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The Later 4th and 3rd Centuries BCE

1. Introduction: Fine Pottery in Sicily in the Later 4th and 3rd Centuries BCE

THE FILLS associated with the capture of Morgantina by the Romans in 211 BCE cast valuable light on the chronology of Hellenistic Sicilian tablewares. The destruction deposits at Gela (ca. 280 BCE) and a vast series of graves on Lipari (sacked by the Romans in 252 BCE, with most of the graves dated before that event and only a few after it), provide a picture of ceramic development on Sicily during the later 4th century and through the first half of the 3rd century. However, the deposits at Gela are limited in size, and one may also conjecture that the funerary assemblages on Lipari are specialized and do not wholly reflect the range of pottery used in domestic contexts.¹ This seems to be demonstrated by appendix 3 below, which correlates the black-gloss shapes from the 3rd-century fills at Morgantina with the shapes commonly found in the graves on Lipari. Enormous numbers of some shapes have been found in the graves, a few examples of other shapes, but no examples of a good number of vase types. Taken together, however, the ceramics from the destructions at Gela, the cemeteries on Lipari, and the late-3rd-century BCE fills at Morgantina provide a reasonably full picture of 3rd-century Sicilian ceramics.

There are useful contexts from this period at other sites on Sicily. Tomb assemblages at Assoros north of Enna, Butera near Gela, Montagna di Marzo (ancient Herbessos, south of Morgantina), and Morgantina provide information about the pottery used in central Sicily during the 4th and 3rd centuries BCE.² A few tombs excavated at Heloros illustrate the ceramics of those centuries in the immediate territory of Syracuse.³ Excavation of a large cemetery at Lentini revealed graves primarily of the 4th and the first half of the 3rd century BCE (and also some late-3rd-century graves), which, together with a few 3rd-century graves at Naxos, provide a picture of Hellenistic ceramics in the Lentini and Catania plains.⁴ Finally, pottery in western Sicily is elucidated by a number of vases found in a pit at Herakleia Minoa on the southwest coast that is datable to the end of the 4th or the early 3rd century BCE, and by the vases found in late-4th- and 3rd-century tombs at Lilybaeum on

¹ For Gela: Orlandini 1957; Gela I; Gela II; see also P. Orlandini and D. Adamesteanu, "Gela: L'acropoli di Gela," *NSc* 16 (1962) 340–408. For the Lipari tombs: *M-L* II; *M-L* V; *M-L* VII; *M-L* X; *M-L* XI; see also Cavalier 1981.

² For Assoros: Morel 1966. For Butera: Adamesteanu 1958. For Montagna di Marzo: *Montagna di Marzo*. The tombs at Morgantina are the subject of an unpublished manuscript by the late C. E. Östenberg. They date to the last third of the 4th century BCE and the first half of the 3rd

century BCE (perhaps the first quarter), with two tombs that may be later in date. See n. 284 below. The pottery in the tombs at Morgantina clearly presents a specialized assemblage and does not reflect the full range of ceramics characteristic of the later 4th and the 3rd centuries BCE. I presume that this is also the case at other sites. As noted above, that seems to be demonstrable on Lipari.

³ For Heloros: Orsi 1966.

⁴ Rizza 1955; Ciurcina and Rizzo 1985.

the northwest coast.⁵ In addition, the black-gloss ceramics found in the excavations at Iaitas (modern Monte Iato) southwest of Palermo are well published and useful for comparanda, although the fills there provide little chronological help.⁶

Further conclusions concerning the date of a particular ceramic form may be cautiously drawn through comparisons with the material from sites outside Sicily, such as tombs and habitation fills in southern Italy and the potter's dump of around the middle of the 3rd century BCE at Minturnae on the border of Campania and Latium.⁷ In general, however, the fine ceramics made in eastern Sicily during the later 4th and 3rd centuries BCE seem to form a closed system, with only a few signs of external influence from the ceramics of other areas in the Mediterranean world; the greatest influence during this period seems rather to have come from tereutics.⁸ There are remarkably few imported vases at Morgantina in this period. On the other hand, the 3rd-century ceramics at Morgantina were part of the general Hellenistic Greek *koinē* of that century, and for that reason may also often be fruitfully, if cautiously, compared to contemporary ceramics in the eastern Mediterranean, particularly those from the Greek mainland.

Throughout the discussion that follows, references will be made to the other sites that provide chronological fixed points, since, of the nineteen deposits and contexts of the 3rd century BCE (or, in at least one case, the early years of the 2nd century) at Morgantina, only two small deposits (IA and IC) were closed before 211 BCE, and they can only be relatively dated.⁹

It should be noted in passing that, while vases of the later 4th century BCE are often found in the 3rd-century fills at Morgantina (especially the sanctuary fills), they must be regarded as survivals. Sicilian fine wares of the 4th century BCE are very difficult to evaluate, since the evidence comes almost exclusively from graves dated by relative chronology.¹⁰ In addition, there is very little material outside of tombs that can be associated with the first half of the 4th century BCE, either at Morgantina or elsewhere on Sicily, and ceramic development during that century is thus difficult to trace.

During the 4th and 3rd centuries BCE, fine wares at Morgantina (and Sicily in general) derived from the earlier traditions of the Greek east, particularly Attica. As noted above, by the 3rd century Sicily had developed its own Hellenistic ceramic repertoire which was only sporadically influenced from outside the island. The pottery found at Morgantina indicates that the vase types of fine ceramics in eastern Sicily were mainly developed by the middle of the 3rd century BCE. Only a few new shapes, notably the squat conical skyphos and the medallion cup, seem to be characteristic of the second half of the century. The Hellenistic tradition of Sicilian ceramics continued into the early 2nd century and was gradually replaced by Republican forms that derived from the Italian mainland. At Morgantina, it is difficult to evaluate this transition, because the traumatic events surrounding the Roman capture of the city in 211 BCE created a major caesura in the material culture of the site.

⁵ For the pit at Herakleia Minoa: De Miro 1958, 265–270, figs. 34–36. For the vases from the tombs at Lilybaeum: Bisi 1967; Bisi 1970; *Lilybaeum*.

⁶ *Studia Ietina* IV, 75–178.

⁷ For Minturnae: Lake 1935. For Apulia: De Juliis 1984; Graepler 1997; Yntema 1990. For Herakleia in Lucania: *Eraclea I*. For Locri: *Locri II*. See also *Rocagloriosa I*.

⁸ Morel has noted the rarity of southern Italian imports in deposits and graves on Sicily dated to the 4th and 3rd centuries BCE: Morel 1985, 1569–1571, 1574, 1581, 1582.

⁹ See pp. 27–29 above, deposits and contexts IA–IR.1.

¹⁰ The fills associated with the capture of Gela in 310 BCE are the only absolutely dated fills on Sicily from the 4th century and are limited in extent: see Orlandini 1957.

The first section of this chapter is devoted to the black-gloss vases found in the 3rd-century fills at Morgantina. This section includes vases decorated with overpainting, since that was a mode for decoration of fine vases in general and was not limited to specific vase types. Overpainting as a technique is discussed later in this chapter, and the reader is referred to that section for a fuller account of overpainting as it appears in the 3rd-century ceramics at Morgantina.¹¹ As throughout this volume, the discussion proceeds from open shapes to closed shapes. The final section of this chapter presents the small number of specialized vases that have polychrome painted decoration and were made in eastern Sicily (traditionally called “Centuripe” ware, but here designated “East Sicilian Polychrome ware”).

The catalogue in chapter 7 includes a few vases that come from fills datable only to the 4th century BCE through the 1st century CE. These have been added because they fill out the general picture of ceramics in this period at Morgantina.

2. Black-Gloss Pottery, Including Vases with Overpainted Decoration

FABRICS AND GLOSS

During the later 4th and 3rd centuries BCE, fine ceramics at Morgantina are dominated by three fabrics, here called fabrics I, II, and III, in the order of their frequency.¹² Fabric I is a hard reddish brown and was used in Morgantina’s own ceramic products, as shown by its appearance in potters’ dumps and wasters found at the site, and by the fact that it is the most common fabric, comprising around 85% of the vases presented in the catalogue of 4th- and 3rd-century fine wares. Unfortunately, the characteristics of fabric I also appear in vases manufactured at Sicilian centers other than Morgantina, probably mainly located in the Catania valley and Lentini plain. At present, it is not possible to distinguish visually these similar clays that fired to a reddish-brown color and were made at various locales in eastern Sicily.¹³

Given the high quality of the fabric I pottery of the later 4th and the 3rd centuries BCE found at Morgantina, and the evidence that much of it was likely produced locally, it is probable that potters conversant with the ceramic traditions of Sicily and southern Italy moved to the site from an established ceramic center in eastern Sicily sometime during the second half of the 4th century. It may be also presumed that Morgantina’s ceramics were exported to other sites in Sicily. The high quality of local pottery would probably have discouraged the importation of pottery from other centers.

¹¹ See pp. 128–132 below.

¹² For more detailed description and discussion of these fabrics, see pp. 72–77 above. The exact percentage of fabric I in the fills of the 3rd century is problematic because of the enormous volume of lids (108 in the catalogue, out of a total of 403 vases) found in the shop, deposit IB. This has obviously increased the percentage of fabric I somewhat.

¹³ See p. 72 above. I include here vases that are marked as questionable. For similar observations about the local fabric,

see *MSI*, 116–117 (“pale buff-brown”), noting that the same or similar fabric color can be observed at Grammichele and Centuripe. On clay beds near Morgantina, see *MS III*, 45, 147–149. For a chemical analysis of vases in fabrics I–III at Morgantina, see appendix 2. For the pottery industry at Naxos on the east coast during the 3rd and the 2nd centuries BCE: M. C. Lentini, “Naxos: Necropoli in età ellenistica,” *NSc* 38–39 (1984–85) 480–481.

Fabrics II and III were imported to Morgantina. Vases in fabric II were apparently produced at a number of centers, with likely locations including Campania and the northern coastal area of Sicily. Fabric III is the clay of pottery made in the region of Syracuse, the dominant urban center in eastern Sicily during the 4th and 3rd centuries BCE.¹⁴

Both of the imported fabrics are more common in hemispherical cups with relief medallions than in plain wares with gloss or those with overpainted decoration.¹⁵ Since the cups with moldmade medallions made at Morgantina seem clearly to be derivative from those in fabrics II and III, it is likely that the local potters also imitated other vases in fabrics II and III.¹⁶

The potters who worked in all three of the fabrics show similarities of technique, notably a fondness for dipping their products into the gloss once, so that the vase is glossed only to the lower body or top of the foot (“partially glossed”). A few shapes were double-dipped to cover the entire surface of the vase, but these are clearly the exception.

The fills at Morgantina contain a few imports from other locales,¹⁷ although the ceramic history of the site in the later 4th and the 3rd centuries BCE is dominated by fabrics I–III. Since the local products in fabric I were of high quality, and given the relative isolation of Morgantina in the interior of Sicily, it is likely that less pottery was imported to the site than might have been the case at a coastal town with a less distinguished local ceramic industry.

SHAPES

The following section of this chapter presents the range of shapes that were in use at Morgantina during the 3rd century. The vases with overpainted, stamped, and applied relief decoration have not been separated from the plain black-gloss examples because it seems clear that these were ornamental options that were used on many shapes, if not on all. A discussion of this added decoration follows this section of the text.

Plates and Related Shapes

Downturned-Rim Plates

The predominantly 3rd-century character of the assemblage of the black-gloss pottery presented in the catalogue is demonstrated by the plate forms. Five examples of plates with downturned rims (or lips) have been found (nos. 1–3; Pls. 1, 69). All of these downturned-rim plates were made at Morgantina or nearby centers, since they are all in fabric I. One of them (no. 3; Pl. 1) is a version of the so-called “fish plate” that was common throughout the Mediterranean in the 4th and 3rd cen-

¹⁴ For later black- and red-gloss examples of fabric II, see pp. 77–79 above. On the fabric of Syracuse: pp. 79–80 above.

¹⁵ For more detailed analysis of the fabrics and their frequency, see pp. 72–80 above. On the medallion cups, which

were produced during the second half of the 3rd and the first half of the 2nd century, see chap. 5 below.

¹⁶ See p. 236 below.

¹⁷ Nos. 14, 23B, 32, 52, 54B, 68, 90B, 97, 124, 128, 131.

turies.¹⁸ This plate usually has a downturned rim and a depression at the center of the floor, but among the downturned-rim plates found at Morgantina only no. **3** preserves a central depression. Fish plates are often quite thick-walled, but the Morgantina plates with downturned rims (even no. **3**) are relatively thin-walled. Nos. **1**, **1A**, and **1B** could be fish plates, but the centers of their floors are not preserved, and their thin walls argue against that identification. On the other hand, one of the outturned-rim plates discussed below is equally thin-walled and has a central depression (see no. **6B**; Pl. 2). No. **2** (Pls. 1, 69), at least, is clearly not a fish plate and must be a downturned-rim plate without a central depression; a similar plate is in the Museo Archeologico Regionale in Palermo.¹⁹

Of the downturned-rim plates presented here, nos. **1A** and **3** were found in fills dated to the 3rd century BCE, but both of those fills represent accumulations over long periods. No. **1A** was found in the area of Necropolis III (context IK.2), where many of the tombs date to the late 4th century BCE, with burials extending well into the 3rd century, while no. **3** was found in the undisturbed rooms of the North Sanctuary Annex (deposit IM). These rooms were destroyed in 211 BCE, but dedications at the sanctuary began to accumulate in the second half of the 4th century. Two other fragments, nos. **1** and **1B**, seem safely datable to the 3rd century: they were found deep within the fill of the *koilon* of the Theater, inside the south analemma, indicating that they were deposited when construction of the monumental theater was begun around 250 BCE. Nos. **1** and **1B** were thus made in the late 4th or the early 3rd century BCE; the character of the overpainted decoration of no. **1** also indicates an early dating.²⁰ No. **2** also seems to come from a context that suggests it was made in the late 4th century BCE, but, again, its fill cannot be securely considered closed, and its date remains conjectural. The applied decoration on its rim, which is uncommon at Morgantina, probably indicates that it is an import from the east coastal region. These contexts, along with the total absence of downturned-rim plates in the domestic deposits of 211 BCE, indicate that plates of this type had gone out of use at Morgantina by the second half of the 3rd century BCE.

Outturned-Rim Plates

Plates with downturned rims were common during the 4th and early 3rd centuries BCE in Italy, but seem to have been gradually supplanted by plates with outturned, mainly horizontal, rims.²¹

¹⁸ On “fish plates,” which were made in Athens beginning at the end of the 5th century BCE: *Agora* XII, 147–148; *Agora* XXIX, 146. See also *Olynthus* XIII, 377–381, nos. 892–905. Most of these examples date before the destruction of Olynthus in 348 BCE, but it has become apparent in recent years that the site was occupied in a limited way into the late 4th century BCE. See S. I. Rotroff in H. A. Thompson and D. B. Thompson, *Hellenistic Pottery and Terracottas* (Princeton, 1987) 184 and n. 10. The shape appears in deposits in Attica and Corinth into the 2nd century BCE: *Agora* XXIX, 147–148; *Corinth* VII.3, 40–41, nos. 132, 133. For a silver plate of this type: Zimi 2011, 92, 262, no. 134. Italic versions began to be made in the 4th century BCE: Morel, 82–85, série 1121. For Sicilian versions: *M-L* II, 177, tomb 490bis, pl. 206:3–4 (labeled tomb 490), neither with gloss; *Studia Ietina* IV, 107–108, nos. 461–463; *Lilybaeum*,

67–68, no. P 3. Morel 1966, 274–275, tomb 55, no. 7, fig. 71:i, is a plain fish plate found in a grave dated to the second quarter of the 3rd century BCE. See also Lake 1935, 102, type 42; Lamboglia, 172, form 23. For red-figured fish plates of the 4th century BCE: I. McPhee and A. D. Trendall, *Greek Red-figured Fish Plates*, *AntK* Beiheft 14 (Basel, 1987). Morel, 83, dates the popularity of downturned-rim plates in Italy from “the beginning of the 4th century to the beginning of the 2nd century at least.” The shape survived much longer in the eastern Mediterranean: *Agora* XXIX, 147–148.

¹⁹ Morel, 82, espèce 1116a.

²⁰ On overpainting during the 4th and 3rd centuries BCE, see pp. 128–132 below.

²¹ Outturned-rim plates: Morel, 102–108, espèce 1300–1330, esp. série 1333 (Sicilian examples of the second half of the 3rd century). See also n. 22 below. For Lucanian ex-

The material from the tombs on Lipari suggests that the shape with the outturned (horizontal) rim (nos. **4–8**; Pls. 1, 2, 69) was developed during the second half of the 4th century and perhaps initially featured a short horizontal outturned rim that gradually became broader and frequently has a downturned lip.²² Later contexts show that black-gloss plates with outturned rims continued to be produced at Morgantina into the 1st century BCE.²³

The 3rd-century deposits and contexts at Morgantina do not aid much in elucidating the chronological development of the two shapes. As noted above, none of the downturned-rim plates at Morgantina were found in a domestic context of 211 BCE, suggesting that the shape was no longer current by the late 3rd century BCE. The outturned-rim plates were presumably the plate type used during the second half of the 3rd century, but from their contexts can be dated only “pre-211 BCE.” All the downturned-rim plates and nine outturned-rim plates in the catalogue were made at Morgantina or nearby, since they are in fabric I. Fabrics II (no. **5B**) and III (nos. **4**, **4B**, **5A**, **5C**) are also represented in the outturned-rim plates. One of the examples in fabric I is a miniature (no. **8**; Pl. 2). It was found in a shop (deposit IB) near the Central Sanctuary in the Agora, and it was no doubt intended for dedication.²⁴

No example of either shape is particularly large, with only one (no. **9**) reaching a rim diameter of around 30 cm. The scarcity of plates in the Hellenistic deposits at Morgantina contrasts markedly with their frequency in the Republican deposits of the 2nd and 1st centuries BCE. Cup forms are much more common than plates in the 3rd-century deposits.

The 3rd-century plates with outturned rims often have a groove near the inner edge of the top of the rim, a feature also seen on examples from Syracuse.²⁵ While no. **6B** (Pl. 2) is the only catalogued example of an outturned-rim plate with a depression at the center of the floor, other Sicilian examples of the shape have this feature, which is paralleled in fish plates with downturned rims.²⁶

amples: *Locri II*, 193–203, nos. 212–224. This shape is Lamboglia form 36. The Attic version is less common and does not reach the size of some of the western versions of the shape: *Agora XXIX*, 149–150 (“saucer: projecting rim”).

²² For examples from Lipari, see appendix 3. See also Orlandini 1957, 69, pl. XXXVI:2, for an outturned-rim plate from a deposit dated before 310 BCE. For Assoros: Morel 1966, 241, no. 1 (tomb 10, dated mid-3rd century BCE), 277, no. 1 (tomb 58, dated late 3rd century BCE); see also 268–269, nos. 2, 3 (tomb 48), for some interesting variants of the form. For Centuripe: Biondi 2002, 170–172, fig. 4:2. For Iaitas: *Studia Ietina IV*, 108–110, nos. 469–484, 111–115, nos. 486–518. For Lilybaeum: *Lilybaeum*, 66–67, no. P 2. For Apulian versions of the 3rd and 2nd centuries BCE: Yntema 1990, 173, 178, form 1; De Juliis 1984, 474, no. 17. See also Lake 1935, 102, type 41; *Corinth VII.3*, 40–41, no. 131 (called a “fish plate”).

²³ For examples of the shape at Morgantina dated after 211 BCE: pp. 148, no. **173**, 155, nos. **181**, **182**, 175–176, nos. **267–269**. See also Morel 1966, 234–235, nos. 3, 4 (tomb 2, dated early 2nd century BCE); Morel, 103–104, espèce 1310; *M-L VII*, 90, tomb 2104, pl. 89:1 (dated end

of the 3rd/early 2nd century BCE), 93, tomb 2116, 129–130, and pls. XC–XCIV.

²⁴ For miniature vases as votives in the Central Sanctuary: I. E. M. Edlund-Berry, “Miniature Vases as Votive Gifts: Evidence from the Central Sanctuary at Morgantina (Sicily),” in *Ceramics in Context: Proceedings of the Internordic Colloquium on Ancient Pottery, Stockholm, 13–15 June 1997* (Stockholm, 2001), 71–75. For another small example of the shape (Diam. lip 8 cm), see Ciurcina and Rizzo 1985, 465, tomb 12, no. 3; the tomb dates to around the middle of the 3rd century BCE.

²⁵ Morel, 107–108, séries 1333a, 1333c, 1333e (from Syracuse); see also 1333b (from Megara Hyblaea) and 1333d (from Assoros). From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 91, nos. G and H. For examples from Lentini: Rizza 1955, 301, no. 73, tomb 179, nos. 1–3.

²⁶ See Morel, 107, séries 1333a–1333c, which are outturned-rim plates with depressions at the center of their floors. See also *Agora XXIX*, 318, no. 736; *Corinth VII.3*, 40–41, no. 131, pl. 5.

Four examples also survive of a variant of the outturned-rim plate, in which the outturned rim is rouletted (nos. **9**, **10**; Pls. 2, 70).²⁷ Only one of these is a true plate (no. **9**), and it is elaborately decorated on its interior with stamped ornament. The other three examples are small shallow bowls or saucers (nos. **10**, **10A**, **10B**). Interestingly, most of the other examples of this form found on Sicily come from the western part of the island, although it has also been found at Reggio Calabria and in the tombs on Lipari.²⁸ All the examples of this shape from Morgantina are in fabric I and thus appear to have been made locally or nearby, but the soft texture of the clay of some examples (nos. **10**, **10A**) may indicate that they should be dated to the late 4th century or the first half of the 3rd century. This dating is borne out by the findspot of no. **10A**, a fill of the second quarter of the 3rd century BCE (deposit IC). No. **9**, on the other hand, comes from a fill that can probably be assigned to the third quarter of the 3rd century BCE (deposit IA).

Plates and Related Shapes with Applied and Stamped Decoration

A few of the plates and shallow bowls in the 3rd-century fills preserve added decoration (nos. **11–15**; Pls. 3, 70). These are discussed in a separate section of this chapter, as is overpainted decoration.²⁹ The rarity of vases with stamped decoration suggests that this type of ornament was little prized at Morgantina during the 3rd century, and this technique was probably not used by local potters.

The only plate with applied ornament is no. **2** (Pls. 1, 69), which has a small medallion depicting a head on its pendant rim.³⁰ Given the unique character of its decoration, the plate (which is in fabric I) must have been imported from another city in eastern Sicily.

Phiale

One of the most interesting 3rd-century vessels at Morgantina is an omphalos phiale (no. **16**; Pls. 3, 70). It was found in the North Sanctuary (deposit IL) and was clearly a dedication. This vase was made by taking an impression of a metal phiale to create a mold for the body.³¹ Clay was pressed into the mold and then turned and smoothed on the wheel, with the lip thrown and shaped by hand. It appears to have been made at Morgantina or its environs, and is unique in black-gloss.

This phiale is related to omphalos “egg” phialai, which have twelve egg-shaped depressions framing their central omphalos, but is also clearly different, since its omphalos is framed by a circle

²⁷ See Morel, 108, espèce 1340, esp. série 1341. The Morgantina examples lack the more elaborately decorated rims of 1341b–1341e (Morel, pl. 15). See also série 1334 for a plate from Campania with a rouletted rim, and Lake 1935, 102, type 45, which is the same shape without the rouletted rim. For an example found in Athens: Braun 1970, 135, no. 20.

²⁸ See Morel, 108, espèce 1340, esp. série 1341; *Studia Ietina* IV, 109–112, nos. 473–485. For examples from the graves on Lipari, see appendix 3 below. The only local parallel to the elaborately stamped plate no. **9** was found at Monte Desusino near Gela on the south coast, where it was

presumably also an import: R. Panvini, *Butera dalla preistoria all'età medievale* (Palermo, 2003) 109, fig. 23; it is dated to the 4th century BCE.

²⁹ See pp. 127–128 below on stamped decoration, and pp. 128–132 on overpainting in the 4th and 3rd centuries at Morgantina.

³⁰ On the medallion, see pp. 270–271 below.

³¹ It is thus similar to the earliest moldmade hemispherical bowls, on which see S. I. Rotroff, “Silver, Glass, and Clay: Evidence for the Dating of Hellenistic Luxury Tableware,” *Hesperia* 51 (1982) 332–333; S. I. Rotroff, “The Introduction of the Moldmade Bowl Revisited,” *Hesperia* 75 (2006) 368–369.

of bud-shaped depressions (there were originally around thirty buds, of which seventeen survive).³² Egg phialai are reasonably well known; a similar silver phiale found in a hoard of the 3rd century BCE at Paternò in eastern Sicily preserves the basic type of metal vessel imitated by the ceramic version found at Morgantina.³³ Four ceramic egg phialai with molded decoration painted in polychrome tempera over a white slip, like terracotta figurines (or East Sicilian Polychrome ware), were found in a tomb at Egnazia dated to the late 4th or the early 3rd century BCE.³⁴ A somewhat similar metalizing phiale was found at Volterra in a tomb dated to ca. 300 BCE.³⁵ The silver phiale in the hoard from Morgantina is related but is of a different shape than no. **16**.³⁶ From the parallels, particularly in Apulia, it seems likely that the Morgantina phiale is probably to be dated to the first half of the 3rd century BCE. Like several other shapes at Morgantina, it demonstrates clearly that Sicilian potters were interested in imitating the qualities of contemporary metal vases; this is also seen in some votive vases found on Lipari.³⁷ No sure examples of more “ceramic” type of phialai such as those found in 3rd-century fills on the Italian mainland have come to light at Morgantina.³⁸

Lekanis

Nos. **17** and **18** (Pls. 3, 71) are examples of the lekanis, a form of shallow lidded bowl popular during the 4th century BCE that gradually died out in Italy during the first half of the 3rd century.³⁹ Only three examples are catalogued here, although fragments of the shape are quite common in fills of the 3rd century BCE at Morgantina. This discrepancy suggests that the shape was no longer current by the second half of the 3rd century, when all but one of the deposits and contexts of the 3rd century were closed. Similar lekanides have been found in many Sicilian tombs of the late 4th to early 3rd century BCE, notably on Lipari in graves dating before the Roman destruction of 252 BCE.⁴⁰ Lekanides are generally decorated like nos. **17** and **18**, with a frieze of lozenge-like blobs in

³² It appears to be a variant of Lushey’s “tongue phialai,” although the depressions appear more like “leaves” than “tongues”: H. Lushey, *Die Phiale* (Bleicherode am Harz, 1939) 76–95.

³³ See Platz-Horster 2003, 224–232. See also Strong 1966, 97–98, pl. 26B; Oliver 1977, 59, no. 26; Pfrommer 1987, 180, no. FK 44. Dates for the Paternò phiale vary from the second half of the 4th century to the 3rd century. For the date of the hoard: Platz-Horster 2003, 237.

³⁴ For the ceramic phialai, see De Juliis 1984, 433–434, nos. 20–23; Platz-Horster 2003, 228–229. On the date of the tomb at Egnazia, see De Juliis 1984, 434; Platz-Horster 2003, 228–229. For other ceramic examples: Wuilleumier 1930, 102–103, pl. XIII:3.

³⁵ E. Fiumi, “Volterra: Gli scavi degli anni 1960–1965 nell’area della necropoli di Badia,” *NSc* 1972, 118, no. 2, from a tomb dated (p.131) to the end of the 4th century BCE.

³⁶ Bothmer 1984, 57, no. 100; Guzzo 2003, 58, no. 9. On the hoard, see appendix 4 below. For silver phialai that have been dated to the 4th century BCE found at Tuch-el-

Karmus in Egypt, see Pfrommer 1987, 152–154, and esp. 268, nos. KTK 13–KTK 15, pls. 16, 17, 25. Although not of the same shape as no. **16**, their decoration is related to that of the Morgantina vase.

³⁷ For vases found in a votive deposit on Lipari: *M-L XI*, vol. 1, 625–628, figs. 101–104. Among the vases imitating silver, *M-L XI*, vol. 1, 626, inv. 13167, figs. 102:7, 103:c, is an omphalos phiale, but considerably less decorated than no. **16**. See also De Juliis 1984, 433–434.

³⁸ The ceramic phialai made in Italy during the 4th and 3rd centuries BCE do not have feet: Morel, 143–145, espèce 2170. For moldmade Attic phialai (of the 3rd century BCE?): *Agora XXIX*, 206.

³⁹ See Morel, 327, série 4713. For an example found at Gela (and hence pre-280 BCE): Gela II, 244, no. 11, fig. 33:6. For an example found at Messina: Bacci and Tigano 1999, vol. 2, pt. 1, 71, no. VSM/81. For lekanides at Iaitas: *Studia Ietina IV*, 84, no. 326. For Tarentum: Graepler 1997, 95, form 427/1. See also *Eraclea I*, 225.

⁴⁰ At Morgantina, five examples were found in three tombs of the late 4th century BCE: inv. 58-657, 59-660A–

gloss on the vertical upper body, which was otherwise reserved. The shape is also found in East Sicilian Polychrome ware in 3rd-century contexts at Morgantina.⁴¹ The black-gloss examples were usually paired with red-figure, polychrome, or overpainted lids, as demonstrated by examples found in tombs.⁴²

Bowls, Handleless Cups, Pyxides, and Related Shapes

A number of open shapes are catalogued here as bowls, since they do not have handles (as do most “cups”), although they sometimes seem to have been used for drinking. If the vase was meant to be covered with a lid, it is considered to be a “pyxis.” It should be emphasized that these distinctions are ones of convenience and familiarity to the modern reader and do not necessarily reflect the use of the shapes in antiquity. For example, some of the smaller versions of the plates discussed above were probably used as shallow “bowls,” especially if their shape is a deep version of the vase type.

