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18-24 СЕПТЕМВРИ 1994 СОЗОПОЛ

РЕДАКТОРИ
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ЦЕНТРАЛНА БАЗА ЗА ПОДВОДНИ АРХЕОЛОГИЧЕСКИ ПРОУЧВАНИЯ
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MACEDONIAN AND THRACIAN SILVERWARE: INTERACTION AND MUTUAL INFLUENCES IN THE 4TH CENTURY BC

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Macedonia, as well as Thrace, had a long tradition in metalworking; the archaeological evidence from both regions confirms the literary sources. On one hand, the Homeric epics refer to the competence of Thracian craftsmen,[1] on the other hand, Herodotus mentions that native Macedonian metalworkers made gold and silver cups and craters for Xerxes during his stay in the region in his expedition to Greece[2].

In this paper, out of all domains of metalwork, only the silverware will be discussed. The aim is to trace the mutual influences between Macedonia and Thrace in this art during the 4th century BC.

Macedonia seems to be the main region of silverware production in Greece in the 4th century BC; a small number of silver vessels, dated to the same period, also come from Acarnania[3] and Rhodes[4]. Thrace also had many centres that produced silver vessels in the 4th century BC. Nevertheless, the Local production before this century in both Macedonia and Thrace was limited and there was little to suggest vigorous future expansion. Silver vessels appear again in burials inmainland Greece, such as in Thessaly[5], Aetolia[6], Patras[7] and in the islands of Euboia[8], Crete[9] and

[1] Homer, *Iliad*, 24, 234, 807; *Odyssey*, 9, 138

[2] Hdt., VII, 119

[3] Oliver-Luckner 1977, 46, no15: ladle, 47, no16: strainer; Pfrommer 1987, pl.43:e: calyx-cup; Richter 1923, 14-15, no5, figs.1,2: phiale.

[4] Zervoudaki, H., *AD* 32 (1977), Chr. B'2, 386: phiale; Papachristodoulou, I., *AD* 34 (1979), Chr.B'2, 440, pl.234e: phiale; Papachristodoulou, I., *AD* 35 (1980), Chron. B'2, 536, 544: phialai

[5] Arvanitopoulos, A. S., *Polemon* 3 (1947), 84, figs.13-15 (from Demetrias); Miller, S. G., *AJA* 83 (1979),175-190 (the Palaiokastro treasure); Béquigton, Y., *BCH* 55 (1931), Chron. des Fouilles, 489-491, fig.17 (from Goritsa); Theocharis, D., *AD* 16 (1960), Chr., 175 (from Kioski, NW of Larisa

[6] Sotiriades, G., *AEph* 1906, 67-87 (from Trichonio)

[7] Touchais, G., *BCH* 109 (1985), Chron. des Fouilles 1984, 788, figs.62,63 (from Patras, excavated by I. Papapostolou); Dekoulakou, I., *AD* 30 (1975), Chr. B'1, 120, pl.69 a (from Mamousia - ancient Kerynia - in Aegialeia).

[8] Papavasileiou, G. A. *Peri ton en Euboia archaion taphon*, Athens, 1910, 47sqq.

[9] Touchais, G., *BCH* 105 (1981),Chron. des Fouilles 1980, 873,876 (from Gortyna, excavated by the Archaeological Service).

Rhodes[10] from the middle of the 3rd century BC onwards, when there is a great fall in Macedonian production.

The contact of Thracians with the Achaemenid world, especially after the Persian conquest of Thrace in 513 BC, resulted in profound impact on native Thracian taste, customs and consequently on art[11]. Achaemenid elements, in shape as well as in decoration[12], are shown in the silver-gilt amphora from Kukuva mogila in Duvanli buried in the middle of the 5th century BC (Fig.1)[13]. Moreover, from the second quarter of the 5th century onwards luxury goods from mainland Greece reached Thrace[14]. Before the Persian wars, Greek contacts with the Thracians were limited to the coastal strip of the Aegean and the Black Sea, where a number of Greek colonies had been established already from the 7th century BC, as well as to the Thracian Chersonese, which was under the control of the Athenian Philaid dynasty[15].

Figure 1. Silver-gilt amphora. Plovdiv Archaeological museum 6137 (after *Thracian Treasures from Bulgaria*, British museum 1976, no 171)

As a result of the relations developed between Athens and the Odrysian kingdom, Attic pottery and metalware began to appear in the interior of Thrace during the second quarter of the 5th century BC[16]. The rulers promoted trade with Athens and encouraged the exchange of gifts. Silver vessels of Attic shapes and decorations prevail among the finds in many Thracian burials of that time (Map A), as in those from graves at Duvanli (e.g. ribbed jug from Baschova mogila[17], kantharos from Golyamata mogila[18]) and Dalboki (Fig.2)[19]. On the other hand, it should be observed that, even though in the Greek colonies of Thrace the imports and local production of Greek pottery and sculpture is strongly supported by archaeological evidence[20], the same is not true for silverware. It is therefore likely that the local

[10] Konstantaropoulos, G., *AD* 24 (1969), Chr.B'2, 472-473; Doumas, Chr., *AD* 30 (1975), Chr.B'2, 361; Pariente, A., *BCH* 115 (1991), Chron. des Fouilles 1990, 934 (excavated by B. Patsiada); *Archaia Rhodos*, 36, p.38, fig.24.

[11] I. Venedikov, *Pulpudeva* I (1974), 52.

[12] P. Amandry, *AK* 2 (1959), 39-40.

[13] Filow, *Duvanlij*, 46, no 14, figs.56-59, pl.3.

[14] Z. H. Archibald, *Ancient Bulgaria*, 30.

[15] Chr. Danov, *Altthrakien*, Berlin 1976, 175sqq.

[16] Archibald, *ibid.*, 304.

[17] Filow, *ibid.*, 67, no 5, fig.84.

[18] *op. cit.*, 106-108, no 4, figs 132-134, pl.7.

[19] For a jug, see D. P. Dimitrov, *Fouilles et recherches*, IV (1950), 218, no 8, fig18.

[20] Hoddinott, 33-56.

population followed the burial customs of the Greek colonists, who were not used to putting silver vessels in graves.

In Macedonia, the number of silver vessels in burials dated prior to the 4th century is very small; three phialai come from the cemetery of Sindos and are based on Oriental prototypes in form and decoration[21]. Moreover, pottery and bronzeware are of Athenian or Corinthian origin or derivation[22]. As in Thrace, there is an abundance of imported products or local imitations and a shortage of original production.

