The Terracotta Altars of Morgantina: A Study of the Form, Production, Use, and Development of Arulae from Hellenistic Sicily

Andrew Tharler
Bryn Mawr College

Custom Citation

Follow this and additional works at: https://repository.brynmawr.edu/dissertations

Part of the History of Art, Architecture, and Archaeology Commons

This paper is posted at Scholarship, Research, and Creative Work at Bryn Mawr College. https://repository.brynmawr.edu/dissertations/201

For more information, please contact repository@brynmawr.edu.
The Terracotta Altars of Morgantina:
A Study of the Form, Production, Use, and Development of Arulae from Hellenistic Sicily

by

Andrew Tharler

May 2019

Submitted to the Faculty of Bryn Mawr College
in partial fulfillment of the requirements for
the degree of Doctor of Philosophy
in the Department of Classical and Near Eastern Archaeology
Abstract

This dissertation establishes the first systematic and comprehensive study of cylindrical terracotta altars, often referred to as arulae. Arulae are considered characteristic of the material culture of Hellenistic Sicily and thought to represent a significant body of evidence for domestic cult practice. However, no comprehensive treatment has been published, and critical information about their use has not been securely established. As a result, arulae have not been fully incorporated into research on Hellenistic religion, and assertions about their ritual function remain conjectural.

This study focuses on the complete corpus of arulae from Morgantina, comprising more than 300 fragments, but examples from other sites are also included. The material under consideration substantially increases the previously available dataset and clarifies impressions about their form, production, decoration, context, and chronology. Arulae are first discussed with respect to their range in size in Chapter 2 with a view to developing a new typology across sites. Using statistical analysis, I distinguish four types made in standardized sizes and propose functional differences between them. Chapter 3 addresses production, both in terms of the manufacturing process and decorative practices. The former highlights the skills and technical knowledge involved in the production of arulae, while the latter analyzes ornamental motifs and sequences to propose workshop groupings and identify regional decorative preferences. In order to evaluate more critically the use of arulae, Chapter 4 applies formation theory to well-documented deposits and revisits the composition of their assemblages. I demonstrate that arulae were used in households, sanctuaries, and public spaces and argue that they served as cult furnishings in these settings. Chapter 5 establishes a chronology of Sicilian arulae through stylistic and contextual analysis and discusses changes in their form, decoration, and use. I argue
that arulae first emerge in the late fourth century B.C.E. and exhibit more uniform decorations and production techniques over the course of the next century. They decline sharply after the Roman conquest of Sicily in 211 B.C.E, but a few late examples from the first century B.C.E. attest to some degree of cultural continuity in domestic settings.
For Mom, Dad, and Samantha

Kiley and Moxon
Vita

Andrew Justin Tharler received his Bachelor’s of Arts degree in Classical Languages from Duke University in 2011 with a minor in Classical Archaeology. His interest in archaeology developed from his experience in a field school at Cornell University and a summer excavating the North Baths complex with the American Excavations at Morgantina in Sicily. He earned his Master’s of Arts degree in Classical and Near Eastern Archaeology at Bryn Mawr College in 2013, with a thesis entitled: “Empty Spaces or Open Places: The Emergence of the Agora in the Western Greek Colonies.” His Ph.D. examination topics focused on Greek religion, Greek colonization, Roman architecture, and Homer. He has also participated in excavations at Pompeii with the Pompeii Archaeological Research Project: Porta Stabia and again at Morgantina with the Contrada Agnese Project, where he has served as a supervisor since 2015. His dissertation focuses primarily on unpublished terracotta altars from Morgantina. He has also been involved in the Digital Scholarship program at Bryn Mawr, offering workshops and presentations on a number of subjects, including bibliography and citations management, database design, and digital mapping.
Acknowledgements

This dissertation is the result of the collective efforts, support, and advice of countless individuals both at Bryn Mawr and beyond. I owe my deepest gratitude to professor Astrid Lindenlauf, who has been my teacher, thesis advisor, dissertation supervisor, and mentor. The framework and ideas for this project came together over the course of many long meetings and late emails. Her lucid feedback on my work reminded me to challenge assumptions, seek alternative approaches, and remain true to my objectives. Her mentorship has fostered my growth as an archaeologist. I am especially thankful for her charitable commentary on very rough drafts. Her scholarship, preparation, attention to detail, and commitment to her students has been a source of inspiration in my own endeavors.

I am also very grateful to my dissertation committee and to the other faculty in the Graduate Group at Bryn Mawr College with whom I have been able to study. I want to acknowledge in particular professors A.A. Donohue, Asya Sigelman, Radcliffe Edmonds, Darby Scott, and Jim Wright, who contribute actively to the vibrant academic community at Bryn Mawr and have helped foster my academic growth. I also wish to acknowledge Alicia Peaker for launching the Digital Scholarship program at Bryn Mawr and providing graduate students the opportunity to develop digital skills.

Carla Antonaccio and Malcolm Bell, co-directors of the American Excavations at Morgantina, granted me permission to work on primary unpublished material from the site. Professor Antonaccio first sparked my interest in classical archaeology in her classes at Duke University. Her invitation to excavate at Morgantina during the summer after my junior year of college changed my life in ways that I could not have predicted at the time, and I will be forever grateful for the opportunities she has provided. Professor Bell has been a constant source of
encouragement and knowledge over the course of my dissertation. He has patiently answered my questions about seemingly every trench dug at Morgantina since 1955 and made available the excavation’s immense resources for my research. My research has benefited immensely from his expertise on Morgantina and Sicily.

I have been fortunate to conduct primary research on the same site where I dig, and I will be forever grateful for the unwavering support of the Morgantina community. My first fieldwork experience at the site was as a volunteer excavator in the North Baths project under the direction of Sandra Lucore, and in the subsequent years Sandra has helped facilitate my research in Sicily and discussed the results of her recent excavation projects at Morgantina. One of my supervisors during that first summer was Hal Sharp, and I have had the privilege of working with him again in several recent seasons. Hal has shared his vast knowledge of Morgantina’s excavation history with me and called my attention to the existence of several terracotta altars, of which I was originally unaware. Conversations with Ingrid Edlund-Berry helped clarify my understanding of the Central Sanctuary, and she generously provided copies of excavation documentation for me. My appreciation for Alex Walthall cannot be overstated. It was Alex who first raised the possibility of a dissertation topic on terracotta altars, and the opportunities he has offered me on the Contrada Agnese Project have helped me grow professionally and personally. His enthusiasm for Sicily is contagious, and I am continually inspired by his dedication to his friends, colleagues, and students and his love of Morgantina. I owe so much to my colleagues on the Contrada Agnese Project, many of whom are cited in this dissertation. I learned how to excavate from Jared Benton, and I will be forever grateful for his strong advocacy on my behalf. Conversations with fellow supervisors Elizabeth Wueste, Christy Schirmer, Ben Crowther, and Kat Huemoeller, as well as Annie Truettzel, Randy Souza, and Leigh Lieberman have been
invaluable. Finally, I share my strong interest in the households of Morgantina with the late Barbara Tsakirgis, who took time to meet with me to discuss domestic altars at the outset of this project. My dissertation could not have been written without her contributions to the field.

This dissertation received generous financial support from the Graduate School of Arts and Sciences and the Department of Classical and Near Eastern Archaeology. My research occasionally took me on trips both in the United States and abroad. I am grateful to the staff of the Research Photographs collection at Princeton University, who offered me space to work in McCormick Hall and provided access to digital copies of excavation notebooks. I am grateful for their sustained support from the early stages of my project until the very end. I am also indebted to the staff of the Visual Resources Collection in the McIntire Department of Art at the University of Virginia, who allowed me to visit their facilities and generously digitized other archival documentation at my request.

A research trip to Sicily during the fall of 2017 was funded by the Bryne Rubel Travel Fellowship and made possible by the support and accommodations of dozens of people in Aidone, Syracuse, and Gela. Permission to study material in the Museo archeologico di Aidone was granted by Rosario Patané and Giovanna Susan. Dr. Patané personally visited me on several occasions to ensure I had everything I needed for my work and shared with me his immense knowledge of Sicilian material culture. I am also indebted to staff members of the museum in Aidone who granted me access to materials in remote storage areas in town and made sure I was well fed during long hours of work in the magazzino. My visit to the Museo archeologico regionale Paolo Orsi in Syracuse was arranged with the permission and support of Dr. Maria Musumeci, who prepared material for me to study and provided space for my work in the museum. Dr. Musumeci took extra time to show me around the galleries and was an invaluable
resource for my questions about Sicilian archaeology. Permission to study in the Museo archeologico regionale di Gela was granted by Dr. Giuseppe Turco and Emanuele Turco. I am grateful for their correspondence and assistance in locating the relevant materials in the museum. I am deeply appreciative of the museum staff in Gela, who took particular interest in my work and shared with me their knowledge of the modern and ancient city.

I am grateful for my friends and colleagues in the graduate program at Bryn Mawr, whose company in Carpenter Library and lunch breaks in the Campus Center have provided many much-needed respites from the grind of dissertation research and writing. I want to acknowledge in particular Rachel Starry, Christina Marinelli, Ed Harley, Maggie Beeler, Danielle Smotherman Bennett, Wes Bennett, Matthew Jameson, Audrey Wallace, and Kiersten King, whose humor, emotional support, and wisdom have helped me more than they can know. I am fortunate to have parents who always encouraged me to pursue my curiosities. They somehow maintained a persistent interest in my dissertation, even as I became increasingly unwilling to talk about it. Finally, my wife Kiley Samz has remained by my side throughout this process and never wavered in her support and belief in me. She has helped shape ideas presented in this dissertation, and her companionship has sustained me at my lowest points. I am fortunate to have found such a thoughtful and patient partner.
# Table of Contents

ABSTRACT .................................................................................................................. I
VITA ................................................................................................................................. IV
ACKNOWLEDGEMENTS ............................................................................................... V
LIST OF FIGURES, TABLES, AND PLATES .................................................................. XII
ABBREVIATIONS .......................................................................................................... XXIII

## CHAPTER 1: INTRODUCTION .................................................................................. 1

I. ARULAE IN SCHOLARSHIP .................................................................................... 3
II. OBJECTIVES AND DATASET ................................................................................. 12
III. OVERVIEW OF MORGANTINA ........................................................................... 14
IV. ORGANIZATION .................................................................................................... 15

## CHAPTER 2: FORM AND FUNCTION ..................................................................... 17

I. INTRODUCTION ....................................................................................................... 17
II. TOWARDS A TYPOLOGY OF MORGANTINA ARULAE: SIZE AND SHAPE ........... 18
   1a. Key Criterion: Diameter ................................................................................. 18
   1b. Other Proportional Relationships ................................................................. 20
III. TYPE DESCRIPTIONS ............................................................................................ 25
IV. COMPARANDA ....................................................................................................... 27
V. DISCUSSION ............................................................................................................ 29
   Va. Standardization and Regional Variation ......................................................... 29
   Vb. Function ........................................................................................................... 34
VI. CONCLUSION ......................................................................................................... 38

## CHAPTER 3: PRODUCTION AND DECORATION .................................................. 40

I. INTRODUCTION ....................................................................................................... 40
II. FABRIC ...................................................................................................................... 41
   1a. Previous Studies of Fabric at Morgantina ...................................................... 41
   1b. Arulae Fabrics .................................................................................................. 45
   1c. Fabric and Type ................................................................................................. 48
   1d. Synthesis ........................................................................................................... 49
III. PRODUCTION PROCESS AND DECORATIVE TECHNIQUES ......................... 50
   IIIa. Incision ............................................................................................................ 51
   IIIb. Cylinder Stamps ............................................................................................ 53
   IIIc. Unitary Stamps ............................................................................................... 61
   IIId. Appliqué .......................................................................................................... 62
   IIIe. Other Surface Treatments ............................................................................. 67
   IIIf. Synthesis .......................................................................................................... 68
IV. DECORATIVE SEQUENCES .................................................................................. 69
   IVa. Dentils with Doric Frieze .............................................................................. 70
   IVb. Dentils without Doric Frieze ......................................................................... 71
   IVc. Decorated Arulae without Dentils ................................................................. 73
   IVd. Undecorated Arulae ....................................................................................... 73
   IVe. Synthesis .......................................................................................................... 73
V. CONCLUSION ........................................................................................................... 76
   Va. Regional Variations ......................................................................................... 76
   Vb. Workshop Identifications ............................................................................... 79
   Vc. Decoration and Type ......................................................................................... 83
   Vd. Decorative Conventions in Other Media ....................................................... 84
   Ve. Synthesis .......................................................................................................... 88

## CHAPTER 4: SPACE AND STRATIGRAPHY ......................................................... 89
List of Figures, Tables, and Plates

Figures

Figure 1. Drawing of a terracotta arula fragment from Akrai (after Avolio 1829, pl. 9.)

Figure 2. Hellenistic terracotta arula from Morgantina (Caruso 2012, fig. 7)

Figure 3. Rectangular arula from Centuripe (Van Buren 1918, pl. 16).

Figure 4. Left: stone altar from Camarina (Pelagatti 1966, pl. 1); Right: stone altar from Kos (Berges 1996, pl. 16).

Figure 5. Terracotta arula from Helorus with inscription (Voza 1973, Pl. 39).

Figure 6. Terracotta arulae from Soluntum (Tusa 1954, figs. 19-20).

Figure 7. Silver arula (von Bothmer 1984, pg. 58).

Figure 8. Map of sites mentioned in text.

Figure 9. Site plan of Morgantina (image provided by the Contrada Agnese Project).

Figure 10. Histogram plotting the frequency of external rim diameters of arulae at Morgantina.

Figure 11. Boxplot of the distribution of rim diameters by type.

Figure 12. Scatterplot of the correlation between rim diameter and base diameter.

Figure 13. Scatterplot of the correlation between rim diameter and body diameter.

Figure 14. Scatterplot of the correlation between rim diameter and wall thickness.

Figure 15. Boxplot of the distribution of wall thicknesses by type.

Figure 16. Scatterplot of the correlation between rim diameter and triglyph heights.

Figure 17. Example of Type 1 arula from Morgantina, Cat. 34.

Figure 18. Example of Type 2 arula from Morgantina, Cat. 44.

Figure 19. Example of Type 3 arula from Morgantina, Cat. 174.

Figure 20. Example of Type 4 arula from Morgantina, Cat. 59.

Figure 21. Bar graph of type frequency at Morgantina.
Figure 22. Histogram plotting the frequency of external rim diameters of arulae at Syracuse, Akrai, and Helorus.

Figure 23. Histogram plotting the frequency of external rim diameters of arulae at Syracuse, Akrai, and Helorus with larger diameter bins.

Figure 24. Histogram plotting the frequency of external rim diameters of arulae of all sites.

Figure 25. Metrological relief in the Ashmolean Museum, Oxford (Michaelis 1883, pl. XXXV).

Figure 26. Type 1 arula with a circular receptacle above the rim, Cat. 91.

Figure 27. Type 3 arula with small holes piercing the rim, Cat. 94.

Figure 28. Type 4 arula with a vertically protruding lip above the rim, Cat. 168.

Figure 29. Silver arula (von Bothmer 1984, pg. 58) and accompanying circular basin (Guzzo 2003, fig. 43).

Figure 30. Terracotta thymiateria from Delos (Deonna 1938, pl. CV, 934).

Figure 31. Details of altars topped with fire covers. Top left: Gotha 51, Red-figure stamens by Polygnotos painter (after Rizza 1959-60, fig. 10). Bottom left: Louvre G496, red-figure bell-krater by the Pothos Painter (after Rizza 1959-60, fig. 23). Bottom right: Oxford AM 1931.9, red-figure oinochoe by the Thomson Painter (after Rizza 1959-60, fig. 20).

Figure 32. Miniature terracotta altar from Morgantina (60-1618).

Figure 33. Monumental stone well-altars from the San Biagio Sanctuary at Akragas (left) (Hinz 1998, fig. 11) and the Malophoros Sanctuary at Selinunte (right) (Hinz 1998, fig. 36).

Figure 34. Bar graph showing the relationship between fabric and size-type of arulae from Morgantina.

Figure 35. Frequency of decorative ornaments at Morgantina.

Figure 36. Sunburst diagram showing unique decorative sequences of arulae from Morgantina.

Figure 37. Frequency of decorative sequence at Morgantina.

Figure 38. Relationship between type and decoration sequence.
Figure 39. Entablature of the fountain house *aedicula* with mixed architectural orders (Bell 1988, fig. 30).

Figure 40. Mosaic wave scrolls from the House of the Arched Cistern, Room 12 (Tsakirgis 1989, fig. 19).

Figure 41. Mosaic ivy border from the House of Ganymede, Room 2 (Tsakirgis 1989, fig. 8).

Figure 42. Tessellated rosette from Trench 66/3, Room 1 (Tsakirgis 1989, fig. 29).

Figure 43. Guilloche border form the House of the Arched Cistern, Room 4 (Tsakirgis 1989, fig. 18).

Figure 44. Distribution of arula fragments at Morgantina (modified from an image provided by the Contrada Agnese Project).

Figure 45. Plan of the agora (Tsakirgis 1995, fig. 1).

Figure 46. Plan of trenches in the Doric Stoa (after a drawing by architect John Woodbridge).

Figure 47. **Cat. 10** from the Doric Stoa.

Figure 48. Plan of the northern extension of the Central Shops below the Central Steps (Bell 1988, fig. 16).

Figure 49. Fragments of **Cat. 2**.

Figure 50. Sketch trench location in the Central Shops (image provided by Ingrid Edlund-Berry).

Figure 51. Central steps viewed from the lower agora (Sjöqvist 1958, fig. 33).

Figure 52. Notebook drawing by trench supervisor Stina Borgstam showing the drainage channel in the central steps (after Borgstam 1955, pg. 125).

Figure 53. Fragments of **Cat. 8**.

Figure 54. Plan of the Fountain House (Bell 1988, fig. 22).

Figure 55. **Cat. 16** (left) and **Cat. 17** (right) from Context 17 of the Fountain House.

Figure 56. Assemblage from Context 17, including terracotta plaque with three nymphs (top left), votive cups and lamps (bottom left), and terracotta antefix (right) (Bell 1988, figs. 26-28).
Figure 57. **Cat. 20** from the Public Office.

Figure 58. Plan of the North Sanctuary (Sjöqvist 1958, fig. 1).

Figure 59. Sketch of the floor assemblage from Room 7. Arula fragments with dentils, probably from Obj. 84 visible on the left side. Find spot of Obj. 221 marked with reference paint “d” below the altar in the center (after Hoving 1957, pg. 148).

Figure 60. **Cat. 37** (left) (Bell 1988, fig. 32), **Cat. 34** (center), and **Cat. 35** (right) from the floor assemblage of Room 7 of the North Sanctuary.

Figure 61. **Cat. 39** from Room 7 of the North Sanctuary.

Figure 62. Sketch of the floor assemblage from Room 4. Find spots of **Cat. 39** and **Cat. 40** marked by “α” and “c” respectively on the bottom (after Hoving 1957, pg. 20).

Figure 63. **Cat. 36** from a room in the lot north of the North Sanctuary.

Figure 64. Plan of the North Sanctuary Annex (modified from Bell 1981, fig. d).

Figure 65. **Cat. 44** (left) from Room 9 of the North Sanctuary Annex and **Cat. 45** (right) from the area north of the North Corridor (not to scale).

Figure 66. Plan of the South Sanctuary (Hinz 1998, fig. 27).

Figure 67. A selection of fragments from **Cat. 47** found in the northern part of Room 10 in the South Sanctuary.

Figure 68. Sketch of the floor assemblage from Room 9 of the South Sanctuary (Shear 1962, pg. 113).

Figure 69. Plan of the House of the Doric Capital (Tsakirgis 1990, fig. 1).

Figure 70. Fragments of **Cat. 52**.

Figure 71. Plan of the House of Eupolemos (Bell 2000, fig. 9).

Figure 72. **Cat. 59** reconstructed from fragments recovered from excavations of the House of Eupolemos.

Figure 73. Fragments of **Cat. 82** from the Morpurgo Building.

Figure 74. Plan of the Southeast Building (image provided by the Contrada Agnese Project).

Figure 75. Clusters of arula fragments in Room 15 and 12a (image created by Ben Gorham).
Figure 76. Reconstructed base of Cat. 96.

Figure 77. Joining pieces of the rim and body of Cat. 94.

Figure 78. Layer of stone rubble in northern part of Room 15 overlying the arula fragments (image provided by the Contrada Agnese Project).

Figure 79. Refuse deposit (background) overlying layer of flat tiles (foreground) in the northern part of Room 15 (image provided by the Contrada Agnese Project).

Figure 80. Cat. 90 and 91 from Room 15 of the Southeast Building.

Figure 81. Cat. 118 resting on cocciopesto surface in Room 1a of the Southeast Building (image provided by the Contrada Agnese Project).

Figure 82. Nearly complete drum of Cat. 119.

Figure 83. Frequency of arula fragment recovery over time.

Figure 84. Plan of Gela with major archaeological sites identified (image provided by the Museo archeologico regionale di Gela).

Figure 85. Plan of the Casa-Bottega in Capo Soprano (Orlandini and Adamesteanu 1960, pg. 167, fig. 3).

Figure 86. Plan of the bath complex near the modern hospital in Capo Soprano (Orlandini and Adamesteanu 1960, pg. 182, fig. 1).

Figure 87. Cat. 202 with two bead-and-reel friezes, both with three reels between each bead.

Figure 88. Cat. 200 with a register of ivy (Orlandini & Adamesteanu 1960, pg. 198, fig. 23).

Figure 89. Cat. 208 with frieze of alternating standard and flame palmettes (photograph provided by the Museo archeologico regionale di Gela).

Figure 90. Cat. 212 (left) with thin lotus petals and Cat. 210 (right) with tapering lotus petals.

Figure 91. Cat. 207 (top) with triglyphs in appliqué trips and Cat. 206 (bottom) with incised triglyph channels (images provided by the Museo Archeologico regionale di Gela).

Figure 92. Site plan of Scornavacche (Di Vita 1959, fig. 22).

Figure 93. Cat. 226 from Scornavacche with a Doric frieze.
Figure 94. **Cat. 13** from Morgantina with a garland stamp.

Figure 95. **Cat. 6** from Morgantina with a star in the metope.

Figure 96. **Cat. 24** from Morgantina with a leaf-and-tongue motif above the dentils.

Figure 97. Detail of **Cat. 47** from Morgantina showing the garland stamp.

Figure 98. **Cat. 39** from Morgantina. The Doric frieze has mold-made triglyphs and protomes.

Figure 99. **Cat. 95** from Morgantina with moldings above the dentils (after an image provided by the Contrada Agnese Project).

Figure 100. Plan of excavations in Neapolis showing structures associated with Casa 5 (Gentili 1959, fig. 24).

Figure 101. **Cat. 101** from Morgantina with a detailed garland stamp (after an image provided by the Contrada Agnese Project).

Figure 102. **Cat. 135** from Morgantina with appliqué elements in the Doric frieze.

Figure 103. Plan of a Hellenistic house excavated in the Piazza della Vittoria in Syracuse (Gentili 1956, fig. 1).

Figure 104. **Cat. 233** from the fill below the cocciopesto surface in the Hellenistic house in the Piazza della Vittoria (Gentili 1956, fig. 5).

Figure 105. **Cat. 52** from Morgantina.

Figure 106. Detail of the Doric frieze on **Cat. 52**.

Figure 107. Detail of the Doric frieze on **Cat. 20** from Morgantina.

Figure 108. Detail of the Doric frieze on **Cat. 10** from Morgantina.

**Tables**

Table 1. ANOVA results for rim diameters. SS: sum of squared differences from the mean, df: degrees of freedom; MS; mean sum of squares.

Table 2. ANOVA results for base diameters.

Table 3. ANOVA results for body diameters.
Table 4. ANOVA results for wall thickness.

Table 5. ANOVA results for triglyph size.

Table 6. Measures of central tendency and spread for the mean diameters of each type.

