the Szentes-Vekerzug and Kustanovič culture (I. Nemeti, *StComSatu Mare*, 1972, 2, p. 121 & ff.; Z. Nánási, *StComSatu Mare*, 1969, 1, 85 & ff.) demonstrate that there was an eastwards spread of these cultures across the plain to the foot-hills of the Apuseni Mountains. In contrast, the zone of woods and mountains was inhabited by the early Dacians (S. Dumitrașcu and I. Ordețlich, *Crișia*, 1973, 3, 47 & ff.; S. Dumitrașcu, L. Mărghit, Sargelia, 1971, 3, 48 & ff.). There exists at Sanislău, outside the area of the Hallstatt D<sub>1</sub> cemetery, a Celtic burial ground of La Tène B<sub>2</sub> — C date (Vl. Zirra, *StComSatu Mare*, 1972, 2, 151 & ff.). Despite the interval between the abandonment of the Hallstatt cemetery and the commencement of the La Tène burials there, no piece of Szentes-Vekerzug pottery was found in the Celtic cemetery. This would mean that there was no contact between the two cultures at the end of the fourth century B. C. In contrast, the oldest graves at Pisciolt also contain wheel-made ware of the Szentes-Vekerzug type and demonstrate that during a good part of the fourth century the two cultures co-existed in the Crișana area.

<sup>33</sup> In their intermediary phase, the handled vessels are almost totally wheel-made, while in the previous stage — B<sub>1</sub> — B<sub>2</sub> these forms were also hand-made.

<sup>34</sup> The very careful way in which the cannellation was achieved recalls the cannellation decoration which appears particularly on Hellenistic "kantharoi". In the Carpathian area of Transylvania there are several occurrences of Greek varnished vessels during the Celtic period (Vl. Zirra, *Dacia*, 15, 1972, note 31). It is possible, however, that certain details of morphology and decoration on the handled vessels were inspired by Greek prototypes found particularly on the Black Sea coast.

<sup>35</sup> By contrast, the burnished "metopes" do not appear on vessels of large size. On these vessels the burnishing is always in alternating, horizontal bands.

<sup>36</sup> Vl. Zirra, *StComSatu Mare*, 1972, 2, p. 183.

<sup>37</sup> Clearly reminiscent of the cannellation of Hallstatt "cupa". Of these which are closest to the period of the Ciumești vessel are some examples of the Ferigile facies of the later Hallstatt (Al. Vulpe, *Necropola hallstattiană de la Ferigile*, București, 1967, Pl. 7–8).


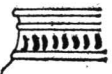
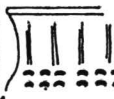
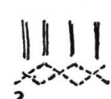




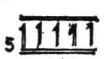




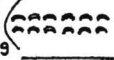
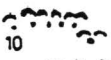

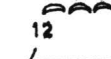



























	rouletted & stamped O R N A M E N T S	polished	relief	excised	cannelure	combined
NECK		 26				 39
NECK SHOULDER	 1  2  3					 40  41
SHOULDER BELLY	 4  5  6  7  8	 29				
NECK SHOULDER BELLY	 9  10  11  12  13  14  15  16  17  18  19  20				 37  38	 42
BOTTOM	 21  22	 30				
HANDLE	 23  24  25  26  27		 31  32  33	 34  35  36		 43  44

Fig. 6. — Decorative elements used on handled vessels

1,5–6 Curtuișeni/Bihor; 2,7, 8, 14, 18, 23, 27–28, 31, 39–41, 43 Pișcolț/Satu Mare; 3, 11, 16, 20–21, 26, 33–34, 36 Apahida/Cluj; 4, 9, 17, 19, 29–30, 32, 37 Ciumești/Satu Mare; 5–6 Curtuișeni/Bihor; 7, 10, 12, 23 Sanislău/Satu Mare; 13 Dezmir/Cluj; 15 Blaj/Alba; 22, 24, 42 Dindești/Satu Mare; 35 Cluj-Someșeni/Cluj; 38 Adămuș/Mureș; 44 Bratei/Sibiu.