Figure 2. Silver jug. Ashmolean Museum (after M. Vickers, *From Silver to Ceramic*, Oxford 1986, pl.1, left)

The situation changed in both regions in the 4th century BC. The rise of the Macedonia state altered the commercial relationship of Thrace with the rest of Greece. In 352-351 Philip II subdued Thrace south of the Danube and in 341-340 he annexed the territory. In certain Thracian centres, such as Philippopolis, Macedonians were settled and created cites[23]. Thereafter, Thrace is merely a protectorate of the rulers of Macedonia, Alexander, Lysimachus, Ptolemy Keraunos, Antiochus II, Ptolemy Euergetes and others[24].

The extended exploitation of the silver sources of Macedonia and Aegean Thrace by Philip II as well as the opening of Eastern resources after the conquest of Asia by Alexander the Great, resulted in the economic development of Northern Greece and Thrace and consequently in the creation of a local aristocracy. These favourable conditions, in turn, contributed to the simultaneous expansion of silverware commerce in both regions.

A close relationship between the metalware of Northern Greece and Thrace can be observed. The new native Thracian style, particularly in silverware, was influenced by Macedonian elements of shape and decoration. On the other hand,

[21] *Sindos*, 188 (no309), inv.no. 8574, ill. on p.189 (grave 67, female burial); 233 (no 3740, inv.no. 8575, colour ill. on p. 234 (grave 52, male burial). They are dated around 510-500 BC.

[22] *op. cit.*, 49-50, no 68 (Attic lekythos); 110, no 162, colour ill. on p. 111 (Bronze exaleiptron); 94, no 140 (bronze pitcher); 115, no 172 (Corinthian aryballos).

[23] Hoddinott, 337.

[24] Casson, 200.

Macedonian silver vessels took some features, mainly in form, from the Thracian ones.

The reasons for this development should be sought not only in the historical circumstances that facilitated contact between Macedonia and Thrace, but also in their geographical vicinity. Moreover, their natural position between East and West, and the favourable location of Macedonia which united the commerce routes of Italy, Thrace and South Russia with Asia Minor and the East, contributed to the faster expansion of different artistic influences to these two regions.

In Macedonia and Thrace there is a very large number of silver vessels found in elite burials, mainly of the second half of the 4th century BC. In Thrace most warrior burials of this period, contained at least one, often two, silver vessels[25] and the bulk of them seem to concentrate in the North (Map B). Little can be said about Macedonia, since many graves were found robbed of their belongings; however, male as well female burials contained silver vessels, and are found around the important cities, such as Vergina, Pydna, Thessalonike (Map C). The study of silver vessels points to the development of a local style in both areas, combining elements from different places along with the local taste.

On the other hand, the Aegean part of Thrace has a small number of silver vessels to present, combining harmoniously influences from the Macedonian and Thracian traditions, since it was inhabited at that time by Thracian tribes and Greek colonists.

Some shapes of silver vessels that are commonly found in fourth century Macedonian and Thracian burials are the following: calyx-cups, phialai, two types of oinochoai (with angular and ovoid body), hydriae - kalpides, situlae and paterae. Some of these appeared in different materials in the two regions; the oinochoai with angular body, the hydriae, the situlae and the paterae are always of bronze in Thrace, but in Macedonia they are also found in silver.

The *calyx cup* is a common drinking vessel in Macedonia, in the 4th century BC, of Achaemenid origin in shape and decoration[26]. It appears in clay, in the first quarter of the 4th century BC in Olynthus[27], but the earliest datable silver examples come from the so-called Philip's tomb in the Great tumulus at Vergina[28].

The vessel is small, with hemispherical or slightly angular body and a concave upper part with flaring rim, without handles or foot, and often with a raised central boss in the interior. Its neck is usually undecorated and shoulder has a guilloche, cable, egg-and-dart or ovolo pattern between rows of beads (Fig.3).[29] Beading is also found around the base of the neck[30]. Sometimes the body of the vessel

[25] Z. H. Archibald, *Rogozen*, 12.

[26] Strong, *Silver plate*, 99; Barr-Sharrar, *Macedonia and Greece*, 131, notes 38, 39; R. Young, *AJA* 66 (1962), 154-155, pl.41, fig.1a (a silver undercorated calyx cup that comes from a pit at Gordion, probably to be dated in the 5th century BC).

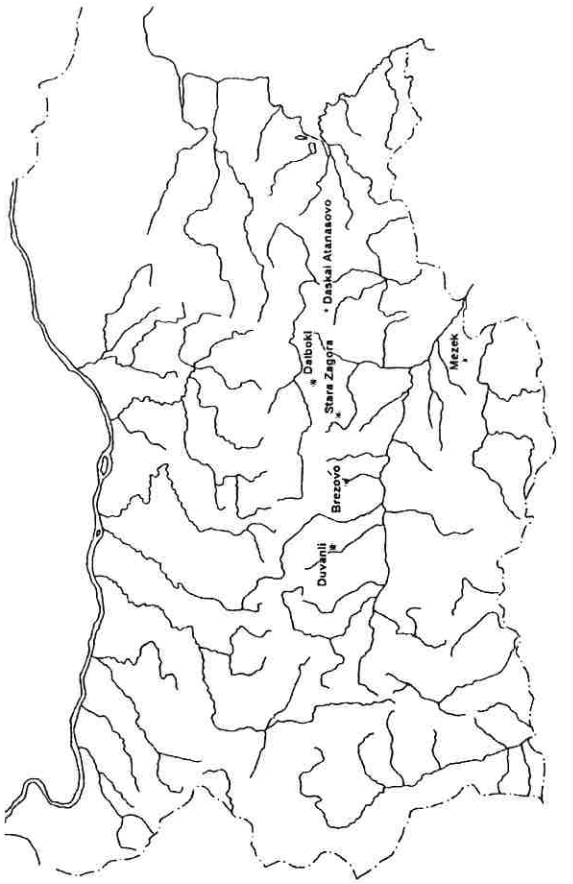
[27] *Olynthus*, V, 188-189, no 530, pl.150 (4th century BC); XIII, 294, no 521 A=526, pl.191 (second quarter of the 4th century BC).

[28] An example is found in Andronikos, *Verginia*, figs.113-114. The second calyx cup of the pair remains still unpublished.

[29] *Nikesiani*, 19-20, pl.6 (A 869).

[30] *op. cit.*, 31, pl.16 (A 870).

is fluted[31] or remains undecorated[32]. In the former case, elongated petals radiate from concentric circles around the base from a rosette at the bottom. Moreover, small angles are placed between the rounded ends of the petals, which probably implies a second row of leaves[33]. The habit of decorating the interior of some silver calyx cups with an emblem a bearing a relief head or bust seems to be a Macedonian creation of the 4th century BC[34].