Table 7. Proportions of each type.

Table 8. Morgantina arulae in each type.

Table 9. Central tendency and proportions of Syracuse types.

Table 10. ANOVA results comparing Type 3 rim diameters at Morgantina, Syracuse, and Gela.

Table 11. Frequency of ornamental motifs of different sites.

Table 12. Associations between ornamental motifs on arulae from Morgantina

Plates

Plate 1. Arula fabrics from Morgantina

Plate 2. Comparanda arula fabrics

Plate 3. Horizontal striations

Plate 4. Segmented production (images not to scale)

Plate 5. Dentil moldings at Morganatina

Plate 6. Dentil moldings comparanda (images not to scale)

Plate 7. Doric friezes (images not to scale)

Plate 8. Incised garland motifs from Morgantina (images not to scale)

Plate 9. Garland motifs at Morgantina (images not to scale)

Plate 10. Comparanda garland motifs (images not to scale)

Plate 11. Palmette motifs (images not to scale)
Plate 12. Lotus motifs from Morgantina (images not to scale)
Plate 13. Lotus-palmette motifs at Morgantina (images not to scale)
Plate 14. Identical lotus-palmette motifs from Morgantina (images not to scale)
Plate 15. Ivy motifs from Morgantina (images not to scale)
Plate 16. Rosette motifs (images not to scale)
Plate 17. Bead-and-reel at Morgantina (images not to scale)
Plate 18. Bead-and-reel clay bands (images not to scale)
Plate 19. Bead-and-reel variations (images not to scale)
Plate 20. Egg-and-dart motifs at Morgantina (images not to scale)
Plate 21. Wave scroll motifs at Morgantina (images not to scale)
Plate 22. Meander motifs (images not to scale)
Plate 23. Leaf-and-tongue motifs (images not to scale)
Plate 24. Unitary palmete and lotus stamps in metopes at Morgantina (images not to scale)
Plate 25. Lotus and palmettes arranged diagonally in metopes (images not to scale)
Plate 26. Metopes with alternating motifs (images not to scale)
Plate 27. Appliqué triglyph strips (images not to scale)
Plate 28. Molded appliqué triglyphs from Morgantina (images not to scale)
Plate 29. Pairs of similar appliqué triglyphs from Morgantina (images not to scale)
Plate 30. Appliqué rosettes from Morgantina (images not to scale)
Plate 31. Appliqué protomes from Morgantina (images not to scale)
Plate 32. Comparanda appliqué protomes (images not to scale)
Plate 33. Regular and gutter from Morgantina (images not to scale)
Plate 34. Figural motifs (images not to scale)
Plate 35. Cornice moldings from Morgantina
Plate 36. Base moldings from Morgantina
Plate 37. Painted surfaces (images not to scale)
Plate 38. Arulae with dentils and Doric frieze from Morgantina (images not to scale)
Plate 39. Arulae from Gela with dentils and a Doric frieze (images not to scale)
Plate 40. Arulae with dentils and no Doric frieze from Morgantina
Plate 41. Arulae from Morgantina decorated without dentils
Plate 42. Undecorated arulae from Morgantina
Plate 43. Sequence of lotus/palmette, egg-and-dart, dentils (images not to scale)
Plate 44. Sequence of palmettes, egg-and-dart (images not to scale)
Plate 45. Sequence of garland, egg-and-dart, dentils (images not to scale)
Plate 46. Sequence of lotus/palmette, egg-and-dart, and dentils on arulae from Gela (images not to scale)
Plate 47. Sequence of palmettes, egg-and-dart, and dentils on arulae from Scornavacche (images not to scale)
Plate 48. Arulae from Morgantina potentially from the same workshop (images not to scale)
Plate 49. Fragments of two arulae from Morgantina from the same workshop (images not to scale)
Plate 50. Arulae from Morgantina from the same workshop (images not to scale)
Plate 51. Arulae from Morgantina from the same workshop
Plate 52. Arulae from Morgantina from the same workshop (images not to scale)
Plate 53. Arulae potentially from the same workshop (images not to scale)
Plate 54. Type 1 arulae from Morgantina
Plate 55. Type 4 arulae
Plate 56. Limestone and terracotta altars (images not to scale)
Plate 57. Type 2 arulae from Morgantina (images not to scale)
Plate 58. Type 3 arulae from Morgantina (images not to scale)
Plate 59. Exterior clay surface (images not to scale)
Abbreviations

Abbreviations for journals and reference works used in this study follow the conventions established by the American Journal of Archaeology (AJA), which can be found online at https://www.ajaonline.org/submissions/standard-reference (standard reference works) and https://www.ajaonline.org/submissions/journals-series (journals and book series).
Chapter 1: Introduction

Of the myriad artifacts chronicled in Francesco di Paola Avolio’s 1829 publication *Delle antiche fatture di argilla che si ritrovano in Sicilia*, the author was “soprattutto contento” with a distinctive cylindrical piece from Akrai.\(^1\) An accompanying plate, one of only a dozen in the volume, illustrates a large fragment richly decorated with architectural and vegetal ornaments in successive horizontal registers (fig. 1). Avolio identifies this object as part of a vase and describes the series of palmettes, dentils, metopes, lotus flowers, and wave scrolls on its surface before finally exclaiming “Quanto sfoggio di arte in dispettabile materia!”\(^2\) German-born French architect Jakob Ignaz Hittorff was similarly intrigued by these “curieux fragments,” which he acquired for his antiquities collection on tours of Sicily.\(^3\) He regarded their “ornements d’une excessive richesse et d’un gout admirable” as imitations of contemporary architectural decoration, and these pieces of “poteries siciliennes” informed his reconstruction of Temple B at Selinunte.\(^4\)

Hundreds more have come to light over nearly two centuries of excavations in Sicily and are now routinely identified as terracotta altars or arulae. They are characterized by their open cylindrical bodies that flare out at the crowning and base. Architectural features, namely dentils and a Doric frieze, often decorate the cornices, while other ornamental friezes encircle the drum in successive registers (fig. 2). It was Reinhard Kekulé who first likened these terracotta cylinders to the round stone altars documented by Domenico Lo Faso Pietrasanta, Duke of Serradifalco, in one of his works on Sicilian antiquities.\(^5\) Paolo Orsi later supplied the

---
\(^1\) Avolio 1829, 131.
\(^2\) Avolio 1829, 132.
\(^3\) Hittorff 1851, 448.
\(^4\) Hittorff 1851, 448–51; Hesberg et al. 1992, 32.
\(^5\) Serradifalco 1834, 163–4; Kekulé 1884, 46, 56–7.
designation “aruletta.” Their identification as miniature altars relies primarily on a formal resemblance to more securely identified stone altars. The cylindrical form recalls round altars attested locally at Camarina and Akrai, as well as examples as far away as Kos and Rhodes (fig. 3). Like their terracotta counterparts, contemporary stone altars can also feature a course of dentils overhanging a Doric frieze.

The arulae under consideration in this study must be distinguished from those of the Archaic and early Classical periods, which are characterized by their rectangular form and feature animals or mythological figures in their decorative panels (fig. 4). These arulae may have originated on the Greek mainland, probably at Corinth, but were prevalent in Sicily and southern Italy in the sixth and fifth centuries B.C.E. Their popularity diminished over the course of the fourth century B.C.E. Workshops remained active in Taranto, Heraclea, Sybaris, and Kroton, but production in Sicily was confined to the northwest part of the island. They disappeared almost entirely in the third century B.C.E.

By contrast, cylindrical arulae are considered characteristic of the material culture of eastern Sicily during the Hellenistic period, though isolated examples are attested as far west as Heraclea Minoa and Motya, and a few have been found in southern Italy. Many are prominently displayed in the galleries of the island’s regional museums, particularly at Syracuse and Gela. Their conventional designation as arulae in modern archaeological literature implies an

---

6 Orsi 1891, 387, 390.
7 For limestone altars at Camarina see Pelagatti 1962, 262–3. For limestone altars at Akrai, see Bernabò Brea et al. 1956, 139–42. For a study of the round altars of Kos, Rhodes, and Asia Minor see Berges 1996; Berges 1986.
8 Ionic dentil friezes are especially prevalent in the altars from Asia Minor. For a discussion of altar profiles from Kos with architectural elements see Berges 1996, 46–7. For an example with the complete decorative sequence of dentils, triglyphs and metopes, see Berges 1996, 114–5.
10 Swindler 1932; Broner 1947, 216–7; 1950, 370.
11 Van der Meijden 1993, 187.
12 Adamesteanu and Orlandini 1956, 360; Pelagatti 1962, 259; Hesberg et al. 1992, 34.
association with religious rituals, and this material may therefore constitute a valuable source for the study of cult activity during the Hellenistic period. Arulae are considered especially pertinent to the study of domestic cult practice, an aspect of Greek religion otherwise attested by only limited archaeological evidence.

1. Arulae in Scholarship

Despite their ubiquity and apparent religious significance, terracotta arulae of the Hellenistic period have never been systematically studied and remain largely unpublished. The earlier rectangular arulae, however, have inspired prolific research. They have been integrated into broader typological studies of altars, and their versatile roles in ritual activity, whether as votive dedications, sacrificial altars, or grave offerings, have been critically debated. They are considered especially relevant to practices of funerary cult, hero worship, and household religion. Beyond their sacred significance, particular attention has also been paid to their decorative repertoire. Specific corpora of arulae have been published in volumes dedicated to excavation material from individual sites, and the arulae from Sicily and southern Italy have inspired thematic studies in an edited collection and comprehensive treatment in a monograph. By contrast, existing accounts of Hellenistic terracotta arulae are mostly limited to

16 Broneer 1950, 375.
18 Jastrow 1946, 75; Broneer 1950, 370; Ferri 1965, 37; Rupp 1974, 504–6.
20 Fischer-Hansen 1977, 15.
21 Orsi 1891, 382; Swindler 1932, 514; Broneer 1947, 219; Yavis 1949, 175; Nilsson 1954a; Wiseman 1963, 272; Rupp 1974, 292, 504.
22 Van Buren 1918.
24 Lentini 1993.
25 Van der Meijden 1993.
cursory descriptions in preliminary excavation reports and unfounded speculation about their
ritual purpose. In fact, van der Meijden explicitly excludes cylindrical arulae from consideration
at the outset of her exhaustive account of arulae from Sicily and southern Italy.\textsuperscript{26}

The earliest references to Hellenistic arulae are characterized not only by their
appreciation of aesthetic qualities, but also uncertainty over their identification and function. The
example mentioned by Avolio appears in a section devoted to vases, cups, paterae, and reliefs,\textsuperscript{27}
and he refers to it generically as a vase.\textsuperscript{28} Hittorff also regarded the arulae in his collection as
fragments of vases.\textsuperscript{29} Kekulé identified examples from Syracuse and Akrai as altars, but also
proposed wellheads as a possibility.\textsuperscript{30} Likewise, Orsi also speculated that fragments of a large
clay cylinder recovered from wells on Ortygia could belong to a wellhead by analogy with
similar monuments from Pompeii, but he does not exclude the possibility of a circular altar,
citing examples from Akrai.\textsuperscript{31} Orsi’s continued investigations of these wells yielded other objects
designated “vasi fittili cilindrici.”\textsuperscript{32} The discovery of “un grande tamburo fittile” is again
interpreted as a wellhead,\textsuperscript{33} while a smaller example of similar form is called “una aruletta
circolare.”\textsuperscript{34} The term “aruletta” is also used for a miniature rectangular limestone altar.\textsuperscript{35}
Because of their diminutive size, Orsi speculated that these objects were only symbolic
representations of altars and never used in rituals of animal sacrifice.\textsuperscript{36} These early publications

\begin{footnotesize}
\begin{itemize}
\item Van der Meijden 1993, 1, n. 2.
\item Avolio 1829, 127.
\item Avolio 1829, 131.
\item Hittorff 1851, 448–1; Hesberg et al. 1992, 32.
\item Kekulé 1884, 56–7.
\item Orsi 1889, 379.
\item Orsi 1891, 383.
\item Orsi 1891, 387.
\item Orsi 1891, 387.
\item Orsi 1891, 390.
\item Orsi 1891, 390.
\end{itemize}
\end{footnotesize}
focus primarily on decoration, while basic measurements and drawings of particularly ornate examples are only occasionally included.

As excavation activity intensified at Syracuse in the first part of the 20th century, these clay cylinders were more uniformly identified as altars, although skepticism can still be detected. Cultrera’s excavations of the bath complex in the Neapolis district catalogued examples of “supposte are circolari di terracotta”\(^{37}\) They are briefly described in the report, and only one is accompanied by a drawing and a diameter measurement.\(^{38}\) An example found in the later excavations of Giardino Spagna in Akradina near the modern hospital is also referred to as “supposta ara circolare di terracotta.”\(^{39}\) This skepticism was echoed by other excavators, too. Gentili relates fragments of clay cylinders from his excavations in Neapolis to “presunte are circolari.”\(^{40}\) These pieces are grouped together in a single catalogue entry that includes only a description of the decoration, while measurements and illustrations are omitted. A separate section of the catalogue is dedicated specifically to “Are circolari di Terracotta,” but the individual entries are still qualified with “supposta” and “cosidetta.”\(^{41}\) A small limestone cylinder from the same excavations is more confidently identified as an “aruletta.”\(^{42}\) While no further consideration of their function is given, the use of both “ara” and the diminutive “aruletta” suggests an implicit recognition of their range in size.\(^{43}\) Gentili’s excavations of a Hellenistic house in Neapolis yielded more examples of “cosidetti arule” and various “cosidette

\(^{37}\) Cultrera 1938, 291, 293.
\(^{38}\) Cultrera 1938, 293.
\(^{39}\) Cultrera 1943, 112.
\(^{40}\) Gentili 1951, 284.
\(^{41}\) Gentili 1951, 329.
\(^{42}\) Gentili 1951, 286.
\(^{43}\) The word “arula” is not a modern coinage but attested several times in Latin literature. However, it is uncertain whether the term served as the emic designation for these terracotta cylinders before it was adopted by archaeologists. Given the Greek context of this material, “bomiskos” may be more appropriate, but the true ethnotaxonomy is unknown. For further discussion of the ancient and modern terminology, see van der Meijden 1993, 1; Simonetti 2001, 337.
arulette cilindriche” are mentioned among the material in a mixed fill layer. The role of these supposed altars in ritual practice is not discussed. Gentili also uses the term “arulae” to refer to small sacrificial pits scattered around the Altar of Hieron.

The uncertainty surrounding their identification may have persisted because arulae were often found dissociated from secure primary contexts. Most of the examples from Syracuse were discovered in unstratified deposits in wells or cisterns, and many others were recovered as sporadic surface finds. The few arulae found within buildings came mostly from mixed fills. The lack of arulae from sealed floor assemblages obscures impressions of their use in particular settings and dissolves meaningful associations with other materials.

Despite apparent reservations about their identification as altars, this functional interpretation was never seriously challenged. No critical evaluation of the evidence for their ritual use was published, and without a convenient alternative, “arula” became the conventional term for these decorated terracotta cylinders. By 1956, Gentili no longer qualifies his catalogue entries with “cosidette” or “supposte.” He simply refers to them as “arulette fittili” and “arula fittile.” Decades later, Fallico’s excavations in Akradina revealed several examples of “arule fittili,” which were catalogued without illustrations, measurements, or elaborations on their function.

The eventual consensus around the term “arula” spread beyond Syracuse in the second half of the 20th century. An excavation report from Heraclea Minoa documented a fragment of an

---

44 Gentili 1954, 307–8, 328.
46 Orsi 1889, 379; 1891, 383, 387, 390; Cultrera 1943, 109, 112; Fallico 1971, 618.
47 Cultrera 1938, 293; Gentili 1951, 329; De Miro 1958, 271; Fallico 1971, 595.
50 Gentili 1956, 103.
51 Fallico 1971, 595, 618.
“arula cilindrica,” accompanied by a photograph and short description.\textsuperscript{52} This same fragment was catalogued again in a section called “Coroplastica” for a recent volume commemorating 50 years of research at the site, but an interpretive discussion remains absent.\textsuperscript{53} At Gela, “arulette cilindriche” are catalogued among miscellaneous clay objects from the Casa-Bottega,\textsuperscript{54} and fragments of “arule fittili cilindriche” are noted throughout the Capo Soprano district.\textsuperscript{55} Piero Orlandini later uses the term “aruletta” to refer to a smaller example found elsewhere in the city, again demonstrating an awareness of their variations in size.\textsuperscript{56} An “arula cilindrica” was recorded in a list of various fragments in an excavation report from Messina.\textsuperscript{57} A short description and photographs are provided, but there is no elaboration on its use as an altar. Paradoxically, the term “arula” is occasionally even applied to more substantial monuments. The large limestone altar in the Casa dell’altare at Camarina is referred to as an “arula cilindrica” despite its “dimensioni cospicue.”\textsuperscript{58}

More recent scholarship has reaffirmed the religious significance of arulæ and asserted a strong association with domestic cult practice in particular, despite limited corroboratory evidence. Orlandini casually explains that cylindrical clay arulæ functioned as small domestic altars and alternately calls them by the diminutive Greek term “bomiskoi.”\textsuperscript{59} Pelagatti claims that terracotta arulæ were common in all houses of Hellenistic Sicily, citing a report from recent excavations at Scornavacche, though this publication mentions no altars or arulæ.\textsuperscript{60} In general

\textsuperscript{52} De Miro 1958, 271.
\textsuperscript{53} De Miro 2014, 618.
\textsuperscript{54} Adamesteanu and Orlandini 1960, 176.
\textsuperscript{55} Orlandini 1957, 163.
\textsuperscript{56} Orlandini 1957, 169–170.
\textsuperscript{57} Scibona 1969, 204.
\textsuperscript{58} Pelagatti 1970, 14.
\textsuperscript{59} Orlandini 1957, 163.
\textsuperscript{60} Pelagatti 1962, 259. The excavation report from Scornavacche (Di Vita, 1959) does not actually mention any altars or arulæ, though several examples from the site are displayed in the Museo archeologico ibleo di Ragusa.
observations on the material culture of Greek Sicily, Martin et al. present arulae as family altars characteristic of domestic furnishings.\textsuperscript{61} Although Hinz notes several examples from sanctuaries of Demeter and Persephone in Sicily, she nevertheless primarily associates them with religious activity in households.\textsuperscript{62} Her account actually includes one of the few attempts to confront problems of their interpretation, and Hinz wonders at one point whether they might have been covered by a separate lid that archaeologists have failed to recognize in excavations.\textsuperscript{63} Malcolm Bell also states that terracotta arulae were frequently used in domestic practices.\textsuperscript{64} He refers to examples found in recent excavations of houses at Morgantina and reasons that their specific cult associations were probably determined by their owners. However, he also suggests a strong relationship with the domestic worship of Demeter and Persephone because of the widespread veneration of the two goddesses in sanctuaries throughout the city and the presence of votive figurines in the same houses as the arulae. A particular arula from Helorus is inscribed with the word $\Delta\text{AMA}[\text{T}][\text{P}]\Theta$ and therefore also connected with the worship of Demeter, though here in a public urban sanctuary (fig. 5).\textsuperscript{65}

The emergence and decline of arulae has also not been critically addressed, as previous studies include only sparing references to chronology. Kekulé dated examples from Syracuse and Akrai to the fourth century B.C.E. on the basis of their decorative ornaments.\textsuperscript{66} Orlandini offered a narrower range for the Geloan arulae, associating them with the period between the occupation of the city by Agathokles in 311-310 B.C.E and the destruction in 282 B.C.E.\textsuperscript{67} Origlia credited

\begin{itemize}
\item \textsuperscript{61} Martin et al. 1980, 414.
\item \textsuperscript{62} Hinz 1998, 108–9.
\item \textsuperscript{63} Hinz 1998, 128–9.
\item \textsuperscript{64} Bell 2008, 158.
\item \textsuperscript{65} Voza 1972, 189; 1973, 123; 1980, 686–7.
\item \textsuperscript{66} Kekulé 1884, 56–7.
\item \textsuperscript{67} Orlandini 1957, 153.
\end{itemize}
Syracuse with the invention of cylindrical terracotta arulae in the fourth century B.C.E. but offered no evidence to support this attribution.\textsuperscript{68}

Aside from their appearance in excavation reports, arulae have occasionally been mentioned tangentially in relation to stone architecture. Hittorff argued that the combination of Doric and Ionic elements on arulae, which he believed to be fragments of vases, preserved accurate reproductions of monumental temple architecture.\textsuperscript{69} His observations on their decorations and profile moldings informed his reconstruction of the entablature of Temple B at Selinunte. Bell noted the resemblance between the combined Ionic and Doric elements on arulae and the mixed order of an \textit{aedicula} from the Fountain House in the agora of Morgantina.\textsuperscript{70} He raises the possibility that this particular architectural phenomenon may be a Greek-Sicilian innovation of the early Hellenistic period. Representations of mixed architectural orders also appear on contemporary limestone altars, which terracotta arulae are often thought to imitate.\textsuperscript{71}

Several distinctive arulae have received particular attention in scholarship. The unique inscribed example from Helorus mentioned earlier has been highlighted several times in publications of material from the site.\textsuperscript{72} Two other noteworthy arulae are attested from excavations of a house at Soluntum in northwest Sicily (fig. 6).\textsuperscript{73} These pieces, referred to as “foculi circolari di terracotta,” exhibit the typical open cylindrical form with a row of dentil moldings below their rims. However, the body below is decorated with registers featuring both Greek and Punic motifs, including miniature busts of Demeter, the sign of Tanit, and a caduceus. Vincenzo Tusa lamented the lack of comparanda for these objects, but notes general similarities

\textsuperscript{68} Origlia 1989, 176.
\textsuperscript{69} Hittorff 1851, 448–51; Hesberg et al. 1992, 32.
\textsuperscript{70} Bell 1986, 122; 1988, 336.
\textsuperscript{71} Bell 1986, 122; 1988, 336.
\textsuperscript{73} Tusa 1954, 211.
with arulae on display in Syracuse. Donald White took the mixed decorations on these two arulae as evidence for the assimilation of Greek and Punic cults during this period. F.O. Hvidberg-Hansen later offered a more detailed treatment, arguing that these arulae likely functioned as incense burners and tracing the origins of the iconography to Near Eastern, Italian, and North African traditions. There are few references to the more conventional examples from the eastern part of the island. Finally, a unique miniature silver altar thought to have been looted from Morgantina before it was acquired by the Metropolitan Museum of Art has received particular attention as the only example of an arula in this material (fig. 7).

To date, the publication of the terracotta arulae in Jakob Ignaz Hittorff’s collection of antiquities marks the only attempt to synthesize observations from the disparate catalogue entries into a general account of Hellenistic arulae. Hesberg et al. divide this material into two groups: Type A is decorated exclusively with dentils and a molded Doric frieze, whereas Type B features an impressed Doric frieze along with other ornamental motifs. They observe that arulae can range in size from 10 to 40 cm in diameter, and suggest that Type A tends to be larger than Type B. The authors reaffirm the association of arulae with domestic cult, citing their distribution in residential areas, though they note later that few have been found in secure contexts. The authors support the interpretation of these objects as altars by noting examples with dedicatory inscriptions and the analogous altars in limestone. Their small size also precludes them from

---

74 Tusa 1954, 211.
75 White 1967, 347.
77 Von Bothmer 1984, 58; Bell 2000a, 33; Guzzo 2003, 62–4; Bell 2013, 140; Stone 2014, 458–61; Maniscalco 2015. For accounts of its looting and repatriation see Wertime 1994; Steele 1999; Bell 2000a; Watson and Todeschini 2006; Powell and Bonn-Muller 2007; Raffiotta 2013.
78 Hesberg et al. 1992, 32.
79 Hesberg et al. 1992, 33.
80 Hesberg et al. 1992, 33.
serving as wellheads.⁸¹ Chronology is briefly addressed, as the authors propose an origin in the late fourth century B.C.E. on the basis of evidence from Gela, though Syracuse is again credited with the invention.⁸² Arulae are thought to remain in production only for a short period and seem to disappear after the third century B.C.E.⁸³ To date, this short synthesis remains the most extensive account of cylindrical terracotta arulae, even as examples continue to accumulate in more recent excavation reports.⁸⁴ However, questions remain about their observations on type, decoration, chronology, and function.