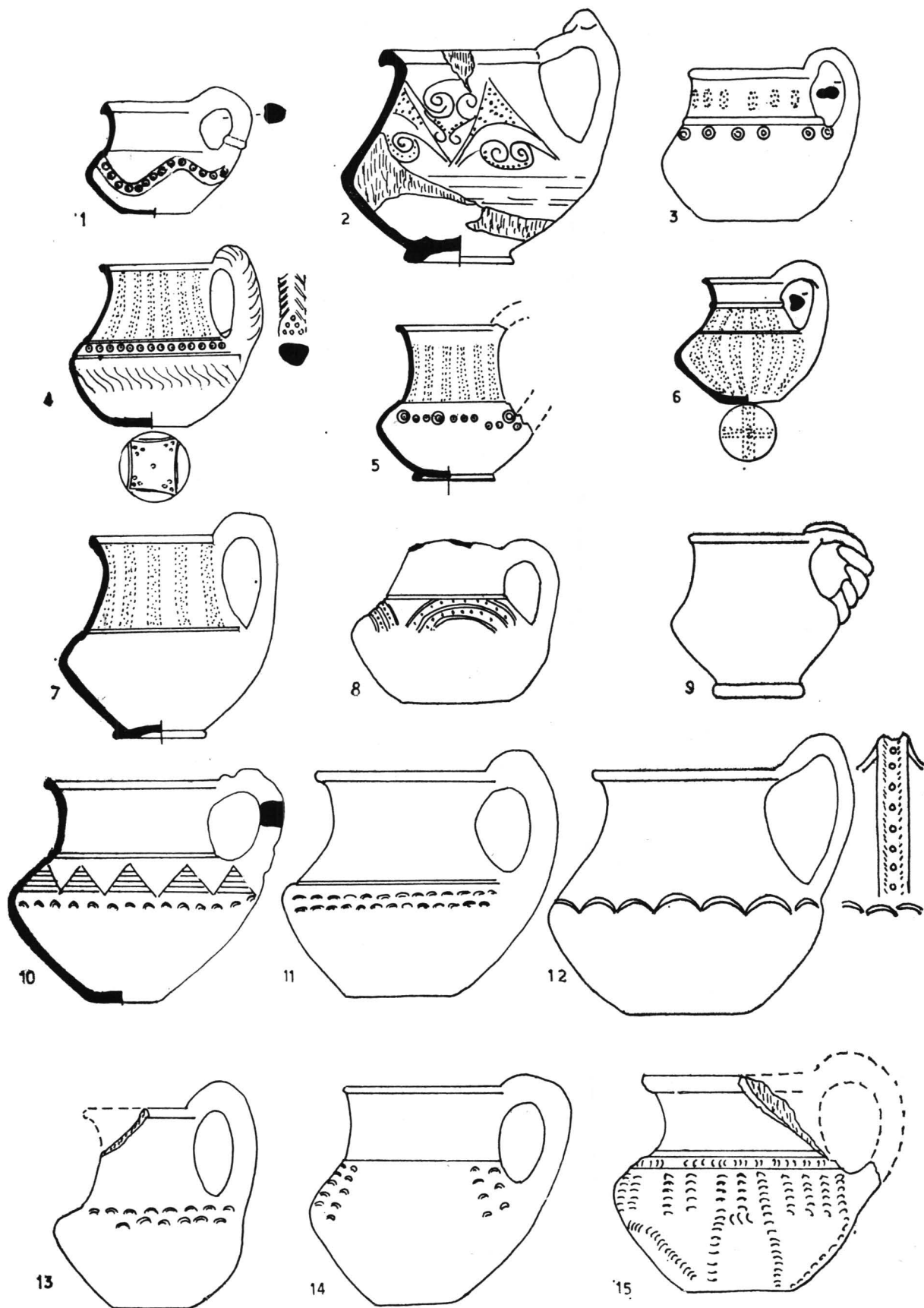


Fig. 7. — Some decorated cups from Transylvania

1 Ciumești/Satu Mare (La Tène B<sub>2</sub> cremation pit-grave); 2 Apahida/Cluj (La Tène B<sub>2</sub>—C grave); 3 Pișcolț/Satu Mare (La Tène B<sub>2</sub> grave); 4 Dindești/Satu Mare (isolated find La Tène C?); 5 Apahida/Cluj (La Tène C-grave); 6 Ciumești/Satu Mare (La Tène C cremation pit-grave); 7 Papiu-Ilarian/Mureș (La Tène C grave); 8–9, 12, 14 Pișcolț/Satu Mare (La Tène B<sub>2</sub>—C graves); 10 Curtuișeni/Bihor (isolated find); 11 Sintandrei/Bihor (isolated find); 13 Bandul de Cîmpie/Mureș (isolated find); 15 Dezmir/Cluj (La Tène B<sub>2</sub>—C graves).