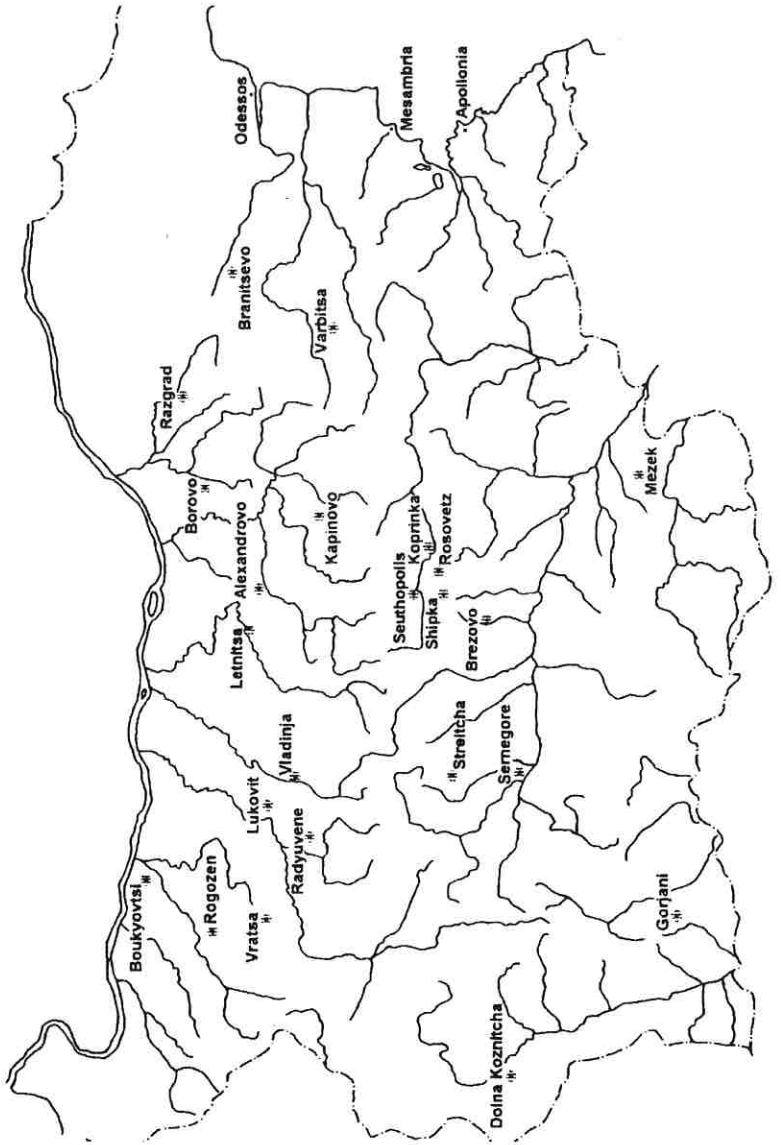
Map A. Thrace. Distribution of silverware in the 5th century BC.

[31] N. Chr. Kotzias, *AEph* 3 (1937), 884, figs.18-19 (from Sedes); K. Rhomiopoulou, *Philia Epe* III (1989), 211, no 12, pl.54 (from Stavroupolis).

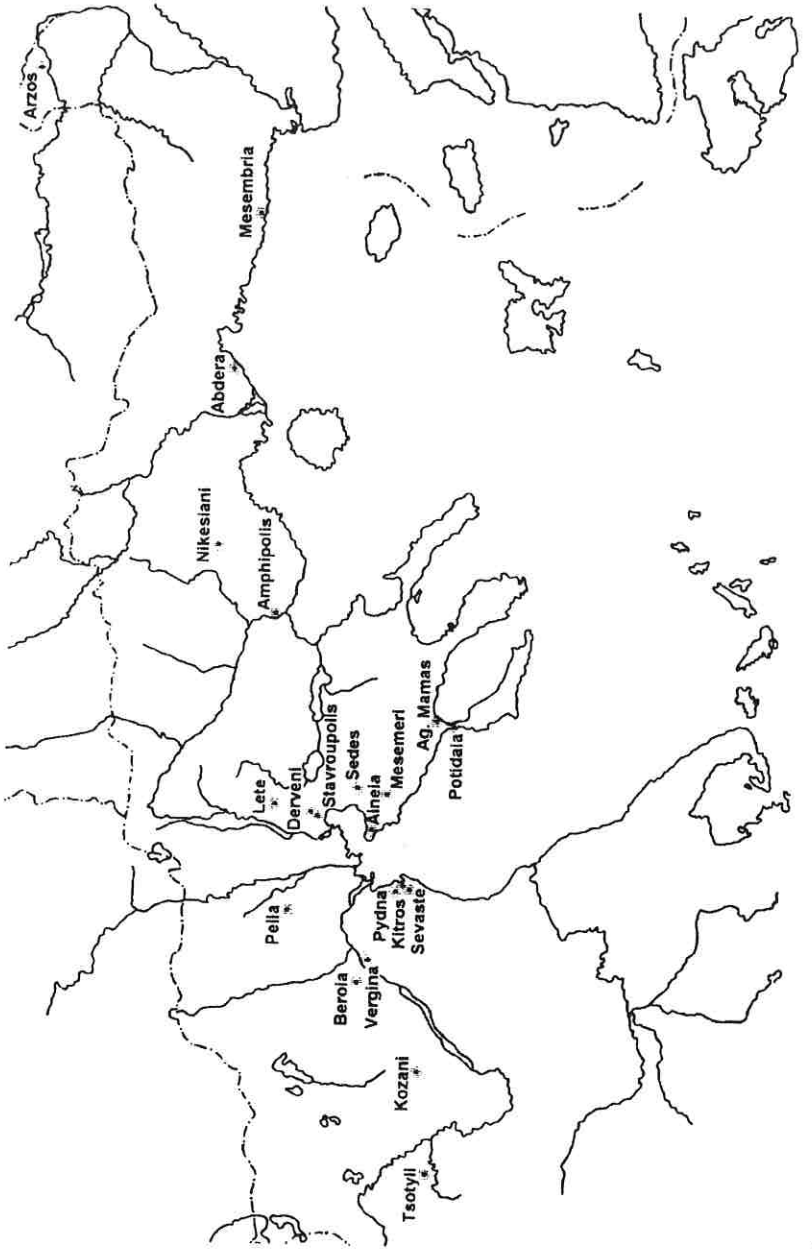
[32] *Montréal*, 228, no 267 (from Derveni, Grave B).

[33] *op. cit.*, 235, no 281 (from Sevasti, in Pieria).

[34] For example, the previously mentioned calyx cup from Vergina (note 27), Stavroupolis (note 28), Sevasti (note 32), etc.



Map B. Thrace. Distribution of solverware in the 4th century BC.



Map C. Macedonia. Distribution of silverware in the 4th century BC.