In summary, apart from the synopsis accompanying the publication of Hittorff’s collection, existing scholarship on terracotta arulae is characterized primarily by cursory treatments in excavation catalogues. Descriptions are predominantly concerned with their decorations, particularly the use of mixed architectural orders. The quality of these catalogue entries also varies. Drawings or photographs are often left out, and sometimes even basic measurements are omitted. Most of the published arulae come from sporadic locations or unsealed fills, making it difficult to consider them in context and establish a more precise chronology. Their identification as altars relies on an analogy with contemporary limestone altars that overlooks significant differences between the two bodies of material. The monolithic limestone altars are solid all the way through and have a flat upper surface that could conceivably support a sacrificial fire. By contrast, terracotta arulae are hollow and open at the top and bottom. These contrasting material and morphological attributes challenge the applicability of this analogy and raise questions about the function of arulae in cult practice. As a

⁸¹ Hesberg et al. 1992, 33.
⁸³ Hesberg et al. 1992, 34.
result of this superficial treatment, terracotta arulae have not been fully incorporated into research on cult practice during the Hellenistic period.

II. Objectives and Dataset

This dissertation offers a comprehensive treatment of terracotta arulae from Hellenistic Sicily through systematic analysis of a substantial dataset. By considering a more representative sample of arulae than the isolated examples highlighted in earlier archaeological literature, this study provides a precise account of their formal diversity. In order to evaluate the use of arulae beyond analogies with stone altars and assumptions about their association with domestic cult, this study employs contextual analysis to understand their role in different settings. Methods drawn from ceramic analysis are employed to investigate fabrics and aspects of technique, production, and decoration of arulae on their own terms, rather than merely as parallels to monumental architecture. Finally, this study offers a diachronic analysis of terracotta arulae that considers the chronology and circumstances of their emergence, development, and decline.

The site of Morgantina in central eastern Sicily provides a dataset ideally suited to these goals. More than 300 fragments are attested from the site, accompanied by detailed documentation of their archaeological contexts in trench notebooks, catalogue cards, and context sheets maintained over more than six decades of controlled excavations. These arulae have not been systematically studied and remain largely unpublished apart from a few general references.85 The scope of excavation and the breadth of scholarship make Morgantina an especially valuable site for understanding life in Hellenistic Sicily. Luigi Pappalardo and Paolo Orsi sunk the first trenches in the late 19th and early 20th centuries.86

---

86 Pappalardo 1884a; 1884b; Orsi 1912; 1915.
initiated systematic excavations in 1955 under the supervision of Richard Stillwell and Erik Sjöqvist, and direction of the American Excavations at Morgantina later passed to Hubert Allen at the University of Illinois, who conducted excavations from 1968 to 1972. After a brief hiatus, Malcolm Bell resumed excavations in the 1980s with the support of the University of Virginia. Bell and Carla Antonaccio of Duke University currently serve as co-directors of the site, which now accommodates multiple projects. While the earliest seasons prioritized Morgantina’s agora, many other neighborhoods and buildings have since been explored and studied, including houses, sanctuaries, and bath complexes. Sandra Lucore and Monika Trümper excavated the North Baths, South Baths, and West Sanctuary in the western area of the city. D. Alex Walthall with the University of Texas at Austin currently directs the Contrada Agnese Project in the same area, and I have been involved as a supervisor on this project since 2015.

In addition to the arulae from Morgantina, previously published examples and others made available for study at the Museo archeologico regionale Paolo Orsi in Syracuse and the Museo archeologico regionale in Gela are also considered in order to test typological observations, identify regional preferences in decoration, and develop a full chronology of arulae. The comparanda include arulae from Syracuse, Gela, Camarina, Scornavacche, Soluntum, Akrai, Helorus, Heraclea Minoa, and Messina in Sicily and Locri Epizephyrii and Caulonia in southern Italy (fig. 8). This study therefore considers more arulae than all previous accounts combined, including examples recovered as recently as 2018, and introduces a wide range of complete and comparative contextual data.

87 Stillwell and Sjöqvist 1957; Sjöqvist 1958a; Stillwell 1959; Sjöqvist 1960; Stillwell 1961; Sjöqvist 1962; Stillwell 1963; Sjöqvist 1964; Stillwell 1967; Allen 1970; 1974.
88 Bell 1988.
III. Overview of Morgantina

Morgantina’s history situates the site as a valuable resource for the study of Hellenistic material culture in eastern Sicily. Following the abandonment of the Archaic settlement on the nearby Cittadella hill, the city was re-founded on the Serra Orlando ridge in the fifth century B.C.E (fig. 9). However, Morgantina reached its zenith in the third century B.C.E. when it was likely included in the Syracusan kingdom of Hieron II. An extensive public building program was undertaken in the agora at this time, and fortifications, the Fountain House, Bouleuterion, Public Office, Central Steps or Ekklesiasterion, Theater, granaries, and three stoas can all be attributed to this period. These buildings, along with houses throughout the city and sanctuaries within residential neighborhoods, offer a range of case studies for researching the use of material in both public and private settings.

Successive conflicts with Rome brought an end to this fortune. Morgantina finally succumbed in 211 B.C.E., one year after Syracuse was betrayed to the Romans by a group of Spanish mercenaries (Livy 26.21.17). This widespread destruction event at a known historical date inadvertently sealed floor assemblages throughout the city within secure archaeological contexts. However, the city was not entirely abandoned. The Roman senate made a gift of Morgantina to the Spanish mercenaries as a reward for their service, and Sikels and Greeks continued to use many of its buildings. The city experienced a measured revival over the next

---

90 Bell 2007, 120; Walthall 2013, 56–8.
93 Erim (1958) cited the great quantity of bronze coins with the Latin inscription HISPANORUM as evidence for identifying the site on Serra Orlando as Morgantina.
two centuries, making it an important source for addressing questions of continuity between the Hellenistic and Roman periods. Another wave of destruction and abandonment occurred towards the end of the first century B.C.E. 94 By 20 B.C.E., Strabo declared Morgantina defunct (6.2.4), although archaeological evidence suggests that the city survived and lingered, sparsely inhabited, into the Early Imperial period. The latest coins found at the site date to the reign of Claudius.95

**IV. Organization**

In order to introduce the full range and variety of terracotta arulae under consideration, the following chapter, Chapter 2, considers their formal characteristics. Statistical analysis is used to examine the size and proportions of the corpus from Morgantina and develop a typology delineating significant variations within this material. The typology is tested on comparanda from other sites in the region before questions about the standardization of production are addressed. Chapter 3 focuses on production, both in terms of the manufacturing process and decorative preferences. To document the former, photography from a handheld digital microscope is used to define the ceramic fabrics of arulae at Morgantina and compare them to local clays from other sites. Patterns are then analyzed in order to identify workshop groupings. In light of the observations on type and production, Chapter 4 focuses on the distribution and contextual analysis of arulae at Morgantina. In order to discuss the primary uses of arulae in their spatial settings, their find spots and associated layers are reconstructed from archival documentation. The final chapter broadens the scope of inquiry beyond Morgantina, examining all terracotta arulae from Sicily diachronically. Elements of the stylistic and contextual analysis are combined in order to develop a chronological sequence and discuss changes in their form,

---

94 The cause of this destruction is uncertain but may be related to Octavian’s punishment of Sextus Pompey’s Sicilian supporters. See Wilson 1990, 34; Stone 2002, 142–3.
95 Tsakirgis 1995, 143.
decoration, and use. The concluding chapter draws together these different threads and integrates arulae into broader discourses on religion in Hellenistic Sicily, domestic cult practice, and ethnic identity.
Chapter 2: Form and Function

I. Introduction

In 70 B.C.E. Verres, governor of the Roman province of Sicily, returned to Rome to stand trial on charges of rampant corruption. His crimes were prosecuted by Cicero, who detailed evidence of the alleged misconduct in a series of scathing speeches. One incident from these orations concerns a Sicilian named Heius, whose household sacrarium was plundered by Verres (Cic. *Verr.*, II, 4, 5). Cicero describes statues of Cupid and Hercules among the stolen works of art, but also identifies “arulae” in the furnishings. He does not elaborate on the shape, size, or material of these objects, but remarks that their presence “indicates the sanctity of the chapel.”

It is uncertain whether Cicero would recognize with the same confidence the arulae catalogued in excavation reports over the last century. The term has been applied by archaeologists to a broad range of artifacts interpreted as miniature altars, including box-shaped decorated ceramics from Archaic Corinth and Magna Graecia, small stone pedestals from Classical Olynthos, and of course the cylindrical terracottas of Hellenistic Sicily. The formal and chronological diversity of these materials suggest that the coherence of this interpretive classification deserves further scrutiny. Even among the arulae from Hellenistic Sicily, it is unclear whether this category encompasses a uniform group of objects or arbitrarily subsumes materials that should perhaps be considered separately.

This chapter examines the internal consistency of this body of material and establishes a new typology describing the diversity within it. Rim diameter proves to be the most valuable

96 “Verum ut ad illud sacrarium redeam, signum erat hoc quod dico Cupidinis e marmore; ex altera parte Hercules egregie factus ex aere. Is dicebatur esse Myronis, ut opinor. Et certe. Item ante hos deos errant arulae, quae cuivis religionem sacrari significare possent” (Cic. *Verr.*, II, 4, 5.).
97 Van Buren 1918; Rupp 1974, 376.
98 Robinson and Graham 1938, 322–3.
99 Gerhard 1835, 41.
criterion for distinguishing different types at Morgantina. The resulting groupings are strengthened by further correlations between diameter and other aspects of size and proportion. Further analysis tests whether the observed differences between groups constitute statistically distinct types or are the result of sampling error. Comparanda are then considered in order to assess the applicability of the typology beyond Morgantina. The chapter closes with a discussion of the standardization of production and the relationship between type and function.

**II. Towards a Typology of Morgantina Arulae: Size and Shape**

**IIa. Key Criterion: Diameter**

The delineation of a typology often begins by determining whether one object is sufficiently different from another to constitute a separate type. Distinctions are drawn according to criteria deemed suitable to the objects in question. Types can be defined by the presence or absence of handles, various articulations of the rim, the style of decoration, the volume of the container, and so on. It is often easiest to establish the initial classes by comparing the most complete vessels available.\(^{100}\) Several arulae from Morgantina preserve the full profile from base to rim, and variation is apparent even with a cursory survey. There are differences in ornament, decoration style, and the colors of the surfaces and clays. But perhaps most striking is the dramatic range in size. Some are small enough to carry in one hand, while others could not be easily lifted by a single individual. This disparity can be expressed more precisely by several different metrics, such as height, weight, and volume. While these attributes are measurable on well-preserved arulae, most of the material under consideration is fragmentary, and therefore provides less direct information about the full size of the complete vessel. For example, a typology based on height would be limited to those few examples that preserve a complete

\(^{100}\) Orton and Hughes 2013, 83.
profile of the arula, as the full height of a vessel cannot be inferred from the height of one of its sherds.

However, the diameter of an arula can be measured regardless of preservation, making it a more useful parameter to describe the range of sizes. It can be extrapolated from rim or base fragments using a standard diameter chart, allowing for a larger sample size to be considered in the classification of types. Rim diameter serves as the primary indicator of size simply because rim sherds outnumber base sherds in the catalogue, and the diameter of body sherds can be difficult to measure. Finally, rim fragments preserving less than 10% of the full circumference are not included, as they are too small for accurate diameter measurements.

The range and frequency of all arula rim diameters at Morgantina is displayed in a histogram (fig. 10). At first glance, the frequencies appear to follow a normal distribution, with the majority of arulae lying in the middle ranges and lower frequencies at either tail. However, unlike a normal distribution, this data is not continuous or unimodal; the diameter frequencies can be divided into four discrete peaks. The histogram, then, is multimodal, and each peak corresponds to a different size-type. Type 1 arulae measure no smaller than 7.5 cm in rim diameter and include those with diameters up to 18 cm. None are attested in the range from 19 cm to 27 cm, so Type 2 lies between 27.5 cm and 36 cm in diameter. The diameter of Type 3 falls within 41.5 cm and 51.5 cm. Finally, Type 4, the largest arulae, range from 56 cm to 64 cm in diameter. The disparity between types can also be visualized in a boxplot, which represents the spread and symmetry of a given distribution (fig. 11).101 The box contains the median and the interquartile range, while the lines extending from the boxes cover the variability beyond the upper and lower quartiles. The graph shows no overlap from type to type, even in the extreme

upper and lower quartile ranges. Other measures of central tendency, including mean, median, and spread, are discussed in more detail below.

IIb. Other Proportional Relationships

While the four size classes are initially delineated by rim diameter, there are also corresponding distinctions in base diameter, body diameter, wall thickness, and decoration size of each type. These parameters vary directly with size; as the rim diameter increases, so too do the other metrics, and the strength of their association can be measured by the Product-Moment Correlation Coefficient, denoted by the letter r. R-values ranges from -1 to +1, with 0 signifying no direct relationship between the two variables. A positive r-value indicates a positive correlation; as one variable increases, so too does the other, while an r-value less than 0 indicates a negative correlation; as one variable increases, the other decreases. The closer the r-value is to either positive or negative 1, the stronger the correlation. The significance of a given r-value depends not only on its proximity to +/- 1, but also on the number of samples in the dataset. A table listing the critical r-values at significance levels of 5% and 1% for various sample sizes can be used to determine significance.

Rim diameter is most strongly correlated with base diameter. Eleven arulae from Morgantina preserve both a rim and a base, and the scatterplot showing their relationship has an r-value of 0.99, an almost perfect correspondence (fig. 12). According to the r critical value chart, this correlation is significant at the 1% level, meaning that there is a 99% probability that rim diameter and base diameter are directly correlated. The diameter of the cylindrical body of an

---

102 Fletcher and Lock 1991, 103–5. The formula for calculating the Product-Moment Correlation Coefficient is provided on pg. 106.
103 For a reference table, see Fletcher and Lock 1991, 184. Appendix G.
arula also varies directly with the diameter of the rim (fig. 13). The data produce an r value of 0.97, which is again significant at the 1% level with 16 samples.

Wall thickness is also generally proportional to the size of the vessel. This attribute is measured at the body of the arula because wall thickness is more uniform along the cylindrical drum than around the rim and base, which are shaped by various convex and concave moldings. In general, smaller arulae have thinner walls, while larger examples are thicker, but the r-value of 0.69 indicates a slightly weaker correlation than the other variables (fig. 14). The occasional overlap of wall thickness between Types 2, 3, and 4 is especially apparent in a boxplot (fig. 15). While thicker walls were used to support larger arulae, thickness can also vary even within a single vessel, which may explain the overlap between types. Nevertheless, this r-value is still significant at the 1% level because of the higher sample size of 27 arulae.

The relationship between decoration size and diameter is less straightforward. The height of an ornamental frieze is not necessarily a reliable indicator of the overall size of an arula because similar stamps may be used on both larger and smaller arulae. However, the triglyph motif, which is one of the most popular surface decorations and was often produced as an appliqué ornament, does have a more direct relationship with arula size. Triglyph height is directly proportional to the diameter of the rim at the 1% level with an r value of 0.86 and a sample size of 22 (fig. 16). Other associations between type and decoration are addressed in more detail in Chapter 3.

While arulae clearly vary by rim diameter, base diameter, body diameter, wall thickness, and triglyph decoration size, the extent to which these differences amount to statistically discrete types is unclear. Some degree of variability is to be expected even within a single artifact category, and it is possible that differences interpreted as separate types are merely the result of
sampling error. It may also be the case that some attributes are more indicative of type than others. A one-way Analysis of Variance (ANOVA) test can be used to determine whether the observed differences between multiple groups are significant enough to constitute distinct classes or are rather the result of random sampling error. At its core, ANOVA can be understood as a ratio of the variability between groups to the variability within groups. If the difference between groups is much larger than the differences within them, they are probably distinct populations. For the purposes of this study, the most important result of the ANOVA test is the p-value indicating the probability of statistical significance. If the p-value is less than 0.05, the results are considered significant because there is less than a 5% probability that the differences between the groups are random.

The ANOVA tests reveal that the four types do in fact differ significantly across rim diameter, base diameter, body diameter, wall thickness, and triglyph size. The ANOVA test comparing rim diameters yielded an extremely small p-value of $1.60 \times 10^{-25}$ (table 1). This result is unsurprising because the types were initially drawn on the basis of rim diameter, but the ANOVA test reinforces the significance of this criterion. An ANOVA test comparing base diameters returns a p-value of 0.00020, again indicating that the four types have significantly different base diameters (table 2). The differences are not as extreme as the rim diameters, perhaps because the test had fewer samples. The body diameters of each type also differ significantly with a p-value of $7.62 \times 10^{-7}$ (table 3). The p-value of 0.0004 for wall thickness also easily clears the threshold for significance (table 4). However, this parameter is not as distinct

---

104 The primary result of the ANOVA test is an F value equivalent to the mean of the variation between types divided by the mean of the variation within the types. If this F value is larger than the corresponding critical F value, which marks the upper 5% probability threshold in the F distribution for given degrees of freedom, then the types differ significantly. If the F value is lower than the F critical value, then there is no significant difference in the means between the types. The p-value expresses the exact probability of significance along the F distribution.
between types as the other metrics. Finally, the ANOVA test for the height of triglyphs yielded a p-value of $1.79 \times 10^{-5}$, again indicating a pronounced difference in the decoration sizes between the types (table 5).

While the types are significantly different along several variables, some attributes are more diagnostic than others. The p-values produced for each ANOVA tests can be used to rank the reliability of different parameters as criteria for determining arula type. Because the rim diameter test has the lowest p-value, it can be considered the strongest indicator of type. The next lowest p-value resulted from the ANOVA test of body diameters, but because body diameter is difficult to measure accurately from individual sherds, it should perhaps be considered a secondary criterion for determining type. The ANOVA test for decoration size, specifically the height of triglyphs, yielded a p-value of $1.79 \times 10^{-5}$. However, this should also be considered a secondary criterion, as not all fragments are decorated with triglyphs. The p-value of 0.00020 for base diameters, while not as small as other metrics, is still highly significant. Because base diameter is easy to measure and so closely correlated with rim diameter, it can also be considered a primary criterion when determining type. Finally, although wall thickness also differs significantly between types, it returned the highest p-value of all the ANOVA tests at 0.0004, reflecting the overlap in the wall thicknesses of some Type 2, 3, and 4 arulae. Wall thickness, then, should be considered only a tertiary criterion.

Finally, it is worth noting that arulae maintain a generally consistent shape regardless of size. Both base diameter and body diameter are strongly correlated with rim diameter across all types. In fact, not only are the rim and base in direct proportion, their diameters are nearly identical. Of the 11 arulae preserving a full profile, four have matching rim and base diameters (Cat. 8, 34, 90, 129), three are within 1 cm of each other (Cat. 37, 53, 176), three others differ
by 2 cm (Cat. 20, 44, 172), and one base exceeds its rim by 3.5 cm (Cat. 174). There is slightly more variability in the ratio of the rim to the body: 1.64, 1.58, 1.46, 1.59 for the four types respectively. Types 2 and 4 are nearly identical, while Type 3 arulae have a slightly less pronounced projection at the rim, and the rims of Type 1 flare out more dramatically. However, an ANOVA test performed on the ratios of rim-to-body diameters shows no statistically significant difference between the types. Overall, then, proportions, do not vary significantly across types, but the variability in rim to body ratios suggests that production practices may have differed slightly according to the size of the arula produced.

In summary, measuring the integrity of the typology across different variables further reinforces the validity of the classification system. The four types can now be considered significantly different in terms of rim diameter, base diameter, body diameter, wall thickness, and triglyphs size. A typology based exclusively on rim diameter would leave many fragments unclassified, but once other proportional relationships are observed, the taxonomy can be applied to a larger sample of material. In practice, arulae fragments with a measurable diameter can be classified on the basis of this attribute alone. But if a rim or base is not preserved, the fragment should ideally satisfy at least two other criteria before being assigned to a type. For example, a sherd should not be designated a type solely on the basis of its wall thickness, but if it also displays a triglyph decoration, it could be classified with more certainty. This typology, then, is a polythetic classification system because it is based on multiple attributes, no single one of which is necessarily required for membership. An individual arula must possess a subset of these attributes, but it does not need to have all of them.

---

Rice 2015, 230.
III. Type Descriptions

The descriptions of each type follow below. The types are primarily defined by the average diameter of the exterior rim (table 6). The median is also included as measure of central tendency because, unlike the mean, it is resistant to the influence of potential outliers in the group. The variability within each type is expressed by the standard deviation. Other diagnostic proportional attributes, such as the diameter of the base, diameter of the body, wall thickness, and triglyph size are also included in the descriptions (table 7).

Type 1 is characterized by an average rim diameter of 12.03 cm with a median of 11.5 cm (fig. 17). The smallest example is Cat. 91 with a rim diameter of only 7.5 cm, while the largest is Cat. 8 at 18 cm in diameter. Although Type 1 is the smallest of the four defined sizes, it actually has the largest range; 10.5 cm separate the smallest arula from the largest in this group. The standard deviation is 4.11 cm. Type 1 arulae that preserve the full profile of the vessel exhibit no difference between the diameters of the rim and base. Cat. 90 has a rim and base both 9.5 cm in diameter, Cat. 34 are both 13.5 cm, and Cat. 8 are 18 cm. The average base diameter of this group 13.67 cm. The mean diameter of the body is 8.17 cm, and the mean ratio of the rim diameter to the body diameter of the body is 1.64. Several Type 1 arulae at Morgantina have been substantially restored, leaving few fragmented body sherds from which to measure the wall thickness of the cylindrical drum. The examples that could be measured yielded a mean thickness of 0.55 cm.

Type 2 is defined by an average exterior rim diameter of 31.08 cm and a median of 30 cm (fig. 18). The smallest example from this category, Cat. 44, has a rim 27.5 cm in diameter, while the largest, Cat. 172, is 36 cm in diameter, a range of 8.5 cm. The rim diameters have a standard deviation of 2.62 cm. Only three Type 2 arulae preserve both a rim and base. Their average base
diameter is 29.57 cm, demonstrating again that the rim and base are nearly identical in size, differing by an average of only 1.6 cm. The body diameter can be measured for five Type 2 arulae and yield a mean diameter of 20.38 cm. The ratio of the rim diameter to the body diameter, then, is 1.58. The average wall thickness of Type 2 arulae is 1.34 cm. Finally, six Type 2 arulae are decorated with triglyphs that have an average height of 2.95 cm.

Type 3 arulae have a mean rim diameter of 45.82 cm and a median of 45 cm (fig. 29). The smallest, Cat. 58, has a rim diameter of 41.5 cm and the largest, Cat. 176, 51.5 cm, a range of 10 cm. The standard deviation is 3.26 cm. The average base diameter of Type 3 is 45.6 cm, again nearly identical to the rim. The mean body diameter is 30.81 cm. The ratio of the rim diameter to the body diameter is 1.46, the smallest of all the types. The walls of the body are 1.65 cm thick on average.

Type 4 comprises the largest arulae, with an average rim diameter of 60.5 cm and a median of 61 cm (fig. 20). The rim diameters of this type range by only 8 cm, with smallest (Cat. 59) at 56 cm and the largest (Cat. 98) at 64. No Type 4 arulae from Morgantina preserves a measurable base diameter, but based on the observations from the other types, it is likely that it would be similar in size to the rim. The body diameter measures 35.2 cm on Cat. 59, resulting in a rim-to-body ratio of 1.59. Type 4 arulae have the thickest walls on average at 2.18 cm. The appliqué triglyphs are also the largest, with an average height of 6.58 cm.