Hemispherical Bowls

A number of large bowls with deep hemispherical bodies seem likely to have been used for serving wine.⁴³ Nos. **19** and **20** (Pls. 3, 71) have ring feet, and the largest examples of the shape (no. **19**, preserved in three examples; Pls. 3, 70) have a ribbed body and a lip diameter of around 22 cm. All three examples have an overpainted vine above the body on the vertical rim beneath a straight lip, which suggests that they were probably used to mix wine and water, that is, as kraters.⁴⁴ No. **20** (Pl. 71) is slightly smaller (lip diameter 18 to 20 cm) but also had a ribbed body, and presumably was also used as a krater. It was found in the North Sanctuary (deposit IL), and its rim has no overpainting but preserves an incised dedicatory inscription: ΔΑΙΜΟΝΟΣ.⁴⁵

Hemispherical Cups

The smaller examples of this shape (nos. **21–23**; Pls. 3, 4, 71, 72) were probably used as cups for drinking wine, although they have no handles. Their upper bodies often were pinched by the

B, 59-781, 59-782, 61-704. All five had elaborately painted lids. Inv. 59-829 was also found in a tomb, but no lid is preserved. For examples from Lipari, see appendix 3. From the cemetery at Montagna di Marzo: *Montagna di Marzo*, 48, trench F, no. 1, 51–52, trench F, no. 12 (with red-figured lid), 57, tomb A, no. 1, 74, tomb 31, no. 6. For examples from Lentini: Rizza 1955, 302, fig. 18, no. 5, 310, no. 95, tomb 3, no. 3, 315, no. 140, tomb 155, 319, no. 160, tomb 52, no. 5 (with a red-figured lid), 321, no. 163, tomb 105, no. 3, 330, no. 229, tomb 282, no. 2 (with a red-figured lid). For Assoros: Morel 1966, 247, no. 1 (tomb 21, dated to the second half of the 4th century), 252, no. 1 (tomb 27, dated ca. 300), 252–254, nos. 1 and 2 (tomb 28, dated ca. 300), 265, no. 1 (tomb 42), 266, no. 1 (tomb 43), 270, no. 1 (tomb 51), 279, no. 1 (tomb 60). From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 85–87, nos. A–H. For an example found at Herakleia Minoa in a pit containing material of the late 4th century: De Miro

1958, 269, no. 12. See also *Lilybaeum*, 80, no. LEK 1.

⁴¹ P. 136 below, nos. **149–151**.

⁴² See the Sicilian examples enumerated in n. 40 above. For Lucanian examples with red-figured lids: *Eraclea I*, 26, no. 6.2, 35–36, no. 16.2, 36, no. 17.2, 47, no. 27.2, 48, no. 28.3, 48, no. 29.3, 49, no. 30.1.

⁴³ See Morel, 141–142, séries 2151–2154 (which have disk bases), 186–187, séries 2574, 2575, 241–243, séries 2972–2974, 2977, 2978, 191–192, série 2615. See also Lake 1935, 101, type 30. For cups of this shape with disk bases found in Apulia: Yntema 1990, 173, 181–183, form 3. My suggestion that the bowls were used for wine is based on the Dionysiac and/or erotic iconography of much of the overpainted and relief ornament decorating the shape(s).

⁴⁴ For a similar vase designated a “hemispherical krater,” see *Corinth* VII.3, 190–191, no. 190, pls. 6, 39, 47.

⁴⁵ See PR II, 160 (identified as “Gnathia”).

potter so that the top of the body curves in beneath a flaring lip, creating a graceful curve. Unlike the larger examples, these cups have a diameter of around 13 to 16 cm at the lip, with elegantly thin walls, and were usually decorated on the interior. The two shapes differ only in the form of their bases: no. **21** (Pls. 3, 72) has a ring foot, no. **22** (Pl. 4) a disk base. A number of fragments do not preserve the base and are listed under no. **23** (Pl. 72). In the later 3rd century BCE the most common decorative scheme for this shape was overpainted decoration on the wall and floor, and a relief medallion made in a mold or from a moldmade stamp at the center of the floor. The latter was the most common technique in eastern Sicily; stamps for this type of cup (and a waster) testify that medallion cups were made at Morgantina in the late 3rd century.⁴⁶ This decorative scheme clearly imitates metal cups, and three silver examples were found in the Morgantina hoard.⁴⁷ Some, if not all, of the fragments presented here as no. **23** may have had relief tondi, although this cannot be stated with certainty due to the loss of their floors. The cups that preserve relief tondi are presented elsewhere (see chapter 5, pp. 231–270, below); most, but not all, of these had a disk base, possibly for technical reasons, since impressing a stamp in wet clay would have created problems if the cup had already been trimmed to create the foot.⁴⁸ All the examples presented here have overpainted decoration on their interiors, and in four of the six cases in which the center of the floor is preserved (nos. **21**, **21A**, **21D**, **21E**; Pls. 3, 4, 71, 72) the exterior is adorned with an overpainted tondo.⁴⁹ Like the cups with relief tondi, the vases with overpainted tondi imitate the decoration of metal cups, in this case examples with chased ornament.⁵⁰ Eight of the eleven examples presented in nos. **21–23** were made at Morgantina or in east central Sicily (that is, they are in fabric I), as were many examples of the shape with relief medallions. The only sure examples with disk bases and painted tondi (no. **22**, two examples) are in fabric III. A good number of cups with relief medallions have been found at Morgantina in both fabrics II and III.⁵¹

⁴⁶ See pp. 233, 236, 251–252, 263, nos. **529A**, **577**, **578**, **578A**; and appendix 1, pp. 409–410.

⁴⁷ See Rotroff 1991, nos. 22, 53, 57; *Agora* XXIX, 110–112. The Attic examples are elaborately overpainted in “West Slope” technique without incision. For the ceramic examples with moldmade medallions, see pp. 231–270 below. For silver bowls of this shape in the Morgantina silver hoard: Bothmer 1984, 54–55, nos. 92–94 (with relief medallions), 57, no. 97; Guzzo 2003, 45–50, nos. 1–3; for the provenance of the hoard, see appendix 4 below. The examples from the Hellenistic necropoleis at Morgantina are generally smaller than those found in sanctuaries or domestic contexts: inv. 61-830 (Diam. lip 10.6 cm), 63-1189 (Diam. lip 7.9 cm), 59-971.

⁴⁸ The tondi were stamped in the wet clay of the vase before it was cut off the wheel. As a result, the bases were not trimmed; rather, the base was defined from the bottom only by a groove at its top, and its outer edge was beveled. If the potter trimmed the bottom into a foot after cutting it off the wheel, he risked cutting through it into the tondo. See pp. 233–235 below.

⁴⁹ From the Hellenistic necropoleis at Morgantina: inv. 55-2125 (Diam. lip 15.0 cm) has an elaborately overpainted tondo. U. Spigo, “Nota sulla produzione di ceramica a decorazione sovradipinta e sulla coroplastica ellenistica a Messina,” in Bacci and Tigano 1999, vol. 3, 59–68, discusses a workshop located in either southwestern Italy or northeastern Sicily during the first half of the 3rd century BCE, and which specialized in hemispherical bowls with overpainted floral tondi. See *M-L V*, 6–7, tomb 1885, fig. 47, for a small hemispherical cup (Diam. lip 9.0 cm) with an overpainted tondo from a tomb of the second quarter of the 3rd century BCE.

⁵⁰ For silver examples with chased tondi: Pfrommer 1993, 23, figs. 18, 19, 116–117, no. 4, pl. 2, 118–119, no. 5, 120–121, no. 6, 122–123, no. 7, 124–125, no. 8, 126–127, no. 9. For Attic ceramic examples of this shape with painted interior decoration, see *Agora* XXIX, 110–117 (Rotroff’s type 2 is closest to the shape at Morgantina). See also Rotroff 1991, 70–71, no. 22, pl. 19, 80–81, nos. 53, 57, pl. 29.

⁵¹ For medallion cups in fabrics II and III at Morgantina, see the list on pp. 78 and 80 above.

Cups of this type with a ring foot and simple interior decoration continued to be made at Morgantina into the 2nd and perhaps the 1st century BCE, but it is clear that the greatest popularity of the shape was in the 3rd century.⁵² The shape has been found widely throughout Sicily in contexts datable to the late 4th and the 3rd centuries BCE.⁵³ The cups with relief medallions in fabric I present the best evidence for dating the shape; they seem to start around the middle of the 3rd century and to extend down to the sack of Morgantina in 211 BCE, then continue into the first half of the 2nd century, disappearing around mid-century.⁵⁴

Deep Hemispherical Cup with Molded Foot

A related shape (no. **24**; Pls. 4, 72, 73) differs from the cups with hemispherical bodies in that its body is a deeper hemisphere, and the “foot” is made up of three moldmade elements that form a tripod base.⁵⁵ This shape was probably used as a cup or serving bowl, again most likely for wine. Twelve examples are preserved at Morgantina, all approximately the same size, with a lip diameter of around 11 to 14 cm and a height of around 8 to 9 cm.⁵⁶ These deep cups, unlike the cups with hemispherical bodies, have all been double dipped to cover the entire surface with gloss. It seems clear from this and the relief decoration of the “feet” that these vases were designed to be stored upside down. Because of the depth, the overpainted decoration on the interior was often limited to the rim, and there are no examples with relief medallions, although two examples (no. **24D** [Pl. 72] and inv. 61-444, found in a tomb at Morgantina) have overpainted tondi on their floors.⁵⁷ The tondi depict floral motifs and are akin to those seen on some hemispherical cups (see above on no. **21**).

This shape is again a direct imitation of vases in more expensive metal, including two examples found in the Morgantina silver hoard (Pl. 142); ceramic versions were apparently produced throughout the 3rd century BCE, disappearing by the end of the century.⁵⁸ There is little evidence that

⁵² See p. 165 below, nos. **244**, **245**, pp. 184–185, nos. **315–320**. *Lilybaeum*, 61, nos. C12A, C12B, are examples of the shape that Bechtold dates to the early 2nd century BCE. Morel, 142, type 2156a, from Syracuse, is Campana C.

⁵³ Nos. **19**, **19A**, **20**, **21A**, **21B**, **22**, **23**, **23A**, and **23B** were all found in secure contexts of the 3rd century BCE. *M-L V*, 74, tomb 2010, fig. 92, included a bowl of this shape without an overpainted or relief tondo (dated pre-252 BCE). See Morel 1966, 255, no. 10, for a hemispherical bowl/cup in tomb 28, which he dated ca. 300 BCE; Rizza 1955, 296, no. 51, tomb 178, no. 1, are dated to the 4th and 3rd centuries. For Centuripe: Biondi 2002, 170–172, figs. 4:5, 4:7. For examples from Iaitas: *Studia Ietina* IV, 94, no. 383 (see also 123, no. 578); the fragmentary examples, 93–94, nos. 377–382, 99–103, nos. 415–442, are probably also this shape. See also Morel, 141–142, séries 2151–2154, esp. type 2151a, from Lilybaeum. For the Italian mainland: Jesi, 126–131. For Corinthian bowls similar to this shape see *Corinth VII.3*, 90–92 (conical bowl). The Attic examples (n. 50 above) are dated mainly to the 3rd century BCE. Rotroff 1991, 70–81, dates the earliest elaborately painted medallion cups at Athens to ca. 275 BCE.

⁵⁴ See pp. 239–241 below. Some medallion cups found at Morgantina date to the first half of the 2nd century BCE.

⁵⁵ These are often called “situlae,” or buckets, but rarely seem to have a “bucket” handle. See Morel, 139, espèce 2130; Lake 1935, 101, type 31; Jesi, 124–125, nos. 103, 104; Lippolis 1996, 351, fig. right, nos. 5, 6; *Agora XXIX*, 107–110. The Attic examples have wider bodies than those at Morgantina.

⁵⁶ For another probable example that preserves only a moldmade foot, see p. 271 below, no. **615**.

⁵⁷ Inv. 61-444 comes from tomb 32 in Necropolis III. For overpainted tondi, see nn. 49 and 50 above. A polychrome version of the shape was found in a grave on Lipari: *M-L II*, 93–94, tomb 274, pl. 137:2a. A black-gloss bowl with molded feet and an overpainted tondo came from a cemetery at Lilybaeum, but unfortunately was not associated with a burial: Bisi 1970, 548, no. 77, fig. 38.

⁵⁸ For the two silver deep cups that were found at Morgantina, see Bothmer 1984, 59–60, nos. 105, 106; Guzzo 2003, 67–69, nos. 14, 15. Both are 26–27 cm in diameter at the lip and 18–19 cm tall, considerably larger than the ceramic imitations. The grave at Lipari that included this

ceramic examples of this shape were produced or used at Morgantina after 211 BCE.⁵⁹ All the examples in the catalogue appear to have been made at Morgantina or its environs, and a clamshell mold for a tripod foot has been found at the site (Pl. 140).⁶⁰ Nos. **24** and **24A–C** (Pls. 4, 73) have feet made up of three clamshells, although it is not clear whether any of these were made using the surviving mold. This type of molded foot is paralleled on Lipari and at Iaitas, as well as at non-Sicilian sites.⁶¹ Nos. **24E** and **24F** (Pl. 73) have feet in the form of masks of a comic slave, paralleled on two silver vases of this shape (see Pl. 142) found at Morgantina (where, however, the feet comprise three different mask types).⁶² Nos. **24G–K** (Pl. 73) have feet depicting youthful heads, perhaps of Herakles wearing the lion skin; I can find no exact parallel on deep cups, although similar appliqués are known on other 3rd-century BCE Italian vases with moldmade decoration.⁶³

Echinus and In-Beveled-Lip Bowls

One of the most common shapes from the 4th century into the Hellenistic period throughout the Mediterranean world is the bowl with a shallow hemispherical body and gently incurving lip (nos. **25–28**; Pls. 4, 5, 74). These are usually called “echinus bowls” from their resemblance to that element in a Doric capital, but, given their size and shape, they were probably often used as cups.⁶⁴

shape (n. 57 above) dates to the second quarter of the 3rd century. The shape was found in the potter’s dump of ca. 250 BCE at Minturnae: Lake 1935, 101, type 31. Three clamshell feet (inv. 89-245, 89-284, 92-1001) from three different vases were found in the use levels of a shop that was buried when the central steps were begun in the Agora at Morgantina around 260 BCE. These were thus in use before the middle of the 3rd century. *Agora* XXIX, 107–108, notes that the shape was produced before ca. 275 BCE in Athens and suggests that it ceased being produced there before ca. 225 BCE. Drougou and Touratsoglou 1991, 17, “Becher typus B,” date an example to the last quarter of the 3rd century BCE (although that is presumably the date of its burial). Jesi, 124, provides further examples that date to the end of the 3rd century BCE and later; see also *Agora* XXIX, 411, no. 1672, for examples that could be late Hellenistic.

⁵⁹ Four of the catalogued examples (nos. **24**, **24A**, **24E**, **24F**) come from context IR, the North Baths, which were abandoned in 211 (nos. **24** and **24E** are from deposit IR.1, the well fill in the Baths). No. **24D** comes from the House of Eupolemos, which was abandoned in 211 and contained the hoard of silver vessels (see appendix 4), including two deep hemispherical cups with tripod feet (n. 58 above). Four more ceramic examples (nos. **24B**, **24C**, **24G**, **24H**) come from the dump that was deposited over the North Sanctuary and its annex after the 3rd century BCE (context IIH); the fill there contains much material of the 4th and 3rd centuries. The other examples (nos. **24I–K**) come from fills that contain much material of the 2nd and 1st centuries BCE (as well as earlier material), but which also include earlier pottery.

⁶⁰ For the mold (inv. 60-256), see pp. 408–409 below and Pl. 140. See *Ephesos* IX.2/2, 62–63, 65–66, nos. C 31–C 39, for further examples of this common motif.

⁶¹ For Sicilian examples, see *M-L* II, 94, tomb 274, pl. 137:2a (painted in polychrome); *Studia Ietina* IV, 92–93, nos. 373–376; H. P. Isler, “Monte Iato: La trentunesima campagna di scavo,” *SicArch* 35 (2002) 21, fig. 55. Two deep bowls with clamshell feet were found in Hellenistic tombs at Morgantina: inv. 61-165, 61-444. For Minturnae: Lake 1935, 101, type 31. See also *Agora* XXIX, 107–108.

⁶² Bothmer 1984, 59–60, nos. 105, 106; Guzzo 2003, 67–70, nos. 14, 15. Bothmer 1984, 57, no. 100, mentions a bowl in the collection of Bowdoin College with three comic masks as feet. For an example found in Rome: P. Bernardini, *Museo Nazionale Romano: Le ceramiche*, vol. 5, pt. 1, *La ceramica a vernice nera dal Tevere* (Rome, 1986) 125, no. 413. On the mask type: *M-L* II, 323.

⁶³ See Jentel 1976, 249–251. Another version of this type (inv. 85-30) was found in the fill predating the construction of the central steps in Morgantina’s Agora, which were begun ca. 260 BCE; see n. 58 above.

⁶⁴ For earlier examples, see *Agora* XII, 137–138. The basic shape continued to be popular in Athens throughout the 3rd century BCE and is made later (*Agora* XXIX, 161–164, 167), but many of the later Attic versions are much larger than the examples of the shape at Morgantina. “Saltcellars” of this shape (small echinus bowls with a lip diameter of 7–8 cm) seem to have ceased being made in Athens around 250 BCE: *Agora* XXIX, 167. For Corinthian examples of the shape (which also include large bowls as well as “saltcellars”): *Corinth* VII.3, 29–33; see also *Corinth* XVIII.1, 41–42. For Macedonia: Drougou and Touratsoglou 1991, 16, “Napf

The shape was developed during the 5th century BCE in Athens, where it was apparently used as a dish for condiments (hence it is often called a “saltcellar”). The shape swiftly became popular throughout the Greek world; it was being made on Sicily by the 4th century BCE.⁶⁵

The echinus bowl had a long history at Morgantina. Two examples (nos. **27E** and **27F**) were found in a stratum over Hellenistic Necropolis III that dates to the last quarter of the 4th or the early 3rd century (context IK.1), and the other examples of the shape were found in domestic contexts and sanctuary fills of the 3rd century BCE. The same shape reappears in Campana C during the 2nd and 1st centuries BCE, although it is considerably less common than it was in the 3rd century.⁶⁶ The large echinus bowls from the later 3rd century BCE found in Athens do not appear to have found favor in Sicily, where echinus bowls remained small.⁶⁷

With three exceptions (nos. **25**, **26**, **28**), the 4th- and 3rd-century examples at Morgantina (no. **27**, twelve examples) are all small and approximately the same size, with rim diameters varying from 7 to 8 cm. These vases are true “saltcellars,” since they seem too small to be useful for serving food or drink and must have been used for condiments. Two examples of the shape (nos. **25**, **26**) are somewhat larger, with a lip diameter of 9 to 17 cm. These could have been used to serve food, but no. **25** was found in a sanctuary (deposit IL), while no. **26** came from a shop (deposit IB) that probably provided votives for the nearby Central Sanctuary in the Agora. It was apparently for sale in 211 BCE and must have been made shortly before that date. One miniature version (no. **28**, lip diameter 4.3 cm) was presumably a votive, since it was found in the South Sanctuary (context IN). All except one (no. **27K**, in fabric II) were made at Morgantina or nearby, which is not surprising given the modest character of these vessels.

Typus A,” dated from the early 3rd into the 2nd century BCE. For silver versions of the shape: Zimi 2011, 92–93, 263–264, nos. 137–144.

⁶⁵ For Sicilian examples of the shape that likely date to the 4th century: Gela I, 127, fig. 7:2, 177, no. 4, fig. 18:a; Morel 1966, 271, no. 5 (tomb 51) (which may be of fabric II), 280, no. 3 (tomb 65); Adamesteanu 1958, 226–227, fig. 10:6, 265–266, fig. 36:5; De Miro 1958, 268–269, nos. 3, 17. For other examples from Gela: Gela I, 94, no. 8, fig. 6:2; Gela II, 177, no. 4, fig. 18:a, 245, nos. 2, 3, fig. 33:2, 33:4. For examples from Montagna di Marzo: *Montagna di Marzo*, 34, tomb 1, no. 3, 36, tomb 6, no. 4, 60–61, tomb C, nos. 9, 10, 69, tomb B2, no. 1, 87, tomb 51, nos. 7, 8. From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 90–91, no. D, 98–99, no. C. For examples from Lentini: Rizza 1955, 293, no. 39, tomb 11, no. 1, 302, fig. 18, no. 4, 315, no. 138, tomb 211, no. 1, 316, no. 144, tomb 217, nos. 1, 2 (illustrated in fig. 27:7–8), 324, no. 168, tomb 113, no. 3, 327, no. 215, tomb 98, no. 1, 329, no. 224, tomb 247, no. 2, 333, no. 244, tomb 111, no. 2, 335, no. 249, tomb 264, no. 6, 337, no. 270, tomb 151, no. 2. For examples from Lipari: appendix 3 below. See also Morel 1966, 269, nos. 4, 5 (tomb 48); Ciurcina and Rizzo 1985, 459, tomb 7, no. 1; *Studia Ietina* IV, 119–120, nos. 539–550, 120–121, nos. 552–563; *Lilybaeum*, 58, nos. C1, C2,

59, nos. C4, C5. A number of examples have been found in the Hellenistic tombs at Morgantina. For other Italic examples of this popular and long-lived shape: Morel, 222–234, espèce 2780 (see also 2760–2770); Lamboglia, forms 21, 24, 25; Lake 1935, 100, types 13, 14; De Juliis 1984, 460, nos. 28–33; *Eraclea* I, 222, “ciotole tipo 3” and “ciotole tipo 4”; *Roccagloriosa* I, 240–241, “small hemispherical bowls.”

⁶⁶ For examples in Campana C: p. 159 below, nos. **206–210**. An example of the shape, *Montagna di Marzo*, 68, tomb no. 2, was found in a tomb with a Campana C plate, but the bowl is not described as being fired in that technique. For black-gloss inturned-lip bowls/cups that date after 211 BCE, see pp. 165–166 below, nos. **246–248** (in fabric I), and p. 167, nos. **256**, **257** (in fabric III). The shape may also appear in the Republican red-gloss pottery of the 1st century BCE: p. 185 below, nos. **322**, **323**. In Macedonia, echinus bowls are found in contexts datable throughout the 2nd century BCE: Drougou and Touratsoglou 1991, 16, “Napf Typus A.”

⁶⁷ *Corinth* VII.3, 30, dates the popularity of the shape into the 2nd century BCE, but at Athens only examples with a rim diameter of more than 9 cm appear after ca. 250 BCE: *Agora* XXIX, 162. A number of the Greek examples are over 15 cm in diameter: *Agora* XXIX, 342, nos. 1018–1025; *Corinth* VII.3, 31, “large bowls.”

Nos. **29–31** (Pls. 5, 6, 74), in which the lip has been beveled to hook in sharply from the hemispherical body, represent a variation of the echinus bowl that was developed in Sicily during the 4th century BCE and continued to be produced at Morgantina and elsewhere into the 1st century BCE.⁶⁸ Except for a miniature version (no. **31**), which was found in the same shop complex (deposit IB) as the miniature plate no. **8**, the other ten examples of this shape (nos. **29, 30**) are approximately the same size, with lip diameters varying from 7 to 9 cm. Their small size suggests that they served the same culinary function as the true echinus bowls (to hold condiments?). One example of this shape (no. **30H**) may be in fabric II and is the only example of the shape with decoration on the floor (a grooved circle); the others all seem to have been made at Morgantina or in eastern Sicily. From its distorted shape and misfired gloss, no. **30A** (Pl. 74) appears to be a waster, although it was found in a sanctuary fill (context IN) and thus presumably was used.

Flat-Rimmed Cup or Bowl

No. **32** (Pls. 6, 74) is the sole catalogued example found at Morgantina of a bowl with a hemispherical body that increases in diameter as it rises, creating a broad flat-topped rim with a lip that hooks in slightly.⁶⁹ It should be noted that only half of the vase is preserved, and it thus may have had a handle.⁷⁰ No. **32** comes from an early, if not closely datable, context and was surely made no later than the second half of the 4th century BCE. This vase was imported to the site and could be an Attic vase of the 5th century BCE, but is more likely to be a southern Italian or Sicilian product of the first two-thirds of the 4th century BCE.⁷¹ Since this shape does not appear in the 3rd-century fills at Morgantina, it was clearly confined to the 4th century BCE. It is obviously related in some way to the echinus and in-beveled-lip bowls (see above) and to the inturned-lip bowl/pyxis (see below), but, since versions of all those shapes were its contemporaries, it appears to be the ancestor of neither of those more common and longer-lived bowls.

Bowl or Pyxis with Inturned Lip

Nos. **33–35** (Pls. 6, 74) are examples of a shape closely related to the echinus and beveled-lip bowls. These feature a hemispherical body in which the lip hooks in horizontally to facilitate closing

⁶⁸ See Morel, 212–214, séries 2733, 2734, 2737. Morel 1966, 257, nos. 8, 9 (tomb 29, dated ca. 300 BCE), seem to be of this shape, as does *M-L* II, 183, tomb 501, pl. 140:3a. For examples from Naxos: Ciurcina and Rizzo 1985, 462, tomb 8, no. 7 (dated to the second half of the 3rd century), 465, tomb 12, no. 4 (dated to the second quarter of the 3rd century). From Palike: Midolo 2008, 224, nos. 414, 415 (probably Syracusan but said to be Campana A). From Iaitas: *Studia Ietina* IV, 120, no. 551, 121–122, nos. 564–569. For black-gloss bowls from Morgantina of similar shape that date after 211 BCE: pp. 165–166 below, nos. **246–248** (in fabric I), p. 167, nos. **256, 257** (in fabric III). A single Campana C example has been found: p. 159 below, no. **211**. It also appears in Republican red-gloss: p. 185 below, no. **324**. At Corinth, a similar shape is restricted to the 4th and 3rd centuries BCE and may be a model for the Sicilian ex-

amples: *Corinth* VII.3, 27, 34–35; *Corinth* XVIII.1, 43–45, XV. Rotroff subsumes 3rd-century vases that could be considered to be this shape with the echinus bowls. However, she identifies a similar shape at Athens that appeared in the 2nd century BCE as “beveled bowl”: *Agora* XXIX, 164.

⁶⁹ Several other examples of the shape have been found in undated contexts at the site.

⁷⁰ See Morel, 392–394, espèce 6210–6230, for shallow hemispherical one-handed cups of the 4th century BCE from southern Italy. They imitate Attic versions: *Agora* XII, 124–127.

⁷¹ See *Agora* XII, 133–134 (“small bowl: broad rim”), 296–297, nos. 848–853. The clay of no. **32** could possibly be Attic, but the unglazed interior is unparalleled there. For the shape on Lipari: *M-L* II, 52, tomb 149, pl. 75:1c, ill. d.8, from a grave dated (p. 221) to the first two-thirds of the

tightly with a lid; when found in tombs, examples of this shape seem virtually invariably to have included a lid.⁷² It is probably reasonable to assume from their lids that these bowls were food containers. This small bowl shape has almost exactly the same range of lip diameters as the echinus bowls (from 6 to 12 cm), although it is deeper (i.e., its height is greater). All the bowls of this shape in the catalogue were found in sanctuary fills (suggesting again that they may have held food offerings), but three other examples were found in Hellenistic tombs at Morgantina.⁷³ All are in fabric I. The three larger versions of the shape (nos. **33** and **34**, lip diameter 9 to 12 cm) are decorated with a broad brushed stripe of gloss at the midpoint of the body; the three smaller versions (no. **35**, lip diameter 6 to 7 cm) have been partially covered with gloss by dipping. It appears that this shape was popular throughout the 3rd century BCE.⁷⁴ No examples have been found at Morgantina in contexts dated after 211 BCE.

Kernos with Inturned Lip

The two examples of a kernos (no. **36**; Pls. 6, 74) are made up of multiple joined bowls with inturned lips. Both were made at Morgantina or its environs (i.e., in fabric I), but similar kernoi have been found in tombs at Montagna di Marzo, Lipari, Lentini, and Syracuse.⁷⁵ The kernoi at Montagna di Marzo and Lipari were accompanied by lids and seem to have the same chronology as the bowls with inturned rims discussed above. No. **36** was found in the South Sanctuary (context IN) and preserves parts of four small bowls and a basket handle. No. **36A** is less well preserved, with only two fragmentary bowls, but is exactly the same size as no. **36**. No. **36A** was found in a domestic context (IJ), which seems odd since this type of vase is generally considered sacral and has usually been found in sanctuaries and graves. Hence one must conclude that the shape could also be used in the home.⁷⁶

4th century. *M-L* X, 389, tomb 2573, pl. XV (“pateretta a v.n., pesante, con pareti molto spesse”), looks similar and is from a grave dated to the second half of the 4th century BCE; see also *M-L* XI, 257–259, tomb 1175, pl. 104:1 (grave dated 350–330 BCE).