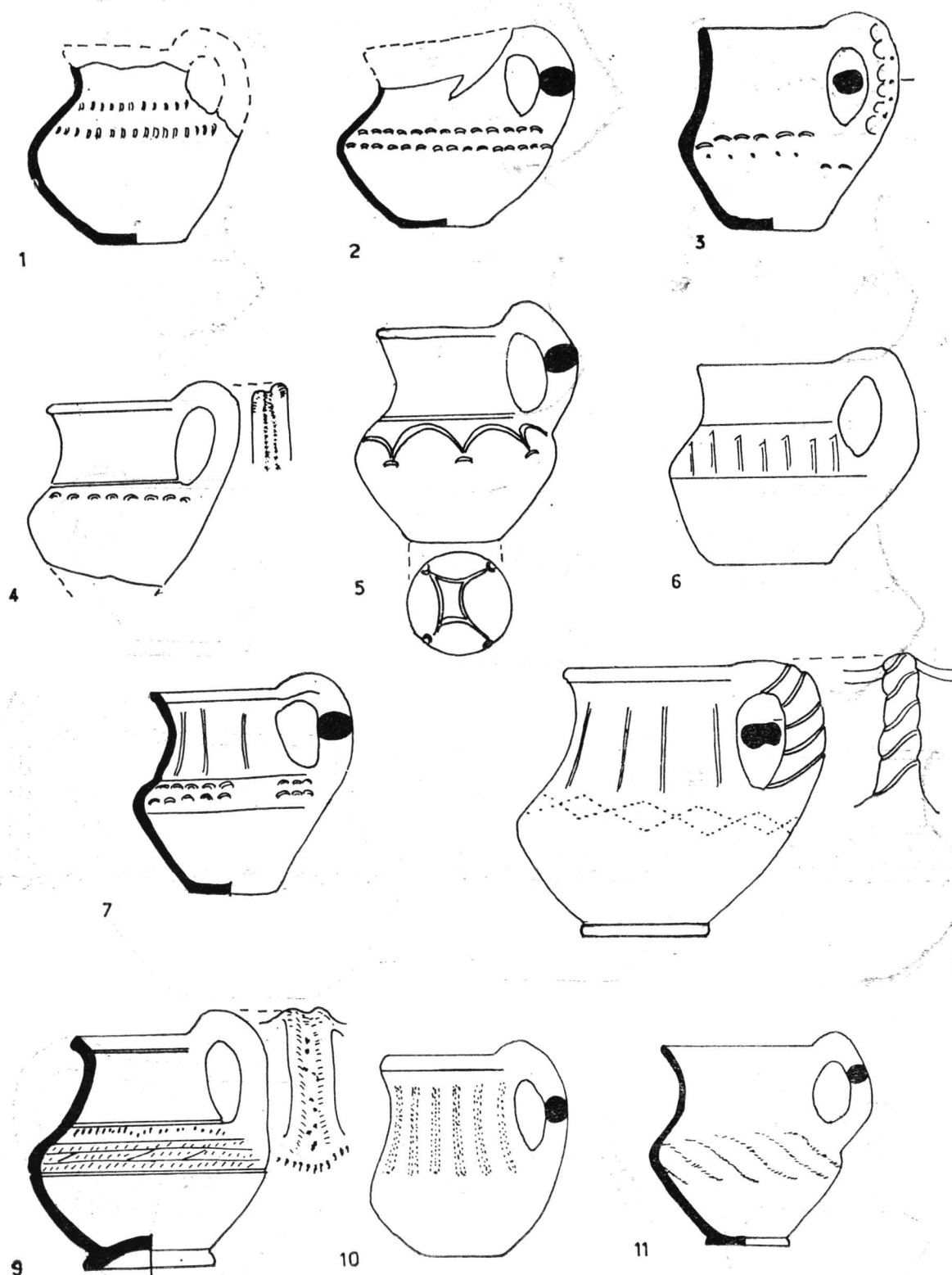


Fig. 8. — *Some decorated cup-jugs from Transylvania*

1—2 Ciumești/Satu Mare (La Tène C graves); 3 Sanislău/Satu Mare (La Tène C cremation pit grave); 4—5 Apahida/Cluj (La Tène C graves); 6 Curtuișeni/Bihor (isolated find); 7 Curtuișeni/Bihor (cremation pit grave La Tène C); 8, 10, Pișcolț/Satu Mare (cremation pit graves); 9 Apahida/Cluj (cremation pit graves La Tène B<sub>2</sub> & C); 11 Adâmuș/Mureș (isolated find).