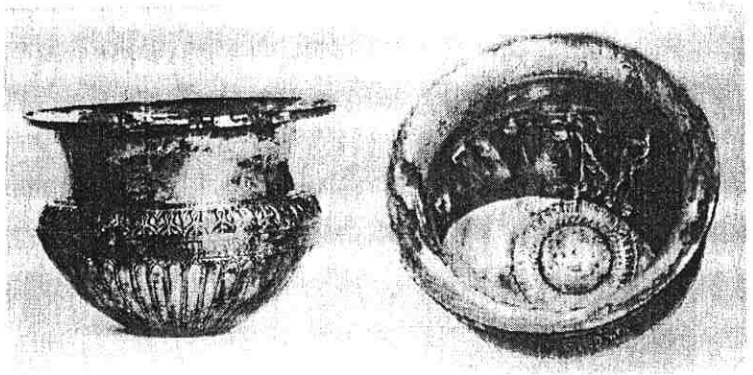


Figure 3. Silver calyx cup. Kavala, Archaeological Museum A869 (after Rhomiopulou, *Nikesiani*, pl.6)

Figure 4. Silver calyx cup; Sofia, Archaeological Museum 51 (after *Thraci*, no. 147/1).

Thrace also had a significant production of calyx cups. The shape has its own development in this region. Some of these variations have parallels in Macedonia. A calyx-cup found in a tomb at Varbitsa, (Shoumen region)[35], is a taller version of the Macedonian examples which are decorated with a central rosette at the base and elongated petals springing from it on the lower part of the body (Fig.4). Above there is a band of guilloche flanked by rows of beading. A frieze of ivy leaf is engraved on the taller upper part. A similar vessel comes from Rosovez, in the region of Plovdiv[36].

On the other hand, a fragment from Zlokouchene[37], in the hinterland of Odessos, with overlapping leaf ornament on the lower body, belongs to the 4th

[35] Filow, *ibid.*, 173-174, no 3, figs.188-189, pl.11,2 (second half of the 4th century).
[36] *Gold der Thraker*, 161, no 317.
[37] I. Velkov, *BullInstBulg* 6 (1931), 255, fig.187.

century BC (Fig.5). This pattern appears in the exterior of a calyx cup from Vergina (from a burial at the East side of the Great tumulus)[38] and Nikesiani (Grave D), at the Pagaion (Fig.6)[39]; it also seems to be quite popular in Thrace since it decorates the exterior of three phialai from Rogozen[40] as well as a pine-cone shaped rhyton from Vratsa (Mogilanska tumulus)[41] and forms part of the decoration of a phiale from Vladinia, in Lovech region[42].

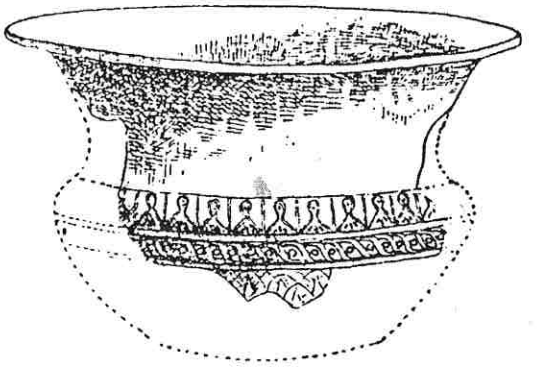


Figure 5. Fragmentary silver calyx cup; Sofia, Archaeological Museum (after Velkov, *BullInstBulg* 1931, 255, fig. 187)

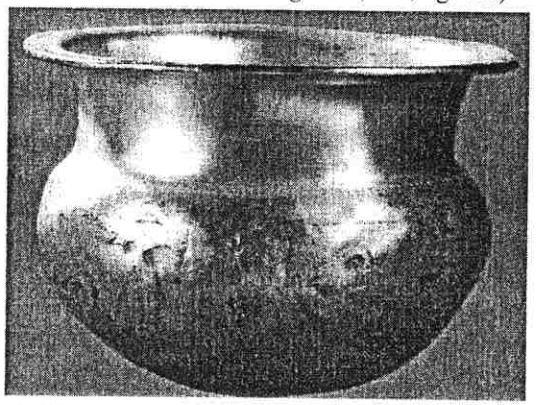


Figure 6. Silver calyx cup; Kavala, Archaeological Museum A870 (after Rhomiopoulou, *Nikesiani*, pl.8).

[38] S. Drougou, *ThrakEpet* 7 (1987-1990), 57-64, figs.1-3.
[39] *Nikesiani*, 31, pl.16 (A 870).
[40] *Rogozen*, 66, no 3; 119, no 84; 120-121, no 85.
[41] *Gold der Thraker*, 158-159, no 303.
[42] *op. cit.*, 129, no 258.

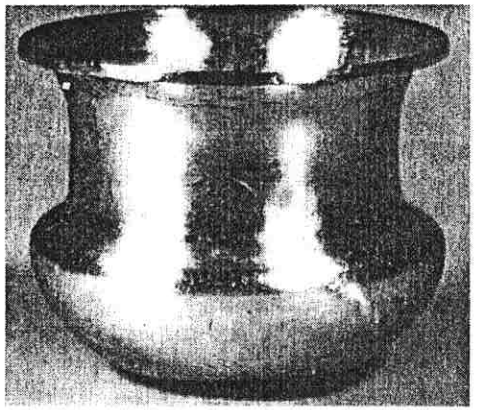


Figure 7. Silver calyx cup; Sofia, Archaeological Museum 8220 (after *Gold der Thraker*, 168, no. 337)

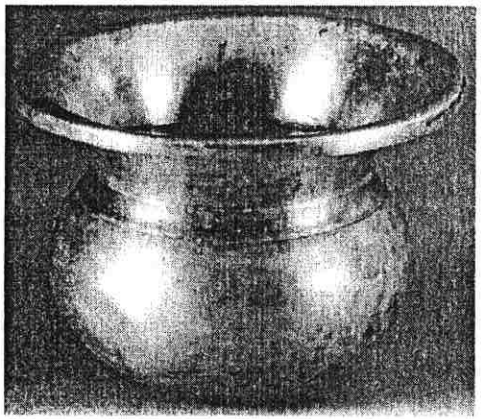


Figure 8. Silver calyx cup; Sofia, Archaeological Museum NIM 22306 (after *Rogozen*, no. 6)

Another category of calyx cups includes those from Loukuvit (Fig.7)[43] and Rogozen (Fig.8)[44]. An undecorated vessel with a sharply flaring neck, probably from a treasure found at Boukyovtsi, in north-west Bulgaria[45], is of the same type. It consists of a deep hemispherical or three-quarter spherical bowls, always undecorated, a neck which is taller or shorter than the body, and more or less sharply cut off from the bowl, and a thick flaring rim. Byvanck believes that the style of these vessels is prevalent in the Greek colonies of the Black Sea in the 5th and 4th centuries BC[46]. It is, however, very difficult to define which of the vessels were imported and which were local products, made by Ionian immigrants craftsmen who established workshops in Thrace. Ceramic counterparts are found in Seuthopolis[47] and Varbitsa[48], and are dated around the turn of the 4th century BC.