⁷² For examples from Lipari, see appendix 3. With one exception, the tombs containing these vases are dated to the second and third quarters of the 3rd century BCE. See also Cavalier 1981, 291–292, fig. E:e, E:g, dated to ca. 260–250 BCE; Ciurcina and Rizzo 1985, 450, nos. 12, 13 (dated 260–250 BCE); and Morel 1966, 276, no. 1 (tomb 57, dated to the third quarter of the 3rd century BCE), said to have red slip. Morel 1966, 239, no. 7, is a plain example from tomb 7bis and is dated to the end of the 3rd century BCE. For another example: *Montagna di Marzo*, 51, no. 8. For examples at Heloros: Orsi 1966, 244–245, tomb A 25, fig. 18 (found with a coin of Hieron II), 256–257, tomb B 72, fig. 28.

⁷³ From tomb 13: inv. 59-651, which has decoration similar to no. **33**. From tomb 32: inv. 61-443, which had a lid. From epitombion VIII: inv. 59-824. The first two are approximately the size of no. **33**, the last that of no. **34**.

⁷⁴ See n. 72 above. The tombs with bowls of this type at Morgantina (n. 73 above) date to the early 3rd century BCE. No examples of this shape have been found at Gela.

⁷⁵ See *Montagna di Marzo*, 41, tomb 3 bis, no. 3, fig. 50:f. For Lentini: Rizza 1955, 301, no. 74, tomb 198, no. 1. Syracuse, Museo Nazionale, inv. 6852, was found in tomb 2 on the via Zapiro; inv. 40030 in tomb 31 in the Canalicchio Necropolis. For examples from Lipari: appendix 3 below. See also Morel, 436, espèce 9310, for a kernos of similar shape from Apulia. On the Italian mainland, kernoi seem to be peculiarly associated with Campania in the 4th and 3rd centuries BCE. For black-gloss kernoi from Campania with overpainted decoration: E. Gabrici, “Necropoli di età ellenistica a Teano dei Sidicini,” *MonAnt* 20 (1910) 70, fig. 39, 103, fig. 72:a, 115–116, fig. 85, 130, fig. 101, 137, fig. 106:b; Green in Mayo 1982, 259. For a similar shape: Lake 1935, 101, type 27. For kernoi found in the Athenian Agora: Thompson 1934, 322, no. A40; *Agora* XXIX, 212, n. 46.

⁷⁶ For kernoi as sacral: *Agora* XXIX, 211–212. There have been suspicions that the area of context IJ had a shrine: see M. Bell, “Hiera Oikopeda,” in C. A. Di Stefano, ed., *Deme-*

Biconical Bowl

Another small bowl shape (nos. **37**, **38**; Pls. 7, 74) has a horizontal lower body flaring up to a tall vertical upper body that curves in to an in-hooking lip, making the shape basically biconical. All examples of this shape are in fabric I, and all are approximately the same size, although no. **37** has a much broader foot than the other three examples (nearly twice as wide). The reason for this is unclear.

The biconical bowl was probably used for much the same function(s) as the echinus and in-beveled-lip bowls, and seems likely to be another southern Italian evolution of the Attic saltcellar. Although the biconical bowl is less common in the 3rd-century fills at Morgantina than the echinus or the in-beveled-lip bowls, its rarity is somewhat misleading. Two further examples of the shape have been found in tombs at Morgantina, and it has also turned up in other, less well-dated fills.⁷⁷ Similar bowls have been found at Syracuse, Assoros, on Lipari, and in western Sicily.⁷⁸ The shape has also turned up at Reggio Calabria and in Campania; a related shape has been found at Corinth in contexts dated to the 4th and 3rd centuries BCE.⁷⁹ An example was found at Gela in a context that dates before ca. 280 BCE, and one of the examples at Morgantina was found in tomb 10, which is probably late 4th century in date.⁸⁰ Two of the examples in the catalogue (nos. **38**, **38A**) were found in domestic fills that were closed in 211 BCE, and they were thus likely to have been in use at that date. There is no evidence that the shape survived past the 3rd century at Morgantina. The biconical bowl or saltcellar was thus current from the second half of the 4th century BCE until the end of the 3rd century BCE, although it was probably less common in the second half of the century.

Outturned-Lip Bowl

Four examples (nos. **39–41**; Pls. 7, 75) of a hemispherical-bodied bowl with an outturned and flat-topped lip were found in 3rd-century deposits. This shape appears mainly in central and western Sicily, but similar shapes were made on the Italian mainland and in Athens during the 3rd and 2nd centuries BCE.⁸¹ The top of its lip was often grooved during the 3rd century. Cups or bowls with

tra: *La divinità, i santuari, il culto, la leggenda; Atti del I Congresso Internazionale, Enna, 1–4 luglio 2004* (Pisa and Rome, 2008) 155–159.

⁷⁷ In tombs of the late 4th or the early 3rd century BCE at Morgantina: inv. 59-1004, 61-176. A similar bowl (inv. 61-594), found in tomb 36, has a rim and lip decorated with vertical grooves.

⁷⁸ See Morel, 217, séries 2745b (Syracuse), 2751b (Palermo), 2751c (Solunto), and n. 216 (for citations of the shape at Herakleia Minoa and Agrigento). Morel 1966, 269, no. 7, is this shape (from tomb 48, dated second quarter of the 3rd century). Ciurcina and Rizzo 1985, 452, tomb 3, no. 2, may be this shape. For Lipari, see appendix 3 below. For Lilybaeum: *Lilybaeum*, 60, no. C6. See also *Montagna di Marzo*, 51, no. 9, 65, tomb 21, nos. 4–6; Bacci and Tigano 1999, vol. 2, pt. 1, 70, no. VSM/78.

⁷⁹ Morel, 217, séries 2751a (Reggio Calabria), 2751f (Pompeii). For the Corinthian shape: *Corinth* XVIII.1, 43–45, shape XV, “small bowls with beveled rims.”

⁸⁰ For the example from Gela: Gela II, 178, fig. 18:c. Inv. 59-1004 comes from tomb 10 at Morgantina, which dates ca. 300 BCE, as does Morel 1966, 259, no. 2 (tomb 30).

⁸¹ See Morel, 197, série 2637, for Sicilian versions of this shape (which, however, have a slightly carinated body profile and a less pronounced outturned rim). For examples from Montagna di Marzo: *Montagna di Marzo*, 36, tomb 6, no. 3, 44, fig. 56:c. A bowl of this shape has been found at Lilybaeum: *Lilybaeum*, 63, no. C 20A. From Iaitas: *Studia Ietina* IV, 117, nos. 530, 531. A large bowl (Diam. 27.5 cm) found in a tomb on Lipari may be of this shape: *M-L* VII, 51–53, tomb 1781, fig. 62:1 (dated first half of the 3rd century BCE). A smaller bowl of this shape was found in another

outturned lips in both black- and red-gloss appear later at Morgantina, in deposits of the 1st century BCE, but their bodies are much more angular, and they do not appear to be descendants of the shape presented here.⁸² Nos. **39** and **40** are large, deep vessels (lip diameter ca. 22 to 29 cm) that are similar to no. **19** although less elaborately decorated, and they may have been used for wine. Both are in fabric I and are thus likely to have been made at Morgantina. No. **40** can be dated by its find-spot in the West Stoa (deposit IA) to no later than the third quarter of the 3rd century BCE. Two much smaller versions of the shape (nos. **41**, **41A**; lip diameter ca. 7 cm) were imported to the site. No. **41** is in fabric II; no. **41A** has a red fabric, perhaps, but not certainly, fabric III. No. **41** was found in a domestic fill (deposit IF.2), nos. **39** and **41A** in sanctuaries. The evidence from Morgantina suggests that this shape was made in the mid- to late 3rd century BCE, but an example found in a tomb at Assoros was dated by Morel to ca. 300 BCE.⁸³

Hemispherical-Bodied Pyxis

A number of other open shapes seem to have served as pyxides. There is some difficulty in distinguishing these from bowls, a problem best seen in the hemispherical pyxis (nos. **42–44**; Pls. 7, 75). Its shape is similar to the deep hemispherical bowls, but its elaborate decoration is on the exterior, rather than the interior. The most common shape of this type is called a “round pyxis” because when fitted with a domed lid (see nos. **145** and **146**) the unit becomes nearly spherical.⁸⁴ Round pyxides have no handles and have been found in a number of Sicilian graves of the late 4th century and the first half of the 3rd century BCE.⁸⁵ Other pyxides of this basic shape have opposed horizontal handles beneath the lip and are called skyphoid pyxides.⁸⁶ These also seem to have been popular from ca. 330 BCE well into the first half of the 3rd century. No. **42** can be identified as a skyphoid pyxis, since part of one of its handles is preserved. No. **43** could be either a round or skyphoid pyxis, since its state of preservation does not allow us to determine whether or not it had handles. Nos. **44** and **44A** are relatively small body fragments.

Both round and skyphoid pyxides usually bear red-figured or overpainted decoration on their exteriors and accompanying lids; the Morgantina examples presented here are all overpainted.⁸⁷ No. **42** (Pl. 75) has registers of vegetal and geometric ornament, although all the motifs are quite ordered. No. **43** (Pl. 75) bears overpainted decoration of geometric form, while the two body fragments (nos. **44** and **44A**; Pl. 75) have elaborate overpainted vegetal decoration that probably ran over the entire

tomb on Lipari dated to the late 4th or early 3rd century BCE: *M-L XI*, 44–45, tomb 584, pl. 19:1. A bowl of this type found at Messina has gloss only on its interior: Bacci and Tigano 1999, vol. 1, 202, no. CST/101. For similar bowls found on the Italian mainland: Morel, 203–204, espèce 2670. For the Athenian bowls: *Agora XXIX*, 167–168, “deep bowl: projecting rim.”

⁸² See p. 160 below, nos. **219–221**, p. 186, no. **325**, and p. 187, nos. **331–334**.

⁸³ See Morel 1966, 257, no. 7 (tomb 29, dated ca. 300), an example with no grooving on its rim.

⁸⁴ See *RV LCS*, appendix 3, 684, nos. 48, 49 (no. 49 = Morgantina inv. 59-828), 686, no. 82; Mayo 1982, 276, no.

138. See also *Studia Ietina IV*, 84–85, nos. 327–329.

⁸⁵ For examples on Lipari, see appendix 3. See also *Montagna di Marzo*, 56, figs. 67:f, 69:b; Bisi 1967, 279, no. 38; Morgantina inv. 59-828A–B (from tomb VIII), 59-658A–B (from tomb 14).

⁸⁶ For Lipari, see appendix 3. Morel 1966, 255, tomb 29, figs. 39:e, 41 (red-figure); Bisi 1967, 280–281, nos. 43, 44. From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 88–90, nos. D–I, 95–96, no. A, 99–100, no. I.

⁸⁷ Eight red-figured pyxides of these shapes have been found at Morgantina, all from workshops in the eastern coastal region.

body of the vases. These are types of overpainting characteristic of vases made in eastern Sicily in the second half of the 4th century and the first half of the 3rd century BCE.⁸⁸ All these pyxides were probably imported to the site, although they are in fabric I. Examples with the same decorative schemes have been found on Lipari, which suggests that these vases came to Morgantina from the east coast of Sicily.⁸⁹ The only possible local product is no. 43, which could be an imitation of a vase from the east coast, since its decoration is similar to nos. 44 and 44A, but slightly awkward.

Globular Pyxis

No. 45 (Pls. 7, 75) is a small globular-bodied pyxis with an outturned rim that is upturned at its edge to receive a lid. Its potting is very fine, but its gloss is thin and dull. It is in fabric I and is unparalleled.

Cylindrical Pyxides

Excavations at Morgantina have produced three versions of the cylindrical-bodied pyxis (sometimes called a “barrel” pyxis), nos. 46–48 (Pls. 7, 75). The vertical, slightly concave, body of no. 46 identifies it as a descendant of the Attic type D pyxis that flourished from the second half of the 5th until the end of the 4th century.⁹⁰ Its flat lip with a vertical flange at the interior edge, designed to fit a disk lid, is paralleled in the Attic examples.⁹¹ The vertical ring foot, however, differs from the flaring feet of most of the Attic pyxides. No. 46 is in fabric I, indicating that it was made either locally or in eastern Sicily. Since it was found in a sanctuary (deposit II), it could date any time from the second half of the 4th century to 211 BCE.

No. 47 (Pls. 7, 75), while unique in black-gloss, is a more common 3rd-century pyxis type in Sicily and again derives from the Attic type D pyxis. This shape has a molded flaring ring foot and a vertical body with no concave flare. When fitted with a disk lid, it resembles a common type of cylindrical altar found in sanctuaries and houses. Similar pyxides appear on the Greek mainland in 4th-century contexts, and examples dated to the 3rd century BCE have been found on Lipari, at Syracuse, and at Herakleia Minoa.⁹² No. 47 is in fabric III and is likely to be a product of the 3rd century, since it comes from a domestic context (context IJ) that was abandoned in 211 BCE.

⁸⁸ *RVLCS*, appendix 3, 681–688 (for pyxides, see nos. 40–49, 79–82); A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily: First Supplement*, *BICS* suppl. 26 (London, 1970) 121–122.

⁸⁹ See *RVLCS*, appendix 3, no. 41, and the examples listed in nn. 85 and 86 above. For further examples from Lipari: Cavalier 1981, 284, fig. 471h, from tomb 757; *M-L* VII, 58–59, tomb 1817, pl. 65:3. Another small fragment of a pyxis of this type (inv. 92-994) was found in the area of the Central Sanctuary in the Agora at Morgantina; its decoration is similar to no. 44.

⁹⁰ *Agora* XII, 177–178, type D, esp. no. 1308 (pl. 43); see also n. 92 below. For Hellenistic pyxides in Greece, see Z. Kotitsa, *Hellenistische Tonpyxiden* (Mainz, 1996). The early versions of her type I pyxis are in some ways related to nos. 46 and 47; see Kotitsa, 9–97, esp. nos. HKMA1, A17, A6.

These are late versions of the Agora’s type B pyxis: see also *Agora* XXIX, 188–190. The Hellenistic versions of the type D pyxis found in the Agora are very small and are probably only tangentially related to the Sicilian pyxides: *Agora* XXIX, 191.

⁹¹ Disk lids: pp. 123–124 below, nos. 128–131. For pyxides with similar lips: *Agora* XII, 177–178, type D, pl. 43, fig. 11.

⁹² For Greek examples: *Agora* XII, 177–178, type D, esp. 328, nos. 1311, 1312, pl. 43, fig. 11; *Agora* XXIX, 191, type D; *Olynthus* XIII, 388–389, nos. 928, 932, pl. 238 (the profile drawing of no. 932 on pl. 239 does not match the photograph or description of the vase). For Lipari: *M-L* II, 44, fig. 9 (tomb 117). Syracuse, Museo Nazionale, inv. 12680–12682, came from tomb 11 in the Necropoli Scala Greca; Syracuse inv. 12676 was found in tomb 10 in the same ceme-

More elaborate cylindrical pyxides in the shape of an altar appear in the 3rd-century hoard of silver vases found at Morgantina, as well as in several East Sicilian Polychrome examples from the site.⁹³ It thus appears that this ceramic shape is another direct imitation of a metal form.

A somewhat different squat cylindrical pyxis (no. 48; Pls. 8, 75) differs from nos. 46 and 47 in having a squatter body and an outturned lip. This vase was found in the House of Ganymede, which was probably abandoned in the early years of the 2nd century BCE.⁹⁴ It was found under a large fragment of flooring that was torn up when the house was dismantled for reusable building materials after its abandonment; this findspot suggests that the vase was made after 211 BCE, since the house was clearly reoccupied and remodeled around 210–200 BCE. No. 48 seems to be in the regional fabric I but has a grayish-brown fabric also seen in some other vases of the 3rd century BCE.⁹⁵ It also has a brownish-gray gloss and, since it appears to date no earlier than the last decade of the 3rd century BCE, it is legitimate to ask if this pyxis is a direct ancestor of Campana C, the characteristic fine ware of eastern Sicily during the 2nd and 1st centuries BCE.

Inkwells

Three vessels with a shape similar to pyxides have been identified as inkwells (nos. 49–51; Pls. 8, 75).⁹⁶ All three were found in the North Sanctuary (deposit IL and context IIIH), but other fragments of inkwells at Morgantina were found in the House of Eupolemos and environs, and thus were clearly also used in houses during the 3rd century BCE. All three inkwells have essentially the same shape and size, although no. 49 has a more elaborate foot than nos. 50 and 51, and no. 51 has an inturned, rather than an incurving, lip. The shape is similar to that of echinus and beveled-lip bowls but has a broader and more elaborate foot. The base of no. 50 bears an incised inscription declaring it to be the inkwell of Antallos (Pl. 75).⁹⁷ All three are of fabric I and were thus made at Morgantina or nearby in eastern Sicily, although the gloss of nos. 50 and 51 has an unusual greenish cast.

Truly similar vases have been found only at Lilybaeum, and at Alba Fucens and Aesis in central Italy.⁹⁸ Inkwells of different form have been identified at Athens and Corinth; earlier examples have been found in the Porticello shipwreck of the early 4th century.⁹⁹ The shape probably imitates metal

tery complex. For an example found at Herakleia Minoa: De Miro 1958, 273, no. 18, fig. 37:b; it is approximately the same size as no. 47.

⁹³ On the hoard, see appendix 4. For its silver arula: Guzzo 2003, 62–64, no. 11; Bothmer 1984, 58, no. 102; for another example, see 49, no. 81. For the polychrome ware examples: nos. 160 and 161 below.

⁹⁴ On the problem of the late occupation of this house, see pp. 17, 31–35 above, context ID. No. 48 is the latest datable piece of pottery from the house, which contained very few ceramics, except for those in its cisterns.

⁹⁵ See pp. 72, 75 above.

⁹⁶ E. Sjöqvist, “Morgantina: Hellenistic Inkstands,” *AJA* 63 (1959) 275–277, published nos. 49 and 50. For Italian versions of this type, see Morel, 416–418, genre 7700, esp.

7713a, 7731a. An unpublished inkwell of the shape presented here is on display in the Syracuse museum; it was found in the fill around the Apollo temple.

⁹⁷ On the inscription, see Sjöqvist (n. 96 above) 275–276. See also H. Blanck, *Das Buch in der Antike* (Munich, 1992) 68, fig. 41.

⁹⁸ For Lilybaeum: *Lilybaeum*, 59, no. C3. For the small bowls found at Alba Fucens: Morel, 226, espèce 2790. For Aesis: Jesi, 157, no. 318.

⁹⁹ For Athens: *Agora* XXIX, 199–200; for Corinth: *Corinth* VII.3, 102, no. 604 and n. 99. For the inkwells in the Porticello shipwreck: C. J. Eiseman and B. S. Ridgway, *The Porticello Shipwreck: A Mediterranean Merchant Vessel of 415–385 B.C.* (College Station, TX, 1987) 60–62.

versions; a Campana C inkwell or pyxis of similar shape (no. 227) has an even more “metallicizing” profile than its 3rd-century cousins.¹⁰⁰

Cups

The 3rd-century fills at Morgantina contain approximately the same number of vessels that were used for drinking as those for serving or enhancing food.¹⁰¹ These drinking vessels include stemless kylikes, skyphoi, and kantharoi, as well as the hemispherical kraters/cups discussed above. Many of the cups were found in sanctuary fills, and it is clear that offering a drink to the gods must have been an important aspect of cult practice at Morgantina during the Hellenistic period.¹⁰²

Stemless Kylix with Horizontal Handles

Of the types of drinking vessel, the stemless kylix often called a “bolsal” has a shallow hemispherical lower body that turns up to a vertical rim with a gentle convex flare to a straight lip. The rim has horizontal handles. This shape is the cup type that is least represented in the Hellenistic fills at Morgantina, with only one example (no. 52; Pl. 8). Attic versions of this shape were widely imitated in southern Italy during the 4th century BCE, particularly during the first half of the century.¹⁰³ The catalogued example is small (lip diameter ca. 10 cm) and does not show the stamped floor decoration characteristic of larger versions of the shape. Given its unusual fabric, no. 52 must be an import; it was found in the floor packing of the main court of the House of the Arched Cistern. It probably dates to the second half of the 4th century BCE, since it has close parallels at Gela.¹⁰⁴

¹⁰⁰ See p. 161 below. An Apulian inkwell (De Juliis 1984, 494–445, no. 72; Graepler 1997, 99, form 615) has been dated by its context to the third quarter of the 2nd century BCE, but Morel, 416–417, espèce 7712, places the shape in the middle of the 3rd century.

¹⁰¹ The catalogue includes 20 plates (including a miniature, and not counting the fragments nos. 11–15 or the phiale no. 16), 3 saucers, 3 lekanides, and 36 bowls (including two miniatures and discounting the hemispherical bowl/cups nos. 19–24), a total of 62 vessels for serving food. There are 20 examples of hemispherical bowls/cups that were likely used as kraters or cups, 50 cups or kantharoi of various sorts, and a krater, a total of 71 vases for drinking.

¹⁰² Cups (or likely drinking vessels) found in sanctuaries (or contexts that appear to include sacral functions, e.g., deposit IR.1): nos. 21, 21C, 21D, 24, 24B, 24E, 24G, 24H, 54, 54A, 54B, 55, 55D, 57, 57A, 58, 58A–C, 59, 59A, 59F, 60F, 60G, 62, 63, 64, 67, 68, 69, 70, 71, 72, 73, 74, 74A. See especially no. 73, which has an incised dedicatory inscription to Aphrodite.

¹⁰³ The name “bolsal” is a Beazley coinage, derived from Bol(ogna) and Sal(onika): *Agora* XII, 107. For Attic bolsals of the 4th century BCE: *Agora* XII, 107–108; Eiseman and Ridgway (n. 99 above) 26–28; J. W. Hayes, *Greek and Italian Black-Gloss Wares and Related Wares in the Royal Ontario Mu-*

seum (Toronto, 1984) 37–39, nos. 60–62. Athenian bolsals seem to have ceased being produced in the early 3rd century BCE: Miller 1974, 205, 234, no. 36; *Agora* XXIX, 97. For other 5th- and 4th-century Greek examples of the shape (including some Attic examples): P. N. Ure, *Black Glaze Pottery from Rhitsona in Boeotia* (Oxford, 1913) 51, no. 3, 52–53, nos. 4–39, pl. XVI, nos. 4, 24; Robinson 1950, 325–333, nos. 641, 654–679; see also *Corinth* VII.3, 63, n. 54. For Italic versions of the 4th century BCE: Hayes (above), 80–81, nos. 139–141; F. P. Johnson, *The Farwell Collection* (Cambridge, MA, 1953) 33, no. Z41; L. Merzagora, *I vasi a vernice nera della Collezione H.A. di Milano* (Cinisello Balsamo, 1971) 1, no. 4; *Locri* II, 109–118; *Roccagloriosa* I, 243, no. 116; *Eraclea* I, 223–224, “coppette tipo 1”; *Metaponto*, group II (B6); See Morel, 291, série 4122, which includes 4122c from Assoros (see below), as well as examples from Campania and Apulia; see also 292, série 4124, type 4121a, which comes from Agrigento. A number of the tombs on Lipari contained bolsals (see appendix 3 below); all the graves with bolsals are dated to the late 5th or the first two-thirds of the 4th century: see Cavalier 1981, 286. See also Morel 1966, 274, no. 1 (tomb 54, dated to the second half of the 5th century BCE), which may be an Attic import.

¹⁰⁴ For an example from Gela dated before 310 BCE: Orlandini 1957, 67, pl. XXXI:2. See also *Lilybaeum*, 60–61,

Stemless Kylix with Horizontal Handles with Uprturned Ends

Stemless kylikes survived into the first half of the 3rd century. A common type of the late 4th and early 3rd centuries on Lipari (and elsewhere) is a kylix with a shallow hemispherical body, straight lip that turns in slightly, and handles that flare out horizontally from the body and then turn up at their outer edges (essentially the bolsal with more delicate handles). This shape also appears at Morgantina. Nos. **53** (Pl. 76) and **53A** (Pl. 8), along with five other fragments of the same shape (all apparently from different vases), were found in a foundation deposit in a shop in the West Shops (deposit IA) that seems to date to the third quarter of the 3rd century BCE. It is possible that these vases were heirlooms when they were deposited, but the shape appears in graves on Lipari dated to the years just before the Roman destruction of 252 BCE.¹⁰⁵ This cup type was thus probably made into the third quarter of the 3rd century BCE, since it is unlikely that all eight of the Lipari examples were heirlooms when they were deposited. All seven of the Morgantina kylikes are in fabric I. No example of this shape at Morgantina has overpainting, although the examples found on Lipari often feature that type of decoration. The absence of this shape from deposits of 211 BCE at Morgantina suggests that it was no longer current during the last quarter of the 3rd century.

Two-Handled Cup

The two-handled cup is a shape that is closely related to the stemless kylix or bolsal (no. **54**; Pls. 8, 76).¹⁰⁶ It has a biconical body that flares out horizontally, then turns up sharply to a tall vertical rim with a straight lip. This may suggest that it is typologically later than the bolsal and developed from that shape. This type is not particularly common at Morgantina, with only three examples presented in the catalogue. Like the bolsal and the stemless kylikes with high-swung handles, these are small (lip diameter ca. 10 cm, H. ca. 5 cm). Nos. **54** and **54A** display laurel branches overpainted in white on the rim between their handles. Both nos. **54** and **54A** are of fabric I, and thus may have been made locally. No. **54B** is an import in a gray fabric and does not have overpainted

no. KY 1 (last third of the 4th century). A similar shape at Locri Epizefiri was dated “375–350 circa”: *Locri* II, 115, A6, no. 73.

¹⁰⁵ Similar cups have been found on Lipari in tombs dated mainly to the first half of the 3rd century BCE: see appendix 3. A close parallel is De Miro 1958, 269, no. 14, fig. 35:d (from a pit fill at Herakleia Minoa dated ca. 300 BCE); see also Bisi 1967, 277, no. 26. For an example in a tomb at Montagna di Marzo: *Montagna di Marzo*, 56, tomb 20, no. 8, fig. 67:h. From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 95, no. B, 99, no. E. Silver parallels to the shape have been found at Paternò in eastern Sicily: Platz-Horster 2003, 210–217, nos. 2–4. Others have been found at Montefortino in southeastern Italy: Oliver 1977, 64–65, nos. 31, 32 (see also his ill. 32a for one of the cups found at Paternò). The silver cups are dated to the second half of the 4th and first half of the 3rd century BCE. Platz-Horster and Oliver note that the silver versions were imitated in ceramic, citing the well-known cups made in

Cales from the 3rd into the early 2nd century BCE: on these, see *EAA: Secondo supplemento, 1971–1994*, vol. 1, s.v. “Caleni, vasi” (J.-P. Morel), 817–819; see also Platz-Horster 2003, 216, pl. 20.

¹⁰⁶ At Tarentum, Graepler 1997, 94, form 424, includes shapes I have called “bolsals” and “two-handled cups” and traces the shape from the 5th century into the 1st century BCE. The problems of classifying these are illustrated on Lipari: an example, *M-L X*, 380, tomb 2426, dates to the last third of the 4th century BCE and looks like a hybrid of a bolsal and a two-handled cup; another, *M-L X*, 390, tomb 2581, pl. 21, from the first half of the 3rd century, definitely seems to be a two-handled cup; but a third, *M-L X*, 387, tomb 2559, pl. 21, from the same period, looks like a bolsal. *M-L V*, 100, tomb 1535, fig. 241, is a two-handled cup. A somewhat similar cup with a flaring lip has been found in a tomb at Messina: G. Bacci and Tigano 1999, vol. 2, pt. 1, 67, no. VSM/57.

decoration. The single example of this shape found in a tomb at Morgantina may be in fabric II, and again has overpainted branches on its rim.¹⁰⁷ The tomb should date no later than the first half of the 3rd century.

All the examples of two-handled cups in the catalogue were found in sanctuaries, and their findspots thus do not aid in clarifying the dating of this shape. Parallels from the Italian mainland suggest that this vase type dates to the later 4th and the first half of the 3rd century.¹⁰⁸ The recent discovery at Morgantina of a similar cup in the House of Eupolemos, where habitation ceased in 211 BCE, suggests that the shape may have continued into the second half of the 3rd century.¹⁰⁹

Attic Type A Skyphos: Tall Conical Skyphos

Two cup types at Morgantina (nos. 55–61; Pls. 8–10, 76, 77) are late versions of the Attic type A skyphos, which was imitated in southern Italy and Sicily from the second half of the 5th century into the 3rd century BCE.¹¹⁰ Early examples of this type found at Assoros have been dated to the second half of the 5th century.¹¹¹ The Hellenistic deposits and contexts at Morgantina preserve two shapes which developed from the Attic skyphos in the 4th and the 3rd centuries BCE.

¹⁰⁷ Inv. 59-615, from tomb 11. Its clay is described as reddish orange (7.5YR 7/6), and it too has overpainted laurel branches on its rim.