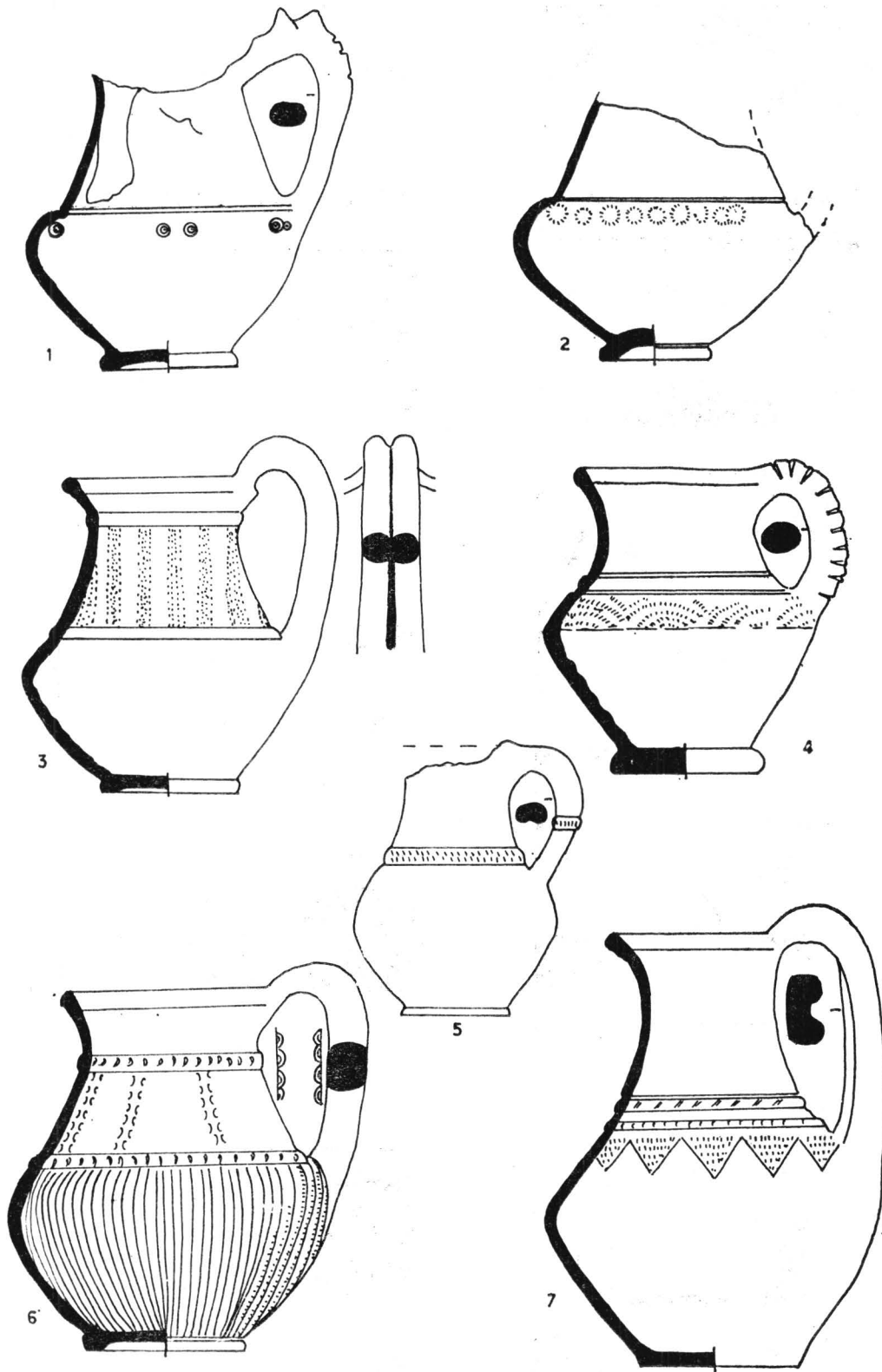


Fig. 9. — *Some decorated jugs from Transylvania*

Cluj-Someşeni/Cluj (isolated find); 2,4 Ciumeşti/Satu Mare (La Tène C cremation pit graves); 3 Pişcolt/Satu Mare (inhumation grave La Tène B<sub>2</sub>); 5 Pişcolt/Satu Mare (cremation pit grave La Tène C); 6 Blaj/Alba; 7 Sanişlău/Satu Mare (inhumation La Tène B<sub>2</sub>-grave).