Silver *phialai* mesomphaloi became the most popular vessel in fourth century Thracian burials. Individual finds exhibit the same range of patterns as is known from the Rogozen treasure. The shape is the standard Achaemenid, with a flaring rim and steep shoulders, the bowl shallow or well rounded, but the proportions vary considerably[49]. Frequently, there is row of flutes of

[43] *Gold der Thraker*, 168, nos.336, 337; 169, no 339.
[44] *Rogozen*, 70-76, nos. 5-25.
[45] R. Popov, *GNM* (1922-1925), 10, fig.11a.
[46] L. Byvanck-Quarles van Ufford, *BABesch* 65 (1990), 55-56. The absence of calyx cups from the South Black Sea area does not allow us to accept the argument.
[47] Dimitrov - Chichikova, *Seuthopolis*, fig.46.
[48] Filow, *ibid.*, 179, fig.200, 2.
[49] Archibald, *ibid.*, 16.

varying breadth and number, radiating from one or more reserved bands around a prominent omphalos[50]. In some cases, the rounded ends of the chased flutes are separated by small angles, a motif also found in Macedonian calyx cups. Phialai from Rogozen[51], from Alexandrovo (Fig.9)[52], and single examples from a tumulus south of Mezek[53] and the main burial at Moghilanska Mogila, in Vratsa[54], share this motif. The Vratsa piece has a gilded medallion of a female head decorating its omphalos.

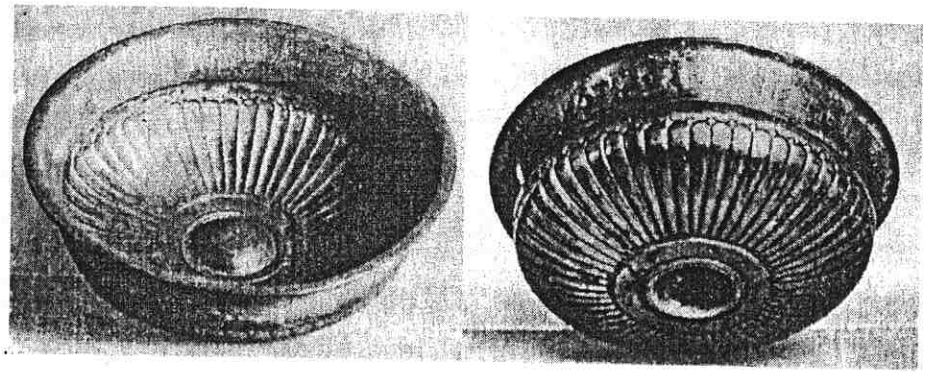


Figure 9. Silver phiale; Sofia, Archaeological Museum 2241 (after Filow, *Duvanlij*, 181, fig. 202).

In Macedonian graves of the 4th century BC, however, silver phialai are not very common. An identical pair comes from the Derveni tomb B[55] and one from grave B in the tumulus of Nikesiani[56]. The decoration of the Derveni examples consists of pointed leaves radiating from a central rosette at the base and are separated by angles. The other, from Nikesiani, has twelve deep almond-shaped bossed at the outer edge and a small omphalos surrounded by a rosette of tongues interrupted by triangular bosses (Fig.10). This seems to represent a return to the more abstract disposition of the Oriental bossed phiale. One from Vasilyovo in the Teteven region[57] has ten bosses, but the bud sections are lacking.

[50] For example, *Traci*, 182, fig.142,2 (from Stoyanovo); *Rogozen*, 86-87, nos.40-41.
[51] *Rogozen*, 91-94, nos.44-47.
[52] Filow, *ibid.*, figs.202, 203
[53] I. Velkov, *BullInstBulg* 10-11 (1936-1937), 134, fig.122.
[54] *Gold der Thraker*, 150, no 297 (ill. on p.149).
[55] *TAM*, 64-65, nos.201-202; *Montréal*, 229, no270 (colour ill. for inv. no. B 18).
[56] *Nikesiani*, 22, fig.3, pl.8.
[57] The example is given by Archibald, *Rogozen*, 18. For an illustration of the piece, see T. Gerasimov, *IBAI* 26 (1963), 273, fig.2.

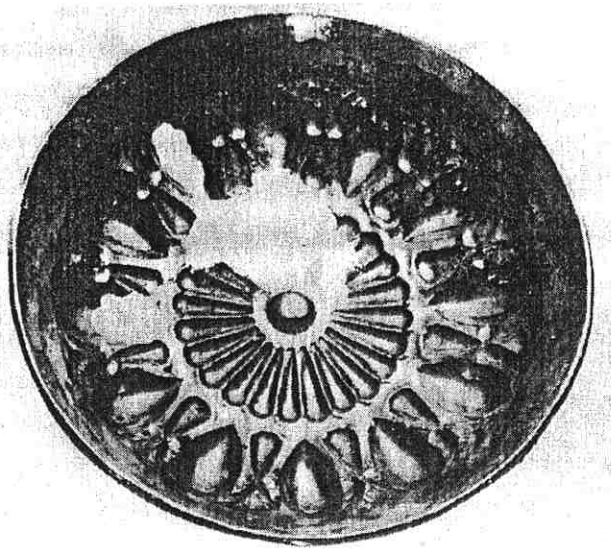


Figure 10. Silver phiale; Kavala, Archaeological Museum A868+/2744 (after Rhomiopoulou, *Nikesiani*, pl.8).

Basically, in both areas artists followed common Oriental prototypes for the creation of silver phialai and maintained some of the conventions already established, such as the bosses and the ribbing. Similar decoration and variation of the shape is found in the calyx cup.

The shape of silver vessel that became very popular in Thrace is a type of *oinochoe with ovoid body*. As Ewigleben pointed out, it was developed by Thracian silversmiths around the middle of the 4th century BC[58]. It is only around the end of the 4th century that the shape appears in Athenian black-glaze pottery, and later in the 3rd century BC in Gnathia ware[59]. The oinochoe has a round mouth, a long concave neck, a narrow elongated body and a high foot; the neck and the body are divided by a small raised decorative band of ovolo, tongues, short chiseled lines or egg-and-dart. The handle is soldered to the rim and to the body by a decorated plate. The development of this shape is evidently based on Achaemenid prototypes[60], which were known in Thrace. Moreover, the division of the external surface of the body in decorative zones and often their decorative motifs seem also to be taken from the art of the East[61].