¹⁰⁸ See Morel, 292–293, séries 4151–4152, dated ca. 300–275 BCE. A large number of cups of this shape have been found in tombs at Taranto which date from the 4th century BCE into the early years of the 3rd: De Juliis 1984, 371, no. 2 (tomb III), 381, no. 6 (tomb XV), 390, no. 10 (tomb XXIII), 393, no. 3 (tomb XXVI), 401, no. 6 (tomb XXXII), 401, no. 6 (tomb XXXIII), 404, nos. 6–8 (tomb XXXVII), 408, no. 4 (tomb XLIII), 413, no. 6 (tomb XLIX), 414, no. 4 (tomb LII), 415, no. 18 (tomb LIII), 421, nos. 4, 5 (tomb LXXV), 423, no. 4 (tomb LXXXV), 426, no. 4 (tomb LXXXVI), 427, nos. 12, 13, 15, 16 (tomb LXXXVII), 435, no. 9 (tomb XCII), 436, no. 7 (tomb XCIII), 437, no. 7 (tomb XCV), 439, no. 5 (tomb XCVIII). A similar shape and chronology have been deduced at Metapontum: *Metaponto*, 650, group III (B10). Pianu presents a very similar shape at Herakleia in Lucania that he calls “coppette tipo 2” and dates to ca. 310–270 BCE: *Eraclia* I, 224, 249; two examples are overpainted. Small cups of this basic type continued to be produced at Tarentum into the 2nd century BCE: De Juliis 1984, 440, nos. 7, 8 (third quarter of the 3rd century BCE), 453–454, no. 8 (early 2nd century). See also Graepler 1997, 94, form 424.

¹⁰⁹ Inv. 97-97 has vertical ring handles, is slightly smaller than the other cups of this type (Diam. lip 6 cm), and has a pronounced outturn to its lip. It has well-preserved branches decorating both sides of its rim, mottled red to black gloss, and is in fabric III and thus from Syracuse. See De Juliis 1984, 439, no. 5, for an Apulian cup of this shape with the same decoration; Graepler 1997, 94, form 424.8–9 (dated

ca. 275–175 BCE).

¹¹⁰ For Athenian examples: *Agora* XII, 84–85 (type A: Attic type); *Agora* XXIX, 94. The shape seems to have died out there in the early 3rd century. For other Greek examples: *Corinth* VII.3, 66–71; *Olynthus* XIII, 302–315. For black-gloss Italian versions: Morel, 305–312, séries 4313, 4314, espèces 4320, 4340–4380. For south Italian red-figured skyphoi of Attic type: Mayo 1982, 203–204, nos. 87, 88 (Campanian, second and third quarters of the 4th century); A. D. Trendall, *Red Figure Vases of South Italy and Sicily* (London, 1989) 10, 21, fig. 22 (Lucanian, late 5th century), 55, figs. 64, 66 (Lucanian, early 4th century), 161, fig. 285 (Campanian, third quarter of the 4th century), 163, fig. 293 (Campanian, third quarter of the 4th century), 235, fig. 423 (Sicilian, third quarter of the 4th century). For overpainted Attic-type skyphoi from Apulia: Bernardini 1961, pl. 17. Black-gloss skyphoi from Apulia generally imitate the Attic type A: Bernardini 1961, pls. 65:3, 66:1–8, 66:13; Morel, 311, séries 4371, 4373, 313, série 4383, 314, série 4385; De Juliis 1984, 393, no. 4; Graepler 1997, 93, form 421.3. See also *Metaponto*, 677–681.

¹¹¹ Morel, 305, type 4313b 2, from Assoros, is considered a Sicilian product and dated “around the middle of the 5th century BCE.” Morel, 306, séries 4314–4315, presents southern Italian skyphoi imitating the Attic type and dated to the second half of the 5th century BCE. But see *M-L V*, 132–133, tomb 1627, fig. 187, for a skyphos similar to the one found at Assoros in a grave of second third of the 4th century. This suggests that the tall conical shape developed after 350 BCE. See also *M-L V*, 171, tomb 2203, fig. 424; Cavalier 1981, 286.

The earlier of the skyphos shapes based on the Attic type (nos. **55**, **56**; Pls. 8, 9, 76) has a body with a slight double curvature, bulging out and then curving in as it rises to a flaring lip.¹¹² These are relatively deep cups, with a ratio of lip diameter to height of around 1:1.1. The gloss usually covers almost the entire body. There are no examples at Morgantina of the skyphos with a pronounced convex upper body (“S-shaped” or “Coca-Cola glass” shape) common in Italy and Greece during the 4th century BCE.¹¹³

Several skyphoi with tall conical bodies have been found in Sicilian tombs of the late 4th or early 3rd century BCE, a skyphos of this type was found at Gela in a deposit dated between 310 and 280 BCE, and two others were found in a pit at Herakleia Minoa dated to the late 4th or early 3rd century BCE.¹¹⁴ Nos. **55A** and **56** feature incised and overpainted ornament between their handles. No. **55A** (Pl. 76) comes from a deposit that was closed by 250 BCE (deposit IC). It has extensive and exuberant, if not particularly elegant, decoration, including added red, which can be paralleled on a few other vases at Morgantina and was probably confined to the first half of the 3rd century BCE.¹¹⁵ No. **56** (Pl. 76) also has relatively elaborate overpainted ornament in yellow and white on its upper body.

It seems likely that this skyphos shape was confined chronologically to the second half of the 4th and first half of the 3rd century BCE, and at Morgantina was replaced by a more strictly conical and squatter descendant around 250 BCE (or slightly earlier). No. **55B** (Pl. 9) is typologically the latest example of the shape and approaches the later form. Similar skyphoi have been found on Lipari in graves dated to just before the Roman capture of that island in 252 BCE.¹¹⁶

¹¹² See Morel, 310–312, espèce 4370, esp. 4375a 1 (from Lipari). From Iaitas: *Studia Ietina* IV, 130–132, nos. 617–632. Other close parallels to the shape at Morgantina are Apulian: Morel, 311, série 4373. A similar shape was made in western Sicily and Campania: Morel, 309–310, espèce 4360.

¹¹³ See *Agora* XII, 84–85, 260, nos. 350–354; *Agora* XXIX, 153, 257–258, fig. 12, nos. 151, 152; Braun 1970, 140, nos. 83, 84, 144, no. 115. See also *Corinth* VII.3, 66–71; *Olynthus* XIII, 308–311. For Italian examples: Morel, 307–308, espèce 4340 (see also 306, espèce 4320); *Locri* II, 132–133, nos. 89, 90: *Lilybaeum*, 66, no. SK 1C; Lippolis 1996, 349, fig. left, no. 2.

¹¹⁴ From the Morgantina necropoleis: inv. 59-775 and 59-780 (tomb 10), 59-725 (tomb 12), 61-841 and 61-842 (tomb 44). Inv. 61-841 may be in fabric II. From Assoros: Morel 1966, 275, no. 3 (tomb 55), 281, no. 1 (tomb 66), both dated to the first half of the 3rd century. From tombs on Lipari, see appendix 3 below. Cavalier 1981, 286, fig. D:a, dates this shape to ca. 300–260 BCE. For examples from Montagna di Marzo: *Montagna di Marzo*, 57, tomb A, no. 2, 36, tomb 6, no. 2, 40–41, tomb 3bis, no. 2, 44, fig. 56:b, 62, tomb E, no. 4, 64, fig. 88:b, 71, tomb B2, nos. 4, 6, 74, tomb 31, no. 4, 76, tomb 16, no. 1, 79, tomb 18, no. 1, 80, tomb 24, no. 3, 89, tomb 49, no. 2, 93, tomb 44, no. 3, tomb 45, no. 2, and tomb 46, no. 2. For examples from

Lentini: Rizza 1955, 302, fig. 18, nos. 2, 6, 326, no. 212, tomb 83, no. 2, 329, no. 226, tomb 251, no. 2. See also Orsi 1966, 253–254, tomb B 62, fig. 24. From the necropoleis at Lilybaeum: *Lilybaeum*, 66, no. SK 1B, 80, no. SK 1A. From Gela and dated pre-282 BCE: Orlandini 1957, 168, pl. 73:3; for another skyphos of this type found at Gela, see P. Orlandini and D. Adamesteanu, “Gela: L’acropoli di Gela,” *NSc* 16 (1962) 368, no. 5, pl. 36:b. For an example from Messina: Bacci and Tigano 1999, vol. 2, pt. 1, 71, no. VSM/80. For the skyphoi from the pit at Herakleia Minoa: De Miro 1958, 268–269, nos. 2, 11. For overpainted examples from Iaitas: *Studia Ietina* IV, 85, nos. 336–338, 132–133, nos. 638–644. For examples from Lucania: *Rocagloriosa I*, 235, no. 75a, fig. 179, 259, no. 212, fig. 182; *Locri* II, 234–236, nos. 268–271.

¹¹⁵ Compare Cavalier 1981, fig. 471:l, from a grave of the first half of the 3rd century; p. 130 below.

¹¹⁶ See *M-L* V, 101, tomb 1537, fig. 278, 103, tomb 1547, fig. 279; *M-L* X, 390, tomb 2579, pl. 24, 391, tomb 2592, pl. 26, 392, tomb 2606, pl. 23 (all three dated to the second quarter of the 3rd century); *M-L* XI, vol. 1, 120–122, tomb 741 (tomb dated just before 252 BCE). For a skyphos that is transitional between the taller and the squatter types, from a tomb dated 260–250 BCE, see Ciurcina and Rizzo 1985, 450, no. 11.

Attic Type A Skyphos: Squat Conical Skyphos

The most common form of skyphos at Morgantina (nos. **57–61**; Pls. 10, 76, 77) has a very low beveled ring foot that is usually set off from the body by a groove. The body features elegantly thin walls and rises in a steep vertical cone with a very slight concave curve on the upper body. The lip can be slightly flaring or straight.

This shape is fairly broad and squat, generally with a ratio of diameter at the lip to height of 1.1:1 or 1.2:1; only the very large no. **57** has a ratio of 1:1. The most common size is around 7 cm tall, with a lip diameter of 8 to 9 cm (nos. **59, 60**, fifteen examples). It is unclear if these truly represent two different sizes of cup, but those listed under no. **59** have a slightly greater capacity than those listed under no. **60**. There are also four examples that are around 10.5 cm tall (no. **58**; lip diameter 11–12 cm), and a large version (nos. **57, 57A**; lip diameter 15.9 cm, H. 15.9 cm). No. **61** is a miniature skyphos for dedication in a sanctuary.

These skyphoi generally have gloss on the interior and on the upper body of the exterior, with the lower body left largely reserved. There is often a brushed stripe of gloss on the lower body, and another brushed circle adorns the undersurface of many examples. The gloss on the interior has often fired a different color than the gloss on the exterior, and it seems clear that this was a deliberately sought-after effect

Twenty-two squat conical skyphoi were found in the 3rd-century deposits at Morgantina, and many other examples have been found in mixed fills of the 4th through the 1st century BCE at the site, making it one of the most common shapes in the 3rd-century repertoire. Most of the examples in the catalogue are in fabric I and thus were made at Morgantina or nearby, but there are examples in both fabrics II and III.¹¹⁷

The squat conical skyphos seems to have evolved just before the middle of the 3rd century, probably from the “taller” skyphos type discussed above. Skyphoi of this shape have been found at Syracuse, where they have been dated to the middle of the 3rd century, including one example from a context that suggested pottery manufacture. However, the examples of the shape found on Lipari, with one exception, come from graves dated to the second half of the 3rd century.¹¹⁸ Most of the examples in the catalogue were found in fills associated with 211 BCE, including both sanctuary and domestic contexts. There seems little reason to doubt that the squat conical skyphos continued to be produced at Morgantina until 211 BCE, although its popularity may have been waning after the third quarter of the century. There are no examples in the only context at Morgantina dated to the first half of the 2nd century BCE (deposit IIA), nor is it found in the fills of the 1st century

¹¹⁷ No. **60G** is in fabric II; it has the typical fugitive orange gloss of that ware. Nos. **59A** and **59E** appear to be in fabric III; since these are from Syracuse, they belong with Morel types 4381a, 4383b.

¹¹⁸ For transitional pieces between the tall and squat types: n. 111 above. For the Syracusan examples: Morel, 313, types 4381a 1, 4383b 1 (found with wasters). Of the skyphoi listed above, the closest to the shape at Morgantina is 4383b1. For Lipari: *M-L* II, fig. H:2, 27, tomb 63, pl. 206:6b, 28, tomb 65, pl. 206:7b, 169–170, tomb 472, pl. 207:5b, 97, tomb 283, pl. 208:2b, 117, tomb 315bis, pl.

208:4b; *M-L* V, 179–180, tomb 2191, fig. 464, 181, tomb 2172, fig. 466; *M-L* XI, 246, tomb 623, pl. 109:2. For the only true squat-bodied skyphos from a tomb of the second quarter of the 3rd century BCE: *M-L* VII, 56, tomb 1803, fig. 68:2; one wonders if this grave should be dated to the third quarter of the century. For examples of the shape at Montagna di Marzo: *Montagna di Marzo*, 34, tomb 1, no. 4, 45, tomb 5bis, no. 2, 90, tomb 41, no. 3. For Centuripe: Biondi 2002, 170–172, fig. 4:1. For skyphoi from Campania and Sicily dated to the third quarter of the 3rd century, see Morel, 313, type 4382a.

BCE. The evidence suggests that the squat conical skyphos developed late in the second quarter of the 3rd century, and that it was introduced to Morgantina at that time. It reached its greatest popularity during the third quarter of the 3rd century but seems to have disappeared after the Second Punic War.

The large skyphos no. 57 (Pls. 9, 76) is the only example of this shape with added decoration. It has an incised vine with overpainted white leaves on its upper body between the handles.¹¹⁹

Corinthian Skyphos

The final form of skyphos (nos. 62–64; Pls. 11, 10, 77) is represented by three examples, all imported and all showing similar (and peculiar) decoration. They appear to be in fabric II (or a similar fabric or fabrics) and are finely potted, with a delicate convex curvature to their upper bodies and an incurving lip.¹²⁰ These are late versions of the Corinthian type of skyphos that was produced in Athens well into the 4th century BCE and was much imitated in southern Italy and on Sicily during the 4th century.¹²¹ The flaring ring foot of the true Corinthian type skyphos has been replaced with a beveled foot in two of the examples (nos. 63, 64). The only gloss on nos. 62 and 64 (Pl. 77) takes the form of brushed stripes on the body and the undersurface, and garlands between the handles. The gloss has been fired to a reddish color, as on many vases in fabric II. No. 63 (Pl. 11) has no gloss, and overpainted garlands in red between the handles form the only decoration. These unique vases can be dated only roughly, since all three were dedicated in sanctuaries. They can probably be safely assigned to the late 4th or early 3rd century, which seem to be the chronological limits for the manufacture of imitations of the Corinthian type skyphos in southern Italy and Sicily.¹²²

¹¹⁹ For a very similar skyphos dated post-282 BCE at Gela: Orlandini 1957, 171, pl. 76:2. The overpainted vine is paralleled on a number of other shapes at Morgantina: see p. 132 below. Its overpainted technique is close to that found on a number of medallion cups that can be dated to the second half of the 3rd century: pp. 130, 233 below.

¹²⁰ No. 62 looks to be in fabric II, but the clay of nos. 63 and 64 is less orange than usual for that fabric. Since these examples were clearly made at the same center, it seems possible that all three were made in a workshop of fabric II. On the other hand, skyphoi of the same fabric and type are on display in the Museo Nazionale in Agrigento, which may suggest that they were made in southern Sicily (or in North Africa?).

¹²¹ On the Corinthian-type skyphos: *Agora* XII, 81–83. It continued to be made in Athens into the first quarter of the 3rd century: *Agora* XXIX, 95. For a silver version: Zimi 2011, 70 (“kotyle”), 214, no. 64. For Italian versions of the shape: Morel, 305, série 4311, esp. 4311a 1, 4311b 1, 4311a 1 (Sicilian). An example (inv. 59-1002) was found at Morgantina in tomb 10, which probably dates to the late 4th century BCE. A red-figured version was found in a 3rd-century fill in Area VI: see PR XI, 371, fig. 11, where it is identified as a skyphoid pyxis; see also A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily: Third Supplement*, BICS suppl. 41 (London, 1983) 293, no. 369k. For

an example from the late-4th-century pit at Herakleia Minoa: De Miro 1958, 270, no. 20. For examples from Montagna di Marzo: *Montagna di Marzo*, 51, no. 7, 87, tomb 51, no. 9, 90, tomb 42, no. 2; a bronze example was found in tomb 22: *Montagna di Marzo*, 68, no. 2, fig. 88:a. From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 88–89, no. D, 98–99, no. D. For examples of the shape from Lentini: Rizza 1955, 307–308, no. 90, tomb 299, no. 2, 310–311, no. 102, tomb 149, no. 1, 316, no. 144, tomb 217, no. 3, fig. 27:9, 321, no. 163, tomb 105, no. 2, 329, no. 224, tomb 247, no. 4. For Assoros: Morel 1966, 271, no. 4 (tomb 51), 273, no. 1 (tomb 53). For an example from Heloros: Orsi 1966, 258, tomb B 76, fig. 29. For examples from Iaitas: *Studia Ietina* IV, 127–128, nos. 602–605. Apulian red-figure painters seem to have favored the Corinthian-type skyphos: see Trendall (n. 110 above), 74, fig. 101, 92, fig. 222; De Juliis 1984, 372–373, no. 10. For Apulian overpainted skyphoi of Corinthian type: Morel, 305, type 4311b 2; Bernardini 1961, pl. 18; De Juliis 1984, 381, no. 5. For Apulian black-gloss versions of the Corinthian shape: Bernardini 1961, pl. 66:9–12. See also Graepler 1997, 93, form 421.2; *Eraclea* I, 228–229, type 3.

¹²² There is little evidence that the Corinthian type was made in Italy after the first half of the 3rd century. On the other hand, the feet of nos. 62 and 63 are borrowed from the Attic type of skyphos produced in southern Italy, which

Kantharoi

The final cup shapes found in the Hellenistic deposits at Morgantina are various forms of kantharos (nos. 65–74; Pls. 11–13, 77, 78). These generally have a stemmed ring foot, a deep body, and a tall vertical rim capped by various forms of lip. Two vertical ring handles are attached to the rim, and these often have horizontal plates attached to their tops. The bodies of kantharoi were often ribbed, and frequently had overpainted decoration on the rim. It is clear that these represent a more elegant tumbler than the skyphoi, and that the ceramists were again imitating metal examples of the shape. There are five different varieties of kantharos in the 3rd-century deposits at Morgantina.

Plain-Rimmed Kantharos

The Hellenistic deposits at Morgantina contained only a single fragmentary example of a kantharos with a stemmed foot, echinoid body, and tall vertical rim with a flaring lip (no. 65; Pls. 11, 77). This shape is often called a “plain-rimmed” kantharos. Kantharoi of this shape are found in deposits in Greece from the second quarter of the 4th century into the second quarter of the 3rd century BCE.¹²³ No. 65 is in (Syracusan) fabric III and bears a fine incised and overpainted garland on its rim. Although it was found in a domestic fill that accumulated during the cleanup of a house damaged in 211 BCE (context IE.2), it must have been an heirloom when the destruction occurred, since the kantharos probably dates to the later 4th century BCE. A further example of this shape was found in a late-4th-century tomb at Morgantina; it is undoubtedly also an import.¹²⁴

Molded-Lip Kantharos

Nos. 66–69 (Pls. 11, 12, 77, 78) are examples of a kantharos shape closely related to the plain-rim shape. This type has a stemmed foot, echinoid body, and tall vertical rim from which a molded lip rises from a projecting molding.¹²⁵ This form of kantharos is common in deposits on the Greek mainland during the 4th century, notably at Olynthus, and seems to have died out in the early 3rd century BCE.¹²⁶ It was not a common shape at Morgantina, with only four examples in the catalogue.¹²⁷ All of these except one come from sanctuary fills, and the one example of the shape from a non-sacral context (no. 66) was found in a fill of the second quarter of the 3rd century BCE

suggests that they belong late in the history of the shape. Morel, 305, série 4311, suggests that the shape was confined to the second half of the 4th century. He lists examples from Agrigento, Assoros, and Lipari, and mentions (n. 351) “numerous” red-figured examples at Gela dated between 310 and 280 BCE. For a black-gloss version from Gela: Orlandini 1957, 167, pl. 72:2. However, the tombs at Lipari suggest that the shape was produced throughout the 4th century and until the destructions of 252 BCE (see appendix 3 below).

¹²³ For Greek examples: *Agora* XII, 122, “plain rim,” pl. 29, nos. 706–714; *Agora* XXIX, 86–87, “plain rim”; Miller 1974, 200–202, nos. 3–10, pl. 30; Braun 1970, 133–134, nos. 5–8, 139, no. 78, 142, no. 100, 144, no. 113; *Corinth* VII.3, 73, nos. 373, 374; Drougou and Touratsoglou 1991, 14, 17, “Kantharos Typus A–B.”

¹²⁴ Inv. 61-177, from tomb 24. The tomb can be dated only relatively but probably belongs in the 3rd century. The kantharos had a broken handle and was probably also an heirloom. For examples of this shape from the deposits at Gela dated pre-280: Orlandini 1957, 165, pl. 68:3=Gela I, 360, fig. 4; Gela II, 207, no. 4. For an example from the pit at Herakleia Minoa dated to the late 4th century BCE: De Miro 1958, 268, no. 1; its fabric is described as “rossiccia.”

¹²⁵ For Italiote versions: Morel, 264–273, genre 3500, considered kraters and krateriskoi; see especially 271, 3543c, from Assoros (=Morel 1966, 251, no. 1, tomb 25), and, in general, espèces 3530–3540. For examples from Gela: Orlandini 1957, 74, pl. XLIII:1–2 (dated pre-310 BCE), 167, pl. 72 (dated pre-282 BCE); Gela II, 207, no. 5, fig. 7:b, 211, no. 7, fig. 5. For an example from Lentini: Rizza 1955, 315, no. 138, tomb 211, no. 1. From western Sicily: *Studia*

(deposit IC). The molded-lip kantharoi at Morgantina thus probably date no later than the first quarter of the 3rd century, although the shape was still being made at Minturnae ca. 250 BCE.¹²⁸ Nos. **66** and **67** are in fabric I and thus were made at Morgantina or its environs, while no. **69** is in fabric III. The finest example of the shape, however, is the import no. **68** (Pl. 78), which has a finely ribbed body and elegant overpainting in the Campanian style best known at Teano.¹²⁹ No molded-lip kantharos at Morgantina has handle plates, a mode of decoration found on many Greek and some Italic versions of the shape.¹³⁰

Straight-Walled Kantharos

A single example of a straight-walled kantharos has been found in the deposits of the 3rd century BCE at Morgantina (no. **70**; Pls. 12, 78). Susan Rotroff has examined this shape in detail and traces its origins back to the Boiotian “Kabeiric” kantharos of the later 5th through the 4th century BCE. It has a deep hemispherical body rising vertically to a straight rim and forming vertical walls on the interior. The straight-walled kantharos appears in Athens in the later 4th century BCE and lasts well into the 3rd century.¹³¹ The opposed ring handles of no. **70** are the same type used at the Kabeirion (but not in Athens), but its metallic gloss and the overpainted decoration on the wall suggest a metal prototype.¹³² Although no exact parallel survives, metal vessels with similarly shaped bodies date to the second half of the 4th century and the 3rd century.¹³³ No. **70** is in fabric I and thus was made in east central Sicily (although probably not, in my opinion, at Morgantina). The shape is paralleled by other examples from Sicily and southern Italy, some with plates on the handles, as in Athens,

Ietina IV, nos. 588–590; *Lilybaeum*, 65, no. K 1. For Apulian examples: Bernardini 1961, pl. 22, pl. 68, nos. 13–15, 17; Graepler 1997, 91, form 323. From Lucania: *Locri* II, 224–225, nos. 254, 255.

¹²⁶ For the earlier history of the shape: *Agora* XII, 117–124, esp. 122, 285–286, nos. 696–704. For examples of the shape with ring handles at Olynthus: *Olynthus* XIII, 280–282, type 10, 288–290, nos. 510–516A, 293, nos. 522, 523 (with ribbed bodies). The shape was much less common at Olympia: J. Schilbach, *Elische Keramik des 5. und 4. Jahrhunderts*, OF 23 (Berlin, 1995) 61, 123–124. Most of the examples at Olynthus date before the destruction of 348 BCE, but some may belong to squatters who inhabited the site into the late 4th century BCE: see S. Rotroff in Thompson and Thompson (n. 18 above), 184 and n. 10. The molded-rim kantharos may have continued to be made at Athens into the early 3rd century, but it was essentially a shape of the 4th century. For late examples of the shape: *Agora* XXIX, 87 (dated as terminating ca. 300 BCE); Miller 1974, 200–201, 229, nos. 1, 2, pl. 35, P2552, a molded-lip kantharos from the Demeter Cistern. For the revised dating of that fill: S. Rotroff in Thompson and Thompson (n. 18 above), 184–185 and n. 13.

¹²⁷ A molded-lip kantharos was found in a recent (1992) excavation of a cistern in the Central Sanctuary in the Agora. None of the Hellenistic tombs at Morgantina contained a molded-lip kantharos.

¹²⁸ Lake 1935, 101, type 37=Morel, 272, type 3544c.

¹²⁹ Compare Mayo 1982, 279, no. 141; Morel 1965, 57–58, no. 83; Gabrici (n. 75 above), 104, fig. 727; A. D. Trendall, *La collezione Astarita nel Museo Gregoriano Etrusco*, pt. 3, *Vasi italoti ed etruschi a figure rosse e di età ellenistica* (Vatican City, 1976) 31–33, pl. XVI. For the date of the workshop there: Mayo 1982, 259 (“about 310–280 BCE, or a decade or so later”); Morel 1965, 58 (pre-268). The clay of Teano is reputedly gray to reddish (Morel 1965, 58). No. **72** may perhaps be Latin or Etruscan: see Morel, 270, type 3533a 1 (from Enserune).

¹³⁰ See Morel, 267–269, espèce 3520, esp. série 3523 (Campanian). For Greek examples, see, for example, *Agora* XII, 122, pl. 29, nos. 696–704; Miller 1974, 200–201, nos. 1, 2, pl. 30. For a kantharos with handle plates from Sicily, see Gela II, 207, no. 4, which has a plain rim. For examples from Iaitas: *Studia Ietina* IV, 125, nos. 588, 589.

¹³¹ *Agora* XXIX, 97–100. For Peloponnesian relatives of the shape: Schilbach (n. 126 above), 60–65, “Fussbecher.”

¹³² *Agora* XXIX, 98.

¹³³ See Zimi 2011, 68–69, 213, nos. 61, 62; *Search for Alexander* 1980, 160–161, no. 120, 168, no. 132 (Ninou 1978, pl. 28, nos. 188, 189; see also pl. 33, no. 246). These are referred to by Strong 1966, 94. For kylikes with bodies similar to straight-walled kantharoi: Strong 1966, 93, pl. 22b; Bothmer 1984, 48, no. 80, 49, no. 83.

rather than simple ring handles.¹³⁴ Similar kantharoi have been found on Lipari and at Assoros in graves of the first half of the 3rd century, providing the best indication of the date of no. **70**.¹³⁵

A late example of this shape, no. **176** (Pl. 93), was found in a deposit of the first half of the 2nd century BCE. The shape disappears after that date, although some kantharoi of the later 2nd and 1st centuries BCE may be descendants.¹³⁶

Skyphoid Kantharos

Two kantharos shapes in the 3rd-century deposits at Morgantina are closely interrelated forms. Both shapes were clearly influenced by the Corinthian skyphos but also have close analogies to the straight-walled kantharos.

The first of these forms (nos. **71**, **72**, **72A**; Pls. 12, 78) appears to be a Sicilian development from the one-piece kantharos type found on the Greek mainland in the 4th and 3rd centuries BCE.¹³⁷ This kantharos shape is preserved in three examples, all in fabric I. Its body is taller in proportion to its lip diameter than the straight-walled kantharos, and it has a stemmed ring foot and a straight lip set off from the body by a groove. All three of the examples found at Morgantina that preserve their upper portions have handle plates, and the base of the upper handle attachment is enlivened by further grooving. No. **71** (Pl. 78) has an overpainted garland between the sets of grooves on the upper body.

In addition to the one-piece kantharos, nos. **71** and **72** also seem to be clearly related to the Corinthian skyphos shape (nos. **62–64**). The clearest sign of the interplay between these two types of drinking vessel is a version of this shape with horizontal skyphos handles that was found in a tomb on Lipari dated just before 252 BCE, but a number of other related cups that do not clearly form a group may indicate that lost metal skyphoid kantharoi are the actual source of the ceramic shape.¹³⁸

No. **71** was found in a sanctuary (deposit IL), which provides little help with the chronology of the shape, but its overpainted decoration is similar to the decoration on vases at Morgantina that date to the second half of the 3rd century BCE.¹³⁹ Nos. **72** and **72A** were found in a well in the North Baths (deposit IR.1) that was filled soon after 211. The parallels, and the hybrid nature of the shape, make it likely that the skyphoid kantharos was developed in the second quarter of the 3rd century, while the examples in the North Baths well fill suggest that the shape continued to be made

¹³⁴ See Morel, 255–256, espèce 3210; *Locri* II, 219–224, nos. 246–253; Lippolis 1996, 351, fig. right, no. 1 (from Locri); *Lilybaeum*, 65, no. K 3; Biondi 2002, 170–172, fig. 4:3.

¹³⁵ For Lipari: appendix 3 below. Cavalier 1981, 291–292, fig. E:b, dates these ca. 260–250 BCE. See also Morel 1966, 263, tomb 39, no. 2 (dated to the early 3rd century). From Iaitas: *Studia Ietina* IV, 103–104, nos. 443–445, 452, 214–225, nos. 579–586. *Agora* XXIX, 99–100, nos. 173–178 (“small”), which correspond to no. **64**, are dated to the first quarter of the 3rd century BCE.