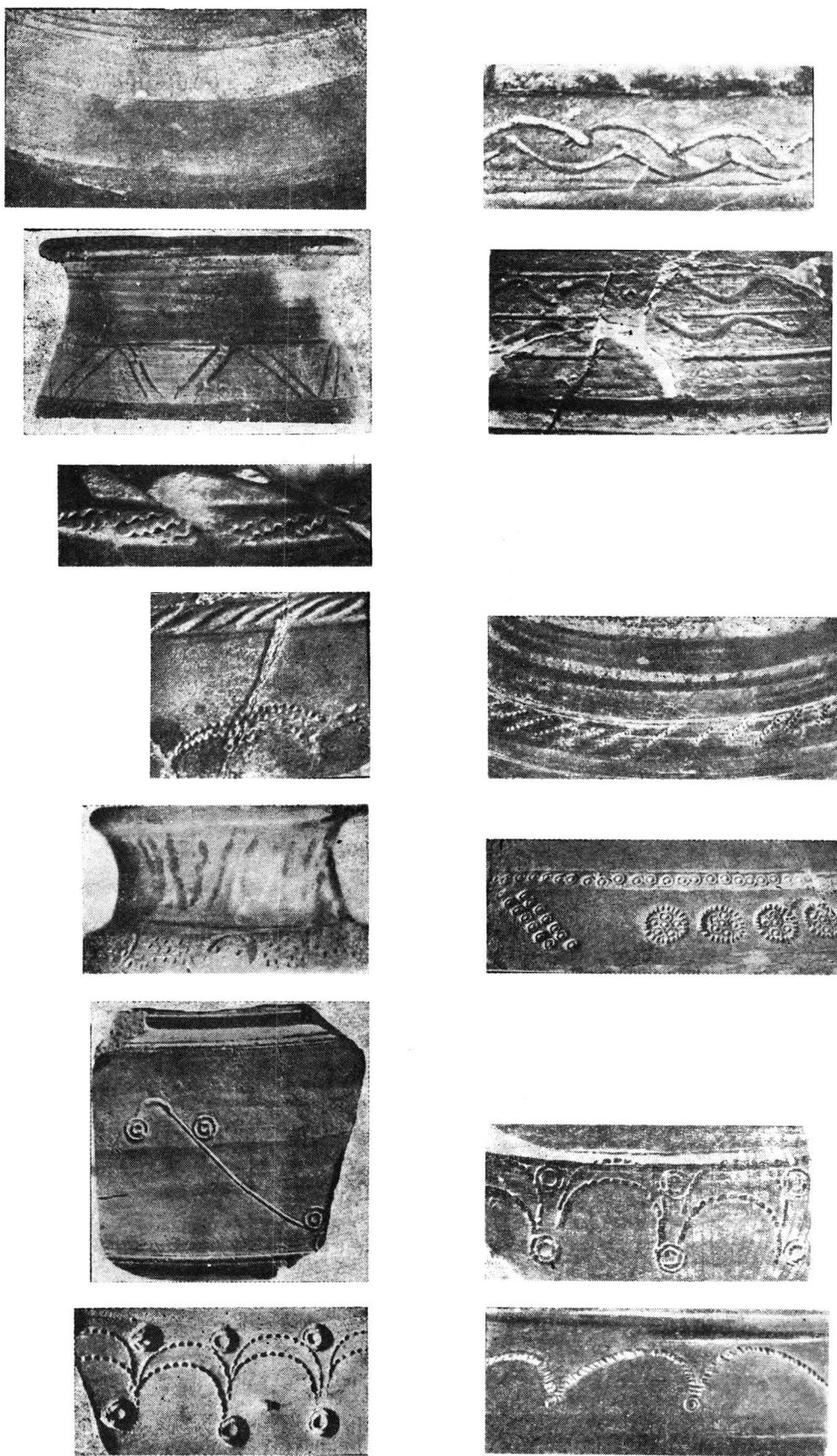


Fig. 10. — Details from Transylvanian Celtic decorated pottery.