[58] C. Ewigleben, Rogozen, 26.
[59] C. Ewigleben, Rogozen, 26.
[60] Strong, *Silver plate*, 217. The basic shape is very similar to the Achaemenid amphora with animal handles.
[61] For example P. Amandry, *AK* 2 (1959), 48-50, pl.24.

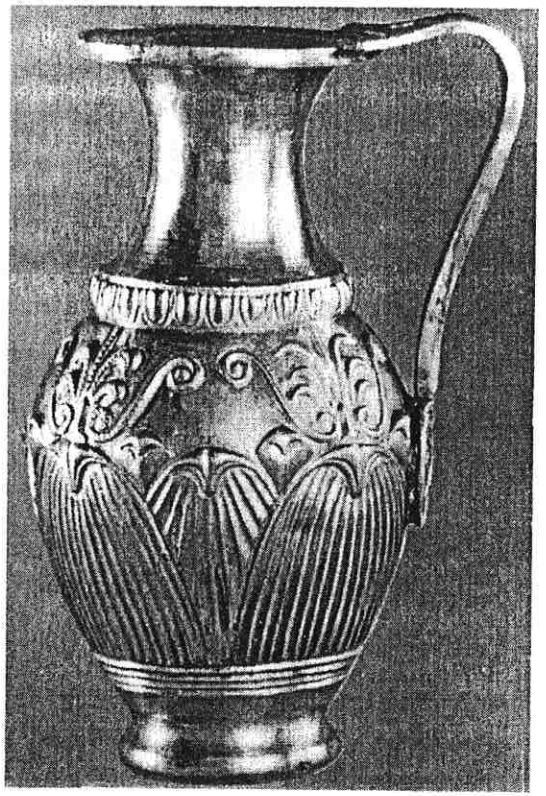


Figure 11. Silver-gilt oinochoe; Theessalonike, Archaeological Museum B 14 (after *TAM*, pl. 26)

There are three examples in north Greece so far, from Derveni (Fig.11)[62], Nikesiani[63] and Arzos[64], but it is very difficult to define if these were made by Thracian craftsmen or by Macedonian who were familiar with the actual shape; the possibility that the oinochoai were imported should also not be excluded. It is worth mentioning that apart from the Derveni jug, all the rest come from the region of the Aegean Thrace where a mixture of Greek and Thracian population lived. The Derveni jug represents a style which is alien to traditional Greek toreutics and even to much Macedonian metalwork[65]. Similarities in the shape of the vessel as well as in the decoration of its handle, two facing rows of egg-and-dart and palmette as a handle attachment, are found in an oinochoe from Lukovit, in Lovech area, dated to the end of the 4th century BC (Fig.12)[66].

As mentioned earlier, there are specific shapes of vessels which always appear in bronze in Thrace, but are also found in silver in Macedonia. However, it should be noticed that these exceptional Macedonian examples only occur in the great tumulus of Vergina. They are of Etruscan origin and appeared in bronze for the first time.

[62] *TAM*, 64, no 197, pl.26 (colour).
[63] *Nikesiani*, 26-27, pl.10 (A2584+/A2590).
[64] D. Triantaphyllos, *AD* 30 (1975), Chron. B'2, 302, pl.205,e.
[65] Archibald, *ibid.*, 19.
[66] *Gold der Thraker*, 171, no 347.

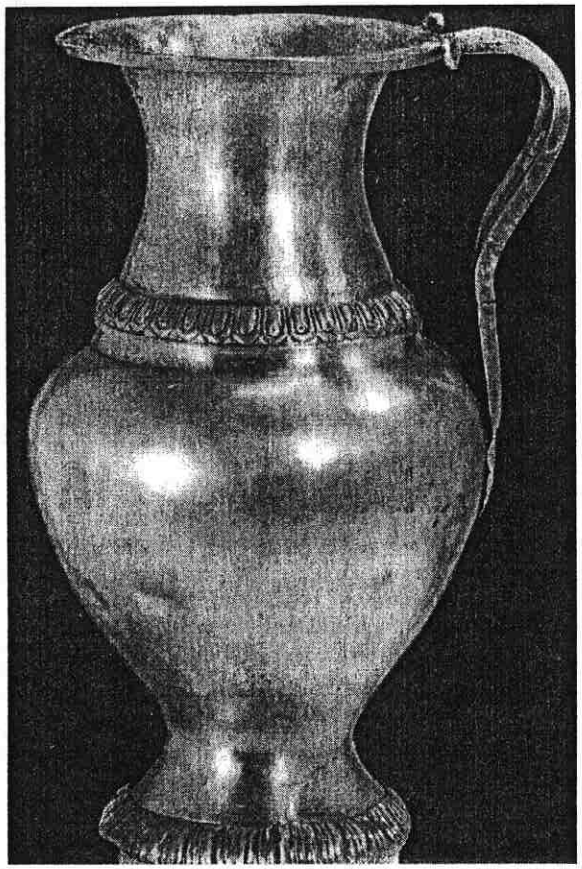


Figure 12. Silver oinochoe; Sofia, Archaeological Museum 8212 (after *Thraci*, no. 183/1).

The *beak-spouted oinochoe* is the first of these vessels to consider. It has a long and narrow neck which terminates in a U-shaped spout, with angular shoulders and a handle. A strongly accentuated acute angle, well below the centre of the body, gives this type its individuality.

The shape is a creation of Etruscan workshops at the beginning of the 5th century BC[67]. Macedonian production started in the 4th century BC and the form seems to be very much like the Italian, but having slimmer proportions. Bronze oinochoai are found at Stavroupolis[68], Derveni[69], Allatini[70], near Thessalonike, and Arzos[71], in the lower Hebros valley, and clay ones at Aineia (Fig.13)[72] and Mechaniona[73], in Chalkidike. The only silver example comes from tomb III at Vergina[74].

Nonetheless, the type appears also in Thrace in the course of the 4th century BC. The oinochoe from Alexandrovo (Fig.14)[75] is similar in form to the Macedonian version. Furthermore, the example from a grave at Arzos, has

[67] Richter, *Bronzes*, 190-191, figs.439, 494.
[68] K. Rhomiopoulou, *Philia Epe*, III, 204-295, pl.48,c,d (end of the 5th century BC).
[69] Chr. Makaronas, *AD* 18 (1963), Chron. B'2, pl.225,a
[70] M. Karamanoli-Siganidou, *AD* 21 (1966), Chron. B'2, 340 (end of the 5th century BC).
[71] Triantaphyllos, *ibid.*, 302, pl.205,a.
[72] *Aineia*, 59-60, fig.26, pl.34,z
[73] Rhomiopoulou, *ibid.*, 205 (second half of the 4th century BC).
[74] Andronikos, *ibid.*, fig.172.
[75] Filow, *ibid.*, fig.205.

the same faceted stem with a twisted end as the oinochoe from a grave south of Mezek[76]. As Pfrommer points out[77], another vessel of this type from Orizovo[78] has a shell at the base of its handle, just like that from Stavroupolis, in Thessalonike.