On the basis of the criteria outlined above, 59 arulae from Morgantina can be assigned to a type (fig. 21). Type 3 arulae are the most frequent at Morgantina, with 20 attested. Type 2 follows closely with 19. Type 4 contains 11 arulae, and 9 can be classified as Type 1 (table 8).
**IV. Comparanda**

The question remains whether the size-types established at Morgantina are a local phenomenon or reflect categories also attested at other sites. Unfortunately, previous publications of arulae rarely include the measurements required for this typological study, restricting the relevant comparanda to the few examples with published measurements and material from museum collections that were made available for study. While arulae from Syracuse, Akrai, Helorus, and Gela are considered, the small sample size precludes rigorous statistical testing.

Despite these methodological obstacles, distinct size-types can generally be recognized at other sites. A histogram of the rim diameter frequencies of arulae from Syracuse, Akrai and Helorus shows four groupings, just as at Morgantina (fig. 22). Again, because of the small sample size, the histogram of diameter frequency does not display the pronounced peaks and clustering produced by the more abundant Morgantina material. The groupings become more discrete when the intervals on the x-axis of the histogram are adjusted. For example, arula diameters could be grouped as 0-4, 5-9, 10-14, 15-19, etc. instead of simply ascending integers. The resulting histogram more clearly highlights the discontinuous nature of the data and consolidates the types (fig. 23).

Type 1 is represented by two arulae with rim diameters of 15.2 cm (Cat. 230) and 15.9 cm (Cat. 190), an average of 15.55 cm (table 9). This type has an extremely narrow spread, with a range of 0.7 cm and standard deviation of 0.495 cm. The average base diameter is 14.8 cm, slightly smaller than that of the rim. The body diameter is 11.35 cm on average, producing a rim diameter to body diameter ratio of 1.37. The average wall thickness is 1.0 cm and the height of triglyphs is 2.0 cm.
Type 2 arulae from Syracuse are characterized by an average rim diameter of 32.45 cm and a median of 30.6 cm. The smallest measures 27 cm (Cat. 251) and the largest reaches 39 cm (Cat. 242), giving a range of 12 cm. The standard deviation within this group is 5.10 cm. The average base diameter is 30.25 cm, slightly smaller than the rim. The body diameter is 23.13 cm on average, resulting in a rim-to-body ratio of 1.50. The thickness of the walls ranges from 0.7 cm to 1.8 cm, with a mean thickness of 1.05 cm. Finally, the triglyphs measure an average of 2.85 cm in height. Type 2 is represented by six arulae.

Type 3 arulae have a mean rim diameter of 49.53 cm and a median of 49 cm. This type has a small spread, with a range of 2.4 cm and a standard deviation of 1.29. Only one arula from this group (Cat. 237) preserves both rim and a base. The base is 42 cm in diameter, 6.6 cm smaller than its rim diameter of 48.6 cm. By percentage, this is the largest difference between rim and base of any of the size-types. The body diameter is 33.8 cm, and the ratio of rim-to-body is 1.45. The wall thickness ranges from 1.0 cm to 2.4 cm, with a mean thickness of 1.7 cm. The size of the triglyphs also exhibits a wide range. The smallest is 2.9 cm in height (Cat. 235), while the largest is 5.2 cm (Cat. 236), with an average of 3.83 cm. Type 3 is only represented by three arulae from Syracuse.

Finally, two arulae from Syracuse can be classified as Type 4. With a rim diameter of 68.2 cm, Cat. 273 is the largest arula catalogued from any site. The wall thickness could not be measured because the arula has been almost completely restored. The exterior body diameter also could not be accurately measured because of its large size, but the interior body diameter is 46.5 cm. The ratio of rim-to-body is 1.47. The triglyphs are 7.2 cm in height. A second arula (Cat. 275) of uncertain provenance, though probably from Syracuse, does not preserve enough of the rim for an accurate diameter measurement, but its base measures 74.6 cm in diameter,
making it potentially the largest arula in the catalogue. The body is 59.9 cm in diameter with walls 1.9 cm thick. The triglyphs are 8.0 cm tall.

Fewer arulae are attested from Gela, and only five have measurable rim diameters. While there are not enough samples to establish a secure typology, size distinctions are apparent. Two arulae have rim diameters of 31.1 cm (Cat. 201) and 31.9 cm (Cat. 205) respectively. Cat. 205 has a base diameter of 27 cm, 4.9 cm smaller than its rim, and a body diameter of 20.2 cm, making the rim-to-body ratio 1.58. Two others from Gela measure 41 cm (Cat. 202) and 41.4 cm (Cat. 206). Their wall thicknesses are also remarkably close, at 1.1 cm and 0.9 cm respectively. The latter is decorated with a triglyph 4.0 cm in height. Finally, the largest arula from Gela has a rim diameter of 49 cm, with walls 1.4 cm thick.

V. Discussion

Va. Standardization and Regional Variation

To some extent, the comparanda validate the typology established from the arulae of Morgantina. A histogram plotting the rim diameter frequencies from all sites together still displays four peaks, and it should be emphasized that all of the arulae considered fall within the range of the types identified at Morgantina (fig. 24). However, the distribution of diameter values is more continuous when all sites are considered together, especially between Types 2 and 3. Some individual arulae could be classified as either large examples of a Type 2 or smaller examples of Type 3. It is also worth noting that not all four types are attested at every site. The only arula from Akrai is Type 1 and the only example from Helorus is Type 2. At Gela, the middle size ranges are represented, while the smallest and largest types are absent.

The comparanda demonstrate that while arulae were produced in a series of discrete size classes outside Morgantina, the sizes themselves could vary between sites. The mean rim
diameter of Type 1 from Morgantina at 12.03 is slightly smaller than that of Syracuse at 15.55 cm. A t-Test can be used to determine whether the differences between these two sites are statistically significant. The resulting p-value of 0.09 is slightly above the conventional 0.05 threshold for statistical significance, though still leaves a 91% probability of significant differences between Type 1 at Morgantina and Syracuse. It should also be noted that t-Tests typically require more samples than are currently available in the data from these sites. There is also a disparity in the ratios of the rim-to-body diameters. At Morgantina the average ratio for Type 1 is 1.64, while at Syracuse it is 1.37. A t-Test produces a p-value of 0.02, indicating a significant difference in these proportions. The difference between the rim and body is more pronounced at Morgantina, while at Syracuse the form is closer to a straight cylinder. Otherwise, the Type 1 arulae from Morgantina and Syracuse do not differ significantly in wall thickness or decoration size.

By contrast, Type 2 arulae are remarkably similar at all sites considered. In fact, there is no statistically significant difference among any of the variables. The mean rim diameters are 31.08 cm, 33.02 cm, 29.6 cm, and 31.5 cm at Morgantina, Syracuse, Helorus, and Gela, respectively, though Helorus is represented only by one example and Gela by two. The relationship between Type 3 arulae from the different sites is more complicated. At Morgantina, the average rim diameter is 45.82 cm, while at Syracuse it is 49.53 cm. A t-Test comparing the types indicates that there is in fact a significant difference between the two sites. Type 3 arulae from Syracuse were produced in slightly larger sizes than those from Morgantina. The data from Gela is difficult to interpret. The rim diameters of 41 cm, 41.4 cm, and 49 cm, all fall under the possible range of Type 3 rim diameters observed at Morgantina, the smallest of which is 41.5 cm and the largest 51.5 cm. Their means are similar, too. The average Type 3 rim diameter is 45.82
cm at Morgantina and 43.80 cm at Gela. However, no single arula at Gela has a diameter value particularly close to this mean. While a t-Test between Morgantina and Gela suggests no statistical difference, the arulae from Gela could arguably be divided into separate types, with the diameters of 41 cm and 41.4 cm constituting one type, and the diameter of 49 cm representing another. Taken together, an ANOVA test of all the Type 3 rim diameters at Morgantina, Gela, and Syracuse results in a p-value of 0.12, which is not considered statistically significant by the most rigorous standards, but still leaves an 88% probability that the differences are not random (table 10). Type 3 arulae at Morgantina and Syracuse do not vary significantly in terms of body diameter or wall thickness. While there is some apparent variation in the average height of triglyphs, a t-Test indicates that the difference is not statistically significant.

Finally, there are simply not enough samples of Type 4 arulae from any site to draw firm conclusions about regional variation and production. Only two are attested at Syracuse, and none at Akrai, Helorus, or Gela. Both examples from Syracuse are larger than those found at Morgantina.

While the exact measurements of arula classes sometimes vary between sites, the analysis also shows that the types exhibit limited variability within sites. Regardless of size, the mean and median rim diameters of each group are remarkably close, indicating that no type contains significant individual outliers. At Morgantina, Type 1 has the largest diameter range at 10.5 cm and also the highest standard deviation at 4.11 cm. While these metrics can express the variability within a group, they are not always helpful for comparing the variability between types. For example, a difference of 2 cm is more pronounced in arulae that are only 13 cm in diameter than in those that are 60 cm. The coefficient of variation standardizes the variability by dividing the standard deviation of a group by its average; it expresses the type’s variability
relative to its mean.\textsuperscript{106} The values are given as a percentage, and higher percentages indicate a larger spread. With its combination of small size and high standard deviation, Type 1 has the greatest coefficient of variation of all types at 34%. The coefficient of variation of Type 2 is significantly smaller at 8%, indicating that the group is much more cohesive than Type 1. Although Type 3 has a range of 10 cm and a larger standard deviation than Type 2, its coefficient of variation is actually smaller at 7%. Because Type 3 arulae are larger overall, more variation is tolerated relative to the smaller types. Finally, Type 4, representing the largest arulae, has the smallest coefficient of variation at 6%, giving it the narrowest relative spread of all types.

These measures of variability can also serve as indicators for the standardization of production. Studies of human perception have shown that lengths within 3% of each other are perceived as equal, which suggests that individuals manually attempting to produce objects of equal size may err by roughly 3%, corresponding to a coefficient of variation of approximately 1.5-1.7%.\textsuperscript{107} This increases to about 5% when objects are produced by multiple individuals, as is likely the case for most objects in an archaeological assemblage.\textsuperscript{108} By contrast, a completely random distribution can result in a coefficient of variation of 57.7%.\textsuperscript{109} While none of the arulae types at Morgantina achieve a coefficient of variation of 5%, Types 2, 3, and 4 measure 8%, 7%, and 6% respectively, significantly closer to the threshold for standardization than the random distribution of 57%. Unfortunately, the sample size of comparanda at the other sites is too small to measure standardization at a meaningful level, though the classes generally appear fairly uniform.

\textsuperscript{106} Fletcher and Lock 1991, 46.
\textsuperscript{107} Eerkens 2000, 663–4.
\textsuperscript{108} Eerkens 2000, 667.
\textsuperscript{109} Eerkens and Bettinger 2001, 497.
Type 1, however, is more difficult to interpret. Its coefficient of variation of 34% is much higher than any other type. The variability may be the result of different workshops actively attempting to differentiate their products. Decoration will be discussed in greater detail in the following chapter, but it is worth noting that the three smallest Type 1 arulae at Morgantina (Cat. 90, 91, 169) display no surface decorations, while the three largest (Cat. 1, 8, 34) are all adorned with architectural motifs of dentils or a Doric frieze. If these groups are considered separately, they would have coefficients of variation of 15% and 12% respectively, closer to the threshold for standardization. It is also possible that producing arulae of precisely equal size was less important for this class. Perhaps any arula small enough to be considered handheld and easily portable was acceptable to the manufacturer, regardless of exact size. Less variation was apparently tolerated for the larger classes, making them easier for consumers to identify and visually distinguish.

The diameters of the different size-types at Morgantina appear to correspond fairly closely to ancient units of measure. The relationships between different standard Greek measurements are outlined in Herodotus’ description of Egyptian pyramids (2.149.3). The pyramids are said to be 100 fathoms in height, and Herodotus provides the conversion: 1 fathom measures either 6 feet or 4 cubits, making 1 cubit equivalent to 1.5 feet. In absolute, terms, however, the length of the Greek foot differed from place to place and even varied over time. ¹¹⁰ A metrological relief in the Ashmolean Museum simultaneously displays two entirely different measurement standards with feet of 29.6 cm and 34.5 cm respectively (fig. 25). ¹¹¹ Other attempts to define these units in absolute terms generally assign the foot a length of approximately 30 cm,
making the cubit roughly 45 cm. The average diameter of Type 2 arulae at Morgantina is 30.1 cm and the average diameter of Type 3 is 45.8 cm. Therefore, like the foot and the cubit, the size-types themselves are in proportion to each other. Type 2 may be considered 1 Greek foot in diameter, while Type 3 is 1.5 feet or 1 cubit, and Type 4, with an average diameter of 60.5 cm, is 2 feet.

However, there are also reasons to doubt the use of standard units of measure. Comparison with an independent ruler would likely result in objects with a coefficient of variation below the 5% standardization threshold, yet no types at Morgantina exhibit this degree of uniformity. Furthermore, if standard measurements were used during the production of arulae, one would expect the types to be almost exactly the same size even at different sites, assuming a shared metrical system. As discussed above, however, some classes differ in absolute size at different sites. It is possible, however, that the standard Greek foot and cubit provided general guidelines for the sizes of different arula classes, even if exact measurements were not assessed at the time of production.

Vb. Function

To this point, the typology has been defined along measures of size and proportion, but the types also exhibit other distinguishing features. While the basic form of a cylinder with flaring ends remains generally consistent, Types 1, 3 and 4 exhibit particular morphological modifications. For example, most Type 1 arulae are not open at the top but covered with an upper surface supporting a small circular dish (fig. 26). This feature is unique to Type 1, but larger arulae exhibit other distinct treatments of the upper surface. Some Type 3 examples (Cat. 10, 94, 176) are pierced with small holes through the rim or on the surface just below the rim.

---

112 The range of proposed values for Greek units of measure is helpfully displayed in Morrison 1991, 302.
113 Eerkens 2000, 667.
(fig. 27). And many Type 4 arulae (Cat. 28, 98, 135, 145, 168) are made with an additional lip that protrudes vertically from the top of the rim (fig. 28). By contrast, Type 2 arulae exhibit only flat rims with no attached dishes, holes, or protruding lips. Not every example displays these modifications, and these features should not be considered diagnostic attributes of type. For example, small holes are attested on a Type 1 arula from Syracuse (Cat. 190), and a Type 2 example from Helorus (Cat. 216).

The large range in size between discrete classes, high degree of standardization, and close correspondence between size and morphology suggest the possibility that the types served distinct functional roles. The diminutive size of Type 1 arulae, for example, renders them most suitable to rituals involving small offerings or incense burning. This functional interpretation is further supported by the consistent presence of the small circular dish above the rim, a feature that seems intentionally designed to receive such offerings. The silver arula from Morgantina may have served a similar role. The object consists of three pieces: a hollow cylindrical drum on a stepped square base and two separate circular dishes that covered the opening on top (fig. 7, 29). While the diameter of the rim itself is not published, one of the lids has a diameter of 9.4 cm, placing it within the acceptable range of Type 1. It is unclear why the arula requires two separate covers, but the lids must have served a functional purpose for the stand, perhaps providing a surface on which offerings or incense were burned, a common ritual marking the beginning of meals or symposia. An upper circular receptacle also appears on stone and terracotta incense burners, or thymiateria, from Delos (fig. 30). The stone examples even

115 Guzzo 2003, 63.
116 Bell 2013, 140.
shown signs of burning on the upper surface, though no such traces are noted on the terracotta pieces.\textsuperscript{118}

By contrast, Type 3 and 4 arulae may have been intended for larger offerings. This function at first seems unlikely because Types 3 and 4 are completely open at the top without any upper surface to support a sacrificial fire. However, their particular formal modifications suggest the possibility that a separate covering was placed on top, just as on the silver example. The precise function of the small holes in the rims of several Type 3 arulae is uncertain, but pins or clamps could have been inserted in these perforations to secure a cover to the top of the arula. The vertically protruding lip attested on many Type 4 arulae may also have stabilized such a lid by catching a ridge running around the underside of the cover. Hinz has observed that miscellaneous fragments of a circular lid may not be recognized during excavation or necessarily associated with an arula.\textsuperscript{119} Furthermore, the use of a separate upper element is not purely conjectural but finds support in representations of altars in Greek vase-painting. Altars depicted in scenes of sacrifice frequently show an upper surface rendered as a segment separate from the rest of the altar below, perhaps used to protect the body of the altar from the heat of sacrificial flames (fig. 31).\textsuperscript{120} These trays are not attested archaeologically but could have been made from a variety of materials including clay, plaster, and bronze.\textsuperscript{121} The use of a separate upper covering would also explain the absence of burning on the surfaces of terracotta arulae. A small votive terracotta of a circular altar from Morgantina, only 8.7 cm in height, illustrates how an arula might have functioned with its top surface covered (fig. 32). Several small round objects,

\textsuperscript{118} Deonna 1938, 373–4.  
\textsuperscript{119} Hinz 1998, 129.  
\textsuperscript{120} Ekroth 2001, 120–1.  
\textsuperscript{121} Ekroth 2001, 123.
perhaps pomegranates, rest on a flat surface on top of the cylindrical body. An irregular shape in
the center may even represent flames.\textsuperscript{122}

Finally, Type 2 arulae most likely served as receptacles for libations. They do not feature
any of the formal modifications exhibited on the other types, and there is no indication that they
would have supported a surface for a sacrificial fire. Instead, they may have remained open at the
top. Their form may derive from the monumental stone well-altars attested at sanctuaries across
Sicily. A well-altar from the Sanctuary of San Francesco Bisconti at Morgantina is built of
wedge-shaped stone blocks forming a ring around a central shaft.\textsuperscript{123} Similar structures have been
found at the San Biagio Sanctuary at Akragas,\textsuperscript{124} the Chthonic Sanctuary in Akragas (fig. 33, left),\textsuperscript{125} the Sanctuary of Malophoros in Selinunte (fig. 33, right),\textsuperscript{126} and in the Pizza della
Vittoria at Syracuse.\textsuperscript{127} Because these altars are not associated with ashes or bones, they are
thought to be reserved for libations of blood and wine poured directly into the earth through the
central shaft.\textsuperscript{128} However, in some cases votive offerings are also dedicated within the altar. For
example, small vessels and lamps were found inside a round shaft altar (A1) in the Chthonic
Sanctuary at Akragas.\textsuperscript{129} Anthropomorphic clay pipes, rammed vertically into the earth, were
probably also used to funnel libations into the ground in sanctuaries.\textsuperscript{130} By analogy, then, it is
conceivable that these terracotta arulae were also designed to receive libations through their
hollow open cylindrical bodies.

\textsuperscript{122} Bell 1981, 229.
\textsuperscript{123} Hinz 1998, 125.
\textsuperscript{124} Hinz 1998, 75.
\textsuperscript{125} Hinz 1998, 81–2.
\textsuperscript{126} Hinz 1998, 148.
\textsuperscript{127} Hinz 1998, 106.
\textsuperscript{128} Robert 1939, 159–60.
\textsuperscript{129} Hinz 1998, 81.
\textsuperscript{130} Hinz 1998, 86.
VI. Conclusion

The typology outlined in this chapter establishes four size-types for the Hellenistic arulae of Morgantina, corresponding to rim diameters of 12 cm, 31 cm, 46 cm, and 61 cm respectively. These types can be distinguished with a high degree of statistical significance according to several criteria. Rim diameter and base diameter are the most reliable indicators of size, followed by body diameter and triglyph size, and finally wall thickness.

The four types identified at Morgantina correspond fairly closely to the size groupings observed in Syracusan arulae, with some slight variations in the proportions of Types 1 and 3. Arulae at Syracuse generally exhibit less overall variability than those from Morgantina, which could indicate a more standardized production process at Syracusan workshops. While the diameters of the size classes align fairly closely with estimates of ancient measurements, the variation between sites suggest that the altars themselves were likely not measured according to an independent standard during the production process. These units may have served only as general guidelines approximating the size of each altar type. Finally, the largest and smallest types are not attested at Gela, and the number of arulae available for study there is generally too small for any rigorous statistical analysis.

The types in this classification system not only differ by size and shape but may also have functional significance. The small size and shallow upper dish of Type 1 arulae suggest that they were intended for more intimate personal dedications of small offerings or incense. Type 2 arulae exhibit no modifications to the rim and may have simply been left open at the top to receive libations. The rim modifications on the larger type 3 and 4 arulae raise the possibility that both types could support separate fire covers used for more substantial sacrificial rituals.
The close correspondence between size and shape, high degree of standardization, and possible functional differences suggest that the modern archaeological term “arula” may actually encompass several different categories of material, and the types identified in this chapter could carry some emic significance. The Greek words for these separate categories are uncertain, and it is unclear to what extent the types align with an ancient ethnotaxonomy, but perhaps Cicero implicitly understood these particular associations between altar size, form, and ritual practice when he emphasized that the arulae displayed in the home of Heius communicated the sanctity of his private chapel. Other relationships between type, decoration, context, and chronology are explored in the following chapters.
Chapter 3: Production and Decoration

I. Introduction

The manufacture of terracotta arulae was likely a prolific enterprise at Morgantina during the Hellenistic period. The site has yielded hundreds of fragments, distributed widely across the city from public buildings in the agora to houses in the outlying neighborhoods. However, not a single arula can be securely associated with a workshop space. The lack of production contexts at Morgantina is not unique to arulae. The site in general has furnished only limited evidence of ceramic workshops. While local manufacture of products such as pithoi and roof tiles likely extends back into at least the sixth century B.C.E., the earliest kiln at the site in the area of the southern agora dates only to the second half of the fifth century B.C.E. Kilns remain elusive in later periods, too. Two found on a saddle between the House of Ganymede and House of the Doric Capital on the East Hill may have been active during the fourth and third centuries B.C.E. Another small kiln discovered in Contrada Vinci north of Pappalardo Hill could not be securely dated but likely also belongs to the third century B.C.E. And others have been noted along the periphery of the city but remain unexcavated.

Because of the limited evidence for ceramic workshops, any inquiry into the production process of clay materials must rely instead on indirect indicators of manufacture. Previous efforts to synthesize the evidence for local craft production at Morgantina have noted the presence of pottery-making tools, firing wasters, and high quantities of identical vessels at the site. This

131 Bell 1988, 319; Cuomo di Caprio 1992, 5; Stone 2014, 408.
134 Cuomo di Caprio 1992, 5; Stone 2014, 410, n. 14. These kilns are attested northwest of the House of Eupolemos in Area VII, south of Pappalardo Hill in Area VI, northeast of the House of Ganymede in Area I, and in Contrada Piriddu near the western gate of the city. Some of these structures were uncovered by clandestine excavations.
135 Rice 2015, 339.
evidence attests to the local production of several different classes of ceramic products. Two stamps used for the tondi of medallion cups were found in a cistern on the East Hill, not far from the location of the two Hellenistic kilns, and a mold for the feet of tripod-footed cups is also attested.\textsuperscript{136} Molds for terracotta figurines and busts have also been found at Morgantina.\textsuperscript{137} In addition, a medallion cup waster was discovered in the same deposit as the two stamps, and several other wasters associated with third century contexts have been found elsewhere at the site.\textsuperscript{138} However, neither molds nor wasters can be associated with the extant arulae at Morgantina.

As a result of these limitations, the industry responsible for terracotta arulae at Morgantina remains obscure. Nevertheless, the objects themselves can yield important inferences about craft techniques and decorative conventions involved in the manufacture of arulae. This chapter addresses the production of terracotta arulae at Morgantina by considering their clay fabrics, decorative techniques, and ornamental sequences. Comparanda are discussed throughout in order to contrast decorative conventions between sites. The conclusion synthesizes these observations on production and decoration in order to describe regional decorative tendencies, propose workshop identifications, and situate terracotta arulae within broader artistic trends in Hellenistic Sicily.