¹³⁶ For the early-2nd-century version: p. 145, no. **177**. For later relatives, see pp. 166, 188–189 below.

¹³⁷ On one-piece kantharoi: Miller 1974, 202–203, 230–

231, nos. 12–15; *Agora* XII, 124, nos. 722, 723 (“goblet kantharos”); *Corinth* VII.3, 74–76, nos. 378, 388 (see also the “Acrocorinth” kantharoi, 82–83). See also *Agora* XXIX, 92–93 (“bowl kantharos”), 95, 258, no. 160, called a variant of a Corinthian skyphos.

¹³⁸ *M-L* V, 119, tomb 1594, fig. 293, dated to just before 252 BCE=Cavalier 1981, 291–292, fig. E:d (called a skyphos). Graepler 1997, 93, forms 421/4 and 422/2, are other elaborate late Corinthian skyphoi (dated to the later 4th and first half of the 3rd century BCE). See also *Locri* II, 225–228, nos. 256–258. Morel, 305, série 4312, is a somewhat similar elaborate skyphos from Etruria.

¹³⁹ See p. 132 below.

into the second half of the 3rd century. This chronology is confirmed by the recent (2003) discovery of the base of an example of this shape in the fill that was added to the Theater at Morgantina to create a cavea with stone seats. This fill can almost certainly be assigned to the middle decades of the 3rd century BCE, indicating that the skyphoid kantharos was current around the middle of that century.

Kantharoid Skyphos

If the shape seen in nos. 71 and 72 can be called a skyphoid kantharos, a final shape represents an even clearer conflation of the kantharos with the skyphos, and should be called a kantharoid skyphos. It is preserved in three examples (nos. 73, 74, 74A; Pls. 13, 78), two of which (nos. 73, 74) were found in the fill of a well in the North Baths (deposit IR.1), and one (no. 74A) in the dump over the North Sanctuary (context IIH). Again, all are in fabric I. The foot of this form is not stemmed, and the shape is very similar to that of the Corinthian skyphos (nos. 62–64). Unlike those cups, however, the kantharoid skyphos has a body that is “ribbed” by vertical grooves, a type of decoration seen on some 4th-century kantharoi in Athens, some skyphoi in Apulia, and bowl kantharoi of the early 3rd century at some Sicilian sites.¹⁴⁰ Like the skyphoid kantharos, the kantharoid skyphos has ring handles that are capped with plates, and grooved decoration in the handle zone.

The most interesting example of this shape is the fragment no. 73 (Pl. 78), which preserves an incised dedication to Aphrodite on its rim.¹⁴¹ It and a large number of uncatalogued body fragments of similar vases (both skyphoid kantharoi and kantharoid skyphoi) were found in the fill of the well in the North Baths (deposit IR.1), which is likely to be associated with a nearby sanctuary destroyed in 211 BCE.

The kantharoid skyphos is probably a product of the middle and the second half of the 3rd century and is poorly paralleled at other Sicilian sites.¹⁴² It disappears at Morgantina after 211 BCE.

Amphoras, Stamnoi, Ointment Jars, and an Odd Shape

Amphoras

A single fragmentary example of an amphora (no. 75; Pls. 13, 79) with a ribbed globular body and a tall vertical rim was found in a domestic fill (context IJ.1) of 211 BCE. It is in fabric II. This shape appears in the late 4th and early 3rd century BCE, and is closely related to the more common biconical amphora described below.¹⁴³ The findspot of no. 75 suggests that it was made in the 3rd century, although it may well have been an heirloom when the house was destroyed in 211 BCE.

¹⁴⁰ See *Agora* XII, 124, no. 723 (“goblet kantharos”). For Apulia: Graepler 1997, 93, forms 421/4 and 422/2 (both with stemmed bases). See also *Eraclea* I, 145–146, no. 163.1, pl. LXI:3; Lippolis 1996, 351, fig. right, nos. 7, 8. For the Sicilian bowl kantharos: Morel, 253–254, série 3163.

¹⁴¹ See pp. 45–47 above, deposit IR; PR XI, 381, pl. 75, fig. 23. For a cup-kantharos of similar date from south Russia with the same inscription: Rotroff 1991, 70–71, no. 21,

pl. 18. For another Sicilian vase of this period inscribed to Aphrodite: *Studia Ietina* IV, 125, no. 588 (a krateriskos).

¹⁴² For another example: *Studia Ietina* IV, 88, no. 349. For various other 3rd-century kantharos-skyphos hybrids, see n. 138 above.

¹⁴³ See Morel, 275–276, série 3630, esp. 3633; Bernardini 1961, pls. 11–13; *Locri* II, 237–238, nos. 272, 273.

The globular-bodied amphora is similar in shape to a more common amphora type (nos. 76–78, five examples; Pls. 13, 79) that has a biconical body, a tall vertical rim, and an outturned lip. It is one of the largest shapes in Hellenistic black-gloss pottery at Morgantina. This amphora type is found in both Italic versions and in the east, most notably in Attic “West Slope” ware.¹⁴⁴ The Italian versions seem to be the earlier of the two, first appearing in the late 4th century BCE. These may be ceramic adaptations of a metal prototype that inspired potters in both the eastern and western Mediterranean. If there was no metal prototype, the Italian Greek ceramic tradition seems to have served as the inspiration for Athenian potters.¹⁴⁵

Two uncatalogued examples of this shape were found in tombs at Morgantina that can be dated to the late 4th century.¹⁴⁶ Both were probably imported to the site, as were three of the vases in the catalogue (no. 75, which is in fabric II, and nos. 76A and 76B, in fabric III). Nos. 77 and 78 are in fabric I and thus were made at Morgantina or in northeastern Sicily. Four of the examples at Morgantina (nos. 76, 77) were found in sanctuary fills, but no. 78 came from the fill of the House of the Silver Hoard (deposit IG), which was destroyed in 211 BCE. It is the only example of the shape at Morgantina with a ribbed body. This amphora type appears to have been produced in Sicily from the last quarter of the 4th century into the first half of the 3rd century BCE. It is possible that it continued to be made into the second half of the century, given the findspots of nos. 75 and 78 in domestic fills that ended in 211, but it is equally possible that these large and fine vases may have been heirlooms at the end of their lives. This amphora shape is not found at Morgantina after the 3rd century BCE.

All the amphoras of this type at Morgantina, except for one example from a tomb, had incised and overpainted florals on their tall vertical rims.¹⁴⁷ This style of decoration is also found on the Apulian examples of the shape, which the vases at Morgantina may imitate, and on an example found in a tomb at Assoros.¹⁴⁸

Stamnos (Pyxis)

Nos. 79–82 (Pls. 14, 80) are examples of a small stamnos (H. 5 to 10 cm) that has a biconical body, with basket handles on its upper body. All but one of the six examples of this shape at Mor-

¹⁴⁴ See Morel, 275–276, série 3633, for examples from Assoros and Agrigento. From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 99, no. G. Another Sicilian version is in Lentini: S. Lagona, *La collezione Santapaola nel Museo Archeologico di Lentini* (Catania, 1973) 82, no. 170, pl. 29. See also Morel, 275, série 3631; *Eraclea I*, 112, no. 108.1, 119, no. 122.1. For the similarly shaped amphora in Attic “West Slope” ware: *Agora XXIX*, 120–124. The earliest datable examples of the West Slope amphora type are in the fill of Agora Group B, which is now dated ca. 240 BCE, although Rotroff notes a possible example in a deposit of ca. 275 BCE: *Agora XXIX*, 121.

¹⁴⁵ The debt of this shape to metal prototypes was originally postulated by Thompson 1934, 444. *Agora XXIX*, 120, n. 4, doubts this assumption, noting that no metal examples of the shape have ever been found.

¹⁴⁶ Inv. 59-1005 was found in tomb 10, which should date no later than the earliest years of the 3rd century BCE. Unusually, it has alternating “metopes” of red and white on its upper body. For a similar amphora in a tomb at Lentini, see Rizza 1955, 313, no. 110, tomb 133, no. 2. Inv. 61-596 at Morgantina comes from tomb 36. See *Agora XXIX*, 121, where the earlier date of the Italian versions is noted. For Apulian amphoras of this shape dated to the late 4th century BCE, see n. 148 below.

¹⁴⁷ The only example lacking overpainted decoration (inv. 61-596) was found in tomb 36.

¹⁴⁸ For Apulian examples: Morel, 275, espèce 3630; Bernardini 1961, pl. 36. For a Calabrian example: Lippolis 1996, 351, fig. right, no. 10. For Assoros: Morel 1966, 280, no. 1 (tomb 65, ca. 300 BCE).

gantina bear overpainted decoration on the upper body, and all are in fabric I. Its vertical rim, offset outward and capped by an outturned lip, was clearly intended for a lid, and examples found in tombs have generally been found with lids. This vase type was probably used as a pyxis or for storage of a condiment.

Although this exact shape seems unique to Sicily, it is related to the miniature lebes/amphora shape that was popular in southern Italy in the later 4th century BCE.¹⁴⁹ A similar vase was found at Olynthus, and Hellenistic versions appear in Macedonia in contexts of the 2nd century BCE.¹⁵⁰ Examples of the shape have been found in tombs of the second half of the 4th century BCE at Butera, Assoros, and Lipari, and in the late-4th-century fills at Gela.¹⁵¹ It appears in 3rd-century tombs on Lipari, at Assoros, and at Lentini.¹⁵² Two examples of the shape, both similar in size and decoration to no. **80**, were found in Hellenistic tombs at Morgantina.¹⁵³ Although most of the catalogued stamnoi-pyxides came from sanctuary fills, nos. **80** and **80A** were found in houses destroyed in 211 BCE. A similar shape appears in Sicilian thin-walled pottery of the later 2nd and 1st centuries BCE.¹⁵⁴ There was probably a common prototype in metal, rather than continuity in the ceramic tradition, since there is a gap of around a century between the 3rd-century examples and the thin-walled versions. However its tradition was preserved, this small vase form was clearly popular for many years in eastern and central Sicily.

Ointment Jars

Nos. **83–90** (Pls. 14, 15, 80, 81) are examples of a vase type similar in shape to the stamnos but much smaller, only 3 to 6 cm in height. There are two variants, determined by the shape of the

¹⁴⁹ From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 87–88, nos. A and B, 91–92, no. E, 96, no. E. See Bernardini 1961, pls. 24, 67, for Apulian versions of the shape. Graepler 1997, 99, form 614, is a handleless “lebes-pyxis” that he traces in three variants from the later 4th century into the late 2nd century BCE. For Lucanian versions: *Eraclea* I, 89, no. 80.1, 100, nos. 94.1–2, 113, no. 109.1, 181, tomb 236.4.

¹⁵⁰ For the example from Olynthus: Robinson 1950, 347, no. 742, pl. 219. From Macedonia: Drougou and Touratsoglou 1991, 14, 19 (“stamnos-pyxis”).

¹⁵¹ See Adamesteanu 1958, 226–227, fig. 10, no. 9, for a handleless jar of similar shape with overpainted decoration on its upper body. For similar vessels from Gela dated pre-310 BCE: Orlandini 1957, 61, 72, pls. XVII:3, XLI. However, these are decorated only with stripes of gloss and have globular rather than biconical bodies. The shape is quite common in the tombs at Assoros, where it could be glossed or plain. Many of the 4th-century versions have flat bases. Black-gloss examples (most overpainted): Morel, 317–318, espèce 4440, esp. série 4461 (from Assoros); Morel 1966, 252, no. 4 (tomb 27, late 4th century BCE), 255, no. 13 (tomb 28, ca. 300 BCE), 257, nos. 12–14 (tomb 29, ca. 300 BCE), 262, nos. 5, 6 (tomb 35, second half of the 4th century), 273, no. 2 (tomb 53, ca. 300 BCE), 282, no. 2 (tomb 71, ca. 325 BCE), 277. Plain examples: Morel 1966, 252,

no. 5 (tomb 27, late 4th century), 255, nos. 15, 16 (tomb 28, ca. 300 BCE), 258, no. 19 (tomb 29, ca. 300 BCE), 277, no. 2 (tomb 58, late 3rd century). For an example in a tomb on Lipari dated to the end of the 4th century BCE: *M-L* XI, 250–251, tomb 1139, pl. 101. Similar handleless pyxides have been found at Lilybaeum: *Lilybaeum*, 80, no. PIS 1 (see also 80–81, no. PIS-STAM).

¹⁵² For examples found in tombs on Lipari: appendix 3. The shape appears in a few tombs of the 3rd century BCE at Assoros: Morel 1966, 239, nos. 3–5 (tomb 7bis, late 3rd century), 277, no. 2 (tomb 58, late 3rd century). For examples from Lentini: Rizza 1955, 301, no. 73, tomb 179, no. 4, 311, no. 103, tomb 13, no. 1 (footless), 310, no. 95, tomb 3, no. 2 (no gloss), 310–311, no. 102, tomb 149, nos. 2, 3 (footless?), 320, no. 102, tomb 97, no. 7, 322, no. 166, tomb 108, no. 1. Interestingly, the tombs at Montagna di Marzo did not contain any examples of the shape. For elaborately painted (and large) specimens of the shape at Lilybaeum: Bisi 1967, 280–281, nos. 43, 44, 279–280, nos. 36, 37, 41.

¹⁵³ Inv. 59-996 came from tomb 10, which dates no later than the earliest years of the 3rd century BCE. Inv. 59-885 was found in tomb 17, which probably dates well into the 3rd century BCE; it has horizontal lug handles on its rim, rather than basket handles.

¹⁵⁴ For the thin-walled shape: p. 299 below, nos. **717–719**. It appears to have been used as a cup.

body. The most common shape (nos. **83–89**; Pls. 14, 15, 80, 81) is roughly biconical, with its greatest diameter below the midpoint (squat or pear-shaped). A few examples have an ovoid body (no. **90**; Pls. 15, 81).¹⁵⁵ Since the biconical body shape is by far more common, the ovoid body shape may merely be a variant of the biconical shape (or perhaps less carefully potted?).¹⁵⁶ The lip of both shapes may be either outturned or flaring; this does not seem to indicate any typological difference, since examples from the same workshop (such as, I assume, no. **87**) may have either outturned or flaring lips. This variation is probably due to a certain haste or lack of care in creating these small vases.¹⁵⁷ The form of the base may also vary slightly. These vases are grouped in the catalogue by size, shape, and decoration. Nos. **83–85** (Pls. 14, 80) have nominal stamps centered on one side, while those catalogued under **87** (Pls. 15, 80) bear a stamp of a bearded male head on one side. Nos. **86, 88, and 89** are biconical jars with no decoration other than gloss; no. **90** presents the examples with ovoid bodies. The biconical shape occasionally has false basket handles at the midpoint of the body, although most examples of both shapes lack “handles.”

In this, I follow to some extent the ordering devised by Erik Sjöqvist.¹⁵⁸ Some examples of the biconical shapes (nos. **83–85**; Pls. 14, 15, 80) bear stamps on their bodies which read *Herakleiou lykion*. On the basis of the stamped inscription, Sjöqvist identified the vases as “medicine bottles,” since the ointment *lykion* is prescribed by Greek medical writers for eye inflammations.¹⁵⁹ Sjöqvist also noted that some examples of the type bear a figural stamp (apparently derived from gem impressions) of a bearded head in profile (nos. **87–87D**; Pls. 15, 80), which he suggested depicts Asklepios, noting that some of the heads seem to wear a diadem.¹⁶⁰ It thus seems highly plausible that these small vases were used for medicines, although Susan Rotroff has pointed to evidence suggesting that they were also used for cosmetics.¹⁶¹ The tiny openings of the smaller examples of these jars (e.g., nos. **88, 89**) suggest that applicators were used to extract their contents. Certainly most male fingers will not fit into the mouths of these jars. They are thus better termed “ointment jars” than “medicine bottles,” since they could have contained several types of ointments, both medicinal and cosmetic.

All the examples of this vase type at Morgantina appear to be in fabric I, which would place their manufacture in eastern Sicily or at Morgantina itself. Many of these ointment jars were found in sanctuaries and thus may have been dedicated to commemorate a healing, but others come from domestic contexts.¹⁶² All the jars with stamped heads of Asklepios (?) (nos. **87–87D**) were found in the dump over the North Sanctuary Annex (context IIH).

¹⁵⁵ Sjöqvist 1960, 78–83, identifies four shapes. Rotroff (*Agora* XXIX, 198) identifies three variations of the basic shape, based on the form of their bases, and notes both local and imported examples.

¹⁵⁶ On Sicily, at least. The Athenian examples of this shape have both ovoid and “squat” or pear-shaped (i.e., roughly biconical) bodies: *Agora* XXIX, 198.

¹⁵⁷ Sjöqvist 1960, 79, suggests that they were moldmade, which I doubt. *Agora* XXIX, 198, notes that the examples in Athens have string-cut bases, implying that they are wheel-made. The same technique was used at Morgantina to cut these jars off the wheel.

¹⁵⁸ Sjöqvist 1960.

¹⁵⁹ Sjöqvist 1960, 81–82. For similar stamps: *Agora* XXIX, 424, nos. 1775, 1776. *Lykion* is now identified as a medicine produced in Sicily and marketed at times by a pharmacist named Herakleios: L. Taborelli and S. Marengo, “Il medicamento λύκτιον e i suoi contenitori,” *ArchCl* 10 (1998) 213–272.

¹⁶⁰ Sjöqvist 1960, 80, suggests that the stamps were made from two gems, one with and the other without a diadem.

¹⁶¹ *Agora* XXIX, 198.

¹⁶² From sanctuaries or baths: nos. **85A, 86, 86A–D, 86F, 87, 87A–D, 88, 88A, 88E, 90, 90A**. From domestic contexts: nos. **86G, 88B–D, 89A, 89B, 90B**. Nos. **84** and **85** were found in Public Office in the Agora. Nos. **83, 84A,**

Interestingly, ointment vases of this type have been found only at Athens, Corinth, and a few other sites.¹⁶³ The first appearance of the shape has been dated to the third quarter of the 4th century BCE, from its presence in a Corinthian grave of that period, and it lasts at least into the 1st century BCE at both Athens and Morgantina.¹⁶⁴ With thirty examples in the catalogue, ointment jars were obviously quite popular during the 3rd century at Morgantina (and similar ointment vases exist in plain pottery of the same period).¹⁶⁵ It seems likely that the popularity of these ointment jars in eastern Sicily was largely confined to the 3rd century BCE,¹⁶⁶ since only a few examples of the type were found in deposits of the 1st century BCE at Morgantina, and these are utilitarian (unglossed) pottery.

“Candle Holder”

Nos. **91** and **92** (Pls. 15, 81) are examples of a peculiar shape with an unknown function. It has a flaring base, vertical body, and flaring lip, but is hollow inside. It thus looks remarkably like a candle holder, although it is best termed a “support,” since it may have served as a base for a small vase.¹⁶⁷ Alternatively, this vase type may have served as a lid, although the relatively large size of the central opening makes it difficult to comprehend how it could close a vessel and seal the contents. Five examples of the shape have been found at Morgantina, all relatively small (they vary from 3 to 4 cm in height). All the extant examples are in fabric I, and the shape is unparalleled at other sites. Four specimens were found in the South Shops near the Central Sanctuary in the Agora (deposit IB) where votive vases were sold, but one was found in the North Baths (context IR). This last find-spot makes it difficult to see how the type could have had a religious function. The life of this shape appears to be confined to the 3rd century BCE.

Pitchers and Related Vases

Morgantina has sixteen black-gloss closed shapes (nos. **93–126**; Pls. 16–20, 81–84), most of which are fairly small and were clearly designed for use on the table or for liquid unguents. Beyond

86E, and **89** were found on the Cittadella, and their contexts are probably domestic, but this is not entirely certain.

¹⁶³ See *Agora* XXIX, 198; *Corinth* VII.3, 99–100 (called “ointment pots”). For other sites: *Agora* XXIX, 198, n. 5. Taborelli and Marengo (n. 159 above) 251–266 provide a catalogue of pots inscribed *lykion*.

¹⁶⁴ For the early ointment vase in a Corinthian grave: C. Blegen, H. Palmer, and R. S. Young, *Corinth*, vol. XIII, *The North Cemetery* (Princeton, 1964) 290, no. 487:6. Rotroff (*Agora* XXIX, 198) traces the Athenian versions of this shape into the early 2nd century BCE at Athens, but no further. Imported ointment bottles seem to last into the 1st century BCE (or even later) at Athens: *Agora* XXIX, 423–424, nos. 1769–1771, 1773–1776. For later ointment jars at Morgantina, see n. 165 below. Edwards notes in *Corinth* VII.3, 99–100, that there is no evidence for the shape’s survival at Corinth after the 3rd century BCE.

¹⁶⁵ Two vases of this type were found in securely dated contexts of the later 1st century BCE. In addition, a number of coarse-ware versions of this shape with *lykion* stamps were found in contexts that are undatable. These seem to be most likely assignable to the 3rd century BCE.

¹⁶⁶ From deposits of the 3rd century BCE: nos. **86A–D**, **88A**, **90**, **90A**. From contexts of the 3rd century BCE: nos. **83**, **84A**, **86**, **86E–G**, **88**, **88B–E**, **89**, **89A**, **89B**, **90B**. The earliest dated example at Morgantina is inv. 85–70, an ovoid jar (the same size as no. **90**) found in the fill that predates the construction of the central steps in the Agora (begun ca. 260 BCE).

¹⁶⁷ See *Agora* XII, 179; G. M. A. Richter and M. J. Milne, *Shapes and Names of Athenian Vases* (New York, 1935) 31. *Agora* XII, 180, presents several hollow vases, called “rings,” of which no. 1331 (p. 330, dated to the 4th century) appears the closest to the Morgantina vases.

the shapes discussed below, there is also a fragment (no. **127**; Pl. 85) of a large ovoid-bodied pitcher or amphora in fabric III. The top of its body has a band of fine incised and overpainted decoration that attests to the skill of Syracusan ceramists during the 3rd century BCE.

Ovoid and Globular Pitchers

Nos. **93–96** (Pls. 16, 81, 82) are a pitcher shape with two variant forms, one with a simple outturned lip (nos. **93, 94**), the other with a trefoil lip (nos. **95, 96**).¹⁶⁸ Three catalogued examples of both varieties survive, but the preference for a simple outturned lip is overwhelming in contemporary utilitarian pitchers at Morgantina. Most of the examples have a tall, slim, ovoid body and vary in height from 16 to 20 cm. The smallest pitcher of this shape, no. **94** (H. 6.7 cm), has a disk base rather than a ring foot, probably conditioned by its size.

Of the four catalogued examples with an outturned lip, three are in fabric I, while no. **93A** is in fabric III. Of the three examples with a trefoil lip, nos. **95** and **95A** are in fabric I, while no. **96** is in fabric III. The presence of two examples in fabric III at Morgantina could suggest that the immediate inspiration for the ceramic versions at the site came from Syracuse, although the shape was made widely in the Mediterranean world. A related pitcher shape (nos. **97, 97A**; Pls. 16, 82) is smaller (H. ca. 6 cm) and has a globular body.

These two pitcher types developed from the Attic chous (type III) shape with a trefoil lip that was much copied throughout southern Italy in the 4th and 3rd centuries BCE.¹⁶⁹ The pitcher with an outturned lip existed in silver from the 4th century BCE,¹⁷⁰ and it seems clear from the decoration of the ceramic forms that the Sicilian potters were imitating metal versions. The shoulder of this shape is often treated as if the neck were soldered to the body, with a groove or offset at the point of juncture. Nos. **93, 95**, and **95A** have ribbed bodies (Pls. 16, 82). From her analysis of the graves on Lipari, Madeleine Cavalier has suggested that ribbing was characteristic of this type of pitcher in the second quarter of the 3rd century BCE.¹⁷¹

The exact duration of this shape in Sicily remains uncertain. It was clearly popular during the 4th and 3rd centuries BCE. On Lipari, examples with outturned lips were found in graves dated

¹⁶⁸ For Italian versions of the pitcher with an outturned lip: Morel, 354–355, série 5340; *Studia Ietina* IV, 157, no. 788; *Lilybaeum*, 78, no. BR. From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 96, no. C (miniature). For the version with a trefoil lip: Morel, 375–376, série 5630; *Eraclea* I, 226–227; *Studia Ietina* IV, 157, nos. 785–786; Graepler 1997, 86, form 113. From a house at Monte Castellazzo near Caltanissetta: *Marianopoli*, 73, no. A.

¹⁶⁹ The Athenian examples always have a trefoil lip: *Agora* XII, 60–63 (“chous, shape 3”), while those with an outturned lip are olpes: for the most similar, see *Agora* XII, 79 (“olpe, black, footed”); these are smaller than the Morgantina examples. The Hellenistic chous at Athens are parallel to the southern Italian versions and do not seem to reflect any contact with the west: *Agora* XXIX, 125–126. For an example dated to the late 4th century BCE: Miller 1974,

203, 231, no. 20. See also *Corinth* XVIII.1, 16–17, no. 386; Drougou and Touratsoglou 1991, 16 (“Kanne typus C”). The examples of this shape at Morgantina are slimmer than the Greek versions.

¹⁷⁰ See Ninou 1978, 64, no. 197, pl. 26 (see also the ribbed oinochoe, no. 347, pl. 49). For elaborate metallicizing clay versions from Lipari: *M-L* II, ill. h.7, 176, tomb 480, 169–170, tomb 472; *M-L* VII, pl. 67:3, 50, tomb 1770, 55, tomb 1795, 56, tomb 1803, pl. 68:1–3 (pl. 68:1, mislabeled tomb 1799, is actually tomb 1795); *M-L* XI, 41–42, tomb 573, pl. 12, 145–146, tomb 790, pl. 66:1, 343, tomb 952, pl. 156:2.

¹⁷¹ *M-L* VII, 58–59, 106–111, pl. 68; n. 170 above. On the other hand, *M-L* XI, 181, tomb 856, pl. 76:1, dated late 4th or early 3rd century BCE, included an outturned-lip pitcher with a ribbed body.

from the early 4th to the middle of the 3rd century BCE.¹⁷² Trefoil-lipped examples with ribbing were found only in graves dated to the years immediately before the Roman capture of Lipari in 252 BCE, but a pitcher with a trefoil lip was found in a grave of the late 4th century BCE in Necropolis III at Morgantina.¹⁷³ The basic shape seems to have lasted well into the Hellenistic age. The context of no. **97A** (deposit IB) indicates that it was probably for sale in 211 BCE, and simple ovoid pitchers with outturned rims were made in Campana C black-gloss pottery in the later 2nd and 1st centuries BCE.¹⁷⁴ Given the lack of fills on Sicily datable to the 2nd century BCE, it is not clear whether the Campana C pitchers with ovoid bodies are direct descendants of the 3rd-century versions, although they appear to be quite similar.

Bulbous Pitcher

No. **98** (Pls. 16, 82) is the only example at Morgantina of a pitcher with a bulbous body with the greatest diameter below its midpoint and a broad outturned rim with slightly upturned edge. Since the piece is in fabric I, it was made at Morgantina or nearby, and parallel examples indicate that the shape was fairly common in the later 4th century BCE.¹⁷⁵ The rarity of this shape in the deposits and contexts at Morgantina probably indicates that it was no longer being made by the later 3rd century. The findspot of no. **98** in a fill in the North Sanctuary (deposit IM) does not allow closer dating than the later 4th or early 3rd century BCE.

Piriform Pitcher

A fairly large pitcher, no. **99** (Pl. 16) (H. ca. 30 cm), is unique at Morgantina and was imported from Syracuse. It has a swelling ovoid body with its greatest diameter above the midpoint. Above its tall vertical neck is an outturned rim with an upturned lip, forming a resting surface for a lid. This form is found in pitchers from central and south Italy dated to the 4th century, and the metallic form of the lip is paralleled in an example from Lipari, as well as in vases from Etruria.¹⁷⁶

No. **99** was found in a domestic context (context ID) that appears to date to the cleanup after the events of 211 BCE or more likely a natural disaster in the early 2nd century BCE. The parallels to the pitcher, however, are all dated to the 4th or the first half of the 3rd century BCE. Given its findspot, it is likely that no. **99** was made in the third or fourth quarter of the 3rd century. There are no close parallels dating after the 3rd century BCE.

¹⁷² For Lipari, see appendix 3 below. See also Bisi 1967, 279, no. 35 (trefoil mouth), 281–282, nos. 45–47.

¹⁷³ For examples from Lipari: Cavalier 1981, 292, fig. E:a; see also appendix 3 below. From Morgantina, Necropolis III, tomb VIII epitymbion: inv. 59-819.

¹⁷⁴ For the Campana C versions, see p. 162 below, nos. **233–235**.

¹⁷⁵ The shape was very common in Apulia during the 4th and early 3rd centuries BCE: see, for example, Bernardini 1961, pl. 64:4–5. For an early example from Lipari: *M-L V*, 118, tomb 1591, fig. 59. For an example from Lentini: Rizza

1955, 329, no. 226, tomb 251, no. 3. For bronze oinochoai with similarly shaped bodies: Ninou 1978, 40, no. 35, pl. 9 (see also no. 347, pl. 49); *Search for Alexander*, 160, no. 117. For central Italian versions of the shape, see Morel, 341–344, espèce 5220.