This latter decorative technique, which gives almost the impression of the relief-work commonly produced by wood-carving, is almost unique to the body of the handles of certain "jugs" (Fig. 6/35–36; Fig. 9/1). But in true relief, there is only the example of the handle of a hand-made vessel of La Tène B<sub>2</sub> period from Pişcolţ, where it is created by the use of two plaited coils of clay (Fig. 6/3; 7/9). An imitation of plaiting, produced by the use of incised lines, appears on the handle of a middle La Tène "cup-jug" found in pit-cremation, also at Pişcolţ (Fig. 6/25; Fig. 8/8). Of the other relief elements which decorate the bodies of the handles, one must consider the simple rings (Fig. 6/32; Fig. 7/1) or decoration with incised elements (Fig. 6/43; Fig. 9/5). Finally to conclude this chapter, one must not neglect the commonplace handles, which none-the-less have strongly projecting margins, usually on both "cups" and "jugs". We should also note that there are often small incised designs or concentric circles on their wide backs (Fig. 6/26, 27; Fig. 7/12; Fig. 8/9).

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From this examination of the different techniques and decorative patterns used in the La Tène pottery of western Romania, it is possible to say that, despite a monotony of form, the decoration was quite rich. It can also be noted that among the more than a thousand vessels studied, no two vessels are approximately identical, either in form or decoration. Is it possible to conclude, on the basis of this evidence, that in Celtic Transylvania, including the Crişana area, there was never a potting centre at any place and at any time? Will this supposition indicate that it was only certain settlements that benefitted from the services of potter, who produced a limited output, executed solely for local demand? There is not a great deal of information on the location and functioning of these pottery work-shops. Up to the present the pottery kiln sites of Andrid and Carei are the only ones known from the area of Celtic settlement<sup>38</sup>. They were of the reverberation type, probably solely intended for wheel-made vessels. Regarding the other pottery — that made by hand —, it only needed a lower firing temperature and so could have been produced not only by the potters but also by any member of the community<sup>39</sup>.

As concerns the repertoire of vessel forms most usually found in Transylvania cemeteries, its greatest proportion corresponds most closely to those of the eastern regions of Hungary and southern Slovakia<sup>40</sup>. It is also to that large area that most of the pit-cremations belong, containing a large number of similar pottery forms. One can also note decorative techniques common to this area. Applied decoration as well as relief and incision were used, while stamping and burnishing had the function of producing the ornamental motifs. Stamping was frequently used throughout the duration of Celtic settlement in these areas in Transylvania from the middle of the fourth century B.C. to the end of the second century B.C.<sup>41</sup> and from the fourth century up to the Roman conquest in Hungary and Slovakia<sup>42</sup>. This system of decoration is particularly characteristic of the initial period of their presence here, that is to say, from the end of La Tène B<sub>1</sub> and during La Tène B<sub>2</sub>. By contrast, burnishing is used in the Middle La Tène, and also later during the period of "oppida" in western and eastern areas of central Europe<sup>43</sup>, where stamped decoration declines in favour of it and painting<sup>44</sup>. In Transylvania, from the end of the second century B.C. we are presented with a pattern at variance with that described above. For with the decline of Celtic power in favour of that of the Dacians, at this time, the production of their pottery, including burnished vessels, also loses ground, being adopted by autochthonous people<sup>45</sup>.

<sup>38</sup> I. Nemeti, SCIVA, 4, 1974, p. 579–584.

<sup>39</sup> Amongst the pottery from a pit-cremation at Galaţi Bistriţei was a hand-made "cup" which retained on its handle the thumb and first finger impressions of a child or, more probably, of a woman. R. Joffroy considered that the pottery of Vix was the work of the more delicate hands and slimmer fingers of women (*L'oppidum de Vix et la civilisation hallstattienne*; Paris, 1960, 106). The find from Galaţi Bistriţei would confirm the truth of his hypothesis.

<sup>40</sup> Il. Hunyady, *op. cit.*, Pl. 57, 59–61, 67–70, 72–74, 77–90; J. Filip, *op. cit.*, 96–98–102; Bl. Benadik, *Keltische Gräberfelder der Südslovakie*, ArchSlovFontes, I, 1957, Pl. 1–42.

<sup>41</sup> Vl. Zirra, ArchRozhl, 23, 1971, 5, p. 529& ff.

<sup>42</sup> M. Szabó, *Sur les traces des Celtes en Hongrie*, Budapest, 1971, p. 1–21.

<sup>43</sup> V. Pingel, *Die glatte Drehscheiben-Keramik von Manching* (Die Ausgrabungen in Manching), IV, Wiesbaden, 1971, p. 91 & ff.