\textbf{II. Fabric}

\textit{IIa. Previous Studies of Fabric at Morgantina}

Ceramic fabrics can provide information on the provenance and subsequent modification of the raw clay, and this subject has received some attention in previous studies of material from

\begin{footnotesize}
\begin{enumerate}
\item \textsuperscript{136} Stone 2014, 408.
\item \textsuperscript{137} Bell 1981, 3–4.
\item \textsuperscript{138} Stone 2014, 409.
\end{enumerate}
\end{footnotesize}
Morgantina. In his publication of terracottas from the site, Bell described the local fabric from the late Classical and early Hellenistic periods as “pale buff-brown tending to caramel” in color, well-levigated, and nonmicaceous. Generally, the terracottas of this fabric are of only moderate hardness, the result of firing at fairly low temperatures. Some larger pieces, however, were fired at higher temperatures, producing harder fabrics with more color. The particularly pale green exterior surfaces on busts may be the result of a reducing atmosphere in the last stage of firing. The fabric undergoes slight changes in the late Hellenistic period. The color remains the same buff tone, but larger busts are made with coarser inclusions, and the core ranges from pink to orange with pale gray-green surfaces. The majority of published terracottas were made from this fabric, indicating that it was likely used by local coroplasts. However, fabrics with similar ranges in color are also attested at other inland Sicilian sites, such as Grammichele and Centuripe, making it difficult to identify provenance with absolute certainty.

Bell also described the fabrics of certain imported terracottas. Pieces from Syracuse tended to be “buff-brown, tending to a smoky red-brown” in color, while imports from Centuripe were characterized by their dark red clay. Other terracottas exhibited a fine pale, buff fabric different from the local variety, and a hard, well-levigated orange fabric is also attested, though the exact provenance of these pieces could not be identified.

The publication of pottery kilns from late second and first century B.C.E. also included an appendix describing the fabrics of various ceramic materials from Morgantina using microscopes. The sample of 166 materials included bricks and tiles used in the construction of

---

139 Bell 1981, 117.
140 Bell 1981, 117.
141 Bell 1981, 117.
142 Bell 1981, 117.
143 Bell 1981, 118.
144 Bell 1981, 118.
145 Cuomo di Caprio 1992, 126.
the kilns, different types of fine-ware, particularly black gloss, pre-sigillata, and thin-walled vessels, coarse-ware, cookware, clay Tanagra statuettes, pithoi, and other miscellaneous pieces. The fabrics were compared across several different parameters, including the shape, size, and quantity of inclusions. It is beyond the scope of this chapter to describe the variations within each parameter among the different types of objects, but it is worth noting that the presence of quartz as a natural inclusion in the clay was identified in all samples. A total of 14 samples also contained a coarse volcanic sand that was added to the clay, including two pithoi and a puteal, materials comparable to arulae in size, construction, and form.

Stone’s publication of the Hellenistic and Roman fine-ware defined three major fabric types. Fabric I is considered the local fabric of Morgantina. It typically fires to a reddish-brown color (5YR 6/3-4), though it can also appear as a paler reddish brown (5YR 7/4) or grayish brown (5YR 6/2). The inclusions are generally small and well purified. It is well fired and hard in fracture, though earlier pieces are softer with a paler color. Fabric I is the most common fabric at Morgantina, comprising approximately 80% of the vessels from the fourth and third centuries, and was used in wasters and materials associated with ceramic production. As noted above, Morgantina’s local fabric fires to a similar color as clays from other Sicilian centers in the Catania valley and Lentini plain, making it impossible to distinguish the exact provenance of certain vases without further chemical analysis.

Fabrics II and III comprise the vessels imported to Morgantina. Fabric II is characterized by its orange color (5YR 6/6-7/6) and softness. The clay has few large inclusions but contains

---

146 Cuomo di Caprio 1992, 127.
147 Cuomo di Caprio 1992, 134.
148 Stone 2014, 72.
149 Stone 2014, 72.
150 Stone 2014, 72.
151 Stone 2014, 72, n. 138.
152 Stone 2014, 77.
mica and silica. Similar fabrics are attested at Monte Iato, Syracuse, Centuripe, Tyndaris, Kaleacte, Reggio di Calabria, and Lipari.\textsuperscript{153} It is thought to originate in manufacturing centers in northern Sicily and Campania and seems to have been imported to Morgantina mainly as a luxury ware.\textsuperscript{154} Fabric III is generally a pale red color (2.5YR 6/6) that can be difficult to distinguish from Fabric I.\textsuperscript{155} It is fired fairly hard with small inclusions. It is considered local to Syracuse and comprises only 6.2\% of the plain gloss wares in third-century deposits, although it is more common in certain luxury molded wares.\textsuperscript{156}

In conjunction with the publication of the Hellenistic and Roman fine-ware, a study was undertaken to assess the compatibility of the visual fabric classification system used to identify Fabrics I, II, and III with the geochemical and petrographic signature of samples taken from the site. A portable ED-XRF spectrometer was used together with optical petrography and magnetic susceptibility to define the geochemical character of ceramics found at Morgantina ranging in date from the third century B.C.E to the first century C.E.\textsuperscript{157} Other materials, such as outcroppings of sedimentary and igneous rocks, unconsolidated sediments, slag, kiln wasters, and local mortar, roof tiles, and bricks were also studied in order to acquire a baseline geochemical and petrographic library of the site.\textsuperscript{158}

The geochemical analysis of ceramics from Morgantina confirmed the visual classification of the three fabric types and supported the identification of Fabric I as Morgantina’s local clay. However, slight variations in the geochemical character of Fabric I revealed that during the second and first centuries B.C.E., two contemporary potters were

\textsuperscript{153} Stone 2014, 78.
\textsuperscript{154} Stone 2014, 77.
\textsuperscript{155} Stone 2014, 79.
\textsuperscript{156} Stone 2014, 79.
\textsuperscript{157} Johnson and Morgenstein 2014, 416.
\textsuperscript{158} Johnson and Morgenstein 2014, 416.
making the same pottery at Morgantina using different clays, suggesting that the source of raw material varied by workshop rather than the type of vessel manufactured. The geochemical signature of the local material displayed an internally broad range but also showed similarities to imported materials, indicating that the clays and tempers used at different sites on Sicily are overall somewhat similar.

**IIb. Arulae Fabrics**

Although the fabrics of ceramics from Morgantina have been studied using a range of different methods, from traditional visual classification to ED-XRF, the characteristics of the fabrics identified vary according to the type of product. For this reason, the fabrics of arulae need to be examined on their own terms before their compositions can be compared to those of other materials made at Morgantina. While the current study does not apply scientific testing, optical petrography was accomplished with a Dino-Lite AM2111 USB Handheld Digital Microscope. Photographs of the exposed core of each arula fragment at a magnification rate of 60 produced images 7 mm in width. The fabrics were then divided into groups according to similarities in inclusion size, frequency, sorting, and rounding. Inclusion sizes can be characterized as very fine (up to 0.1 mm), fine (0.1-0.25 mm), medium (0.25-.5 mm), coarse (0.5 to 1 mm), and very coarse (larger than 1 mm). Frequency is measured by comparing the Dinolite images to illustrated percentage inclusion estimation charts. Roundness was determined using a visual scale displaying different degrees of angularity and sphericity. Inclusion sorting was assessed with the aid of a scale showing a range of pebble sortings. Finally, color is determined by

---

159 Johnson and Morgenstein 2014, 449.
160 Johnson and Morgenstein 2014, 449.
161 Orton and Hughes 2013, 281.
162 Matthew et al. 1991.
163 Powers 1953.
164 Barraclough 1992, fig. 3.
reference to the Munsell Soil Color Charts. While attributes of the inclusions are described, the minerals themselves cannot be securely identified.

Identifying fabrics on the basis of these parameters aims to produce an objective classification system, but the distinction between fabrics inevitably remains somewhat subjective. Another observer may perceive entirely different groupings in the same sample of cores, depending on whether the worker tends to lump a certain range of characteristics into the same fabric or split them into many distinct fabrics.\footnote{Orton and Hughes 2013, 78.}

Five fabrics can be identified among the arulæ at Morgantina (pl. 1).\footnote{The plates accompanying this chapter do not display every arulae mentioned in the text, but rather highlight examples that most clearly illustrate the topic under consideration. When regional comparisons are discussed, at least one arula from every site mentioned is displayed on the corresponding plate.} Fabric 1 is the most common. The inclusions are fine in size and fairly well-sorted. Most are approximately 0.1 mm in width with occasional dull white and reddish-brown mineral inclusions, perhaps calcium and grog respectively, measuring no more than 0.25 mm in width. The roundness of the visible inclusions may be characterized as sub-angular, and they appear with about 15% frequency in the clay matrix. Fabric 1 fires to a pinkish color that most often reads 5YR 7/4. Of the Morgantina arulæ catalogued in this study, 27% can be designated Fabric 1.

Fabric 2 is similar to Fabric 1 and observed nearly as frequently. The two can sometimes be difficult to distinguish. Fabric 2 also has a matrix of fine, well-sorted, sub-angular inclusions at a 15% frequency. It exhibits the same types of inclusion colors, though fine flecks of mica are more frequent in Fabric 2. The primary distinguishing criteria of Fabric 2 is its reddish yellow color, corresponding to a Munsell reading of 5YR 7/6. Fabrics 1 and 2 could perhaps be considered the same fabric with the difference in color resulting from variations in the firing atmosphere in the kiln.
Fabric 3 comprises only 7% of the Morgantina arulae. It is primarily characterized by its reddish color, ranging on the Munsell charts from 2.5YR 5/6 to 5YR 6/6, and the presence of fine whitish inclusions, perhaps calcium, with some elongated voids. The inclusions appear with approximately 7% frequency in the matrix. The sorting is slightly more uniform than that of Fabrics 1 and 2 and could be considered “Good” on the sorting scale.

In contrast to the first three fabrics described, Fabric 4 is characterized primarily by its coarse texture. The inclusions are very angular and very course in size, many larger than 1.0 mm in width. They are predominantly a dull pinkish-orange in color, but darker glossy brown minerals are also present, perhaps quartz. The inclusions are generally poorly sorted and occur with approximately 15% frequency. The clay is often fired to a deeper red (2.5YR 5/6) but can sometimes appear as light as pink (5YR 7/4). Fabric 4 comprises 4% of the Morgantina arulae.

Like Fabric 4, Fabric 5 is primarily identified by its very coarse inclusions. They are also very angular and appear with a 15% frequency. The inclusions are more homogeneous than those of Fabric 4, uniformly blackish-brown in color with fair sorting. Fabric 5 is also characterized by a more consistently pink clay, reading 5YR 7/4 or 5YR 8/4 on the Munsell charts. Fabric 5 only appears in 10% of the Morgantina arulae.

Arulae found at Syracuse can be distinguished from those at Morgantina based on the pale red color of their fabric, which was recognized in the Syracusan imports among the terracottas and Hellenistic and Roman fine pottery found at Morgantina.\textsuperscript{167} It appears that two fabrics were used for the Syracusan arulae, although the objects observed in this study probably do not constitute a large enough sample size to determine the full range of characteristics within and between the fabrics from this site (pl. 2). One fires to a paler red, registering at 2.5YR 5/6 or

\textsuperscript{167} Bell 1981, 117; Stone 2014, 79.
2.5YR 6/6 on the Munsell charts. This fabric has medium-sized inclusions, ranging from .25-.5 mm in width with fair sorting. The inclusions appear in an array of colors, including white, orange, and brown at about a 10% frequency, and are slightly more rounded than those visible in the Morgantina arulae. The clay of the other Syracusan fabric is somewhat brighter in color, corresponding to the reddish yellow 5YR 6/6. The inclusions are fine or very fine in size and more uniformly white in color. They are rounded and appear with a frequency of approximately 7%. An arula from the nearby site of Akrai has a fabric similar in the color of the clay and inclusion type, size, and roundness, but its inclusions are more closely spaced with a 20-25% frequency. Another arula from Helorus is a lighter red and may be slightly more micaceous but is otherwise similar to the fabric from Akrai and Syracuse.

The fabrics observed in the arulae from Gela are not easily distinguished from those of Morgantina (pl. 2). Most fire to a reddish yellow or pink color with fairly sorted inclusions. Some examples have uniformly dark gray sub-angular inclusions that are medium in size and appear at 10% frequency. Others have finer pale white inclusions that are slightly rounder with a frequency of 15-20%. For certain samples on display at the Museo Nazionale in Gela, the core could not be observed because the object had been reconstructed with plaster, leaving no visible breaks. Some objects exhibited a grayish-pink exterior surface, perhaps indicating a slight reducing atmosphere inside the kiln. Again, the sample size of arulae observed from Gela is likely too small to securely describe all local fabrics.

IIc. Fabric and Type

Variations in fabric can generally be attributed to differences in clay sources, modifications of the raw material by workshops, or type of ceramic being produced. At Morgantina, correspondences between fabric and size-type are apparent (fig. 34). Type 1 and 2
arulae are only produced with Fabrics 1 and 2. With inclusions approximately 0.1 cm in width, these two fabrics are the finest in the series. By contrast, the coarser Fabrics 3, 4, and 5 were reserved for the larger Type 3 and 4 arulae. In fact, Fabric 5 is exclusively used for Type 4. Type 3 arulae are more evenly distributed across the different fabrics. Most were made from Fabrics 1 and 2, but a few examples were produced from Fabrics 3 and 4, as well.

In general, then, the size of mineral inclusions has a direct positive correlation with the size of the arula. Smaller arulae were made from finer clays, while larger arulae exhibit coarser inclusions. Because poor sorting, large inclusion size, and angular minerals generally produce ceramics with higher mechanical strength,168 these characteristic of Fabrics 4 and 5 make them most suitable to the manufacture of the largest arulae, particularly Type 4. This degree of structural support was not required for smaller products. The potential contribution of decoration to the selection of ceramic fabrics is discussed in more detail in the Conclusion section of this chapter, while the interrelationship between chronology, type, and fabric is examined in Chapter 5.

IId. Synthesis

While a fabric series of arulae can be delineated by variations in the colors and inclusions of the clay, the general uniformity of ceramic fabrics in eastern and central Sicily limits the use of optical petrography in determining the provenance of a particular arulae. Arulae from Syracuse fire to a distinctive red, but those from Gela often exhibit the same reddish-yellow or buff fabric also observed at Morgantina. As a result, it is difficult to determine whether specific products are imports solely on the basis of the fabrics described in this study. More samples taken from a broader range of sites could refine the characterization of local clay profiles, but

---

168 Rice 2015, 311.
precise classification will require scientific techniques. ED-XRF readings of the arulae from Morgantina and other sites could be compared to regional geochemical and petrographic libraries in order to distinguish more securely local products from imports. This type of study could also test the workshop groupings proposed later in the chapter.

It is also difficult to compare arulae fabrics to those of other terracotta products at Morgantina. Most feature very fine inclusions and fire to the same range of buff and yellow-red shades typical of other pottery from Morgantina and this region of Sicily more generally. Fabrics similar to the very coarse Fabrics 4 and 5 could have provided structural support for other large ceramic products at the site, such as louteria and pithoi. Further scientific analysis of arula fabrics in conjunction with previous research on variations in the fabrics of different material categories from Morgantina could more precisely determine relationships between manufacturers and sources of clay.¹⁶⁹ These results would have implications for the organization of production at Morgantina, raising the possibility of highly specialized workshops or manufacturers responsible for making arulae along with other ceramic products.

III. Production Process and Decorative Techniques

Once the clay was prepared, terracotta arulae were thrown on a wheel, producing horizontal striations on their interior surface (pl. 3). Particularly large arulae may have been assembled from separate pieces once the clay had reached a leather-hard state. Cat. 59 and 20, for example, appear to exhibit a horizontal seam around the drum (pl. 4). Abrupt changes in the diameter of the body suggest that these arulae were first produced in different segments. The larger part of Cat. 59 consists of the cornice and most of the drum, while the smaller segment

¹⁶⁹ Cuomo di Caprio 1992, 127.
forms the bottom of the drum and the flaring base. The two sections could be attached with a wet slip adhesive.

Between the assembly of the body and firing in a kiln, most arulae were richly decorated on their exterior surfaces. The arulae from Morgantina feature 18 different ornamental motifs, and more are attested at other sites (fig. 35). Architectural elements, namely dentils and a Doric frieze, appear most frequently. Vegetal motifs, such as palmettes and garlands are also popular, and many arulae also display geometric ornaments, including meanders and wave scrolls. These decorations were produced with a variety of tools and techniques, including incision, stamping, and appliqué, often combined on a single arula. While some motifs could be replicated with mechanical regularity, others required more manual labor and were prone to inconsistencies.

The following section considers the different techniques used to decorate arulae and their range of associated ornaments (table 11). In order to lay the groundwork for the identification of workshops, particular attention is paid to examples in which identical stamps and molds can be recognized. Formal variations in the rendering of the same motif on different arulae are also discussed, but more detailed descriptions of individual decorations can be found in the catalogue entries. Decorative elements on comparanda are also included in order to highlight regional variations in ornamental forms and preferences.

IIIa. Incision

Incision was the primary technique used to render the most popular ornamental motif on arulae: dentil moldings. Of the 91 arulae at Morgantina preserving at least part of the rim, 79 feature a row of dentils (table 11). So closely is this architectural motif associated with terracotta arulae that ceramic sherds are often identified as arula fragments by the presence of dentils alone. However, dentil friezes have not been discussed from a technical perspective. The underlying
process is relatively consistent. A smooth horizontal register, square or rectangular in section, is formed immediately above the cylindrical drum of the arula, occasionally from a separate strip of clay. A tool is then used to carve away vertical channels at regular intervals along this band, and the rectangles left between these cuttings form the dentils. Ideally, the vertical incisions are made at equal intervals, but inconsistencies often result in dentils of slightly uneven widths. Because no horizontal modifications are made to this register, all dentils on an arula should be the same height.

While the basic technique rarely changes, the dentils themselves can assume slightly different appearances (pl. 5). Some are thin and narrow (Cat. 48 with pl. 5, 61, 178), while others are short and squat (Cat. 54 with pl. 5, 62, 144, 188). Dentils may be spaced fairly far apart (Cat. 28, 134, 135 with pl. 5) or separated by only narrow grooves (Cat. 172; pl. 5). Some are articulated with deep cuttings in high relief (Cat. 15, 53, 162 with pl. 5), which could indicate incisions made with a sharper instrument. Others are raised only slightly from the surface of the clay (Cat. 26, 94 with pl. 5, 171), suggesting the use of a gouge-like tool held at an angle to the surface. Dentils can even be tilted slightly diagonally (Cat. 138).

Dentils are also the most popular ornament outside of Morgantina, decorating the majority of arulae from all other sites considered in this study (pl. 6). The basic technique of pulling or cutting the vertical gaps between the dentils varies little. The size and shape of the dentils are also fairly consistent, although the dentils from Helorus are particularly elongated (Cat. 216; pl. 6). An arula from Camarina is also notable for displaying two entirely separate rows of dentils, one in the usual position near the rim and the other further down on the body (Cat. 193; pl. 6).

---

Triglyphs are also occasionally formed by pressing the clay (pl. 7). A distinction between Doric friezes with impressed elements and those made with appliqué pieces has been recognized in previous scholarship on arulae, but the underlying technical process has not been described. Shallow grooves are cut to form the two channels, producing a triglyph in low relief with the reserved vertical elements flush with the surface of the drum (Cat. 6, 114, 177 with pl. 7). This technique is also attested at Camarina (Cat. 198; pl. 7), Gela (Cat. 206; pl. 7), and Syracuse (Cat. 235 with pl. 7, 242, 269), and it is often used in conjunction with stamped metopes. Cat. 235 features a triglyph with only one vertical channel, an inconsistency proving that this motif was not produced with a repeated stamp. The depressed areas of the triglyphs are generally wider and shallower than the cuttings between the dentils. Manufacturers likely kept a set of tools ranging in sharpness and varying in the shape and profile of the tip.

Finally, two arulae from Morgantina display incised garlands (Cat. 10 with pl. 8, 59) in contrast to the more typical stamped rendering of this motif discussed below. On these examples, a thin horizontal line is cut around the circumference to form the central branch of the garland. Smaller incisions representing leaves are then carved diagonally at regular intervals on either side. These simple garlands may be schematic renditions of the more detailed stamped examples, or they could represent the branches of adult pine trees with their characteristic thin-needled leaves. These two arulae were not produced from the same fabric and differ significantly in the style and sequencing of their other decorative ornaments.

IIIb. Cylinder Stamps

Cylindrical matrices were used by craftspeople to produce continuous friezes across the surfaces of arulae. This technique gained popularity in Sicily during the sixth and fifth centuries

---

172 Hesberg et al. 1992, 32.
B.C.E., when it was used to decorate large-scale terracotta products, including louteria, wellheads, and sarcophagi.\(^{173}\) In general, stamping is an efficient and sustainable mode of decoration. The cylinders will continue to produce ornaments with consistent measurements even after repeated use, and matrices can be easily copied by rolling soft clay across an impressed surface. New cylinders will contract in size when fired, producing friezes with identical designs to the original but in slightly smaller dimensions. It is therefore possible to reconstruct generations of stamps by comparing the sizes of duplicate motifs. While stamping, then, is generally conducive to repeated uniform decorations, terracotta arulae from Morgantina feature a surprising variety of vegetal and abstract geometrical motifs. This section offers a general account of the range of stamped ornaments, noting particular instances when the same stamp can be identified on different arulae.

Garlands are the most popular vegetal motif produced by a rolling stamp, appearing on 21 arulae from Morgantina, and two others are incised (table 11). In its most basic form, the ornament consists of leaves suspended from either side of a horizontal branch. On the majority of arulae, the stamp is rolled so that the leaves point to the right, but the orientation is reversed on a few examples from Morgantina (Cat. 82, 171), Camarina (Cat. 198), Gela (Cat. 213), and on an arula of unknown origin (Cat. 287). The leaves sometimes alternate with stems of fruit or berries. It is often unclear which plant species is meant to be represented, as olive, laurel, and oak branches can be indistinguishable in their ornamental forms. Only three arulae from Morgantina have garlands without fruit (Cat. 59, 129, 10). This type is more common at Syracuse (Cat. 235, 244, 245, 250, 251) and is also attested at Gela (Cat. 205) and on two arulae of unknown provenance (Cat. 288, 291).

\(^{173}\) Allegro 1982; Ward 2018.
Despite the popularity of this ornament, no two garlands are exactly alike. The stamps vary in the form and articulation of the leaves, the number and type of fruit, and the length of the stems. For example, 11 garland stamps from Morgantina all display a pattern of leaves alternating with a round fruit at the end of a long stem, perhaps representing an olive. Although the same basic elements are consistent, each stamp features unique details. One fragment has two leaves before every fruit (Cat. 13; pl. 9), on another the fruit stems are longer than the leaves (Cat. 82; pl. 9), still another has the leaves positioned almost parallel to the central branch (Cat. 67; pl. 11), and the leaves on Cat. 81 (pl. 9) are rendered as thin curving streaks, as opposed to the more typical ovate or elliptical forms (Cat. 6 with pl. 9, 153, 171). The only time the same stamp is used twice occurs on a single arula with two garland friezes: one below the rim and another around the drum (Cat. 173). Even more variation is attested when garlands with berries, potentially representing the branch of a laurel or bay tree (Cat. 36), and garlands without fruit (Cat. 129) are considered.