¹⁷⁶ For the shape, see Morel, 356–357, espèce 5370. The pitcher on Lipari is Morel, 355, série 5344. For the Etruscan pitchers with this lip: Morel, 338–340, espèce 5210. A pitcher found in the cemetery at Monte Castellazzo near Caltanissetta has this shape, although its neck and lip are largely restored: *Marianopoli*, 96, no. F.

Conical Pitcher

Another pitcher shape (nos. **100**, **100A**; Pls. 16, 82) is also fairly rare in the 3rd-century deposits: only two miniature examples have been found, both probably in fabric I. The body is a tall vertical cone that flares out slightly before turning in sharply to a vertical neck. The rim is outturned and has a downturned lip. Its profile, particularly of the rim, indicates that the shape imitates a metal prototype.¹⁷⁷

Two larger and more elaborate examples of this shape were found in late-4th-century or early-3rd-century tombs at Morgantina, and a sizable hydria decorated in East Sicilian Polychrome style (no. **161**) has a similar profile.¹⁷⁸ A large number of pitchers of this type were found in the tombs dated before 252 BCE on Lipari, but the shape did not appear in the necropolis at Lentini, and the only example found at Montagna di Marzo was not in a tomb.¹⁷⁹ It also appears in southern Italy during the 4th and 3rd centuries BCE.¹⁸⁰ No. **100A** comes from the South Shops (deposit IB), which indicates that it was for sale in 211 BCE. This pitcher shape was thus current throughout the later 4th and 3rd century BCE. It does not appear at Morgantina after 211 BCE.

Mug-Pitcher

A small mug-pitcher shape (nos. **101–103**; Pls. 17, 82) was common in fine wares during the 3rd century BCE. It was also a popular shape in utilitarian pottery, with twenty examples preserved in the 3rd-century deposits and contexts. In fine ware, a single vase (no. **101**; Pls. 17, 82) has a flat bottom and a hemispherical body that turns in sharply at its top to a short vertical neck with an outturned rim. (No. **101A** is the same size but does not preserve its bottom; see Pl. 17). No. **101** may simply be a variant of the more common type discussed below (nos. **102**, **103**).

The most common mug-pitcher (nos. **102**, **103**; Pls. 17, 82) is similar in shape to the plain-rimmed kantharos (no. **65**): its body is echinoid and is topped by a tall vertical neck that flares out to a flaring lip. It has, of course, only a single handle, rather than the two handles of the kantharos. One example (no. **102**) has a ring foot; the others have either rounded bottoms or flat bases. Most of these pitchers were found in sanctuary fills, but one (no. **101A**) came from a domestic cistern fill (deposit IF.1). All three fabrics are represented in this shape, which is paralleled in Apulia and was once again developed from an Attic prototype.¹⁸¹ Several silver versions of the

¹⁷⁷ See Morel, 356–358, séries 5370–5380; *Roccagloriosa I*, 254, no. 187, figs. 182, 184. For metal examples: *Search for Alexander*, 184, no. 163=Ninou 1978, pl. 23, no. 110. The small silver pitcher in the Morgantina hoard (see pp. 459–460 below) is essentially this shape: Bothmer 1984, 57, no. 96; Guzzo 2003, 52–53, no. 5.

¹⁷⁸ Inv. 55-2143 has a body that is “ribbed” by vertical grooving. It came from tomb 3 in Necropolis I. The tomb VI epitymbion in Necropolis III included inv. 59-1006, which is similarly “ribbed” and has an overpainted vine on its neck. For the polychrome hydria (not a common shape in that class), see p. 137 and no. **162** below.

¹⁷⁹ For the many examples from the graves on Lipari, see appendix 3. For the example at Montagna di Marzo: *Mon-*

tagna di Marzo, 51, no. 11. For an example from Iaitas: *Studia Ietina* IV, 159, no. 797. For Lilybaeum: *Lilybaeum*, 81–82, no. BR 2.

¹⁸⁰ See Morel, 356–357, espèce 5370.

¹⁸¹ See Morel, 371 espèce 5570=Bernardini 1961, pl. 66:25 (from Rudiae); Rizza 1955, 329, no. 224, tomb 247, no. 1; *Montagna di Marzo*, 62, tomb G, no. 4 (miniature and early); *M-L* II, 169, tomb 469, pl. 139:4, 170, tomb 475, pl. 207:1e. Midolo 2008, 224, no. 413, seems to be this shape. The Attic ancestors of the shape are common from the 6th century BCE into the second half of the 5th century: *Agora* XII, 72–74, nos. 201–222 (“Pheidias shape”), pl. 11, fig. 8.

shape have been found, including one in a hoard found at Paternò in Sicily; bronze examples are also known.¹⁸²

Biconical Juglet

A variant of this shape is preserved in a single example in fabric I (no. **104**; Pls. 17, 82). It differs from the mug-pitchers just discussed in having a biconical body. Biconical mug-pitchers were common in utilitarian ware at Morgantina during the 3rd century; many were found in deposit IB, the shop complex destroyed in 211 BCE. No. **104** was found in a domestic fill (context ID), which implies that it was in use until or just after 211. The preponderance of evidence suggests that the biconical mug-pitchers were made in the second half of the 3rd century BCE. The shape has not been found at Morgantina in a context dated to the 2nd or 1st century BCE.

Biconical Lekythos

This shape (nos. **105–107**; Pls. 17, 18, 83) has a biconical body and a bell-shaped rim with an outturned lip. A vertical handle rises from the upper body to below the rim, making this a lekythos. With seven preserved examples, this shape is reasonably common at Morgantina. Similar, but not identical, biconical-bodied oil vases of the 4th and 3rd centuries BCE are known in Greece.¹⁸³ Three of the biconical lekythoi found at Morgantina came from the South Shops (deposit IB) and probably represent vases that were for sale in 211 BCE. An early form of the shape appears in graves dated to the first half of the 3rd century BCE at Assoros and Lipari, while developed examples of the shape were found in graves of the second half of the 3rd century at Lentini and Lipari.¹⁸⁴ Examples of the early form also appear in some other Sicilian contexts, and in Tarentine and Lucanian tombs that have been dated to the late 4th century BCE. No biconical lekythoi have been found in the cemeteries at Morgantina or in the tombs at Lentini that date to the late 4th and early 3rd centuries.¹⁸⁵ The

¹⁸² For a silver example, see the mug-pitcher from Paternò: Oliver 1977, 25–26, no. 25; Platz-Horster 2003, 217–220, no. 5. For bronze versions: A. Mallwitz and W. Schiering, *Die Werkstatt des Pheidias in Olympia*, OF V (Berlin, 1964) 170, figs. 47, 50.

¹⁸³ On the “footed aryballos” and the “guttus: Classical type,” see *Agora* XXIX, 172–174. The former shape appears at Olynthus: *Olynthus* XIII, pl. 169.

¹⁸⁴ The developed biconical lekythos, Morel, 363, type 5432a 1 (from Lilybaeum), has been dated to “the first half of, and more probably the first quarter of the 3rd century B.C.” Some of the earliest forms of this shape have a squashed ovoid body that is not yet fully biconical: *M-L* II, 94, tomb 276, 93, tomb 273; *M-L* X, 386, tomb 2552, 387, tomb 2560 (graves dated to the second quarter of the 3rd century); *M-L* XI, 219, tomb 1502, pl. 87:1. *M-L* X, 381, tomb 2438, which has been dated to the second quarter of the 3rd century BCE, contained a lekythos of this type with a globular body, but it was the only object in the tomb. See also *Lilybaeum*, 76, nos. LE 1, LE 2; Morel 1966, 268, tomb

48, no. 1, fig. 60:c, 274–275, tomb 55, no. 1, fig. 71:f. Two developed biconical versions (inv. 89-264, 92-376) were found in the ruins of a building that was buried when the central steps in Morgantina’s Agora were begun ca. 260 BCE. For developed examples in tombs of the second half of the 3rd century: Rizza 1955, 162, tomb 47, no. 1, fig. 12:8; *M-L* II, 183, tomb 501, pl. 140:3d; *M-L* XI, 249, tomb 639, pl. 109:3. For other lekythoi of this shape from Lilybaeum: *Lilybaeum*, 76–77, no. LE 3 AB (dated into the 2nd century BCE). Morel’s date (366, série 5463) of “autour de la fin du IV^e s.” for an example of the shape (lacking the bell-shaped rim) found at Syracuse seems early. For an aryballos of similar shape from Palermo: Morel, 366, type 5456b, dated ca. 300 BCE.

¹⁸⁵ For Tarentum, see Graepler 1997, 84, form 111 (“lekythos 2. Gruppe typ 4”), dated (p. 82) to “Phase B” or 325–275 BCE. See also Morel, 363, type 5441b 1=Bernardini 1961, pl. 64:8 (from Rudiae). For Lucania: Eraclea, 222 (“lekythos, tipo 3”); *Locri* II, 173 (“tipo D”), no. 164. See also Morel, 403, série 7135.

evidence thus suggests that the biconical lekythos appeared in Sicily in the first half (probably the second quarter) of the 3rd century, possibly arriving from south Italy, and was made throughout the second half of the 3rd century BCE. Except for no. **105B**, which is of fabric III, all the examples of this shape at Morgantina are in fabric I.

Ovoid Lekythos

Another type of lekythos at Morgantina, nos. **108** and **109** (Pls. 18, 83), is a small pitcher with an ovoid body, narrow neck, and outturned lip. This vessel often has painted decoration on its body. The most frequent decorative schemes are a red-figure palmette opposite the handle, as seen on no. **108**, or a reticulate pattern, as on no. **109**. Palmette lekythoi were common perfume vases in Greece and southern Italy during the 4th century BCE.¹⁸⁶ Reticulate patterning was a standard type of decoration from the 4th into the first half of the 3rd century BCE.¹⁸⁷

This type of small painted lekythos is commonly found in contexts of the 4th century BCE in southern Italy and Sicily, including examples in the fills of pre-280 BCE at Gela.¹⁸⁸ No. **108** is in fabric I, while no. **109** seems likely to be in fabric II, although its clay is a bit odd. It seems unlikely that this shape was made after 250 BCE, since examples are rarely found in late-3rd-century fills.

Ovoid Bottle

The ovoid-bodied lekythos is clearly related to the handleless ovoid-bodied bottle, nos. **110–115** (Pls. 18, 83), which also often bears painted decoration on its body. Both shapes developed out of the Attic ceramic tradition; ovoid bottles were produced in Athens during the later 5th and 4th centuries BCE.¹⁸⁹ Nos. **110–112** are large versions of the shape, all in fabric I. Nos. **113–115** are small perfume vases (H. ca. 5 to 9 cm). One example of the small shape (no. **114A**) seems to be in fabric II; the other five are in fabric I.

The larger versions of the ovoid bottle are less elaborately decorated. Nos. **110** (Pl. 83) and **112** (Pl. 83) are decorated simply with brushed stripes of gloss on their rims, necks, and upper

¹⁸⁶ On palmette lekythoi in Greece: *Olynthus* XIII, 146–160. Palmette lekythoi were produced in southern Italy during the 4th century BCE (and likely into the early 3rd century). See, for example, De Juliis 1984, 402–403, tomb XXXV, no. 3, a palmette lekythos in a tomb of the last quarter of the 4th century BCE. For Sicilian examples: Adamesteanu 1958, 266–268, grave 49, fig. 37; *M-L* II, 121, tomb 329, pl. 60:6; Bisi 1967, 274–275, nos. 10–15; *Lilybaeum*, 83, nos. LE 1A, LE 1B; Morel 1966, 254, tomb 28, nos. 4, 5 (both overpainted), 256, tomb 29, no. 5 (overpainted), 257, no. 18. See also n. 189 below.

¹⁸⁷ On reticulate bottles, see p. 119 below.

¹⁸⁸ For examples found at Gela: Gela II, 95, fig. 10; Orlandini 1957, 167, pl. 72 (black-gloss). Two fragments of overpainted bottles of this type (inv. 92-994, 92-1007) were found in the use fills within a shop building that was buried when the central steps were begun in Morgantina's Agora

ca. 260 BCE. For examples found in Sicilian graves: *M-L* V, 167, tomb 2196, 170, tomb 2201 (red-figure); Morel 1966, 244, tomb 12, nos. 1, 2 (dated second half of the 4th century BCE), 251, tomb 26, no. (dated ca. 300 BCE); *Montagna di Marzo*, 51, nos. 5, 6, 56, tomb 20, no. 7, 74, tomb 31, no. 3; Rizza 1955, 327, no. 217, tomb 116, no. 2; Bisi 1967, 273–274, nos. 2–5 (reticulate), 274–276, nos. 6–19 (other types of painted decoration); *Lilybaeum*, 83, nos. LE 1C, LE 1D. See also P. Orsi, M. T. Currò Pisano, and E. Militello, "Eloro II: Campagna di scavo del 1927, ecc.," *MonAnt* 47 (1966) 288–289, no. 1, fig. 45:a. For Apulian examples: Bernardini 1961, pls. 49–51; De Juliis 1984, 389–390, no. 7, 415, no. 16, 439, no. 4. For Lucanian examples: *Eraclea* I, chap. 3, "Tombe con lekythoi a reticolo." See also Morel, 361, série 5416.

¹⁸⁹ See *Agora* XII, 154, nos. 1135–1141 ("small and late"), pl. 38. These are considered squat lekythoi.

bodies, while no. **111** (Pl. 18) was at least partly covered in gloss that has now largely disappeared. Only no. **111A** (Pl. 83) has a painted reticulate pattern.

The smaller examples of this shape are elaborately decorated. The most elaborate is no. **113** (Pl. 83), which has vertical palmettes and other patterns in gloss on its body; parallels from tombs at Assoros demonstrate that it dates to the later 4th century.¹⁹⁰ Reticulate patterning decorates the bodies of nos. **114**, **114A**, and **114B** (Pl. 83). No. **114B** also features an overpainted white bead-and-reel pattern on its shoulder. Five other small ovoid bottles, found in tombs at Morgantina, have bodies decorated with reticulate patterning; this type of decoration is also found on ovoid-bodied lekythoi and lasts from the 4th into the first half of the 3rd century BCE.¹⁹¹ The final three examples of the shape, nos. **115**, **115A**, and **115B** (Pl. 83), are gilded and were found in sanctuaries. They clearly imitate metal examples of the shape.¹⁹²

Ovoid-bodied bottles were common in southern Italy by the second half of the 4th century BCE.¹⁹³ No. **114A** supports this chronology; it was found in a deposit closed no later than ca. 250 BCE (deposit IC). Bottles of the larger size with various kinds of decoration have been found in tombs dated to the later 4th and the first half of the 3rd century BCE at Morgantina, Montagna di Marzo, Assoros, and on Lipari.¹⁹⁴

Most of the examples of this shape at Morgantina were found in sanctuary fills, but no. **110A** came from a cistern in a house abandoned in 211 BCE (deposit IE.1). Since no. **110A** has reticulate

¹⁹⁰ Morel 1966, 247, no. 2 (tomb 21, second half of the 4th century BCE), 252, nos. 2, 6 (tomb 27, late 4th century). For another example: *M-L* XI, 259, tomb 1167, pl. 107:1–3 (dated second quarter of the 3rd century). Rizza 1955, 323, no. 167, tomb 109, no. 10, has odd florals and seems to be the earliest surviving example of the shape; its body is nearly globular. See also *Lilybaeum*, 82–83, no. BOT 2 (which is large). A fragment of a similarly decorated bottle (?), inv. 92-994, was found in the Central Sanctuary in the Agora at Morgantina.

¹⁹¹ For reticulate bottles from Morgantina's necropoleis: inv. 55-2140 (Necropolis I, tomb 3), 59-403 (Necropolis III, epitombion IV), 59-918 and 59-659 (both Necropolis III, tomb X), and 61-707 (Necropolis III, epitombion 42). For reticulate bottles from other sites: Morel 1966, 257, tomb 29, no. 15; *M-L* V, 119, tomb 1595, fig. 260; *M-L* VII, 70, tomb 1907, pl. 62:2 (dated first half of the 3rd century BCE); *M-L* XI, 257–259, tomb 1176, pl. 104:1 (dated to the third quarter of the 4th century BCE). From a house at Monte Castellazzo near Caltanissetta: *Marianopoli*, 72, no. A. For bottles in general: *Studia Ietina* IV, 81–82, nos. 311–321, 85, no. 330; *Lilybaeum*, 82, no. BOT 1. See also Morel, 402, type 7112b. For the lekythoi: p. 118 above, no. **108**.

¹⁹² See Bothmer 1984, 49, no. 85; De Juliis 1984, 54, no. 5; Strong 1966, 103.

¹⁹³ See nn. 188 and 189 above, and, for Apulian examples, Bernardini 1961, pls. 45–47; De Juliis 1984, 384–385, nos. 14, 15 (both red-figure), 391, no. 3 (overpainted), 401,

no. 5 (ribbed and overpainted), 427, no. 9 (overpainted), 432–433, no. 19 (overpainted); Morel, 402–403, séries 7131, 7134; Graepler 1997, 98–99, form 613, types 2–5. For a bottle from Locri: Lippolis 1996, 349, above right, fig. 1. Graepler 1997, 82, 98, would date the popularity of his types 2–5 from about 325 to 225 BCE.

¹⁹⁴ For Morgantina: inv. 55-2138, from Necropolis I, tomb 3; inv. 59-1008 (H. 7.9 cm), from Necropolis III, epitombion VI. For Montagna di Marzo: *Montagna di Marzo*, 40, tomb 3, no. 6, fig. 49:d. For Lipari: *M-L* II, ill. G.2 (=Morel, p. 403, type 7135a)=78, tomb 229, pl. 129:1c, 112–113, tomb 309, pl. 107:1a, b, d (red-figure), 74–75, tomb 223, pl. 112:1–2, 147, tomb 409, pl. 113 (red-figure), 163, tomb 450, pl. 118:1a, 164, tomb 451, pl. 118:5d–e, 136, tomb 378, pl. 127:f–g, 148, tomb 411, pl. 130:3a, 48, tomb 136, pl. 139:3a–b, 184, tomb 503, pl. 140:1c–d, 36, tomb 94, pls. 205:2a–b, 207:6–7; *M-L* V, 73, tomb 2009, fig. 95, 99, tomb 1532, fig. 229 (painted in polychrome red-figure), 116, tomb 1582, fig. 252 (overpainted), 181, tomb 2172, fig. 466; *M-L* VII, 54–55, tomb 1788, pl. 64:2 (overpainted), 93, tomb 2119, pl. 69:2 (dated to the late 3rd or early 2nd century BCE); *M-L* X, 380, tomb 2422 (dated second quarter of the 3rd century), 392, tomb 2604 (dated second quarter of the 3rd century), 392, tomb 2605 (dated second quarter of the 3rd century); *M-L* XI, 36, tomb 536, pl. 21:1 (overpainted; tomb dated to the late 3rd century), 388, tomb 989, pl. 184:4 (striped). For an example with a striped body found at Messina: Bacci and Tigano 1999, vol. 2, pt. 1, 67, no. VSM/55.

patterning on its body, it was probably an heirloom if it was still in use in the second half of the 3rd century BCE. No. **111** was found in a shop that was destroyed in 211 BCE (deposit IB), suggesting that the shape, at least in its larger versions, remained in production throughout the 3rd century BCE. Ovoid bottles do not appear in the fills dated to the 1st century BCE at Morgantina, and the shape probably ceased being produced by the middle of the 2nd century.

Piriform Bottle

A single example of an elegant bottle in fabric I was found on the Cittadella. No. **116** (Pl. 19) has a tall, narrow, flaring stand-like foot, but the greatest diameter of its ribbed ovoid body is above its midpoint. The body's ribbing is very plastic, and the vase appears to have been made in a mold taken directly from a metal vase. Like the barrel bottles discussed below, this vase also has small opposed basket handles on its shoulder. It seems to be a combination of a piriform-bodied pitcher (like no. **99**) and the barrel bottles described below (nos. **117–122**). Parallels found in northeastern Sicily suggest a date in the second half of the 3rd century BCE.¹⁹⁵

Barrel Bottle

Another bottle shape (nos. **117–122**; Pls. 19, 84) is a common find in 3rd-century fills in eastern Sicily but has not been found elsewhere, although a closely related shape is known from Campania.¹⁹⁶ Most of the examples at Morgantina are in fabric I, but single examples exist in both fabric II (no. **120D**) and fabric III (no. **119A**). This shape has a low ring foot, a barrel-shaped body that is generally “ribbed” with vertical grooving, and a narrow neck with an outturned rim. The top of the body has a horizontal groove, from which usually rise opposed vertical basket handles. On small examples of the shape these handles are basically nonfunctional and may be dabs of clay (“finger rests”). Even when these vases have true handles, they seem too small to be truly functional.

This bottle shape may be decorated with applied or overpainted ornament, and clearly seems to imitate a metal prototype, although no examples of the shape in metal are known.¹⁹⁷ The largest examples of the shape, nos. **117** and **117A** (Pls. 19, 84), rise to a height of 26.3 cm, and both are

¹⁹⁵ Bacci and Tigano 1999, vol. 2, pt. 1, 65–67, no. VSM/54, from tomb 11 (with beige clay); *M-L* II, pl. 207:8a, dated second half of the 3rd century.

¹⁹⁶ For Sicilian examples: Morel, 403, série 7142 (=Morel 1966, 238, tomb 7bis, no. 6); *Montagna di Marzo*, 36, tomb 6, no. 1; *M-L* II, ill. h.10, 35, tomb 89bis; *M-L* V, 73, tomb 2009; n. 195 above; Orsi 1966, 256–257, tomb B.72, fig. 28; Currò Pisano and Militello (n. 188 above), 289, fig. 45:b; Ciurcina and Rizzo 1984, 450, tomb 1, no. 10; Adamesteanu 1958, 265–266, tomb 48, no. 2, fig. 36; *Studia Ietina* IV, 161–162, nos. 821, 822. Necropolis III, epitombion IV, at Morgantina contained an example of the shape (inv. 59-400). Inv. 92-168, an example the size of no. **119**, was found in 1992 in a building that was buried when the central steps were begun in Morgantina's Agora around 260 BCE. That piece, the vase from Morgantina's epitombion

IV, and the examples found in the graves on Lipari indicate that the shape was current in the first half of the 3rd century BCE. There are also some interesting variations on the basic shape: Morgantina inv. 59-401, from Necropolis III, epitombion IV, is not ribbed and is decorated with stripes; inv. 61-301, from Necropolis III, epitombion XXVIII, is not ribbed and is undecorated, as is Ciurcina and Rizzo 1955, 457, tomb 5, no. 2. For the Campanian version, see Morel, 402, série 7132 (esp. 7132b 1).

¹⁹⁷ Overpainted examples: nos. **119A**, **122A**, **123**; *M-L* V, 115, tomb 1581, fig. 249. Examples with molded decoration: nos. **117**, **117A**; see also p. 271 below. Another example of the same size as nos. **117** and **117A** is inv. 79-364, found in context IIIH but undoubtedly from the 3rd-century fill in the North Demeter Sanctuary. Its body is not ribbed, but it does feature an applied lion's head on its shoulder.

decorated with an applied disc depicting a lion's head on the shoulder. Both were found in contexts associated with a sanctuary (deposit IR.1 and context IN), and they may be particularly elaborate versions made for dedication. A number of other examples (nos. **118**, **119**) are nearly as capacious as no. **117**, which suggests that this type of vase might have been used primarily for oil rather than perfume (and hence might be better called a *lekythos*). While many of the nineteen examples in the catalogue were found in sanctuary fills, others come from domestic contexts.¹⁹⁸ Although obviously quite popular in the 3rd century, this vase type did not survive the events of 211 BCE at Morgantina, and died out in Sicily before the middle of the 2nd century.

Askos

A single example of an askos, no. **123** (Pls. 20, 85), a vase for oil, was found in the South Sanctuary (context IN). It has a ring foot and a “duck-shaped” (or “sway-backed”) oblong body and a vertical neck with an outturned pendant lip at one end. Inside the neck is a strainer. At the other end of the body from the neck is a narrow spout. This shape appeared in plain form in Athens in the 5th century BCE, and became common in the second half of the 4th century.¹⁹⁹ These unglossed askoi continued to be produced at Athens into the first half of the 3rd century BCE, with a few glossed versions of the shape appearing after 250 BCE.²⁰⁰ Duck askoi with “tail” spouts were mainly made in Italy; they are often unglossed.²⁰¹

No. **123** has an elegant overpainted vine at the midpoint of its body; the character of this decoration suggests that it is a product of the middle, or the third quarter, of the 3rd century BCE.²⁰² A similar askos found in a grave at Montagna di Marzo was dated to the middle of the 3rd century BCE.²⁰³ Duck askoi have also been found in graves dated to the 3rd century BCE at Taranto.²⁰⁴

“Teapot”

No. **124** (Pls. 20, 85) is a unique vessel that looks very much like a large teapot. It has a spout rising diagonally from its upper body, and its lip is treated to receive a lid, so it was clearly used to hold some sort of liquid. The profile of its biconical body and the form of its lip and spout suggest that it imitates a metal vessel, but the shape is unique. This vase was found in the North Sanctuary (deposit IL) and presumably served some cultic function.²⁰⁵ It is of an unusual pale orange fabric, and can be dated only to the 3rd century BCE, pre-211 BCE.

¹⁹⁸ From domestic fills: nos. **118A**, **122**. The examples found on the Cittadella (nos. **120**, **120A**, **120D**) probably also come from houses.

¹⁹⁹ For the shape in the 5th and 4th centuries BCE: *Agora* XII, 210–211.

²⁰⁰ For later askoi found in Athens: *Agora* XXIX, 171 (“duck askos”).

²⁰¹ *Agora* XII, 210. J. D. Beazley, *Etruscan Vase Painting* (Oxford, 1947) 272–275, type B, collected examples of the shape with “tail-spouts” from Etruria and Latium. For Italian Hellenistic askoi, see Morel, 426–430, genre 8200; and *Locri*

II, 182–183, no. 181.

²⁰² The vine is similar to that on no. **57**; see pp. 105 above, 132 below.

²⁰³ *Montagna di Marzo*, 39–40, tomb 3, no. 5. See also *M-L* II, pl. LX:3c. An earlier version of the shape is *M-L* XI, 220, tomb 1505, pl. LXXXVI:2 (dated mid-4th century).

²⁰⁴ Graepler 1997, 89, no. 117, type 2, dated (p. 82) ca. 275–150 BCE.

²⁰⁵ It was found in a room in the North Sanctuary that included an altar (see deposit IL).

Feeder Vase

Nos. **125** and **126** (Pls. 20, 85) are examples of a common small pitcher with a globular body, vertical neck, and outturned lip. A narrow conical spout projects from the upper body. This type of vase is usually considered to have served as a “feeder” for infants and toddlers.²⁰⁶ The feeder has a long history in Italy, from the early 4th century into the 1st century BCE.²⁰⁷ Both nos. **125** and **126** were found in sanctuaries destroyed in 211 BCE, but three other examples came from tombs at Morgantina that date to the first half of the 3rd century BCE.²⁰⁸ Examples have also been found in tombs of the first half of the 3rd century on Lipari and at Naxos.²⁰⁹ The potter’s dump of ca. 250 BCE at Minturnae also included feeders.²¹⁰ The closest parallels to the shape of nos. **125** and **126** (notably their compressed globular bodies) were found in Apulian and Lucanian graves dated from the early 4th century into the first quarter of the 3rd century.²¹¹ Versions of this shape appear in fills at Morgantina into the second half of the 1st century BCE.²¹²

Overpainted Jug Fragment

A pitcher fragment, no. **127** (Pl. 85), is in fabric III. It preserves a well-painted vine with incised stems on its shoulder, and traces of another similar floral band survive at the midpoint of the body. This decoration illustrates the high quality of Syracusan overpainting. No. **127** was quite large, and its shape was probably ovoid (similar to no. **99**). The painting style dates it to the first half of the 3rd century, but it was found in a domestic cistern fill (context ID) that places its deposition after 211 BCE. Other fragments of this large vase were not preserved in the fill, which supports the notion that the fill was part of the cleanup after the house and its contents were damaged, rather than a use fill.

²⁰⁶ See *Agora* XII, 161; *Agora* XXIX, 183. The shape is reasonably common in the 4th century BCE in Greece, but becomes rare in the eastern Mediterranean after the early 3rd century.

²⁰⁷ Morel, 388–390, genre 5800, places several versions in the 4th century BCE. An example found in a grave on Lipari has been dated to the first two-thirds of the 4th century: *M-L* II, 29, fig. e:8, pl. 92:2e (tomb 70, dated [p. 221] to the first two-thirds of the 4th century); another is dated to the second half of the 4th century: *M-L* X, 380, tomb 2426, pl. XVII. The other examples from Sicilian graves cannot be dated before 300 BCE: Morel, 389, type 5816a (=Bernardini 1961, pl. 44:10), looks typologically earlier than nos. **125** and **126**, and can be dated by its overpainted decoration and ribbing to ca. 300 BCE. See also *Lilybaeum*, 72–73, nos. BV 1–4. From the cemetery at Monte Castellazzo near Caltanissetta: *Marianopoli*, 96, no. D. See also the examples cited in nn. 208 and 209 below.

²⁰⁸ All were found in graves in Necropolis III: inv. 61-178 (tomb 24), 61-370 (tomb 31), 61-537 (tomb 37).