<sup>44</sup> E. Bonis, *op. cit.*, p. 170–180.

<sup>45</sup> Despite the fact that the disappearance of La Tène Celtic pottery was due to the decline of the Celtic power in the Arc of the Carpathians, it is no less true that the techniques of wheel production and the firing in reverberation kilns were taken over by the autochthonous Daco-Getic population. In this way they made general the production of their wheel-made pottery, which had been sporadic during the preceding centuries (I. H. Crişan, *Ceramica daco-getică*, Bucureşti, 1959, Pl. 109–114).

With regard to the painted pottery found exclusively on Dacian settlements, it was imported from the Celtic La Tène area of the West<sup>46</sup>, sometimes copied locally, or was made by the local inhabitants in an original manner<sup>47</sup>.

Cannelation and the technique of excision were uncommon in the La Tène period, apart from some areas of the far west<sup>48</sup>, being more often employed during the First Iron Age. Therefore, if they are found on certain forms of non-Celtic origin, we must regard them as being local survivals of Hallstatt traits, persisting in the area of the Eastern Celts.

Despite the richness of ornamentation used on the La Tène pottery of Transylvania, it is notable that its inspiration is almost exclusively geometric, regardless of the technique or the composition. Even these motifs, and their more sophisticated combinations on the handled vessels, use only linear decoration and very rarely that of curvilinear. From this point of view, it is in marked contrast to the ornamentation used on the La Tène pottery of Hungary, which is rich not only in geometric motifs, but also in naturalistic and especially plastic elements with representations of human beings and animals<sup>49</sup>. In this latter category, one can note from Transylvania only the decoration of two handles (one on a "jug" from Cluj/Someșeni and one on a "cup" from Apahida (Fig. 6/3, 6/33; 35; Fig. 7/2; Fig. 9/1) which bear a faint resemblance to the "animal protomes" produced most realistically on handled pottery in Hungary<sup>50</sup>. Regarding the cup from Apahida, it should be noted that the incised decoration in its belly is in a manner typical of the free or plastic Celtic Style. It is notable that the motif is on a vessel of presumed local form and further, that in Transylvania this style, full of fantasy, rarely appears, even on metal objects<sup>51</sup>. Consequently, it would be possible to conclude that either the "cup" from Apahida is an import from the plain of Hungary or that the handled vessels are also native and the products of a richer plastic style<sup>52</sup>. Along with these imported vessels, one must consider the large drinking vessel, decorated with Maltese crosses and, also from Pișcolț, that decorated with the spiral motif, in view of their form and decoration. They may be of Central European origin as is the case with the majority of the pieces of metalwork found in the graves from which they come.

It will be superfluous to repeat that on the pottery of Transylvania the great majority of the decorative elements, their manner of composition, as well as the methods used to achieve them, usually possess the characteristics of the art of the La Tène culture. However, we must not forget that more than one technique and decoration of the same type was being used to decorate the contemporary wheel-made pottery of the Thracians and Getae of the Balkans and lower Danube. Rosettes stamped concentric circles, burnished wavy lines and "herring-bone" decoration, etc., form the decoration of large jars, different forms of "kantharoi" and of shallow bowls dating from the fifth to the first centuries B.C. and later<sup>53</sup>. Now, although there was contact between the Thracian and Celtic cultures and that of the La Tène at the time of the Celtic invasion of the Balkan peninsula, towards the first quarter of the third century B.C. approx., it is difficult to accept that the introduction of traits was an exclusive result of the La Tène presence. To the contrary, there is evidence that the Thraco-Getae, who had often copied the pottery forms of the Greeks of Asia Minor, settled on the shores of the Black Sea, had received their elements of decoration from them<sup>54</sup>. Moreover, a similar and better-known situation occurs between the Celtic culture and the Greek colonists of southern France<sup>55</sup>. On the other hand, it must not be forgotten that the La Tène culture of Transylvania was receptive to goods which penetrated the southern Carpathians, such as, Greek glazed ware, jugs, bracelets with three knobs and cutlasses of Thraco-Getic form (the "sica")<sup>56</sup>. The contribution of the indigenous population must also be remembered, either that of the Hungarian plain or of the Carpathian Basin. Besides the tradition of pit-cremation, a legacy of the mixture of the Szentcsanak-Vekerzug culture groups, the eastern Celts also adopted from the indigenous inhabitants several of their wheel-made forms and sometimes also of their hand-made ves-

<sup>46</sup> I. H. Crișan, *op. cit.*, 197–201, Pl. 90/1–20.