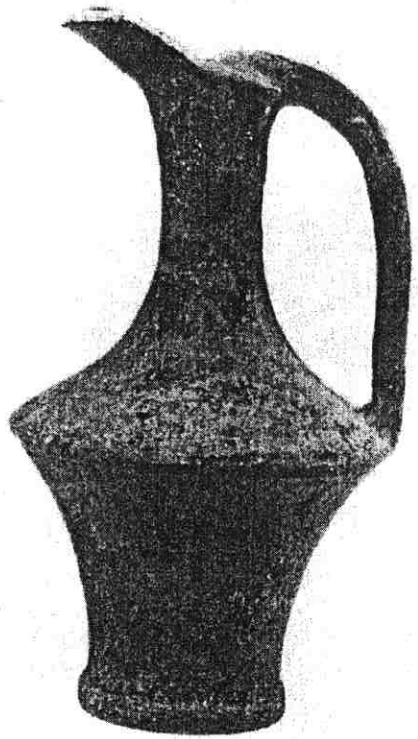


Figure 13.

Clay beak-spouted oinochoe; Thessalonike, Archaeological Museum 7548 (after Vokotopoulou, *Aineia*, 34z)

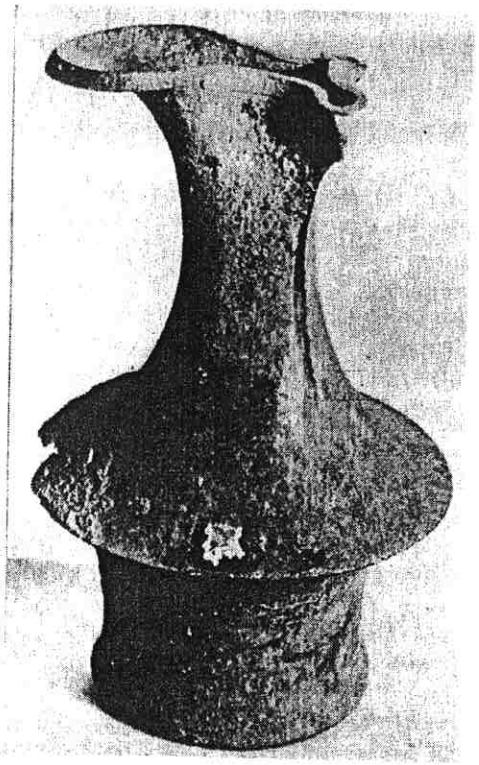


Figure 14.

Bronze beak-spouted oinochoe from Alexandrovo, Sofia, Archaeological Museum (after Filow, *Duvanlij*, 183, fig. 205)

Bronze *hydriai*, used as cinerary urns, appear in the first half of the 6th century BC, and are found almost everywhere in mainland Greece[79]. In Macedonia[80]

[76] Archibald, *Ancient Bulgaria*, 310. For the publication of the piece, see I. Velkov, *BullInstBulg* 10-11 (1936-1937), 136, fig.129.
[77] Pfrommer, *Jdl* 98 (1983), 243.
[78] D. Zoncev, *Godisnik na narodnija archeologiceski Musej Plovdiv* 1 (1948), 20, fig.6.
[79] Rolley, *Bronzes*, 140-141, fig.123.

as well as in Thrace[81], the shape was produced from the 5th century onwards, but it never became very common. Its use as a cinerary urn is attested in both areas in the 4th century BC by archaeological evidence[82]. The silver examples come from the tumulus of Vergina[83] and Amphipolis[84].

The following types of *situlae* are found in Macedonia and Thrace: the spouted, the ovoid and the situla-kalathos (there is no equivalent in silver). All three types appear in Etruscan workshops as well as in the Balkans[85].

The earlier *spouted situlae* are dated to the first half of the 5th century BC in both regions. In mainland Greece the shape is very common in Epirus (Vitsa)[86], Thessaly (Pilaf Tepe)[87] and Macedonia. In the latter, it is found in bronze in Tsotyli[88], Kozani (Classical Cemetery, Grave II)[89], Methoni in Pieria (Grave 3)[90], Derveni[91], Nikesiani (Grave C)[92] and, in silver, in Vergina[93]; there is also a clay example from Veroia[94]. The main features of spouted situlae, common in Macedonian and Thracian examples, are the circular base, the attachment of the handle, decorated with heads of deities or mythical persons, and the animal heads, mainly lion-heads, used as spouts. In Thrace there is a big number of them[95], but closer to the Vergina example are two situlae from Izgrev[96] and Zlokouchene (Fig.15)[97].

[80] *TAM*, 82, no 338, pl.48 (silver hydria from Torone, Chalcidike, late 5th century BC); 81, no 330 (silver hydria from Gephyra, near Thessalonike, late 5th century BC - beginning of the 4th century BC); 82, no 334 (bronze hydria from Karabournaki, 5th century BC); Ph. M. Petsas, *Makedonika* 9 (1969), 188, 93,a (bronze hydria from Torone).

[81] Filow, *ibid.*, 51-53, no 16, figs.61, 62, 63, 64 (from Duvanli, Kukuva Mogila); 67-69, no 6, fig.85 (from Baschova Mogila); 89, no 9, fig.111 (from Muschovitsa); 115-116, no 7, fig.136 (from Golemata Mogila).

[82] From Macedonia: I. Touratsoglou, *Archaia Makedonia*, IV, 628-630, fig.5 (from Veroia, around 370-360 BC); From Thrace: Filow, *ibid.*, 218, fig.224 (from Mesembria).

[83] Andronokos, *ibid.*, 212, fig.183.

[84] *TAM*, 91, no 362, pl.52.

[85] S. Boucher, *RA* 1974, 79-96. For a possible Balkan origin of the shape, see V. Schiltz, *Or des Scythes*; *Trésors des Musées Sovietiques. Exposition au Grand Palais*, Paris 1975, 150.

[86] *Vitsa*, 186-187, fig.82,c, pl.279 a, d (third quarter of the 4th centiry BC).

[87] C. D. Edmonds, *JHS* 20 (1900), 23, pl.5.

[88] P. Lemerle, *BCH* 59 (1935), Chron. des Fouilles, 281, p.283, fig.38 (excavated by M. Keramopoullos).

[89] G. Kallipolitis - D. Feytmans, *AEph* 1948-1949, 97-100, no 8, figs.12, 13.

[90] M. Besios, *Pieria*, III, 76, fig.12 (third quarter of the 4th century BC).

[91] Makaronas, *ibid.*, pl.227,d.

[92] *Nikesiani*, 27-28, inv. no 1403, pl.A (in colour), last quarter of the 4th century BC

[93] Andronokos, *ibid.*, figs.104-105.