²⁰⁹ For feeders found on Lipari in graves from the 4th through the first half of the 3rd century BCE, see appendix 3. Tomb 2010 (*M-L* V, 74, fig. 92) is the only tomb there with a feeder dated (p. 66) post-252 BCE. For Naxos: Ciurcina and Rizzo 1984, 457, tomb 5, no. 3 (dated second quarter of the 3rd century BCE).

²¹⁰ For the shape at Minturnae: Lake 1934, 99, type 3B, pls. I, II (=Morel, 389, type 5814c).

²¹¹ See Graepler 1997, 88, form 116. Nos. **125** and **126** closely resemble his form 116, type 2, dated (p. 82) to 375–275 BCE. Morel, 390, type 5841a, from Ruvo, is another example of this shape. *Metaponto*, 654–655, presents versions with ovoid bodies. For Lucania: *Eraclea* I, 51, no. 32.4, 39–40, no. 22.2, 51, no. 32.4, 79–80, no. 65.2, 85, no. 73.2, 102, no. 95.3, 106, no. 101.2, 114, no. 111.1, 119, no. 120.2, 132, no. 135.4, 134, no. 138.3, 149, no. 169.1, 164, no. 202.2, 165, no. 203.2, 165, no. 204.2, 166, no. 205, 178, no. 232.2, 181, no. 237.1, 181, no. 238.1.

²¹² For feeders at Morgantina dated after 200 BCE, see chap. 3, nos. **240**, **252**, **361**.

Lids

An extraordinary number of lids in a number of shapes (nos. **128–148**; Pls. 20–23, 85–87) have been found in deposits of the 3rd century BCE at Morgantina, but this fact is somewhat accidental. Of the 138 3rd-century lids presented in the catalogue, 108, or 78%, were found in the southern rooms of the South Shops in the Agora (deposit IB), where they were presumably for sale in 211 BCE. Since those shops are immediately adjacent to the Central Sanctuary in the Agora, it may be conjectured that the cult there involved gifts of foodstuffs, and that worshippers purchased lids to cover dishes containing the offerings.²¹³ Of the remaining twenty-seven lids in the catalogue, fourteen were found in the various fills in the North Sanctuary of Demeter and Kore and its annex (deposits IL and IM, context IHH).²¹⁴ Curiously, only one other lid (no. **142K**) was found in the other sanctuary fills of the 3rd century (deposit IQ, in the West Sanctuary of Demeter and Kore). No. **137A** was found in the North Baths (context IR). Ten lids were found in domestic contexts of the 3rd century; five of these came from the same group of houses (context IJ).²¹⁵

Disk Lid

The disk lid (nos. **128–131**; Pls. 20, 84) has a domed top with a raised flange at its edge. It was probably used as a lid for a pyxis, since three silver pyxides have similar lids, including one found at Morgantina and now in its museum, and another found at Paternò near Mount Etna.²¹⁶ All these metal examples date to the later 4th or the 3rd century BCE. A ceramic version of the shape was found at Olynthus, which suggests that it was current in the 4th century BCE.²¹⁷ Similar disk lids have been found in the Athenian Agora, but in contexts of the 6th century BCE.²¹⁸ The only known parallel for this shape of lid in the western Mediterranean was found at Enserune and has been called Attic.²¹⁹ No. **128** (Pl. 84) may also be Attic, judging by its fabric and gloss. Its findspot (context Ii) allows it to be dated either before 459 BCE or after ca. 350 BCE, but if no. **128** and the lid found at Enserune are Attic, they probably should date no later than the early 5th century BCE, given the evidence from the Athenian Agora. If the disk lids at Morgantina and Enserune are of some other red fabric, they should probably date to the later 4th century BCE.

One of the other disk lids found at Morgantina came from a house destroyed in 211 BCE (no.

²¹³ For the disposition of the lids in the South Shops and the theory that they could be “offering dishes,” see PR XII, 325.

²¹⁴ Nos. **130, 132, 133, 133A, 135, 136A, 136B, 137, 137B, 137C, 137G, 139C, 146, 147.**

²¹⁵ From domestic fills: nos. **128, 129, 133B, 136C, 137F, 142J, 143B, 147A.** I also count no. **134**, which was found in a pit under a wall in the House of Ganymede, as coming from a domestic fill.

²¹⁶ Metropolitan Museum: Bothmer 1984, 49, no. 81; also Morgantina Museum: Guzzo 2003, 59–60, no. 10; Bothmer 1984, 57, no. 101. From Paternò: Oliver 1977, 60–61, no. 27; Platz-Horster 2003, 220–224, no. 6.

²¹⁷ See *Olynthus* XIII, 391–392, nos. 948, 949, pl. 238.

²¹⁸ *Agora* XII, 178, 329, nos. 1321–1326. For a very small 3rd-century disk lid found in Athens, see *Agora* XXIX, 190, 363, no. 1250.

²¹⁹ Morel, 435, espèce 9210, type 9211a 1 (from Enserune), which he suggests may be Attic and date to ca. 300 BCE. I agree with him that Lamboglia (151, form 15) probably misidentified the fabric as Campana B. On the other hand, *Agora* XXIX does not cover this shape (but see n. 218 above), and *Agora* XII indicates that it was current in Attica only in the 6th century BCE. The lid found at Enserune, then, seems more likely to be a fabric other than Attic.

129); the others are from less securely dated contexts.²²⁰ No. **131** (Pl. 85), which also appears to be imported (perhaps from Tarentum), should probably also date to the 4th century.²²¹ Nos. **129** and **130** both seem to be of fabric I and were made at Morgantina or in east central Sicily. They probably represent versions of the shape datable to the later 4th century BCE. It is notable that no examples of this shape were found in the South Shops in the Agora (deposit IB), which suggests that the disk lid was no longer being produced by the late 3rd century. It does not appear in the deposits of the 2nd and 1st centuries BCE at Morgantina. No. **129**, if it was still in use in 211, must therefore have been an heirloom in the house where it was found.

Horizontal-Brimmed Lid

This elegant lid form (nos. **132–138**; Pls. 20–22, 85, 86) features a projecting horizontal rim or “brim” with a vertical flange at the inner edge of its undersurface, a conical dome, and a knob that was tooled to create moldings. Its profile, especially of the brim and knob, suggests that it copies a metal prototype, although no metal lids of this type have survived. The projecting flange under the horizontal brim indicates that it would have served to cover small bowls and pyxides, a conclusion borne out by the correspondences of the sizes of the lids to the bowls and pyxides.²²²

The larger examples of this lid (nos. **132–135**; Pls. 20, 21, 84, 85) are often decorated with stripes on their domes, occasionally with some additional overpainting (nos. **133A, 134A, 135A**). The smaller examples (nos. **136–138**) were dipped in gloss, and three (nos. **137, 137H, 138**; Pls. 22, 86) have overpainted decoration over the gloss.

There are forty-nine examples of this lid in the catalogue, of which thirty-two came from the South Shops (deposit IB), which were destroyed in 211 BCE. One example (no. **136**) was found in context IK.1, which dates the origins of the shape to the 4th century BCE; another specimen (no. **134**) was found in deposit IC, which dates to the first half of the 3rd century BCE. A lid of this shape was also found in a grave of the late 4th century at Morgantina, and the shape appears in 3rd-century graves at other Sicilian sites.²²³

A few examples of plain brimmed lids of the 3rd century BCE are also preserved at Morgantina. This lid type has been found in contexts of the 3rd and 2nd centuries BCE at other sites in the western Mediterranean.²²⁴ An undecorated example came from a fill of the 1st century BCE at Morgantina, which suggests that the shape continued to be produced at least into the second half of the 2nd century.²²⁵ Its popularity, however, clearly diminished severely after 211 BCE.

²²⁰ An example of the shape (no. **130**) comes from the dump over the North Sanctuary (context IIH) and may represent a 4th- or 3rd-century votive. No. **128** was found on the Cittadella (context II), which was occupied during the 6th century BCE and the later 4th and 3rd centuries BCE. The final example (no. **131**) was found in fill of the 3rd through the 1st centuries BCE in the area of the North Stoa. The successive buildings there begin in the second half of the 5th century BCE: PR X, 364; PR XI, 338, I.

²²¹ The fabric looks Apulian to me. See J. R. Green, “More Gnathia Pottery in Bonn,” *AA* (1977) 559–563, esp. 560 (“fabric 4, from Canosa?”).

²²² This is the type of lid used on most of the bowls/pyx-

ides with lids listed in n. 72 above.

²²³ Two examples from Necropolis III at Morgantina are inv. 59-397 (epitymbion IV, late 4th century) and 59-299 (epitymbion VII, early 3rd century). See n. 224 below for examples from other Sicilian sites; also *Lilybaeum*, 79, no. CO 1.

²²⁴ See Morel, 434–435, série 9132; Lamboglia, 181, form 14; Jesi, 180–181, nos. 436–439; *M-L* II, 35, tomb 89bis, ill. H.5. For striped lids from Lipari: *M-L* II, 35, tomb 89bis, 170, tomb 472bis. For an overpainted example: *M-L* II, 174, tomb 476; see also 136, tomb 378.

²²⁵ Inv. 79-231, found in context IIC. See also the imported black-gloss example from deposit IID: p. 169, no. **266** below.

Conical Lid

Nos. **139–142** (Pls. 22, 86, 87) are simple conical lids that have a less “metallic” profile than the brimmed lid; the body is largely horizontal but rises slightly toward the knob. This is the most common lid type at Morgantina, with sixty-two examples in the catalogue (fifty-nine of these, however, were found in deposit IB). There are no large examples of this shape (its diameter varies from 3.8 to 8.2 cm), and no examples preserve any decoration other than gloss, which suggests that this was a relatively low-cost shape.²²⁶ Plain examples also appear in the 3rd-century fills at Morgantina. Outside of Morgantina, the conical lid has been found at several Sicilian sites, as well as at Minturnae; the examples at Minturnae demonstrate that it was being produced by the middle of the 3rd century BCE.²²⁷ No. **139D**, the earliest example of the shape at Morgantina, was found in a fill of the third quarter of the 3rd century BCE (deposit IA). Two examples were found in a deposit of the 1st century BCE (deposit IID), demonstrating that this simple shape was long-lived.²²⁸

Vertical-Brimmed Lid

Nos. **143–145** (Pls. 22, 23, 87) have a vertical brim with an outturned lower edge. The brim rises to a conical body with a central conical knob. All the examples are in fabric I, and all are decorated with brushed stripes. Examples vary in size from approximately 4.5 to 7.5 cm in diameter. They seem to have been used on black-gloss pyxides, such as no. **47**, or on pyxides decorated in the polychrome style (see nos. **160, 161**; Pl. 87), since these vases have a flange at the inner edge of their flat lip that is suitable for a lid of this type, and they also seem to correspond in size to these lids.²²⁹

Lids of this type were found only in the southern rooms of the South Shops (deposit IB) and must be presumed to date to the later 3rd century BCE. Vertical-brimmed lids without the outturned edge have been found at Messina, where they bear overpainted decoration, and a pyxis found in a tomb on Lipari may have been covered with a lid of this shape.²³⁰

Hemispherical-Domed Lids

The final lids are two shapes with hemispherical domes. The first shape, nos. **146** and **147** (Pls. 23, 87), has a tall knob, a hemispherical dome, and a vertical flange at the inner edge of the under-surface. The flange allows this type of lid to fit onto hemispherical, skyphoid, and globular pyxides (nos. **42–45**), which correspond reasonably well in size with these lids.²³¹

This lid type is preserved at Morgantina in a fairly large example (no. **146**, flange diameter ca. 12 cm) and two small examples (no. **147**, flange diameter ca. 6 cm). All of these have elaborate painted decoration, again matching the elaborate decoration on the pyxides that these lids covered.

²²⁶ See, however, *Lilybaeum*, 84, no. CO 1, for elaborately overpainted versions of this shape.

²²⁷ For Minturnae: Lake 1935, 102, pl. VIII, types 52b, 52d (=Morel, 434, types 9112a, 9112b). For Assoros: Morel, 434, série 9111. For Lipari: *M-L* II, tomb 115, 43, ill. G.4, fig. 8. For Iaitas: *Studia Ietina* IV, 163, no. 829.

²²⁸ See p. 166 below, nos. **253** and **253A**, both found in the House of the Doric Capital (deposit IID).

²²⁹ Unfortunately, both of these pyxis types are rare, with

only three known examples. They are also quite small, with lip diameters varying from 4 to 5 cm. The only vertical-brimmed lids suitable for this size of vessel are those catalogued as no. **145**. For the polychrome altar pyxides, see p. 136 below, nos. **160, 161**.

²³⁰ Bacci and Tigano 1999, vol. 2, pt. 1, 71, nos. VSM/83, VSM/84. For the pyxis that may have a lid of this shape, see *M-L* II, 136, tomb 378 pl. 127:d–e.

²³¹ On these pyxides, see pp. 97–98 above.

No. **146** is in fabric III and has a near duplicate from a grave of the later 4th century BCE on Lipari.²³² The other two examples of this shape are in fabric I and may have been brought to Morgantina from centers in eastern Sicily. They also are likely to date to the later 4th century or the first half of the 3rd century BCE, although their contexts do not allow precise dating.²³³

Another form of this lid (no. **148**; Pls. 23, 87) is an elaborate shape with a broad outturned brim, a hemispherical dome, and a tall knob with a molded tip. The two examples of this shape are both approximately the same size (diameter of brim ca. 12.5 cm). Both were found in the southern rooms of the South Shops (deposit IB), and both are in fabric I. Given their findspot, it can be assumed that they are products of Morgantina that were made in the late 3rd century BCE. Parallels are scarce for this lid type, which appears to imitate a metal prototype. Domical lids were used in Greece to cover pyxides in the 3rd century, but these rarely have knobs, and never tall ones.²³⁴

ADDED DECORATION ON FINE POTTERY AT HELLENISTIC MORGANTINA

Added decoration on fine pottery at Morgantina is frequent in the deposits and contexts of the 3rd century BCE, but is never extremely common. The added decoration that exists indicates that a major inspiration for pottery decoration in the last four centuries BCE was the decoration of metal vases, notably the delicate chasing that enlivened the interiors of open shapes, but also the relief ornament found on the interiors of cups and around the handles of pouring vessels.

Molded decoration was the most common mode of decorating fine wares and is discussed in chapter 5 below. It is clear from several stamps and a waster that Morgantina produced conical/hemispherical cups decorated with relief tondi during the second half of the 3rd century BCE.²³⁵ Molds indicate that workshops in the town made hemispherical relief cups and ceramic appliqués during the early 1st century BCE; a mold for a decorated lamp also survives from this period.²³⁶

Other types of decoration—such as stamped decoration on plate and bowl floors, overpainted, and incised decoration—are sporadic at Morgantina and do not form any clear groups, suggesting that the vases with these types of decoration were imported. There is, for example, too little Sicilian red-figure pottery to suggest that it was produced by a workshop at Morgantina in the late 4th century BCE. In sum, the evidence suggests that the vases with added decoration at Morgantina were mainly imported, but that the city did make some decorated wares, which seem generally to be derivative of products from larger urban centers.

²³² *M-L X*, 380, tomb 2427f, pl. 17, and, for the date, 397–398 (group II). See also *Lilybaeum*, 84, no. CO 3.

²³³ For hemispherical-bodied pyxides with lids, see nn. 85–87 above. For a lid of somewhat similar shape, see Lake 1935, pl. VIII, type 52a (=Morel, 435, série 9133).

²³⁴ An Attic pyxis lid of the middle of the 5th century BCE in the collection of the American Academy in Rome

(inv. 8981) has a tall knob rather like these. For pyxides with domed lids of the 3rd century in Greece: *Agora XXIX*, 188–190, pls. 90–92 (type B pyxides); Kotitsa (n. 90 above), 9–97 (type 1 pyxides), pls. 1–33.

²³⁵ See pp. 233, 251, 263, 408 below

²³⁶ See pp. 273–274, 412–414 below. The lamp mold is inv. 66-560; see p. 414 and Pl. 141.

Stamped and Incised Decoration on Plates and Related Shapes

The use of stamped ornament on the floors of open shapes such as plates, bowls, and open drinking vessels like kylikes began in Athens in the 5th century BCE. Its history there in the Classical and Hellenistic ages has been traced by Sparkes and Talcott, and by Rotroff.²³⁷ The technique migrated to Italy by the end of the 5th century BCE and was especially common in central Italy and Campania from the 4th into the 2nd century BCE.

While stamped ornament appears on Sicily, it does not seem to have been particularly popular with the island's potters, and it is relatively rare at Morgantina. A few of the plates found in the fills of the 3rd century BCE preserve stamped decoration. One plate with a downturned rim is adorned in this way, as is one plate with an outturned rim. No. **1** (Pls. 1, 69) has an overpainted and incised vine between raised fillets decorating its wall; the raised borders suggest imitation of soldering on a metal prototype.²³⁸ No. **9** (Pls. 2, 70) is the most elaborate plate found at Morgantina. Its findspot, deposit IA, suggests that it was manufactured no later than the third quarter of the 3rd century BCE. Its floor has two friezes of radially stamped rosettes and palmettes. It may imitate the elaborately stamped and overpainted plates of the early 3rd century BCE from Teano in Campania, although it is made of fabric I, which indicates that it was made in eastern Sicily.²³⁹ Given the fact that it is unique at Morgantina, no. **9** should be considered an import.

Three plate bases of indeterminate form (nos. **11–13**; Pl. 70) bear stamped decoration on their floors. No. **11**, which has ornament in the form of acanthus leaves, is the most interesting of these fragments; its findspot, deposit IC, dates its production no later than the first or early second quarter of the 3rd century BCE.²⁴⁰ Stamped ornament was common on open shapes in Italy from the 4th century on, and a number of plates with this style of decoration have been found in the deposits at Gela, demonstrating that stamped decoration was used in Sicily by the late 4th century.²⁴¹ Nos. **12** and **13** were found in a stratified fill in a cemetery (context IK.2) that can be dated only to the 3rd century BCE. They both feature radial palmettes on their floors; while this decorative format is common, neither has an exact parallel. No. **13** is in fabric III and thus Syracusan, while the other two are in fabric I and were made at Morgantina or nearby. These three plate fragments, then, are examples of eastern Sicilian work of the later 4th and the 3rd centuries BCE.

²³⁷ *Agora* XII, 22–31; *Agora* XXIX, 37–38.

²³⁸ On the Morgantina hoard of silver vessels, see appendix 4. Note especially the raised horizontal divisions (soldered joints) on the interior of the medallion cups in the hoard (Guzzo 2003, 45–50, nos. 1–3), with chased ornamentation similar to the incised and overpainted vine of the plate.

²³⁹ A plate similar to no. **9** was found at Monte Desusino near Gela on the south coast, where it is presumably also an import: R. Panvini, *Butera: Dalla preistoria all'età medievale* (Palermo, 2003) 109, fig. 23. For dishes from Teano with similar elaborate stamped decoration: E. Gabrici, "Necropoli di età ellenistica a Teano dei Sidicini," *MonAnt* 20

(1910) 47–48, fig. 27:d, 27:f, 82, fig. 52:b, 96, fig. 65, 104, fig. 73:a, 73: c, 113–114, fig. 84:d, 84:f, 84:g, 116, fig. 85, 139–140, fig. 107; Morel 1965, 57–58, no. 83; Trendall, (n. 129 above) 31–33, pl. XVI; Mayo 1982, 277–278, nos. 139, 140.

²⁴⁰ See *M-L* V, fig. 73:d, and *Studia Ietina* IV, 146, no. 719, pl. 10, fig. 22, 165, no. ZD5 (cross-palmette). Both are only "somewhat similar," and the acanthus stamps of no. **11** are unparalleled, to my knowledge.

²⁴¹ Gela I, 351, nos. 10, 12, 13; Gela II, 177, nos. 8, 9. See also *M-L* II, ill. i; *M-L* V, fig. 54; *Studia Ietina* IV, 166, no. 680 (no. ZD13), 118, no. 536, 173, nos. R17, R18.

Bowls at Morgantina do not have the stamped interior decoration that is commonly found in Italic open shapes of the 4th and the 3rd centuries BCE. The only exceptions are two base fragments, which may be from either small plates or bowls. No. **14** (Pls. 3, 70) is likely to be a bowl, and has an eight-petaled rosette stamped in the center of its floor.²⁴² It was found in a context of the 3rd century BCE (context IK.2). No. **15** (Pl. 70) was found in a cistern fill (context IE.2) that allows it to be dated either to the 3rd or 2nd century BCE, although its general character seems more typical of the 3rd century. No. **15**, which has stamped palmettes on its floor, may also be a bowl, although it is more likely to be a saucer. From their fabrics, nos. **14** and **15** both appear to be imported to the site.

The paucity of vases with stamped decoration in the deposits and contexts at Morgantina suggests that such ornament was not popular with its inhabitants during the 3rd century BCE. From this evidence, it is unlikely that this type of decoration was used by local potters.

Overpainted Decoration

Overpainted decoration developed in the Greek cities of southern Italy during the first half of the 4th century BCE and achieved widespread popularity in Magna Graecia during the later 4th century.²⁴³ Overpainted vases from ancient Italy are traditionally called “Gnathian,” an appellation that derives from the discovery of many vases in this technique at Egnazia (ancient Gnathia) in Apulia around the middle of the 19th century.²⁴⁴ The technique became common in Apulia during the second quarter of the 4th century BCE, where it developed out of earlier traditions of Attic vases decorated with linear or vegetal patterns in white slip over black gloss.²⁴⁵ In southern Italy, an additional influence during the 4th century BCE was the practice of using much added color on ornate red-figured vases. The ultimate inspiration for overpainting, however, was clearly the imitation of vases in precious metals. Overpainted decoration in Apulia seems to have lasted until the end of the 3rd century BCE, but the floruit of the technique was the second half of the 4th century.²⁴⁶ During this period the technique spread to other areas in Italy and to the eastern Mediterranean.²⁴⁷

In overpainting, the motifs were painted over the black-gloss surface before firing, mainly in three colors of slip: red, yellow, and white. Blue also appears at times in Sicily, as does purple.²⁴⁸ This was often combined with incision through the gloss. Since the colored slips are painted on top of another slip (the gloss), they have often not adhered well and may survive only as a “ghostly” out-

²⁴² For Sicilian vases with stamped central rosettes: *Studia Ietina* IV, 170–173, nos. R1–R19; Bisi 1970, fig. 4:b, 4:d; pp. 145 and 200 below, no. **174**. For the Italian mainland: Jesi, 84.

²⁴³ On Italian overpainted wares and their technique: Forti 1965; J. R. Green in Mayo 1982, 252–254; Cook 1997, 191–192.

²⁴⁴ See Forti 1965, 9; J. R. Green in Mayo 1982, 252.

²⁴⁵ On the origins of overpainting: Forti 1965, 9–10, 21–35; J. R. Green in Mayo 1982, 252; Cook 1997, 191.

²⁴⁶ On the chronology and history of Apulian overpainted wares: Graepler 1997, 58–60. Lippolis 1996, 433–470, provides a recent overview of Apulian overpainting with many

illustrations. For earlier chronologies: Forti 1965, 37–58; J. R. Green in Mayo 1982, 252–258. Spigo (n. 49 above), 59–68, discusses a workshop that made overpainted wares in either southwestern Italy or northeastern Sicily in the first half of the 3rd century BCE.

²⁴⁷ For Greek wares, especially Attic “West Slope” ware: Rotroff 1991; *Agora* XXIX, 38–43. For Italian schools of overpainting outside of Apulia: Forti 1965, 13, 129–140; Green in Mayo 1982, 258–259; Cook 1997, 192.

²⁴⁸ J. W. Hayes, “Fine Wares in the Hellenistic World,” in T. Rasmussen and N. Spivey, eds., *Looking at Greek Vases* (Cambridge, 1991) 183; Cook 1997, 191.

line on the areas where they were applied. It should be pointed out that, while vases with overpainted decoration are generally not large, the technique is delicate, and vases so decorated would probably not have traveled well. This observation is borne out by the vases in the 3rd-century deposits at Morgantina: of the forty-six vases with overpainting, thirty-eight (83%) are in fabric I, that is, made locally or within fifty miles of Morgantina.

Although elaborate figural compositions were made in Apulia in this technique in the early years of its use, during the second half of the 4th century the technique was increasingly employed for purely decorative effects, generally in a limited manner. The overall result is often miniaturistic and “pretty.” This is clear at Morgantina, where overpainting is used exclusively as added decoration, mainly in the form of stylized vegetation.

Overpainting seems to have appeared on Sicily in the second half of the 4th century BCE and to have been practiced in fairly elaborate form into the first half of the 3rd century.²⁴⁹ A few vases with elaborate overpainted decoration appear in the deposits of the late 3rd century BCE at Morgantina, but these seem to represent survivals. A simpler style of overpainting was practiced during the second half of the 3rd century, and this style continued into the 2nd and 1st centuries BCE. The elaborate style of decoration is seen mainly in tomb groups, notably on Lipari, but also at other sites, including Morgantina. It appears mainly on lekanides (actually on their lids) and pyxides, but also at times on skyphoi, amphoras, and a few other shapes. There is no group of vases with elaborate overpainting at Morgantina that can be classified as products of a local workshop; all of the examples with this type of decoration found at the site are clearly imports.

Trendall has noted that elaborate overpainting ran parallel to late Sicilian red-figure, which used much added color, and he divided the overpainting into a group characterized by vine fantasies, and a second, larger, group with florals and geometric decoration.²⁵⁰ He believed that these vases were produced at a number of sites, since they are widely diffused: for example, members of the same group appear in tombs on Lipari and at Morgantina.

The body fragments of globular or skyphoid pyxides nos. **44** and **44A** (Pl. 75) are both examples of Trendall’s Vine Group, in which a swirling vine covers the body of the vase; a complete example of this shape and style was found in a late-4th-century tomb at Morgantina.²⁵¹ No. **44** was found in the dump over the North Sanctuary Annex (context IIIH) and probably represents a dedication of the late 4th century BCE. No. **44A** was found in Necropolis III (context IK.2), the site of the tomb that contained the complete pyxis, and probably comes from a burial.

Two other examples of the same shape (nos. **42**, **43**; Pl. 75) have stacked registers of elaborate geometric ornament, paralleled in a pyxis found in a late-4th-century tomb at Morgantina, as well as on Lipari.²⁵² One of these (no. **43**) was found in the North Baths (context IR), as was a kantharos with somewhat similar decoration (no. **72A**; Pl. 12), while the other pyxis (no. **42**; Pl. 75) comes

²⁴⁹ See *M-L* V, 31, 53–54, 86–92, 157–158; Cavalier 1981, 281–285, fig. 471; *M-L* VII, 106–110.

²⁵⁰ *RVLCS*, appendix III, 681–688, supplemented by A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily: First Supplement*, *BICS* suppl. 26 (London, 1970) 121–122. See also Trendall in *M-L* II, 288–289.

²⁵¹ The funerary example is inv. 59-828 (*RVLCS*, 684 no.

49), found in epitombion VIII in Necropolis III. See PR IV, 129, pl. 24, fig. 9, for a photograph of this vase.

²⁵² From tomb 14 in Necropolis III at Morgantina: inv. 59-658. For Lipari, see Cavalier 1981, 292; *M-L* II, 95–96, tomb 278, pl. 120:1a, 120:2, 126, tomb 348, pl. 125:4, 113, tomb 309, pl. 107:1a.

from the House of Eupolemos, abandoned in 211 BCE. The use of geometric motifs was less common in Sicilian overpainting than stylized vegetation. Examples of the lids for these elaborately painted pyxides are seen in nos. **146** and **147** (Pl. 87); they are also heavily decorated.

None of these vases seem likely to have been made at Morgantina, given their rarity and their elaborate and relatively sophisticated decoration, although it is possible that nos. **42**, **43**, and **72A** are local imitations of products of coastal workshops. A pair of tall conical skyphoi of the late 4th or early 3rd century BCE shows less sophisticated work, but again they are not common. No. **55A** (Pl. 76), which was found in a pit predating the House of Ganymede (deposit IC, probably datable to the first quarter of the 3rd century BCE, certainly to the first half of the century), features elaborate, if crude, incision highlighted with overpainted color. No. **56** (Pl. 76) shows lively, if rather crude, florals. It was found on the Cittadella (context Ii).

Trendall noted that bottles and lekythoi with reticulate patterns painted on their bodies in gloss, such as nos. **114**, **114A**, and **114B** (Pl. 83), often have additional overpainted decoration.²⁵³ The decoration is usually located on the necks of these little perfume vases, which seem to date mainly to the second half of the 4th century BCE (but extending into the first half of the 3rd century).²⁵⁴

The inspiration for the majority of the vases with overpainted decoration at Morgantina derives from metalwork. This is seen most clearly in the similarity of the incised and gilded decoration on vessels from the hoard of silver vases found at Morgantina to the surviving examples of 3rd-century overpainted vases.²⁵⁵ The interior decoration of hemispherical cups, many of which combine incision and overpainted decoration with a moldmade relief tondo, is clearly based on that of vessels like the gilded silver cups in the Morgantina hoard. The ceramic cups, however, are not copies, since they are quite standardized in size, and are slightly smaller than the metal prototypes. The majority of the hemispherical cups are in fabric I and were thus made either at or near Morgantina, or nearby in eastern Sicily.²⁵⁶ Analysis of their moldmade tondi suggests that these cups began to be made around the middle of the 3rd century BCE.²⁵⁷ The overpainted decoration in the hemispherical cups is usually subsidiary to any moldmade ornament, and consists mainly of circles of different colors or cursory incised and overpainted garlands.