The same variety is also attested outside of Morgantina. While the garlands at Morgantina generally feature simple flat leaves, leaves with raised central veins are attested at Syracuse (Cat. 235, 238 with pl. 10, 244, 245, 249, 250 with pl. 10), Camarina (Cat. 198; pl. 10), and on two arulae of unknown origin (Cat. 288, 291; pl. 10). A garland from Gela displays leaves that alternate between flat surfaces and central veins (Cat. 213; pl. 10). An arula of unknown origin has leaves with serrated edges and pinnate venation alternating with stems potentially featuring acorns (Cat. 287), identifying this garland as a possible representation of an oak branch. Only Cat. 129 from Morgantina features similarly serrated leaves with interior pinnate veins, though no acorns are depicted.
Various combinations of lotus flowers and palmettes decorate 17 arulae from Morgantina. These motifs may appear in their own respective registers or together in the same frieze. Like garlands, their individual design elements exhibit a high degree of diversity. Palmettes typically feature three fronds fanning out from either side of a vertical central tongue, which can assume a variety of forms. The tip of the central frond is often pointed (Cat. 7 with pl. 11 and 51), a design also attested at Akrai (Cat. 191; pl. 11) and Gela (Cat. 200). An unprovenanced arula displays a palmette with a tripartite central leaf (Cat. 289). While most of the ornaments represent the traditional palmette form with the leaves splaying outward (Cat. 163), the later flame palmette design with its leaves turned inward is more common outside of Morgantina. Flame palmettes are attested at Gela (Cat. 208; pl. 11), Scornavacche (Cat. 227; pl. 304), and on an unprovenanced fragment (Cat. 287). On Cat. 227 and Cat. 208 the frieze alternates between standard and flame palmettes, and on Cat. 226 the palmettes alternate up and down. The flame palmette was first introduced in the fourth century B.C.E. and gained popularity in friezes and as a standalone ornament in early Hellenistic architecture.\(^{174}\)

Lotuses are similarly variable (pl. 12). The basic form consists of two petals on either side of a vertical stamen, all springing from a single base with two outer calyces at the bottom, and each of these elements may exhibit distinctive characteristics. At Morgantina, the petals are most often styled as simply thin strands splaying away from the center. Cat. 12 and Cat. 25 may bear identical stamps of lotuses alternating in direction in a continuous frieze. Both clays have similarly fine mineral inclusions but fire to a slightly different color.

Lotuses appear more frequently together with palmettes in the same frieze (table 11). The motifs are usually separated by vertical tendrils and rest on top of two horizontal s-scrolls. They

\(^{174}\) Boardman 1998, 16.
are generally oriented in the same direction, though on Cat. 177 the lotuses alternate with upside down palmettes, the two linked together by tendrils. Lotus and palmettes in alternating directions appear more frequently outside of Morgantina, as at Syracuse (Cat. 242, 250), Akrai (Cat. 191), and on an unprovenanced arula (Cat. 291). The form of the lotus also varies in these stamps (pl. 13). At Morgantina, the petals may be angular (Cat. 2, 129, 187 with pl. 13), rounded at the base before narrowing gradually towards a pointed tip (Cat. 53 with pl. 13) or rendered simply as thin curling strands (Cat. 36 with pl. 13, 177). Similar variation is attested at other sites, too.

Rounded petals are observed at Syracuse (Cat. 242; pl. 13) and Messina (Cat. 223; pl. 13). Syracuse also has an example of angled lotus petals (Cat. 237). Thin petals are characteristic of Gela (Cat. 201, 206, 212 with pl. 13). Arulae from Akrai (Cat. 191), Messina (Cat. 223; pl. 13), and one of uncertain origin (Cat. 286) have full rounded calyxes below the petals. The stamen between the petals may also be articulated in different ways. At Morgantina the tip may come to a diamond-shaped point (Cat. 36 with pl. 13, 177) or appear dull and slightly rounded (Cat. 53; pl. 13). Pointed stamens are standard at other sites, such as Syracuse (Cat. 237, 242, 250), Gela (Cat. 206, 212 with pl. 13), Akrai (Cat. 191), and on three unprovenanced arulae (Cat. 286, 287, 292). Distinctive examples from Morgantina have serrated stamens with smaller diagonal lines branching off of either side (Cat. 2, 129). This form is also attested at Messina (Cat. 223) and on an unprovenanced arula (Cat. 292). Two other arulae of uncertain origin have a smaller rosette flower at the tip (Cat. 287, 291). One stamp from Syracuse has a unique sequence of repeated lotus flowers, palmettes, and lotus buds (Cat. 237).

Because of the nearly limitless possible combinations of palmette, lotus, and lotus-palmette varieties, nearly all of the extant occurrences of this motif are represented by unique stamps. However, it may be possible to identify the same stamp on three different arulae from
Morgantina (Cat. 2, 129, 187) (pl. 14). These examples each feature palmettes and lotuses with the identical distinguishing features. The central frond of the palmette is topped with three small circles, perhaps representing fruit or flower petals, instead of the typical pointed tip. The lotus petals are angular at the base and gradually taper to a point. All three friezes are also exactly 3.4 cm in height, and their respective arulae are made from the same pink fabric with fine mineral inclusions.

Ivy is the next most popular stamped vegetal motif, appearing on 12 arulae from Morgantina (table 11). Two leaf-types are depicted: juvenile palmately lobed leaves (Cat. 23, 79, 100 with pl. 15, 111 with pl. 15) and adult cordate leaves (Cat. 36, 47 with pl. 15, 56 with pl. 15, 82, 151 with pl. 15). Cat. 56 and Cat. 151 may be decorated with the same ivy stamp, and their clays both feature fine sub-rounded cream-colored mineral inclusions. Both display cordate leaves alternating with berries on either side of a single undulating vine, and both friezes measure 2.3 cm in height. Other ivy stamps vary by leaf shape, the number of wavy tendrils, the presence of berries, and the angle of the leaf. Cordate ivy leaves are also attested at Gela (Cat. 200, 213) and Syracuse (Cat. 237), while palmately lobed leaves appear on arulae from Camarina (Cat. 193, 197).

Rosettes are the final stamped vegetal motif and appear on four arulae from Morgantina, and two other rosettes are mold-made (table 11). The basic design consists of petals radiating outwards from a central point, although the number of petals varies. The flower may have six petals (Cat. 171; pl. 16), seven (Cat. 52; pl. 16), or eight (Cat. 130). The flowers are typically encircled by undulating tendrils. No two rosette stamps from Morgantina are perfectly alike. The two examples from Syracuse have eight petals (Cat. 248, 249), one from Gela has five petals surrounding a central circular depression (Cat. 202; pl. 16), and at Camarina the rosette is
rendered as 4 small dots in a diamond arrangement (Cat. 197; pl. 16). As at Morgantina, the rosettes from Syracuse are situated within wavy vines. At Camarina, they are framed within a guilloche of interlaced curving bands. By contrast, the rosettes at Gela stand alone without any accompanying vines or tendrils.

Cylinder stamps were also used to produce smaller geometric ornaments. Bead-and-reel motifs were particularly popular, appearing on 17 arulae at Morgantina (table 11). The ornament consists of a series of circles or ovals alternating with two vertical lines in a continuous horizontal band (pl. 17). The motif was often not applied directly on the surface of the arula, but on top of an added thin strip of clay, which was then impressed so that the bead and reel elements are raised in relief. This process sometimes caused the additional clay to spread slightly below the reels, forming small curves at the bottom of the register, as seen at Morgantina (Cat. 28 with pl. 18, 156), Syracuse (Cat. 237), Camarina (Cat. 195), Gela (Cat. 202 and 207; pl. 18), and Messina (Cat. 223) (pl. 18). The decoration is typically applied in thin band, on average measuring only 0.75 cm in height. Because of the uniformity of the simple geometric elements of this motif and the size of the registers, it is difficult to identify examples of different stamps. Most bead-and-reel ornaments look fairly similar. One example exhibits only one vertical reel between each bead instead of two (Cat. 151; pl. 19). Arulae from Syracuse (Cat. 244) and Gela (Cat. 207, 202; pl. 19) sometimes display three reels between the beads. One fragment from Morgantina has a simple bead pattern without any intervening reels (Cat. 133). An unusual form of this motif with significantly larger circular and vertical elements occurs at Gela, where it was termed shields-and-rods by Orlandini instead of egg-and-dart (Cat. 201 and 209; pl. 19).\footnote{Adamesteanu and Orlandini 1960, 176.}
Another common abstract ornament is egg-and-dart, which is also attested on 17 arulae from Morgantina (table 11). The motif consists of two elements: semi-ovals and vertical pointed lines alternating in a continuous band. Like bead-and-reel, the egg-and-dart frieze is not always formed directly on the exterior surface but may be impressed onto an additional strip of clay layered onto the body (Cat. 15, 173 with pl. 20). Both may be articulated in distinct ways. The egg can be rendered in outline with an empty interior (Cat. 3, 51, 81 with pl. 20) or raised off the surface with a border (Cat. 2, 15, 21, 33, 52, 53, 54 with pl. 20, 65 with pl. 20, 71, 117, 173 with pl. 20). There is little variation at other sites, though two examples from Gela have a double outline around the egg (Cat. 206, 210). The darts typically come to a point, but one example from Morgantina is crossed at the tip (Cat. 81). On four arulae the height of this motif is 0.9 cm in height on four arulae, (Cat. 15, 21, 53, 54) and 1.4 cm on three others (Cat. 52, 71, 173). However, egg-and-dart friezes of the same height do not necessarily share identical formal attributes.

Wave scrolls are attested on 13 arulae from Morgantina, appearing as a continuous series of curling waves (table 11). The registers range in height from 0.5 cm to 1.4 cm and are 0.9 cm tall on average. Other than the size of the frieze, there is little variation in their form (pl. 21). Occasionally the peak of the wave descends in an especially tight curl, forming a small spiral (Cat. 54, 151, 187). As with other geometric friezes, the consistently simple form of the motif and uniformly small size of the register make it difficult to distinguish between stamps.

Meanders appear on three arulae from Morgantina in a variety of forms (table 11). The basic pattern is a rectangular spiral of interlocking right angles and vertical lines (Cat. 81; pl. 22). The lines of the key pattern are tripled on an arula from Gela, producing a perspectival effect (Cat. 201; pl. 22). A crossed meander variant appears at Morgantina (Cat. 84; pl. 22) and
Gela, twice on a single arula (Cat. 211). A broken crossed meander, essentially a frieze of swastikas, is attested only at Morgantina (Cat. 47).

The final ornamental pattern produced by cylinder stamp is the leaf-and-tongue motif, which appears only once at Morgantina (Cat. 24; pl. 23). Other examples are attested at Gela (Cat. 207) and from Camarina (Cat. 195). The stamps are unique at each site, varying in the shape and articulation of the leaf and the form of the dart.

**IIIc. Unitary Stamps**

Motifs can be produced individually, rather than in a continuous frieze, with unitary stamps. These are square or rectangular in shape and used almost exclusively to decorate the metopes of a Doric frieze. Vegetal motifs are most common. Two arulae at Morgantina have lotus flowers in the metopes (Cat. 62, 129 with pl. 24), and another has an individual flame palmette (Cat. 52 with pl. 24). Outside Morgantina, palmettes serve as the most popular metopal decoration. In an example from Syracuse the metopes alternate between standard and flame palmettes (Cat. 235). More common is a pattern of four smaller palmettes or lotuses in a diagonal arrangement within the metope, each pointed towards a corner of the panel. This type of stamp appears twice at Morgantina (Cat. 50 and 107 with pl. 25), and it is attested in metopes at Camarina (Cat. 198; pl. 25), Syracuse (Cat. 242; pl. 25), Gela (Cat. 206 and 207; pl. 25), and in two arulae of uncertain provenance (Cat. 287, 291). A variation of this arrangement used at Syracuse and Akrai has palmettes alternating with lotus buds in the diagonal arrangement (Cat. 191, 237). Another stamp from Gela has a star with four tapering rays, each pointed towards a corner, with a smaller palmette between each ray (Cat. 207). A star with eight rays appears in the metopes of Cat. 6 from Morgantina, too, though without the interspersed palmettes.
A single arula may also have two different metopal decorations. One from Morgantina alternates between lotus flowers and stars (Cat. 177; pl. 26), and another has a metopes with palmettes in an upper register and a second lower metopal frieze with stars (Cat. 52). The stars on Cat. 6, 52, and 177 were not produced by the same stamp. An arula from Syracuse (Cat. 269; pl. 26) and another of uncertain provenance (Cat. 287; pl. 26) have metopes with alternating palmettes and bucrania. Finally, the arula from Helorus has metopes occupied by a phiale, the only known occurrence of this motif (Cat. 216; pl. 27).

**IIIId. Appliqué**

In addition to cutting and pressing techniques, some decorations were formed by adding pieces of clay to the vessel. These appliqué ornaments may be hand-modeled or produced with a mold. Like stamps, molds can be used repeatedly to create identical products, and new matrices are made by pressing soft clay over a previously molded example. Appliqué techniques were often used for elements of the Doric frieze on arulae. For example, the three vertical elements of the triglyph were occasionally applied as separate strips of clay (Cat. 129, 167; pl. 27, 174; pl. 27). This technique results in triglyphs of slightly inconsistent size and shapes. Triglyphs at Caulonia (Cat. 199; pl. 27), Helorus (Cat. 216), Heraclea Minoa (Cat. 217; pl. 27), and Scornavacche (Cat. 226; pl. 27) were also produced in this way (pl. 27).

More uniform triglyphs could be achieved with a mold. The three vertical elements appear to have been produced from a single rectangular piece of clay that was pressed into a matrix and then fixed to the surface of the arula (Cat. 11, 14 with pl. 28, 45 with pl. 28, 59, 134 with pl. 28). On Cat. 28 (pl. 28), the triglyph has broken off of the drum, leaving a scar on the exterior surface showing the rectangular impression of the appliqué. In some cases, it appears

---

176 Hesberg et al. 1992, 32.
that the mold was pressed directly into the body of the arula, forming channels that are slightly depressed with vertical elements flush with the exterior surface (Cat. 26 and 94; pl. 29). The triglyphs on Cat. 175 and Cat. 45 were potentially formed from the same mold, as they measure 5.0 cm and 4.9 cm in height respectively and the vertical elements are relatively flat instead of chamfered (pl. 29). They also appear to be made with the same fine fabric. Cat. 165 and Cat. 176 may also have used different generations of the same triglyph mold based on their heights of 5.7 cm and 6.0 cm respectively and the chamfered form of the vertical elements (pl. 29). Mold-made appliqué triglyphs were also used at Syracuse (Cat. 236, 273) and on an arula of unknown provenance (Cat. 275).

The metopes between the triglyphs also occasionally feature appliqué ornaments. Three examples from Morgantina have rosettes in the metopes (Cat. 10, 20, 174; pl. 30). Both Cat. 174 and Cat. 20 display an outer ring of petals surrounding a smaller central flower with fewer petals. The appliqué pieces are respectively 5.6 cm and 6 cm in diameter. These rosettes may be produced by a molded disc of clay with the petals individually incised, or the final form could be entirely mold-made. The metopal rosettes in the Cat. 10 are unusual, formed by rounded knob-like protrusions, each incised with an “x” to give the impression of four petals (Cat. 10).

Appliqué protomes could also decorate a Doric frieze. Three arulae display a female head in the center of each metope (Cat. 39, 165, 176), and they seem to be produced from the same mold (pl. 31). The head is almost perfectly oval in shape with thick hair the top. The coiffure is crudely rendered; no part is distinguished, and individual segments or locks are not articulated. The face has large hollowed out eyes with heavy upper and lower lids. The nose is fairly long and broad at the tip. There is little separation between the nose and the mouth, which is small
with round lips, slightly downturned and almost puckered. Long earrings appear to hang down from both sides.

Appliqué protomes are attested at other sites, too (pl. 32). A fragment from Heraclea Minoa displays a female head in the metope of a Doric frieze (Cat. 218). The head is turned to the left with the chin tilted up slightly. The face is round with broad, fleshy cheeks and an expressionless mouth with large lips. The nose is broken with heavy loss towards the middle of the brow, and heavy upper and lower lids frame the eyes. Strands of curling hair descend along either side of the face, the lowest wavy locks resting on the shoulders. An arula from Camarina also has a register of mold-made female heads (Cat. 197). This is the only example in which the protomes are not situated in a Doric frieze but are instead placed in a register of alternating lotuses and palmettes. It is clear that the rolling floral stamp was applied after the heads were already in place, as the petals of the lotus flower and some tendrils of the palmette run over the sides of the appliqué pieces. The heads themselves are almost perfectly oval in shape with a chin that protrudes slightly from the face. The mouth is straight and expressionless with large lips below a long nose with a broad, bulbous tip. The cheeks are full, and the face stares out with large eyes, each with prominent lids and sharply angled eyebrows. The hair is rendered as wavy locks parted in the center and descending along the sides of the face. The head rests on top of a large circular backdrop, hovering around and above the hair, perhaps representing a veil or crown.

Two fragments from Locri Epizephyrii are also decorated with protomes (table 11). They are situated below a row of dentils on Cat. 220, likely in the metopes of a Doric frieze. The face is round and fleshy, with thick lips, a broad nose, and large eyes. The hair is articulated in two rows of wavy locks, parted at the center and brushed back. The hair descends only to the level of
the bottom of the ear. The other arula example from Locri Epizephyrii has a protome of a different mold (Cat. 222). Although the details are difficult to discern from the published photographs, this head is apparently identical to another on an arula from Caulonia (Cat. 199). The female face has an elongated head with full fleshy cheeks. The mouth is thick with large lips below a thin nose and small eyes. The hair is parted with serpentine locks framing the face and descending to the level of the chin.

The taenia frames the bottom of the Doric frieze. This fillet is typically formed by a thin strip of clay wrapped around the cylindrical drum. Immediately below are the regulae and guttae, aligned with a triglyph above. These elements are often made from the same rectangular strip of clay. The top half of the small appliqué piece serves as the horizontal regula, while the bottom half of the rectangle is depressed at regular intervals to articulate individual guttae (Cat. 137 and 9; pl. 33). Some guttae are pressed directly into the exterior surface of the arula (Cat. 14, 26, 94; pl. 33). This technique is used at Gela, too (Cat. 206). A few examples from Morgantina feature regulae and guttae applied to the body as separate pieces (Cat. 37, 129). An unprovenanced arula shows that the regula was formed on the upper half of a rectangular block of clay with another register reserved below (Cat. 275). A separate clay strip was then applied here and depressed at regular intervals to form the guttae.

Apart from the elements of the Doric frieze, appliqué ornaments were also used to form figural decorations, particularly at Camarina. On Cat. 193, a projecting cornice is supported from below by a register composed of Ionic columns and Telamones, both mold-made. The rectangular fields between these supports are also occupied by two different appliqué figures in alternating panels (pl. 34). The first assumes a crouched pose, lunging to the right. The lower

---

177 Origlia 1989, 177.
body is shown in profile. The right leg is bent fully at the knee so that the calf and thigh are nearly parallel under the body. The left leg lunges forward, the knee slightly bent, and the heel resting on the horizontal surface of the panel. The upper body is shown with the torso and chest turned towards the viewer, leaning over the thigh of the lunging left leg. The arms are raised and bent at the elbow on either side of the head, which is tilted sideways. Details of the face are not crisply articulated. The crouched, lunging pose and raised arms suggest an identification of Atlas supporting the cornice above, reminiscent of the stance of the Farnese Atlas.

The second figure is also in a lunging position (pl. 34, middle left). The lower body is again shown in profile. As with the Atlas, this figure’s right leg is bent fully at the knee under the body so that the foot is vertical with the toes resting on the surface. The raised left leg steps forward with a slight bend at the knee. Unlike on the Atlas, this leg does not rest on the surface, but is suspended in front, as if the figure is prepared to spring forward. The torso is rendered in three-quarters view and distinguished by a full rounded stomach. The right arm reaches across the body and bent slightly at the elbow so that the forearm is pointed upwards. The top of the arm is difficult to discern, but the figure seems to be supporting a bowl or tray, cupped in the palm of the right hand. The angle of the right arm is mirrored in the left arm on the other side of the body. The head is rendered frontally, facing out towards the viewer. Details of the face are not clearly articulated, but the figure seems to have a large beard and a bald head. These features, together with the stomach and striding pose suggest a possible identification of a satyr, although no tail is shown.

As mentioned above, these figures are framed by Ionic columns and Telamones. The column has a capital of scrolling volutes above a neck and fluted shaft. There are bands encircling the base, perhaps representing a series of torus moldings. The use of columns is
unique to this arula, but Telamones appear on two others from Camarina (Cat. 194 with pl. 34, 196) and on one from Heraclea Minoa (Cat. 219; pl. 34). The details are most clearly preserved on Cat. 194, which shows the figure standing upright in an otherwise undecorated horizontal register supporting a row of dentil moldings above. The toes are individually articulated on the feet, and the calves and thighs are strained and muscular. The figure has fairly wide hips and a fleshy torso. The arms are raised vertically and bent behind the figure. The face has a broad, untextured beard, but the chin is articulated as a trapezoid below the large lips. Above is a long nose and two small eyes. The hair is divided into approximately eleven segments around the head and swept back from the temples. Longer, straighter locks appear to hang down on either side of the face, covering the figure’s shoulder and chest.

IIIe. Other Surface Treatments

At Morgantina, the field between the rim and the dentils is rarely decorated with stamped, incised, or appliqué ornaments. Only two arulae with dentils and a Doric frieze also have another ornament above the dentils (Cat. 28, 54). Instead, the top of the arula usually features a series of profile moldings. The most popular crowning begins with a projecting rim that transitions down to the cornice with a cavetto. The profile then straightens to a bare vertical face above two successive convex moldings, usually astragals (pl. 35, top). Occasionally, a bead-and-reel band can replace the first convex molding (Cat. 144, 156). Another common profile also begins with a flaring lip that descends in a cavetto. A convex molding and another cavetto follow below, usually leading down to a frieze of dentils (pl. 35, bottom). The profile towards the bottom of the arula typically consists of an astragal or torus molding circling the lower part of the drum, while the flaring base has a deeply incised horizontal line, perhaps corresponding to a scotia (pl. 36).
Profile moldings could be shaped manually while the arula rotated on the wheel, but standard forms were probably produced using a comb pressed against the body as it turned.

After the decoration was applied, color could be added to the surface of the clay. Many of the arulae from Morgantina exhibit traces of white slip on the exterior surface of the body, perhaps in imitation of stone altars. This practice is observed at other sites, too, and the color is particularly well preserved on many of the arulae from Syracuse (Cat. 230 and 250 with pl. 37) and Akrai (Cat. 190 with pl. 37). Other colors are rarely used. Some red paint survives on Cat. 34 and 174 from Morgantina, and there are traces of polychromy on Cat. 250 from Syracuse, particularly blue paint on the lotus and palmettes friezes. The only inscription on a terracotta arula is attested on Cat. 216 from Helorus. The letters are written horizontally at the level of the handles and spells ΔΑΜΑ[ΤΡ]ΟΣ, suggesting an association with Demeter.178

**IIIf. Synthesis**

Craftspeople combined techniques to produce a variety of ornamental decorations on arulae. While stamps and molds can generally facilitate repeated use of the same decoration, identical motifs are rarely identified. Only mold-made appliqué protomes (Cat. 39, 165, 176), triglyphs (Cat. 45, 165, 175, 176), ivy (Cat. 56, 151) lotuses (Cat. 12, 25), and certain stamps of lotus and palmette chains (Cat. 2, 129, 187) potentially repeat on different arulae. By contrast, it is possible that more than 20 different garland stamps were used at Morgantina alone, each exhibiting unique variations in size, style, and form. It is also difficult to identify related stamps used for more abstract ornaments, such as bead-and-reel, as their simple geometric forms and uniformly small size render many nearly indistinguishable. There are no secure cases where

---

generations of the same stamp can be recognized at different sites. The implications of the range of techniques and ornaments on the production of arulae are discussed in more detail below.