[94] Touratsoglou, *ibid.*, 633-635, fig.6.

[95] I. Velkov, *Thracia* IV (1977), 59-103

[96] *op. cit.*, figs.5-8.

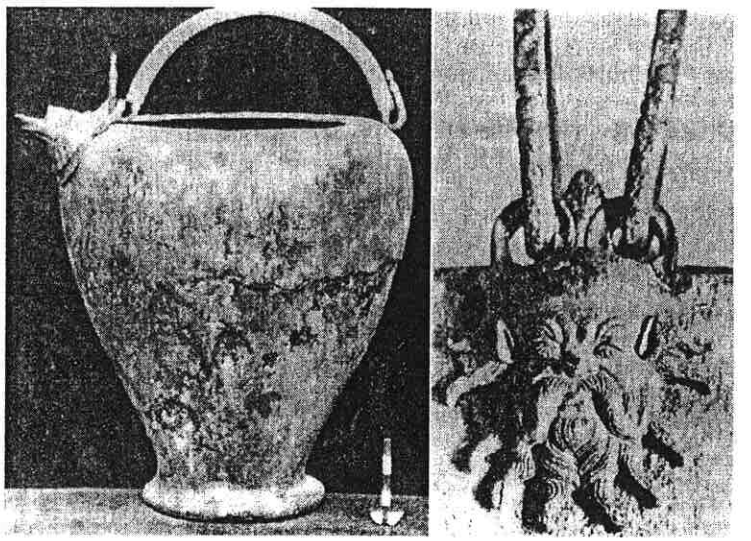


Figure 15. Bronze situla; Sofia, Archaeological Museum (after Venedikov, *Thracia IV*, 64, figs. 9, 10).

The *ovoid situlae* belong to a wider group which is well represented in Thrace and Macedonia. They appear from the end of the 5th century BC[98], but it is mainly in the 4th century BC that the type becomes more common[99]. The handles are rectangular-sectioned with button-shaped ends. There is an engraved floral pattern -a lyre palmette springing from two acanthus scrolls flanked by tendrils and buds - under the attachments of the handles. Similar in shape to the two identical situlae from Vergina[100] is a partly preserved vessel from Panagyurishte[101]. Likewise the engraved floral ornament below the handle has its counterpart on a situla from Vratsa[102].

The *patera* is a vessel that has the shape of a phiale and a horizontal handle that ends in an animal head, often of a ram. It is found in South Italy from the archaic period[103], but the type was common in mainland Greece from an early period as

[97] *op. cit.*, figs. 9-10.

[98] For Thrace: Venedikov, *ibid.*, 85. For Macedonia: Rhomipoulou, *ibid.*, 195-198, fig.1, pls.45, 46a (late 5th century, from Kalamaria, in Thessalonike).

[99] In Thrace, unlike Macedonia, there are several examples of this type (Venedikov, *ibid.*, 85-89). However, the ovoid situla appears also in Aegean Thrace: *Nikesiani*, 42-43, pl.27 (A 2580) and Triantaphyllos, *ibid.*, 302, pl.205,c.

[100] Andronokos, *ibid.*, figs.176-177.

[101] Venedikov, *ibid.*, fig.39.

[102] Archibald, *Ancient Bulgaria*, 309; Venedikov, *ibid.*, 90, no 27, fig.47.

[103] K. Jantzen, Bronzewerkstätten in Grossgriechenland und Sizilien, *Jdl* 13, Ergh., Berlin 1973.

well[104]. Bronze paterae of the 4th century BC come from Macedonia, such as from Vergina[105], Derveni[106], Allatini (in Thessalonike)[107] and Aegean Thrace (Arzos)[108]; there are also examples in clay, such as the one from Aineia, in Chalkidike[109]. In Thrace, very few vessels have survived intact; it is only their handles that are usually preserved, like that from Vabritsa (Fig.16)[110]. The single silver examples comes from Vergina[111].

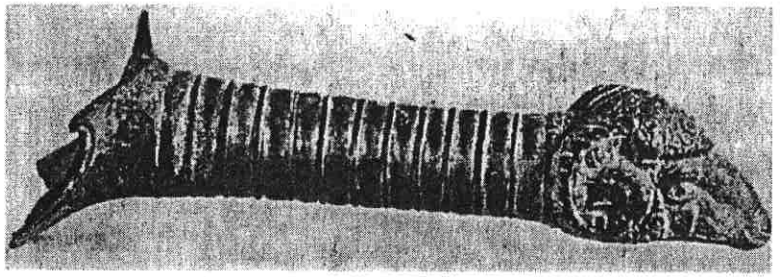


Figure 16. Bronze handle from patera; Sofia, Archaeological Museum (after Filow, *Duvanlij*, 177, fig.196).

The study of the Thracian and the Macedonian silverware presents many intricate issues; those of dating and workshops are of great interest.

Most of the silver vessels of both areas were found in burials, but only very few among them can be safely dated from their archaeological context. Even in the most favourable case, where coins provide us with a *terminus ante quem*, the dating precision is not better than half a century. In the absence of archaeological context, any dating attempt is highly speculative. This issue is further complicated by the assumption that precious silverware is kept by wealthy families as heirlooms, which implies that the decorative and stylistic elements may have originated from a previous era. Furthermore, the lack of silverware production coinciding with the decline of the local ruling class in the 3rd century BC supports the link between the development of silverware art and the domination of local aristocracy, which, in these areas, was mainly present over the 4th century BC. Such a short period of time did not allow for any stylistic evolution of the silver vessels. Hence, methods adopted in pottery dating may not be applied here.

[104] M. Gjodesen, "Bronze Paterae with Anthropomorphic Handles", *Acta Archaeologica* 15 (1944), 101-187.
[105] Andronokos, *ibid.*, fig.123.
[106] Makaronas, *ibid.*, pl.228,c.
[107] Karamanoli-Siganidou, *ibid.*, 340.
[108] Triantaphyllos, *ibid.*, 302, pl.205,d.
[109] *Aineia*, 60-61, fig.27, pl.34,e,f.
[110] Filow, *ibid.*, 178, no 10, fig. 196.
[111] Andronokos, *ibid.*, 212, figs.181-182.

As regards the problem of the existence of different workshops, it seems most likely that metalsmiths from Macedonia, Thrace and Ionia would travel from one place to another, transmitting new ideas and influences that conformed to native taste and tradition. Certainly, some of the craftsmen moved in these areas in order to work for a native clientele and organised workshops that could also follow the local preferences.

In conclusion, Macedonian and Thracian silverware production in the 4th century BC presents common influences as well as artistic interactions. Historical circumstances, however, resulted in a simultaneous decrease of the production in both regions in the Hellenistic period.

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