The finest medallion cups, however, feature elaborate incision in conjunction with overpainting.²⁵⁸ They have medallions that depict a beautiful gorgoneion (medallion type 23) and, since they are made in both fabrics I and III, were made in workshops in Syracuse and at another coastal center in eastern Sicily.²⁵⁹ The high quality of the incision on the rim fragment no. **23** (Pl. 72) demonstrates that it comes from the same workshop that made the cups decorated with medallion type 23. Although the center of its floor does not survive, no. **23** was probably also a medallion cup. The findspot of no. **23** and the best preserved of the beautiful gorgoneion cups (no. **580**; Pls. 60, 110, 120), a shop damaged and abandoned in 211 BCE (deposit IB), indicates a probable dating

²⁵³ *RVLCS*, 687–688; pp. 118–119 above. A bottle in this style (inv. 59-918) was found in a late-4th-century tomb at Morgantina (Necropolis III, tomb 10).

²⁵⁴ See p. 118 above.

²⁵⁵ On the treasure, see appendix 4.

²⁵⁶ See list on p. 76 above, and pp. 235–236 below.

²⁵⁷ See pp. 239–240 below.

²⁵⁸ Similar elaborate overpainting was executed on medallion cups made in the eastern Mediterranean: see, for example, Rotroff 1991, 70–81.

²⁵⁹ See pp. 264–266 below.

in the last quarter of the 3rd century. Production of these lovely medallion cups seems to be limited to the last decades of the 3rd century and the first quarter of the 2nd century BCE.²⁶⁰

Two other hemispherical cups (nos. **21**, **21A**; Pls. 3, 71) have elaborate white overpainted tondi depicting elaborate geometric fantasies in incision; the white here probably imitates gilding on the tondi of silver cups.²⁶¹ The two cups appear to have been made by the same workshop, and a third example with the same motif was found at Morgantina in an imprecisely dated context.²⁶² Two other hemispherical cups (nos. **21D**, **21E**; Pls. 4, 72) have more cursorily painted rosettes decorating the centers of their floors. It is also notable that the interior gloss of these vases is often a metallicizing grayish black, clearly indicating that they were meant to imitate metal prototypes.

Deep cups with moldmade tripod feet (no. **24**; Pls. 4, 72, 73) also have subsidiary overpainted decoration on their interiors, usually simple colored stripes. However, two examples of this shape have overpainted floral tondi on their interiors that are similar to but more elaborate than the rosettes of nos. **21C** and **21D**. No. **24D** (Pl. 72) was found in the House of Eupolemos, where the gilded silver vessels were buried; the house went out of use in 211 BCE. The other deep bowl with a painted tondo was found in a tomb that can be dated to the first half of the 3rd century BCE.²⁶³ Other vases have features of metallic character, notably the downturned-rim plate no. **1** (Pls. 1, 69), which has raised ridges that mirror soldered joints on its floor. Between these raised ridges is incised and overpainted decoration that is very similar to the chased ornament found on surviving contemporary metal vases. It is difficult to date no. **1** very much after 300 BCE.²⁶⁴

The beautiful molded-rim kantharos no. **68** (Pls. 11, 78) appears to be a Campanian import, probably of the second half of the 4th century BCE.²⁶⁵ It has an attractive vine on its rim. An amphora (no. **76**; Pl. 13) is the only vase in fabric II with overpainted decoration, and it features the familiar incised vine with painted leaves on its neck.²⁶⁶ Two versions of the same shape are in fabric III (nos. **76A**, **76B**; Pl. 79), and two others (nos. **77**, **78**; Pl. 79) are in fabric I. The tall neck of this shape was clearly regarded as an apt place for an overpainted vine, which probably commented on the contents of the amphora. An example of this shape found in a tomb of the late 4th century BCE, however, has metope-like geometric designs painted on its upper body, and no vine on the rim.²⁶⁷ It also seems to be in fabric I. The amphora from the tomb again illustrates the more elaborate character of Sicilian overpainted decoration during the later 4th century BCE, while the amphoras with vines decorating their necks (nos. **75–77**; Pls. 13, 79) appear to date to the first half of the 3rd century BCE.

A large jug fragment (no. **127**; Pl. 85) seems to be Syracusan from its fabric (fabric III); it preserves a well-painted vine with incised stems on its shoulder. Traces of another similar floral band survive at the midpoint of the body. The style of the ornament probably dates it into the first half of

²⁶⁰ See pp. 264–265 below.

²⁶¹ Compare the gilded tondi of the silver bowls in the Morgantina hoard: Bothmer 1984, 54–55, nos. 92–94; Guzzo 2003, 45–50, nos. 1–3. As has been pointed out, silver often tarnished to black in antiquity: M. Vickers and D. Gill, *Artful Crafts* (Oxford, 1994) 123–129. The workshop discussed by Spigo (n. 49 above), 59–68, was located in northeastern Sicily in the 3rd century BCE and specialized

in hemispherical bowls with overpainted floral tondi.

²⁶² Inv. 55-2125, found in the upper Agora.

²⁶³ Inv. 61-444, from tomb 32 in Necropolis III.

²⁶⁴ On this shape, see p. 85 above.

²⁶⁵ See p. 107 with n. 129 above.

²⁶⁶ On the amphoras: pp. 109–110 above.

²⁶⁷ Inv. 59-1005, from tomb 10 in Necropolis III.

the 3rd century. Vines of this type became virtually the only elaborate overpainted decoration on Sicilian vases after roughly the first quarter of the 3rd century BCE, decorating not only the amphoras discussed above, but also a large skyphos (no. **57**; Pl. 76), a kantharos (no. **65**; Pl. 77), and an occasional pouring vessel (see no. **123**; Pl. 85). The vine usually has an incised stem, but at times it is merely painted. This style clearly existed until 211 BCE, since a large hemispherical bowl with an incised and overpainted vine on its upper body (no. **19**; Pl. 71) was found in a shop complex (deposit IB) destroyed in that year. But this style of decoration was probably more common earlier, since it disappears at Morgantina in 211.

Some vases have a simple form of overpainted decoration that probably indicates local manufacture. Most of the vases listed below were made during the second half of the 3rd century, when overpainting became less elaborate. Two-handled cups usually have a simple and cursorily painted garland with an incised stem on their upper bodies (nos. **54**, **54A**; Pls. 8, 76). A skyphoid kantharos (no. **71**; Pl. 78) has similar decoration. A few other vases, such as the little stamnoi that probably served as pyxides (nos. **79–82**; Pl. 80), were decorated with rows of white buds on their upper bodies from the late 4th century BCE well into the 3rd. The same style is seen on a kantharoid skyphos (no. **74A**; Pl. 13). Overpainted circles were used to decorate the interior of a straight-walled kantharos in fabric I (no. **70**; Pl. 78).

Some lids have simple overpainted circles (nos. **132–135**; Pls. 20, 21; see also nos. **143**, **144**, **144B**, **145**; Pl. 87), often alternating with gloss circles to provide some color variation. Most of these were found in the shop complex destroyed in 211 BCE (deposit IB). Three lids (nos. **137**, **137H**, **147**; Pls. 21, 22, 86) have incised and overpainted vines of the type described above; two were found in the North Sanctuary, the other (no. **137H**) in the House of Eupolemos. A simpler form of the garland without incision can be seen decorating lids no. **138** (Pl. 22), which was found in a shop destroyed in 211 BCE (deposit IB), and no. **143B** (Pl. 87), which was found on the Cittadella. No. **146** (Pl. 87) is a rare example of a black-gloss lid with polychrome painting at Morgantina. It probably served as the cover for a pyxis with red-figure or polychrome decoration.

3. East Sicilian Polychrome Wares

“Centuripe” ware is the conventional name used for a specialized class of vases decorated with scenes painted in polychrome with tempera paint on a white ground after the vase was fired; these vases often also feature relief or plastic ornament.²⁶⁸ Because of the fragility of their decoration, they are scarcely functional and are presumed to have been made for ritual use. The class was named after the site in eastern Sicily where it was first found, unfortunately in illicit excavations of tombs. Only a few pieces of the ware have been scientifically excavated at Centuripe, and those also come from tombs.²⁶⁹ This class of ceramics remains unique to eastern Sicily, although it has close analogies to

²⁶⁸ The fullest treatment of the class is Wintermeyer 1975; see 178–179 on the pigments used (analysis by J. Rederer). See also J. R. Green in Mayo 1982, 282; Cook 1997, 200.

²⁶⁹ See Wintermeyer 1975, 137–138, with earlier bibliography.

the polychrome “Canosa” wares from Apulia and to the polychrome red-figure vases that were made on Lipari; both of these types were made during the first half of the 3rd century BCE.²⁷⁰ A number of large terracotta busts at Morgantina depicting Kore show similar polychrome decoration on the bust and were probably painted in the same workshops as the vases (or perhaps the predecessors of the workshops that painted the vases).²⁷¹ The busts, which are dated from the second half of the 4th into the early 3rd century BCE, may be one of the sources for the idea of polychrome vase painting. To date, Centuripe and Morgantina are the only two sites in eastern Sicily where large amounts of polychrome pottery have been found, although it seems clear from the variety of fabrics that this class was made at other sites.²⁷² There is no evidence that vases of this type were made in western Sicily. Given the fact that this class of painted ceramics was made at a number of locales in eastern Sicily, the designation “East Sicilian Polychrome” wares seems more accurate than Centuripe ware and is used here.

FINDSPOTS

At Morgantina, the majority of the East Sicilian Polychrome vases was found in sanctuaries. All of the shrines dedicated to Demeter and Persephone have produced examples.²⁷³ But other findspots suggest that the ware was displayed in a variety of contexts. Fragments of East Sicilian Polychrome ware have also been found in the North Baths (context IR), which seems puzzling.²⁷⁴ None of the fragments found in the baths are large, and they may not be from vases that were used in the building, especially since they were not found directly over the floors. There may also have been a sanctuary of Aphrodite near the bath (see deposit IR.1). On the other hand, no East Sicilian Polychrome vases were found in deposit IR.1, the well fill that contained the evidence for the possible sanctuary of Aphrodite.

Other polychrome vases were found in cemeteries. No. **152** came from the fill over a Hellenistic necropolis (context IK.2) and was probably originally part of a funerary assemblage, although no excavated tomb included the ware. Nos. **151A** and **159** were found in another necropolis. These

²⁷⁰ On the polychrome vases from Lipari, see M. Cavalier, *Nouveaux documents sur l'art du peintre de Lipari* (Naples, 1976); L. Bernabò Brea and M. Cavalier, *La ceramica policroma liparese di età ellenistica* (Milan, 1986); *M-L V*; *M-L VII*; *M-L XI*. For “Canosa” ware, which began in the late 4th century BCE: F. van der Wielen-van Ommeren, “Vases with Polychrome and Plastic Decoration from Canosa,” in J. Swaddling, ed., *Italian Iron Age Artefacts in the British Museum* (London, 1986) 215–221; Cook 1997, 199–200. Similar polychrome wares were found in a tomb at Egnazia: De Juliis 1984, 433, nos. 20–24. For polychrome wares at Taranto: Lippolis 1996, 471–474; Graepler 1997, 60–61.

²⁷¹ See *MSI*, 28–33.

²⁷² On the various fabrics of East Sicilian Polychrome wares at Morgantina, see pp. 134–135 below.

²⁷³ From the North Sanctuary (deposit IL): nos. **151**, **154**, **157**, **162**, **163**, **168**, **170**, **171**, **171A**. From the later dump over its ruins (context IIH): nos. **149A**, **160**. From the South Sanctuary (context IN): **153**, **158**, **158A**, **161**, **166**, **166A**. From the Sanctuary of Demeter and Kore on Cittadella (context IO): **149B**, **150**, **158B–E**, **168**, **171B**. From the West Sanctuary of Demeter and Kore (deposit IQ): **156**, **158F**, **167**. From a sanctuary dedicated to an unidentified deity in Area V (context IP, probably again Demeter and Kore): **161B**, **164**.

²⁷⁴ No. **157G** is the only catalogued example, and it comes from the first stratum of fill, but small fragments of polychrome wares turned up in the recent excavations of 2003 and 2004.

East Sicilian Polychrome fragments were probably also grave gifts, but, unfortunately, they were recovered from the debris of clandestine excavations.

Some houses at Morgantina also contained this polychrome ware. Five pieces were found in a domestic complex at the eastern end of the Serra Orlando ridge (context IJ: nos. **155**, **155A**, **161A**, **161C**, **165**). Two uncatalogued fragments were found in the cistern of a house on the East Hill (deposit IH) that was abandoned in 211 BCE.²⁷⁵ This house, however, probably belonged to a potter. The location of East Sicilian Polychrome wares in domestic settings is confirmed by recent (2003) trial excavations in Area VII (in the region of the House of Eupolemos), where a few small fragments were found, and in the Contrada Vinci, on Papa Hill to the west of the West Hill, which has produced four fragments.²⁷⁶ The houses in those sectors were abandoned in 211 BCE, as were the homes that made up context IJ. A single lekanis lid (no. **170**) was found in a context near the western end of the site that could also be domestic, although the possibility that there was a shrine in the area cannot be discounted.²⁷⁷ The large lekanis no. **149** was found in the basement room of a shop in the central Agora that was abandoned in 211 BCE.²⁷⁸ Another polychrome vase (no. **161D**) was found in a dumped fill of the early 2nd century (deposit IIA).

FABRICS AND ORIGINS

The fabrics of the East Sicilian Polychrome vases found at Morgantina vary a good deal, but the majority have a reddish-brown clay. This fabric is similar to that of the majority of black-gloss vases of the 3rd century BCE at Morgantina (fabric I).²⁷⁹ It thus seems likely that most of the East Sicilian Polychrome vases were made at Morgantina or nearby (in east-central Sicily), particularly since many of the shapes are quite unwieldy and fragile (see esp. no. **154**; Pls. 25, 89), and it is difficult to see how they could have been transported long distances without breakage. As noted above, a few fragments were found in the house of a potter (deposit IH). It is notable that the largest East Sicilian Polychrome vases found at Morgantina are of the reddish-brown fabric. Some of the vases found at Morgantina may have been imported from Centuripe, although the absence of the molded figural decoration common on the vases of this class found at that site argues against this.²⁸⁰

It is also likely that the ware was made at other urban centers in the general area of the Catania valley and Lentini plain, since a number of other fabrics seem to be represented at Morgantina. The reddish-brown fabric accounts for twenty-four of the forty-two catalogued vases and fragments

²⁷⁵ See p. 37 above.

²⁷⁶ These are not included in the catalogue, but included the handle of a lebes gamikos, a lekanis lid, and an altar pyxis/lid. It seems likely that these were commemorations of the marriages of the owners of the houses: see p. 138 below.

²⁷⁷ No. **169** was found in the first stratum of fill in Area VI, complex IA, trench VI, saggio G. This was a trial trench dug on a hilltop in the western part of the Serra Orlando Ridge (Papa Hill) in 1963. The fill was very thin, and the character of the remains difficult to interpret. See PR VIII,

145; *MS I*, 249, context VI A.

²⁷⁸ The room, belonging to a shop on the east side of the Central Market, was excavated in 1992 (communication of M. Bell, April 16, 2013).

²⁷⁹ The general color range, 5YR 6/3–7/4, is exactly the same as fabric I at Morgantina, and the general character of the fabric is also identical. For vases in this fabric, see pp. 72–77 above.

²⁸⁰ The fabric at Centuripe is described as red to brown: Cook 1997, 200. For molded ornament on vases made there: Wintermeyer 1975, 145–146, 153–160.

(although it is likely that the handles catalogued as nos. **158** and **158A** come from no more than three vases; see Pl. 90).²⁸¹ Beyond the dominant reddish-brown fabric, seven vases have a soft orange fabric, two a hard orange.²⁸² Two have a gray fabric, and three have red fabrics, although of different levels of hardness.²⁸³ How many of these apparent “fabrics” can be attributed to different conditions of firing is unknown, and this question awaits scientific analysis.

It would seem to be a reasonable hypothesis that most of Morgantina’s polychrome ware was made by a workshop that had moved to the city from eastern Sicily sometime around the middle of the 3rd century BCE (probably during the expansion under Hieron II) and which remained active until 211. Given the rarity of polychrome ware, this workshop probably also made black-gloss pottery, but there must have been at least one painter associated with the workshop who created the figural decoration. Other vases were imported from various locations, but not necessarily from Centuripe. The evidence at Morgantina clearly indicates that East Sicilian Polychrome ware was made at a number of centers in eastern Sicily.

CHRONOLOGY

Morgantina also has provided the only archaeological evidence for the chronology of East Sicilian Polychrome ware. No. **152** was found in the fill over and around tombs which date predominantly to the last third of the 4th century BCE and the first half of the 3rd century BCE. It was probably part of a funerary assemblage. This suggests that the ware began to be made no later than the middle of the 3rd century.²⁸⁴

All but one of the contexts in which this class was found at Morgantina went out of use around 211–200 BCE, indicating that the ware was made throughout the second half of the 3rd century.²⁸⁵ A single cylindrical pyxis (no. **161D**) was found in a fill of the second quarter of the 2nd century that has no signs of any 3rd-century material (deposit IIA). This suggests that the class continued to be made into the early 2nd century. Its hard red fabric is unique in East Sicilian Polychrome ware at Morgantina, and it was thus clearly imported to the site. The internal evidence from the Morgantina

²⁸¹ Hard reddish-brown fabric: nos. **149, 149A, 149B, 150, 151A, 152, 153, 154, 158, 158A, 158F, 160, 161F, 164, 166, 168, 169, 171, 171A**. Soft reddish-brown fabric: nos. **161C, 170, 171B, 172**.

²⁸² Soft orange fabric: nos. **155, 155A, 156, 158G, 161A, 161B, 165**. This does not seem to be the same as fabric II in the 3rd-century plain glossed wares: on that fabric, see pp. 78–78 above. For the hard orange fabric: nos. **157, 163**. Again, this does not seem to be the same as the documented Republican hard orange fabric (p. 80 above).

²⁸³ Gray fabrics: nos. **151, 162**; soft red fabric(s): nos. **159, 167**; hard red fabric: nos. **158B–E, 161D**.

²⁸⁴ Necropolis III seems in part to predate the construction of the city walls soon after 300 BCE: PR III, 170; PR IV, 128–129; PR VI, 143; *MS I*, 257–258. For its location: *MS I*, pl. 1. Forty-six graves in this necropolis were investi-

gated (forty-four were excavated). The earliest datable graves (graves 10, 14, 15, 40, 45) date ca. 330–320 BCE. A further twenty-three graves in the cemetery can be assigned on various grounds to the late 4th century BCE or the very earliest years of the 3rd century (archaeologically, before the destruction of Gela ca. 280 BCE). Only six graves can be securely assigned to the 3rd century, and only two of those (one of which appears to be disturbed) to the second half of the century. Ten of the graves can be dated only ca. 330–211 BCE, since they either were not excavated or contained no grave goods.

²⁸⁵ On the provenance of no. **149**: n. 278 above. For vases found in sanctuaries destroyed in 211: n. 273 above. From context IJ (abandoned 211 BCE): nos. **155, 155A, 161A, 165**. From context IR: **158G**.

excavations suggests that East Sicilian Polychrome ware was certainly being made by the middle of the 3rd century, and that its production continued into the first half of the 2nd century BCE.

In her comprehensive treatment of the ware, Ulrike Wintermeyer suggested that the class was produced from the late 4th through the early 2nd century BCE.²⁸⁶ Lipari, however, has produced much evidence during the last twenty years of a remarkable school of polychrome red-figure painting which flourished during the first half of the 3rd century BCE, until the destruction of the city by the Romans in 252 BCE. In their publication of this school, Luigi Bernabò Brea and Madeleine Cavalier have suggested that true polychrome painting on white ground did not begin until the middle or the second half of the 3rd century BCE and lasted into the early 2nd century, and that it was dependent on the Lipari school of polychrome vase painting.²⁸⁷ While influence from Lipari is likely, East Sicilian Polychrome wares do not seem compellingly to be based on the Lipari wares, and the Morgantina evidence suggests that polychrome wares were being made at coastal sites by the second quarter of the 3rd century.²⁸⁸ Whatever the relationship between these two schools in the first half of the 3rd century, the polychrome wares of eastern Sicily clearly developed independently after the destruction of Lipari. The polychrome wares of Lipari, eastern Sicily, and Apulia indicate a broad-based interest in colorfully painted vases in Sicily and southern Italy in the 3rd century BCE.

SHAPES

East Sicilian polychrome pottery occurs in a limited number of shapes, another sign of the specialized function of this class of vessels. Most of the vases are quite large. Only three shapes are common: the lekani (nos. **149–151**; Pls. 23, 24, 88), the pyxis-krater (nos. **152, 153**; Pls. 24, 89), and the lebes gamikos (nos. **154–159**; Pls. 25, 89–91).²⁸⁹ A few other shapes have the East Sicilian Polychrome style of decoration but are uncommon.²⁹⁰ The common shapes are large and unwieldy, and some of the vases are clearly nonfunctional, since they have holes in their bases (no. **154**; see also nos. **163–167**). The vases often have elaborate separately thrown stemmed feet or stands (nos. **152, 153, 163–167**; Pls. 24–26, 89, 91, 92). The lids for the lebetes gamikoi and pyxides-kraters are tall and take the form of elaborate finials shaped like small lebetes (nos. **156, 157**; Pls. 24, 90), cylindrical pyxides, or miniature altars (nos. **160, 161**; Pls. 24, 91). It is not known whether these lids were used separately as vases in their own right, but there is nothing that precludes that possibility.

The lekani has its own characteristic lid (nos. **168, 169**; Pl. 92), which is often taller than the

²⁸⁶ Wintermeyer 1975, 137–138, 152–153.

²⁸⁷ On polychrome painting in southern Italy and Sicily, see n. 270 above. For its chronology and relation to East Sicilian Polychrome wares: Bernabò Brea and Cavalier (n. 270 above), 34.

²⁸⁸ Based on the lekani, which disappears in black gloss by 250 (see p. 88 above).

²⁸⁹ See Wintermeyer 1975, 138, 152–160. For a polychrome red-figure lebes with applied decoration on the handles: *M-L* II, 111, tomb 309, pl. 105:1–2; see also *M-L* V 119,

tomb 1595, figs. 260, 261. On red-figured lebetes in south Italy and Sicily: H. Cassimatis, *Le lebbès à anses dressées italiote à travers la collection du Louvre* (Naples, 1993) 33–34. For elaborate black-gloss lebetes from Tarentine graves: Graepler 1997, 92, form 411, type 2, figs. 65, 66. For a polychrome lekani in a grave at Lipari: *M-L* XI, 388, tomb 989, pl. 184:4.

²⁹⁰ On the other shapes: Wintermeyer 1975, 137, 140–144, nos. 209–241. For a black-gloss cylindrical pyxis like nos. **159** and **160**, see pp. 98–99 above, no. **47**; *M-L* II, 44, fig. 9 (tomb 117).

bowl it covered. Three other lids (nos. **170–172**; Pls. 26, 27, 92) look like the lids used on skyphoid and round pyxides in black-gloss ware, except that they are much larger than those shapes.²⁹¹ Since round and skyphoid pyxides were not part of the East Sicilian Polychrome repertoire, I assume that nos. **170–172** were used to cover lekanides as well.

At Morgantina, the only shape beyond those mentioned above that had polychrome decoration is a single hydria (no. **162**; Pls. 26, 91).

MOLDED DECORATION

More than its unusual (and unwieldy) shapes, it is the decoration of East Sicilian Polychrome ware that illustrates its specialized character. Many of the vases found at Centuripe have applied moldmade ornament of elaborate nature.²⁹² The examples of this type found at Morgantina show less elaborate molded additions, although, if the vases were brought from other centers, it is possible that the molded additions were omitted due to their fragility. The lebetes gamikoi and the finial lids of similar shape generally had acanthus leaves applied to the bases of their tall basket handles (nos. **154–158**; Pls. 24, 25, 89, 90). These were often gilded as well as painted.²⁹³

PAINTED DECORATION

The most obvious form of East Sicilian Polychrome decoration is, however, the painting. After the vases were fired, figures were outlined in black on the surface, and the area to be painted was then covered with a chalky white ground.²⁹⁴ The black outline drawings were visible through the white ground, and pastel colors in egg tempera were then painted over the ground to delineate the figures. As has long been noted, the results look similar to the much later wall paintings at Pompeii and Herculaneum. A number of the vases also show signs of gilding, suggesting a specialized and probably ritual function.²⁹⁵ As noted above, some busts of Kore from the later 4th and 3rd centuries preserve similar decoration.²⁹⁶

Unfortunately, most of the painted scenes at Morgantina survive only as faint traces of color on just a few of the vessels, but it may be assumed from the close analogies in shapes and decoration with the examples from Centuripe that all the East Sicilian Polychrome vases from Morgantina once bore painted decoration. Generally only one side of the vases found at Centuripe was covered with

²⁹¹ For round and skyphoid pyxides, see pp. 97–98, 125 above.

²⁹² For molded ornament at Centuripe: Wintermeyer 1975, 145–146, 153–160.

²⁹³ These acanthus additions to the handles are the features on the Morgantina polychrome vases that are most often gilded: see nos. **154–158**; see also n. 292 above. Acanthus ornament often had funerary connotations, and this fact may reinforce the interpretation of the symbolism pro-

posed below. On additions to the handles of red-figured lebetes: Cassimatis (n. 289 above), 25–26.

²⁹⁴ On the painting technique: Wintermeyer 1975, 139, 151–152, and, for an analysis of the pigments, 178–179. See also Cook 1997, 200.

²⁹⁵ Many of the vases in Wintermeyer's catalogue (Wintermeyer 1975, 209–241) have gilding, as do nos. **151A, 153, 154, 158, and 166** at Morgantina.

²⁹⁶ See n. 271 above.

figural scenes, and this was probably also true at Morgantina, although certainty is impossible given the condition of the vases' surfaces and their painted scenes.²⁹⁷

The only East Sicilian Polychrome vases at Morgantina that preserve part of their figural decoration are nos. **152**, **156**, and **159**. On no. **156** (Pl. 90) one can discern a faint image of a standing draped figure holding a staff (hence probably a man), while no. **159** (Pl. 91) preserves parts of two draped figures, one of which appears to be male. No. **152** (Pl. 89) is better preserved and clearly depicts a standing woman. Its foot has a fine painted egg-and-dart frieze (Pl. 89), and another fragment has florals (Pl. 89). The colors on these fragments are red, yellow, blue, and violet, as well as white. The drawing of the figures is similar to that on Sicilian red-figure.

In addition, the lekans lid no. **169** (Pl. 92) has the faint remains of the head of a woman framed by ornamental motifs (hearts and palmettes). The head of an elegantly coiffed woman is a common motif on Sicilian red-figure lids. Two of the stands (nos. **166**, **166A**; Pls. 26, 92) have radiating red stripes on their undersurfaces. These survivals indicate that this class at Morgantina was decorated in much the same way as the vases found at Centuripe.

THE MEANING OF THE FIGURAL SCENES

The scenes on vases found at Centuripe, which have been examined by Wintermeyer and Deussen, generally have a ritual character that has been explained as depicting aspects of marriage ceremonies.²⁹⁸ The presence of the ware in sanctuaries of female deities at Morgantina supports this hypothesis, while its placement in tombs at Centuripe (and probably at Morgantina) suggests a desire to perpetuate the marriage beyond a lifetime.²⁹⁹ The polychrome fragments found in private houses at Morgantina suggest that vases of this class were also displayed in homes to commemorate the marriage of the owners.

Bernabò Brea and Cavalier have explained the similar scenes on the polychrome red-figure vases found on Lipari as depicting a mystical marriage to Dionysos, but, of the findspots of the East Sicilian Polychrome vases at Morgantina, only the North Sanctuary (deposits IL and IM, context IIH) preserves any evidence which may suggest that Dionysos had a cult there.³⁰⁰ It seems likely that the presence of East Sicilian Polychrome ware in the sanctuaries of Demeter and Kore at Morgantina refers to Persephone's marriage to Hades as a divine paradigm for human nuptials.

²⁹⁷ See Wintermeyer 1975, 136.

²⁹⁸ P. Deussen, "The Nuptial Theme of Centuripe Vases," *OpRom* 9 (1975) 125–133, is probably too rigid in insisting that all of the scenes represent contemporary marriage practices. Wintermeyer 1975, 146–150, 169–173, is more cautious in her analysis of the scenes and points out (p. 169) that three vases seem to present the marriage of Dionysos and Ariadne. She also notes (p. 150) that some of the characteristic compositions seem limited to single shapes. On the meaning, see also Bernabò Brea and Cavalier (n. 270 above), 41–48; Cassimatis (n. 289 above), 77–130.

²⁹⁹ The large number of East Sicilian Polychrome vases

found in sanctuaries associated with Demeter and Kore at Morgantina (n. 273 above) may also support the idea that the marriage was to exist beyond death. This is also suggested by Wintermeyer's analysis (Wintermeyer 1975, 177) of the meaning of the ornament on the vases from Centuripe. For similar painted scenes on terracotta busts of Kore: *MS I*, 28–33.

³⁰⁰ See Bernabò Brea and Cavalier (n. 270 above), 41–45. See also Cassimatis (n. 289 above), 126–130. For evidence for the worship of Dionysos in the North Sanctuary (which is quite speculative, but not improbable), see pp. 245, 254 below.