**IV. Decorative Sequences**

When decorating the surface of an arula, craftspeople were confronted with a choice of approximately 20 different ornaments with which to decorate each register around the body. The number of possible decorative combinations reaches 8,000 for an arula with only three ornamental registers, and many had even more. However, the arulae documented in this study exhibit a far narrower range of sequences. The unique decorative schemes can be displayed in a sunburst diagram, in which the interior ring represents the highest register of decoration while the outermost ring represents the lowest frieze on the body (fig. 36). This array of possibilities is limited by certain conventions that govern the relationships between ornaments and their positions on the body, resulting in a grammatical logic to the decorative scheme. Some of these underlying craft traditions are shared across different regions, but other conventions vary by city. The patterns exhibited by the arulae at Morgantina can be contextualized within other regional tendencies by comparing the sequences across several broad groupings attested at different sites: arulae adorned with both dentil moldings and a Doric frieze, those with dentils and no Doric frieze, those with no dentils but displaying other ornaments, and finally arulae that are completely undecorated (fig. 37). It should be noted that the number of arulae documented at other sites is significantly smaller than at Morgantina; some only have one example. Certain regional decorative conventions, then, cannot be as confidently or comprehensively described as others. Nevertheless, the other attested arulae still serve as instructive comparisons for the extant decorative sequences at Morgantina.
**IVa. Dentils with Doric Frieze**

Arulae with both dentils and a Doric frieze are the most popular variety at Morgantina, appearing on 21 examples (pl. 38). The dentils are always situated immediately above the triglyphs and metopes. In fact, there are almost no cases where a Doric frieze is present without dentils above, and this holds true even outside of Morgantina. It can therefore be assumed that an arula with a Doric frieze also has dentils, even if the upper registers are not preserved. However, the converse is not necessarily true; an arula with dentils does not also always have a Doric frieze. Of the arulae at Morgantina with dentils above a Doric frieze, about half also have other decoration on the drum, while the others exhibit no further decoration. Lotus and palmette friezes and garlands are the most popular supplemental body decorations on these arulae.

The combination of dentil moldings and a Doric frieze is also popular at other sites. 20 examples are attested at Syracuse. These arulae are slightly more likely to have additional body decorations than those from Morgantina. Wave scrolls and garlands are typical ornaments for the drum. If the arula does not have other body decorations, it will also not have a decorative register above the dentils, as at Morgantina. However, those that have a decorated drum can also have a frieze immediately below the rim, a sequence that rarely occurs at Morgantina. An arula from Akrai also follows this tendency, exhibiting dentils, a Doric frieze, and other decorations near the rim and around the drum (Cat. 191). The selection of ornaments in these friezes is also comparable to Syracusan trends. Palmettes and egg-and-dart are used above the dentils, while lotus and palmette friezes and wave scrolls occupy the area below the Doric frieze. The pairing of dentils and a Doric frieze is occasionally separated by an intervening band of bead-and-reel at Syracuse (Cat. 244), Gela (Cat. 207), Akrai (Cat. 191), and an arula of unknown provenance (Cat. 287), and by egg-and-dart at Scornavacche (Cat. 226).
By contrast, the lone arulae attested at Caulonia (Cat. 199) and Helorus (Cat. 216). respectively are closer to the less ornate examples from Morgantina, exhibiting only dentils and a Doric frieze with no other decorative registers. As at Morgantina, the arula from Caulonia replaces an ornamental band below the rim with a crowning of convex and concave moldings. Arulae with dentils and a Doric frieze are also attested at Locri and Heraclea Minoa, though any other potential friezes on these examples are not preserved.

While the pairing of dentils and a Doric frieze is attested at almost every site with arulae, it is not always the most popular variety. At Camarina, for example, only one arula securely exhibits dentils with a Doric frieze (Cat. 198). This fragment has a lotus and palmette frieze above the dentils and a garland below the Doric frieze, similar to examples attested at Syracuse but deviating from the unembellished arulae more popular at Morgantina. At Scornavacche, the combination of dentils and a Doric frieze is also only attested once, with additional decoration on both the rim and body (Cat. 226). This arula is unconventional because a band of egg-and-dart separates the dentils from the Doric frieze, and the taenia is also stamped with egg-and-dart. At Gela, where only two arulae have dentils and a Doric frieze (Cat. 206, 207; pl. 39). Both leave the drum unadorned but exhibit ornaments above the dentils, leaf-and-tongue (Cat. 207) and a lotus and palmette frieze (Cat. 206). This sequence is only attested at Gela. At other sites, particularly Morgantina and Syracuse, arulae with no friezes on the drum are also unlikely to have decoration below the rim.

IVb. Dentils without Doric Frieze

Arulae with dentils and no underlying Doric frieze are also attested at Morgantina, but in fewer examples. Only 13 examples are documented. Most are decorated below the dentils in place of the Doric frieze (pl. 40). A variety of ornaments may occupy these registers, but
garlands are the most common. A few exhibit dentil moldings as the only surface decorations. Akrai (Cat. 190) and Thurii (Cat. 274) respectively also claim an arula with dentil moldings serving as the only decoration. Whether the drum is decorated or not, these arulae at Morgantina rarely have an ornamental frieze above the dentils. Arulae with dentils and no Doric frieze are also relatively uncommon at Syracuse, with only two extant examples (Cat. 239, 250). Both have decorated drums and one displays ornaments above the dentils (Cat. 250).

Arulae with dentils and no Doric frieze are attested with higher frequency elsewhere. Three of the eight arulae catalogued from Camarina fall into this category, all with other decorations below and above the dentils (Cat. 193, 194, 196). Here, the standard triglyph and metope frieze below the dentils is replaced by a series of rectangular fields separated by Telamones. Most of the arulae attested at Scornavacche also have dentils without a Doric frieze (Cat. 224, 225, 227). Palmettes and bands of egg-and-dart decorate the registers above the dentils, while wave scrolls, garlands, and palmettes adorn the drum below. Two arulae from Gela also have dentils and no Doric frieze, both with rim and body decorations (Cat. 201, 211).

Many arulae preserve only the crowning and dentils, making it impossible to determine whether the drum is decorated with a Doric frieze or another ornamental series. At Morgantina, 35 fragments fall into this category, 25 of which have no ornamental friezes above the dentils, reflecting the general trend among the Morgantina arulae to leave this field undecorated. Among the 10 others with decoration above the dentils, egg-and-dart and bead-and-reel are common. By contrast, fragments from other sites preserving the dentils without the lower body consistently have decoration above the dentils. Egg-and-dart is popular in this register at Syracuse, Gela, Camarina, and Messina, and lotus and palmette friezes also appear frequently.
**IVc. Decorated Arulae without Dentils**

Only four arulae from Morgantina lack dentils entirely but exhibit other decorations (pl. 41). Three are the rare examples of a Doric frieze without dentils above them, defying the conventional rule (*Cat.* 52, 62, 114 with pl. 41). The other has a lotus and palmette frieze in the register typically reserved for dentils, below an upper band of egg-and-dart (*Cat.* 2; pl. 41). Other arulae in this category are only attested at Gela. One displays a sequence of bead-and-reel, rosettes, and a garland below the rim (*Cat.* 202), while the other has only a garland encircling the center of the drum (*Cat.* 205).

**IVd. Undecorated Arulae**

The final category consists of arulae that are completely undecorated (pl. 42). Examples of this type are extremely rare. Only three are attested at Morgantina (*Cat.* 90 with pl. 42, 91, 169 with pl. 42). One from Syracuse may be illustrated in a publication of Orsi’s excavations in the late 19th century (*Cat.* 271).

**IVe. Synthesis**

Even taking into account the general conventions and regional tendencies governing the decorative program of arulae, significant variations in the sequences are apparent. Arulae from Morgantina alone have a minimum of 37 different combinations of ornaments, and there are likely even more decorative schemes that are not fully preserved. Of the 37 documented Syracusean arulae with decoration, there are a minimum of 17 unique ornamental sequences. Ornaments never repeat in exactly the same order on any of the arulae from Gela or Camarina. The intrasite variability is uncertain at Akrai, Helorus, Messina, Caulonia, Heraclea Minoa, and Thurii, all of which claim only three arulae or fewer.

---

179 Orsi 1891, 387.
Nevertheless, specific sequences have particularly strong currency. The composition of a lotus and palmette frieze followed by egg-and-dart immediately below the rim is attested at Syracuse (Cat. 233), Gela (Cat. 206, 210, 212; pl. 43), Messina (Cat. 223; pl. 43), and on two unprovenanced arulae (Cat. 286, 287; pl. 43). Furthermore, this series followed by a bead-and-reel register occurs at Gela (Cat. 206, 212), Messina (Cat. 223), and on two unprovenanced examples (Cat. 286, 287). The sequence of palmettes and egg-and-dart below the rim is attested at Scornavacche (Cat. 224, 225, 227), Akrai (Cat. 191), and on an unprovenanced arula (Cat. 289) (pl. 44). The examples from Scornavacche and Akrai are both followed by dentils. A scheme of garland, egg-and-dart, and dentils is attested at Morgantina (Cat. 173) and Syracuse (Cat. 235, 238), though the Syracusan examples may be followed by a Doric frieze, while the Morgantina arula displays another garland below (pl. 45).

The close proximity between dentils and a Doric frieze observed at Morgantina is also not reflected in all the comparanda. At Akrai, Gela, Scornavacche, and Messina, dentils are never immediately above a Doric frieze. In fact, it is generally more common for bead-and-reel motifs to follow dentils (Cat. 191, 206, 207, 212, 223, 234, 286, 287, 290). Syracuse is a notable exception, with 14 arulae situating dentils immediately above a Doric frieze, a relationship more consistent with the conventions observed at Morgantina. Arulae from Helorus, Locri Epizephyrii, and Caulonia also exhibit this pattern.

Certain ornaments have particularly strong associations with each other (table 12). Egg-and-dart in general is widely popular. It often serves as a framing element, frequently appearing immediately below the rim as the first ornament in the decorative sequence at Morgantina (Cat. 2, 15, 21, 33, 54, 117, 142), Syracuse (Cat. 237, 242, 251, 263, 267, 268), Camarina (Cat. 194, 195), and Gela (Cat. 208). A subset of this arrangement situates dentils immediately below the
egg-and-dart, with this sequence occurring at Morgantina (Cat. 15, 21, 117, 142), Syracuse (Cat. 242, 251, 263), and Camarina (Cat. 194, 195). Cornices with ivy above dentils are attested at Morgantina (Cat. 56), Syracuse (Cat. 234), and on one unprovenanced arula (Cat. 290). The latter two arulae both have bead-and-reel in the following register. Only at Morgantina (Cat. 28, 52, 86, 131, 144, 146, 156) and Gela (Cat. 201, 202) does bead-and-reel occupy the first register below the rim. The ornaments used on the drum are generally more variable, but arulae with a Doric frieze and a lower wave scroll occur at Morgantina (Cat. 52, 129) Syracuse (Cat. 231, 237, 240, 242, 269), Akrai (Cat. 191), and on two unprovenanced examples (Cat. 287, 291).

Other sequences are more characteristic of particular sites. As discussed above, the combination of dentils with a Doric frieze below an undecorated cornice is remarkably popular at Morgantina, whether the drum is decorated or not. Egg-and-dart also occupies the first register below the rim on four occasions at Morgantina (Cat. 15, 21, 117, 142). And a garland follows dentils immediately below the rim three times (Cat. 36, 82, 171). At Gela the most popular sequence is the lotus and palmette frieze below the rim followed by egg-and-dart and dentils (Cat. 206, 210, 212) (pl. 46). This series is followed by bead-and-reel twice (Cat. 206, 212). At Scornavacche, three of the four documented arulae are decorated with palmettes, egg-and-dart, and dentils arranged in sequence below the rim (Cat. 224, 226, 227) (pl. 47). At Syracuse, the standard dentil and Doric frieze type is also popular, and the placement of egg-and-dart above dentils is also characteristic (Cat. 242, 251, 263). The combination of a garland and egg-and-dart immediately below the rim is attested twice at Syracuse (Cat. 235, 238), and both have a Doric frieze in the following register (Cat. 235, 238). Finally, the only three fragments from Locri Epizephyrii demonstrate some internal consistency; all have dentils followed immediately by a Doric frieze (Cat. 220, 221, 222).
V. Conclusion

Va. Regional Variations

Taking into consideration ornaments, technique, and sequences, it is possible to outline some general decorative attributes that are characteristic of particular sites or regions. At Morgantina, arulae with dentils and a Doric frieze are most popular. The vast majority of these are undecorated in the register above the dentils but can have ornamental friezes on the drum. Arulae at Morgantina rarely have decorative registers immediately below the rim. Instead, this area is usually articulated with a series of profile moldings. Only at Morgantina are rosettes used as a decoration inside a metope. Friezes of lotuses without alternating palmettes are also unique, as is the presence of individual lotuses inside metopes. And when palmettes do appear, they are usually in their traditional form, rather than the flame palmette.

Syracusan arulae share many of the same distinguishing characteristics. Dentil moldings are a standard element, and Doric friezes are also popular. The triglyphs are often formed from mold-made appliqué pieces, as at Morgantina, but they can also be produced by stripping away the recessed spaces between the three channels from the surface of the body. Arulae from Syracuse are more likely to have a decorative register above the dentil moldings, especially bands of egg-and-dart or garlands. The sequence of garland, egg-and-dart, dentils, and a Doric frieze is particularly characteristic of Syracuse. Metopes are often occupied by palmettes, either individually in a diagonal arrangement, but bucrania can also appear in these panels. The ornaments themselves are often particularly detailed and naturalistic. In lotus and palmette friezes, the lotus flowers are more fully realized with richly articulated petals and elaborate bases, and flame palmettes occur frequently, as opposed to the traditional form more typical at Morgantina. The garlands, too, often have leaves with visible venation, a level of detail rare
among the Morgantina arulae. There are no arulae from Syracuse that have decoration without dentils, and only one is completely undecorated.

Fewer arulae are documented at Gela, but some decorative tendencies can be broadly observed. The standard arrangement of dentils above a Doric frieze seems generally less popular. In fact, arulae from Gela are much more likely to omit dentils entirely than those from Syracuse. And unlike at Morgantina, the first register below the rim is almost always decorated. There are no extant examples of completely undecorated arulae, as there are at Morgantina and Syracuse. However, only Gela and Morgantina have arulae without dentils that otherwise exhibit some surface decoration. There are also distinctive ornamental tendencies, including large bead-and-reel friezes, meanders, bucrania in continuous friezes as opposed to metopes, lotus flowers with thin petals, and rosettes without an undulating vine. Arulae with a lotus and palmette frieze below the rim, followed by egg-and-dart, and dentils are especially characteristic. In general, it seems that the arulae from Morgantina have a closer affinity to the Syracusan pieces than to the Geloan ones.

The arulae from Camarina also demonstrate particular local tendencies. Although only a few are catalogued, a wide range of motifs is attested, and every example has several ornamental registers. The decorations are generally more ornate and the combinations and sequences more experimental and idiosyncratic than those from Morgantina or Syracuse. The standard dentil and Doric frieze series is only attested once, and it has accompanying decorations above and below. More common is a frieze with rectangular panels separated by Telamones, replacing the triglyph and metope arrangement below the dentils. Camarina exhibits other unique decorative flourishes. Two separate rows of dentils appear on the same arula, which also features the only documented occurrence of figural decorations on an arula in the form of Atlas and satyrs. Another exhibits
protomes, which in every other example appear as metopal decorations, but here are spaced within a frieze of alternating lotuses and palmettes. Finally, ivy leaves exhibit palmate lobation and one stamp has simple rosettes within a guilloche.

By contrast, the arulae from Scornavacche display a much narrower range of ornaments and decorative sequences. The standard crowning consists of a frieze of palmettes in the register immediately below the rim, followed by a band of egg-and-dart above dentil moldings. The drum can then be occupied by palmettes, garlands, or wave scrolls. Only one arula has a Doric frieze immediately below the palmettes, but even this includes egg-and-dart between the dentils and the Doric frieze and again on the taenia. The standard architectural conventions are also violated, as there are only four guttae below each triglyph and the regula is omitted entirely. The palmette friezes without alternating lotus flowers are also fairly distinctive.

Only a few arulae are at attested at other sites in eastern Sicily. The examples from Akrai and Messina generally resemble the Syracusan arulae in the presence of dentils, the use of floral ornaments in the decorative register immediately below the rim, and the placement of egg-and-dart immediately above the dentils. One example from Akrai has a Doric frieze with lotus and palmettes in a diagonal arrangement, while the body below the dentils is broken on the lone example from Messina. The other arula from Akrai is decorated only with dentils, a type otherwise attested only at Morgantina and Thurii.

The arulae from Heraclea Minoa are too fragmentary to serve as representative examples of local decorative conventions. It is worth noting that two have a Doric frieze and one has a Telamon below dentils, combining elements of the traditional eastern Sicilian decorative repertoire with the distinctive variety from Camarina. As at Morgantina, one has metopes
decorated with the protome of a female head, while the Doric frieze on the other is slightly idiosyncratic, as the regula features only five guttae below.

Finally, arulae are attested at four sites from southern Italy. Those at Locri Epizephyrii and Caulonia appear to share similar decorative traditions. Both feature dentils and Doric friezes decorated with female heads. The protomes at Locri Epizephyrii and Caulonia may have been produced with identical molds. The elaborate profiles above the dentils on the arula from Caulonia recalls the treatment of the cornice on the Morgantina arulae. The lone arula from Thurii is more sparsely decorated with only a row of dentils towards the top.

**Vb. Workshop Identifications**

Repeated occurrences of the same stamp or mold on different arulae is not a sufficient indicator that they were produced by the same workshop. Different craftspeople could reproduce identical stamps or molds in a new matrix or acquire copies through trade. For example, the possible presence of identical stamped lotus motifs on *Cat. 12* and *Cat. 25* does not necessarily indicate that these arulae are products of the same workshop. Conversely, the variety of stamped and molded ornaments does not automatically imply the presence of different workshops. A single workshop might have access to multiple variations of the same motif in its decorative repertoire. Furthermore, because it is easier to transport stamps and molds than to travel with complete arulae, these tools could be traded between sites, and it is therefore likely that most arulae were manufactured locally, even if the tools originated elsewhere. It is also possible that itinerant craftspeople, rather than fixed workshops, may be responsible for production.

Nevertheless, it may be possible to identify the work of a single manufacturer through repeated associations between specific stamps or molds, sequences, styles, and types. For

---

example, the three arulae from Morgantina with identical appliqué protomes demonstrate the repeated use of a particular mold series (Cat. 39, 165, 176) (pl. 48). However, these arulae also feature a Doric frieze with mold-made appliqué triglyphs, nearly identical in length and width, with chamfered vertical elements. Although two of the three arulae are fragmentary, all can be assigned to Type 3 based on their diameters, triglyph sizes, or wall thicknesses. It is worth noting that while both Cat. 39 and Cat. 165 are made from fabrics with frequent fine, sub-rounded mineral inclusions, they differ slightly in color. The former is reddish-yellow, while the latter is a darker shade of red. Color distinctions in clay could be the result of variations in firing conditions, rather than multiple workshops using different clay sources.181 Different parts of the same arula could even produce multiple readings on the Munsell Color Charts. The repeated use of the same mold, along with other shared attributes of technique, form, and decorative scheme strongly support the identification of these products as the work of a single manufacturer.

It is also likely that Cat. 26 and Cat. 94 were made by the same workshop (pl. 49). Both feature a Doric frieze produced by a unique technique. Whereas triglyphs were typically molded from appliqué pieces bonded to the exterior surface, the triglyphs on these arulae were formed by pressing the mold directly onto the body of the arula, resulting in slightly depressed vertical elements that are almost flush with the surface. This same technique is repeated on the guttae, which are also pressed into the surface instead of raised. The dentils are articulated in low relief on both objects, with shallow grooves carved between each vertical rectangle. These arulae also share identical profile moldings: a flaring rim curving down in a cavetto, followed by an ovolo, another cavetto, and then dentils. Finally, both exhibit a distinctive incised line on the underside of their rims.

181 Orton and Hughes 2013, 73–4, 157; Rice 2015, 278–9.
It is also possible that Cat. 2, 129, and 187 were produced by the same workshop (pl. 50). All three feature lotus and palmette friezes that are identical in size and details. Cat. 129 and 187 feature similar wave scrolls further down on the drum. These three arulae were also made from the same fine pink fabric. It is worth noting that Cat. 129 is a Type 3 arula, while Cat. 2 and Cat. 187 are both Type 2, raising the possibility that one workshop could produce arulae of different sizes. Standardized profile moldings and similar clays also suggest that Cat. 145 and Cat. 168 could be products of the same workshop (pl. 51). Both have a vertically protruding lip, followed by the flaring rim and a long descending cavetto. Below is an ovolo and cavetto. A row of dentils follows below. Finally, the use of similarly fine clay, standardized profile moldings, identical triglyph molds, Type 3 diameters, and lack of decoration on the drum strongly suggest that Cat. 45 and 175 were produced by the same workshop (pl. 52).

Cat. 286, an unprovenanced arula, is almost certainly from the same workshop as Cat. 223 from Messina (pl. 53). The two could even be fragments of the same arula. Both have identical friezes of alternating lotus and palmettes below the rim. The lotuses have serrated stamens with rounded calyces with bases rendered as large upside down leaf with three points. The palmettes have pointed central tongues and rest above two scrolling tendrils linking them to the lotus flowers on either side. Egg-and-dart follows immediately above dentils. The body below features bead-and-reel above a wave scroll. The association between these arulae could be strengthened with measurements of the stamped registers.

While the standardized decorative program of arulae from Scornavacche suggests that these arulae could have been produced by the same workshop, it is worth noting that the stamps used for the repeated ornaments are different on each arula. For example, while palmette friezes appear on every arula from Scornavacche, one has a chain in alternating directions, and on
another they are upright but also include flame palmettes. It is possible that the same general sequence of ornaments could have been produced by several different local workshops, or perhaps the same workshop simply had access to a variety of stamps for the same ornament. Both Gela and Syracuse also feature arulae with identical ornamental sequences produced by different stamps.

While the distribution of stamps and molds can serve as proxies for networks of exchange, influence, and mobility, replicas of identical motifs do not appear on arulae from different sites. The lack of secure evidence for exchange could be an issue of sample size. However, similarities in the style and sequencing of ornaments between different sites raise the possibility that certain cities exerted significant influence over the arulae at other sites. While Gela, Camarina, and Scornavacche each produced distinctive arulae, many products from Morgantina and sites in eastern Sicily resemble those from Syracuse in terms of the style of motifs, the sequences of ornaments and profile moldings, the use of molded elements in the Doric frieze, and the range of size types. The material culture of Morgantina during the Hellenistic period is generally is Syracusan in character, with strong parallels in building types, sculpture, and terracottas.182 Syracusan influence seems to extend to Morgantina’s arulae, too, though distinctive local traits are also attested. Therefore, even if exact stamps or molds cannot be traced across sites, craftspeople could have transferred their operations from one city to another. The movement of potters is also used to explain the introduction of Campana C black-gloss pottery and terracotta figurine production at Morgantina during the 2nd century B.C.E.183

182 Bell 1990, 64; 2007, 120.
**Vc. Decoration and Type**

The typology developed in the previous chapter was defined along attributes of size and proportion, but the types also exhibit distinctive decorative features (fig. 38). Type 1 arulae from Morgantina are not elaborately adorned and often left undecorated (pl. 54). Dentils appear occasionally, and only one has a full Doric frieze (Cat. 8). It is worth noting that these decorations are created either by incision or appliqué; no Type 1 arula has a stamped register. Perhaps friezes produced by a cylinder stamp would have appeared proportionally too large for the small bodies of Type 1 arulae. However, Type 4 arulae, the largest in the series, are similarly sparse (pl. 55). Cat. 59, 273, 275 display only dentils overhanging a Doric frieze, though Cat. 59 also has an incised garland around the drum. No examples of Type 4 arulae feature decorations in the metopes. Nevertheless, the size and consistent presence of dentil moldings above a Doric frieze lend these altars an air of monumentality. The empty metopes and absence of decorative registers around the drum may have been intended to imitate contemporary limestone altars attested at Akrai and Camarina, which also feature architectural motifs without any further elaboration of the body (pl. 56).184

By contrast, the two middle sizes can be fairly ornate. Dentils appear consistently, but almost no Type 2 arula has an accompanying Doric frieze. The drum is decorated instead in successive horizontal registers displaying intricate combinations of vegetal and geometric motifs produced with a cylinder stamp (pl. 57). The ornate bodies made Type 2 arulae easier to visually distinguish from the larger types, which nearly always feature architectural motifs. Type 3 arulae fall somewhere in the middle in terms of ornamentation (pl. 58). The combination of dentils and a Doric frieze occurs consistently, and often the drum below is left free of further elaboration

---

184 Brea et al. 1956, 140–2; Pelagatti 1962, 261–2; 1970, 14.
(Cat. 37, 45 with pl. 58, 94, 165, 174 with pl. 58, 175, 176) as with most Type 4 examples. But, some Type 3 arulae also exhibit ornate registers around the body, more akin to Type 2 (Cat. 82, 129 with pl. 58, 130, 173 with pl. 58). The more elaborate decoration of these types may also explain why they were generally produced with finer fabrics, which would perhaps have been easier to stamp than the coarse clays with large mineral inclusions used on Type 4 arulae.