<sup>47</sup> The so-called "pottery of the court", decorated with floral and animal motifs, found exclusively in the first century B.C. in the Dacian hill-forts of the Orăștie Mts. (I. H. Crișan, *op. cit.*, 201–202, Pl. 17–93; idem, *Dacia*, N. 5, 10, 1966, 334 & ff.).

<sup>48</sup> B. Chertrier, *Les gobelets de La Tène du musée archéologique de Châlons-sur-Marne* in *Actes du IV<sup>e</sup> Congrès International d'Etudes Celtiques*, Rennes 1971; Paris, 1973, p. 557–558, Fig. 2/10–12.

<sup>49</sup> M. Szabó, *Celtic art*, Fig. 39–52; 55–59.

<sup>50</sup> M. Roska, *op. cit.*, 61, Fig. 1.

<sup>51</sup> Vl. Zirra, *Dacia*, 15, 1971, p. 219–222.

<sup>52</sup> M. Szabó, *op. cit.*, 16 & ff.

<sup>53</sup> I. H. Crișan, *Ceramica daco-getică*, Pl. 67–71; 85–87; 96; 98; 109–111.

<sup>54</sup> P. Alexandrescu, *op. cit.*, p. 113 suiv.; Idem, *Modèles grecques de la céramique grise thrace* (Under print).

<sup>55</sup> J. Jannoray, *op. cit.*, 461 & ff.; V. Pingel, *Jünger-keltische Keramik*, p. 145 & ff.

<sup>56</sup> Vl. Zirra, *Influences des Géo-Daces*, p. 52–54, Pl. 2/1–2; Pl. 5/1–2.

sels<sup>57</sup>. It needs only to be remarked that the wheel-made pottery of the Szentes-Vekerzug culture generally lacked decoration, if it is accepted that the incised lines and bands in relief of this pottery does not constitute ornamentation in the true sense of the word<sup>58</sup>. It must be concluded, therefore, that the decoration which appears on the Hallstatt inherited forms of the Alföld (apart from these animal and zoomorphic representations which indicate, perhaps, an Iranian source, as all are in the Sword-Style<sup>59</sup>) is entirely of La Tène inspiration. In Transylvania the situation is similar, but indeed one must take into account the decorative elements which are diffused from beyond the Carpathians. With regard to the contribution of the indigenous Dacians, this should be based, in the first place, on the importation of their hand-made pottery, which was widely used by the La Tène groups, both in their graves and their settlements. Secondly, the La Tène groups sometimes imitated local forms<sup>60</sup>, transposing them to the wheel (vide, the large lugged vessels) and even adopted the Dacian techniques of excision and cannellation.



The facies of the La Tène culture which existed in the area of Transylvania, was part of the mixture of cultures and peoples of Eastern, Central and Western Europe. After more than two hundred years of existence it disappeared in the face of the new Daco-Getic culture, of the period of Burebista and Decebalus.

<sup>57</sup> The Celts of West and Central Europe never quite relinquished hand-made pottery. Its value in domestic activities never ceased, even if the wheel-made counter-parts used a wider and richer variety in their repertoire. Sometimes it appears to have been produced by the La Tène potters or by the indigenous inhabitants, especially in the areas of conquest. In Transylvania, the great majority of this hand-made ware has, in general, the character of the local, late Hallstatt pottery and so we must consider that it was produced mainly by the indigenous population. Nevertheless, the fact that the local forms were imitated and made on the wheel, probably by Celtic potters, shows that at least a part of this pottery

must have been produced in the Celtic areas without the necessary presence of indigenous peoples. If this is true, then the quite frequent appearance of hand-made wares in the Celtic settlements and cemeteries, within the arc of Carpathians cannot always constitute a decisive argument for the presence and permanent activity of indigenous populations in the La Tène communities.

<sup>58</sup> M. Parducz, *ActaArchHung*, 2, 1952, p. 143–169; idem, *ActaArchHung*, 4, 1954, p. 25–89; idem, *ActaArchHung*, 18, 1966, p. 33–91.

<sup>59</sup> M. Szabó, *op. cit.*, p. 23 & ff.

<sup>60</sup> Vl. Zirra, *Influences des Géo-Daces*, p. 55–56.