Therefore, while the sizes and shapes were fairly standardized, some degree of variation was reserved for the decoration. The standardization of sizes may reflect a high degree of craft specialization and an efficient production operation, while at the same time decorations could be highly customized. These seemingly opposed outcomes may have been achieved by a specific technical practice. Several fragments appear to display a thin lamination of clay covering the exterior surface of the cylindrical core, and often pieces of the exterior decoration are found chipped off from the original surface (pl. 59). By separating these aspects of production, manufacturers could first produce standard cylinder sizes fairly quickly, and then dedicate more time to applying a layer of decorations, perhaps even tailored specifically to consumer demands.

**Vd. Decorative Conventions in Other Media**

The selection and rendering of ornaments on arulae demonstrate a general awareness on the part of the manufacturers of contemporary decorative trends in other media. The consistent pairing of dentil moldings with a Doric frieze reflects broader movements in Hellenistic Sicilian architecture. At Morgantina, for example, mixed orders were used on an aedicula erected over the defunct inner basin of the Fountain House in the agora (fig. 39). The structure consisted of an Ionic geison with dentils overhanging a Doric frieze and architrave, supported by of columns.

---

with Ionic bases and Doric capitals.\textsuperscript{186} The immersion pool in the North Baths also features a Doric architrave beneath an Ionic geison with dentils.

On arulae, the elements of the Doric frieze generally adhere to these contemporary architectural conventions. Triglyphs, often raised off the surface, have two channels between chamfered vertical elements. They rest above a taenia, which is followed by a series of regulae and suspended guttae. At Morgantina, dentil moldings and the Doric frieze always appear consecutively, the two never separated by an intervening motif. However, there are also unconventional examples. Two arulae from Morgantina have only five guttae associated with each regula (\textbf{Cat. 8, 18}), as opposed to the standard six, and two others have only four (\textbf{Cat. 59, 174}). Six is standard at other sites, though two arulae from Syracuse have five guttae (\textbf{Cat. 230, 235}), one from Scornavacche has four applied as individual flattened balls of clay (\textbf{Cat. 226}), and an arula from Gela displays seven (\textbf{Cat. 206}). There are also three examples from Morgantina that omit the regula completely between the taenia and guttae (\textbf{Cat. 28, 52, 174}), a phenomenon also seen at Gela (\textbf{Cat. 206}) and Scornavacche (\textbf{Cat. 226}). Therefore, while the manufacturers of arulae were generally aware of conventions on contemporary public architecture, some adhered more closely to tradition than others.

The presence of mold-made protomes in the metopes also raise the possibility of coroplastic influence on the decoration of arulae. However, these heads bear little resemblance to those belonging to the many known female terracotta figurines from Hellenistic Morgantina. While heads from early third century B.C.E. are characterized by their long noses, small eyes, and small mouth, the faces on the arulae are fuller and plumper.\textsuperscript{187} Those from the second quarter of the century, with distinctive broad faces and shorter noses, also do not serve as close parallels.

\textsuperscript{186} Bell 1986, 119–22.
\textsuperscript{187} Bell 1981, 65.
This style continues into the second century but more crudely modeled.\textsuperscript{188} The heads on the arulae also do not exhibit the popular hair styles form the period, namely the Knidian coiffure, which is parted at the center and swept back from the temples and knotted, or the melon coiffure, which divides the hair into at least six segments joined in a bun at the back.\textsuperscript{189} The hair on the arulae protomes is more impressionistic, rendered as one thick halo around the top of the head. Because these heads do not have close comparanda in votive production, the manufacturers of the arulae do not seem especially conversant in or mindful of those traditions and were probably not simultaneously producing figurines alongside arulae.

Other vegetal and abstract ornaments would have been familiar from mosaic floors in different houses at Morgantina. Wave scrolls appear as a framing ornament in the decorative sequence of arulae and are likewise used as borders on several mosaic pavements at Morgantina. These serve as an exterior border for a mosaic in Room 1 of the House of Ganymede on the East Hill, made from red and white tesserae.\textsuperscript{190} Wave scrolls are also used in the border of a mosaic in Room 12 of the House of the Arched Cistern, here with white and blue tesserae (fig. 40).\textsuperscript{191} Blue and white waves frame the mosaic in Room 10 of the House of the Tuscan Capitals.\textsuperscript{192} An ivy tendril is rendered in a tessellated mosaic in Room 2 of the House of Ganymede (fig. 41), and this leaf form with palmate lobation is also used on arulae, though cordate leaves are more popular.\textsuperscript{193} Rosettes appear at Morgantina in the \textit{opus signinum} floors of the House of the Arched Cistern, House of the Tuscan Capitals, and House of the Double Cistern.\textsuperscript{194} There is only one example of a tessellated rosette, rendered with six petals, two each of red, white, and blue

\begin{footnotesize}
\begin{enumerate}
\item Bell 1981, 75.
\item Bell 1981, 66.
\item Tsakirgis 1989, 397.
\item Tsakirgis 1989, 403, fig. 19.
\item Tsakirgis 1989, 404.
\item Tsakirgis 1989, 398–9.
\item Tsakirgis 1989, 411.
\end{enumerate}
\end{footnotesize}
The guilloche pattern on Cat. 197 from Camarina is not seen on any arulae from Morgantina, but a similar ornament appears in Room 4 of the House of the Arched Cistern (fig. 43).196

In other cases, the motifs attested on arulae from Morgantina do not align closely with those in the household mosaics. While meanders are the most popular geometric motif in the mosaics, they appear on only three arulae. Crossed swastika meanders are attested in both media, but the perspectival meander common in the mosaics appears only at Gela. The extant mosaics also lack certain ornaments frequently used on arulae, such as bead-and-reel, even though this was generally a popular ornament in Hellenistic mosaics elsewhere.197 Their absence can perhaps be attributed differential preservation of the mosaics from Morgantina.

Finally, many of the unique figural decorations on the arulae from Camarina may have also been inspired by contemporary trends in architecture and sculpture. Representations of Atlas experienced a resurgence in popularity during the Hellenistic period, perhaps as a result of a satyr play about the figure, fragments of which survive on a papyrus.198 The stance of the appliqué mold on Cat. 193 resembles the pose of the Farnese Atlas, dated to the second century C.E. but thought to derive from a Hellenistic original.199 A similar image also appears on a Roman intaglio.200 In fact, this squatting stance is characteristic of late Hellenistic and Roman representations of Atlas, although usually a globe or sphere is supported above the shoulders.201

The Telamones on Cat. 193, 194, 196 and 219 recall the peristyle of the Temple of Olympian Zeus in Agrigento, where they were situated between Doric columns. Construction of

---

196 Tsakirgis 1989, 402.
197 Tsakirgis 1989, 411.
198 Grino et al. 1986, 3.
199 Catalin 2010, 197.
200 Grino et al. 1986, 9.
201 Grino et al. 1986, 12, 15.
this temple begun after 480 B.C.E. to commemorate Theron’s victory over Carthage, but
Telamones remained popular in Sicilian architecture into the Hellenistic period. Telamon figures
were apparently used in the decoration of Hieron II’s ship, the Syrakusia, and also incorporated
into his Great Altar. Architectural Telamon figures were also frequently imitated in terracottas,
particularly in Sicily.

Ve. Synthesis

The production of terracotta arulae combined technical knowledge from several different
craft industries. Forming a large clay vessel on a wheel required the skills of a potter, particularly
one versed in the creation of large vessels, such as pithoi or louteria. The use of cylinder stamps
to create continuous friezes probably also derives from decorative traditions associated with
large-scale ceramics, particularly louteria and sarcophagi. However, the appliqué ornaments of
the Doric frieze, such as molded protomes, suggest familiarity with coroplastic practices. It is
possible that the production of a single arula would have required the collaboration of both
potters and coroplasts. The finished products demonstrate familiarity on the part of the
craftspeople with contemporary trends in different media and materials, including stone
architecture and sculpture, terracotta figurines, and interior decoration. At the same time, unique
formal alterations suggest the independence of these workshops and the assertion of specific
local traditions. Potential chronological factors underlying observed differences in techniques
and regional styles are discussed in Chapter 5.

202 Koldewey and Puchstein 1899, 72; Wilson 2013a, 89.
203 Grino et al. 1986, 11.
Chapter 4: Space and Stratigraphy

I. Introduction

The spatial and stratigraphic associations of arulae at Morgantina have not been discussed in detail to this point but remain a critically important source for understanding where and how arulae were used by inhabitants of the city. Detailed stratigraphic information is particularly valuable because the majority of previously published arulae came from unstratified deposits in cisterns and wells or were recovered as sporadic surface finds.\textsuperscript{204} Despite the lack of corroborative evidence from secure contexts, excavation reports consistently allude to the role of arulae as altars primarily for domestic cult practices. The use of this functional designation without the support of a comprehensive examination of depositional circumstances prematurely narrows the range of potential uses of arulae and fails to account for instances of variability.\textsuperscript{205} The full corpus of arulae from Morgantina with associated contextual information constitutes a significant contribution to the study of this material. This chapter applies depositional analysis and formation theory in order to evaluate more critically the long-held association between arulae and household practices and consider their full range of primary use locations.

The spatial distribution, deposition, and preservation of arulae at Morgantina are the result of formation processes, both cultural, such as intentional deposition, abandonment, or looting, and environmental, including erosion, flooding, and bioturbation.\textsuperscript{206} Both types contribute to the creation of the archaeological record and must be considered together in order to reconstruct the primary use location of arulae. The type of layer into which an artifact is

\textsuperscript{204} Orsi 1889, 379; 1891, 383, 387, 390; Cultrera 1938, 293; 1943, 109, 112; Gentili 1951, 282, 284, 286, 329; 1954, 328; 1956, 101–3; De Miro 1958, 271; Fallico 1971, 595, 618.
\textsuperscript{205} Schiffer 2010, 20.
\textsuperscript{206} Schiffer 1987, 7; LaMotta 2012.
deposited, its position and preservation within that layer, and the associated assemblage can reveal patterns of use and treatment in the past. Material from occupation surfaces, especially sealed assemblages, are especially valuable for identifying activities that may have taken place in specific areas, as they can be more securely associated with the use of a particular space than materials that accumulated later in layers vulnerable to contamination or disturbance. Artifacts found on a floor may represent items left behind when a building was abandoned. These assemblages are sometimes termed de facto refuse. In general, de facto refuse materials are more complete and restorable than assemblages from fills and secondary deposits, which are often highly fragmentary and incomplete. Fills are also typically characterized by a great diversity of materials, whereas floor assemblages may be more uniform in character and suggestive of specific activities. It is important to note that these principles cannot be considered universal rules of interpretation. For example, the contents of de facto refuse rarely represent all the items used in a room. Some objects may have been removed before a building was abandoned. An object’s value, replacement cost, and size, as well as the circumstances of the abandonment and post-depositional processes, all contribute to the formation of a de facto refuse assemblage. Therefore, the particular characteristics of contexts and assemblages must be fully considered on a case by case basis before inferences can be drawn about activity areas and use.

In order to identify the contexts with the most relevant information for addressing these questions, the original provenance of each fragment was reconstructed using archival

---

207 Schiffer 2010, 59.
208 Schiffer 1987, 89.
210 LaMotta and Schiffer 1999, 21; Schiffer 2010, 53, 58.
211 LaMotta and Schiffer 1999, 21; Schiffer 2010, 53.
documentation maintained by the American Excavations at Morgantina. Trench notebooks were most valuable, providing a narrative account of excavation, sketches of section profiles, and plans occasionally marking the find spots of specific artifacts. Notebooks from 1955-1967 and 1980-2018 were consulted, while those from the 1968-1972 seasons directed by Hubert Allen are kept at the University of Illinois at Urbana-Champaign and could not be accessed for this study.

A map plotting the distribution of find spots of terracotta arulae illustrates their wide dispersal at Morgantina (fig. 44). Many are associated with houses, especially in the western neighborhoods of the city, but they are also found in public, administrative, and commercial spaces in the agora. Buildings in the agora, sanctuaries, and houses are analyzed in separate sections, each proceeding alphabetically by building. Find spot, preservation, and context type are considered in order to identify the primary use locations of arulae at Morgantina, while the examination of the associated assemblage offers insights into how they were used in these settings. The conclusion synthesizes these observations about space and use and discusses the role of arulae in cult practices at Morgantina. Only arulae and contexts with the most relevant information to the aims of this chapter are discussed. Stratigraphic information about all arulae can be found in the individual catalogue entries, and Appendix II provides full descriptions of each associated context and building at Morgantina.

II. The Agora

The agora of Morgantina occupies approximately 30,000 m² in a low-lying depression on the Serra Orlando ridge between the Boscarini and Trigona Hills, known conventionally as the East and West Hills respectively (fig. 45). It was established as the center of Morgantina’s city plan when the grid was first laid out in the fifth century B.C.E. following the abandonment of the
settlement on Cittadella hill. During the third century B.C.E., an extensive public building program was undertaken in the agora, likely funded by Hieron II. Fortifications, the Fountain House, Bouleuterion, Public Office, Central Steps or Ekklesiasterion, Theater, granaries, and three stoas can all be attributed to this period.

**IIa. Doric Stoa**

The Doric Stoa lies in the northwest corner of the agora facing east onto Stenopos 1 West and directly across Plateia A from the Bouleuterion (fig. 46). The original function of this three-room building is unclear, but it may have been used as a bathing area in its final phase based on the discovery of several associated bathtubs. Late terracottas depicting Persephone found in the central room of the Doric Stoa suggest that it also may have hosted cult activities during this period. Cat. 10 was found in the same room. It was recovered from stratum 1 of Zone A in trench 1.33, which encompassed part of the building’s interior space. Trench supervisor Mario Del Chiaro does not fully describe stratum 1 in his notebook, but the same designation is applied to the upper accumulation of soil in an adjacent area of the building, and it likely signified the same layer in Zone A.

Although material from the first stratum can rarely be securely associated with activity on floor surfaces, the preservation Cat. 10 is worth noting. It was found in several large fragments and has been substantially restored (fig. 47). Missing pieces of the body and base could perhaps be attributed to the difficulty in distinguishing undecorated arula fragments from regular pottery

---

212 Bell 2000b, 291–7; 2012a, 111.
215 Bell 1981, 240.
216 Del Chiaro 1956a, 84.
217 Del Chiaro 1956b, 198.
sherds. However, the overall completeness of this arula suggest it may have originated in close proximity to the location of its discovery. But its association with the group of terracottas is difficult to prove, as the figurines were found in the more secure stratum 2. The assemblage in stratum 1 is characterized instead by substantial amounts of Early Italian terra sigillata, which likely originated in dumps on the West Hill before accumulating above the Doric Stoa below.\textsuperscript{218} However, the completeness of \textbf{Cat. 10} argues against an interpretation of refuse redeposited in a different location by environmental forces. The fragments of this Type 3 arula would not probably remain together in their final place of deposition if they were moved by rainwater or erosion. It is more likely that \textbf{Cat. 10} actually does belong to the Doric Stoa, or at the very least a house in close proximity.

\textit{IIIb. Central Shops}

A row of small rooms oriented north-south in the northern part of the lower agora is known as the Central Shops.\textsuperscript{219} It was constructed in approximately 280-270 B.C.E, but the northernmost rooms were razed only a few decades later to clear space for the installation of the Central Steps (fig. 48).\textsuperscript{220} The southern rooms survived this reconfiguration of space in the agora and remained active until their destruction in shortly after 211 B.C.E.\textsuperscript{221} Most of the arulae recovered from excavations of this building are represented by only isolated fragments from unsealed fills or modern dumps. However, \textbf{Cat. 2} may be of significance (fig. 49). It was found in stratum 4 of trench 3p, which probed the southernmost room of the shops (fig. 50).\textsuperscript{222} Stratum 4 represents both a layer of tiles and the underlying brown fill.\textsuperscript{223} Trench supervisor P.G. Gierow

\textsuperscript{218} Stone 2014, 69.
\textsuperscript{219} Bell 1988, 327.
\textsuperscript{220} Bell 1995, 290.
\textsuperscript{221} Bell 1988, 327.
\textsuperscript{222} Gierow 1956, 240.
\textsuperscript{223} Gierow 1956, 242.
did not originally record the discovery of **Cat. 2**, which was added to his notebook in a different handwriting at a later date and identified as a puteal.\(^{224}\) The rest of the assemblage from this stratum is comprised of a lamp and 40 coins, 37 of which date to the period of Hieron II.\(^{225}\) Their dense concentration and close chronological range suggest a dispersed coin hoard, perhaps a cash box hastily abandoned in the destruction.\(^{226}\) It is therefore uncertain whether this Type 2 arula was mixed within the tile layers or sealed in the fill below. The construction of a modern wall over the tiles probably also disturbed these contexts, causing some materials from the fill to be churned up into the layer above.

It is worth noting that the back wall of the shops was built against a rocky scarp supporting the Central Sanctuary immediately to the west.\(^{227}\) Unlike the shops, the Central Sanctuary survived the sack of Morgantina 211 B.C.E. The nature of the cult practiced in this complex is uncertain. Unlike the other sanctuaries of Morgantina, the Central Sanctuary produced few votive terracottas. Some figurines of Persephone were identified in strata dated from the late fourth to the mid third century B.C.E.,\(^{228}\) but lead tablets invoking Ge, Hermes, and the Chthonian gods suggest that the character of the sanctuary may have shifted during the Roman period.\(^{229}\) These circumstances, along with the completeness of **Cat. 2** in the destruction debris of the adjacent building, raise the possibility that the arula may have originally belonged to the Central Sanctuary before it was discarded shortly after the destruction of the Central Shops.

---

\(^{224}\) Gierow 1956, 240.
\(^{225}\) Gierow 1956, 216, 217, 221.
\(^{226}\) Stone 2014, 11.
\(^{227}\) Bell 1988, 327.
\(^{228}\) Bell 1981, 134–7; Edlund-Berry 1989, 335.
\(^{229}\) Nabers 1966; 1979; Edlund-Berry 1989, 337–8.
IIc. Central Steps

Arulae found in the open area of the agora generally cannot be associated with the activity in specific buildings with the possible exception of Cat. 8. This arula is represented by two fragments found decades apart. Fragment 55-2636 was recovered during excavations of the Central Steps in 1955. This monumental stepped structure joins the lower agora in the south to the upper agora in the north. It consists of three wings that intersect to form an irregular polygon (fig. 51). This arula fragment was found at the bottom of a drainage channel that runs from the northwest corner of the agora and continues under the Central Steps, diving below at the angle formed by the central and western wings (fig. 52).

This rim fragment joins 84-141, a large body fragment recovered from the agora floor at the point where the drainage channel empties at the bottom of the Central Steps. Together, these pieces preserve the full profile of a Type 1 arula (fig. 53). Because both were associated with the drainage channel and form a relatively complete arula, it is likely that Cat. 8 originated nearby. It may tentatively be associated with the small naïskos located immediately above the Central Steps. This building is thought to be dedicated to Zeus Agoraios. Whether the arula was offered as a dedication or served as a functional part of the temple’s furnishings is uncertain, and its association with the building remains somewhat conjectural.

IIId. Fountain House

The Fountain House is located at the northeast corner of the agora on the southern side of Plateia A (fig. 54). The building was originally fronted by a façade of seven columns with

---

230 Borgstam 1955, 127.
231 Woodruff 1957, 15.
232 Stillwell and Sjöqvist 1957, 152.
233 Malcolm Bell, personal communication.
234 Bell 2012, 113.
returns of two columns on the sides resting on a paved terrace.\textsuperscript{236} The interior features two basins, the smaller one situated inside the arms of the larger. The Fountain House must post-date the East Stoa, which it abuts to the south. It was likely built in the second or third quarter of the third century B.C.E. but by the first century B.C.E. no longer served as a source for water.\textsuperscript{237} During this period a limestone \textit{aedicula} was constructed over the walls of the inner basin.

Two arulae (\textbf{Cat. 16, 17}) were recovered during excavations of the Fountain House in trench 1.95, which probed the area immediately north of the East Stoa (fig. 55).\textsuperscript{238} Both came from context 17,\textsuperscript{239} a yellow fill in the area between the back wall of the Fountain House and the scarp of the East Hill.\textsuperscript{240} These arulae are represented only by small fragments. \textbf{Cat. 16} is a small piece from the cornice with a row of three dentils, and \textbf{Cat. 17} preserves part of the base. It is unclear whether both fragments belong to the same arula, as they do not join and come from different parts of the body. However, both fragments have thick walls made with Fabric 5 and may be pieces of a single Type 4 arula.

The fragments were also associated with materials of cultic significance. A \textit{pinax} depicting three nymphs, an antefix, fragments of several terracotta busts of Persephone, five lamps, and six two-handled cups were all recovered from context 17 (fig. 56).\textsuperscript{241} Most of these objects were complete or substantially intact. This assemblage was originally interpreted as a votive deposit dedicated to a local nymph cult worshipped near the spring feeding the basins of the Fountain House.\textsuperscript{242} However, the presence of a spring is now considered unlikely, as

\begin{thebibliography}{99}
\bibitem{Bell1986} Bell 1986, 111–8; 1988, 332–4.
\bibitem{Bell1982} Bell 1982, 7.
\bibitem{Groves1982_1} Groves 1982, 93.
\bibitem{Bell1988_1} Bell 1988, 333–4.
\bibitem{Bell1986_1} Bell 1986; 1986, 117.
\end{thebibliography}
rainwater running off a sluice on the roof of the East Stoa was probably the only source of water for the Fountain House.\textsuperscript{243}

There are also reasons to question the characterization of this deposit. The notebook of trench supervisor Thomas Groves records that the finds were recovered throughout the excavation of context 17, rather than together in a cluster. The antefix was found on the same day that context was opened on July 28\textsuperscript{th},\textsuperscript{244} while the last find, the shoulder of a terracotta bust, was discovered more than a week later on August 5\textsuperscript{th}.\textsuperscript{245} Bell also notes that many lamps, cups, and fragmentary terracottas were washed further away.\textsuperscript{246} Both arula fragments and the \textit{pinax} also display abraded surfaces and may have weathered from extended exposure to the elements. Context 17 was not sealed but covered only by context 16, another layer of yellow soil.\textsuperscript{247}

Nevertheless, the completeness and uniform character of material in the assemblage argues in favor an intentional deposit of cultic significance. Although the exact size of the numerous two-handled cups is not published, they appear large enough that their preservation and completeness is remarkable. Small breaks could be the result of post-depositional processes, rather than indicative of discard at the end of their use-lives.\textsuperscript{248} While the antefix may initially seem out of place, it is worth noting that terracotta antefixes with female heads from Sicily have been identified almost exclusively as representations of nymphs,\textsuperscript{249} and busts of Persephone have been noted at springs at other sites.\textsuperscript{250} It is therefore unsurprising to find these materials in association at a public water source in Morgantina. The antefix, dated on stylistic grounds to the

\textsuperscript{243} Bell 2015.
\textsuperscript{244} Groves 1982, 95.
\textsuperscript{245} Groves 1982, 130.
\textsuperscript{246} Bell 1988, n. 64.
\textsuperscript{247} Groves 1982, 84.
\textsuperscript{248} Hollenback 2010.
\textsuperscript{250} Antonaccio 1999, n. 2.
mid fifth century B.C.E., may have originally belonged to the North Stoa I, the only monumental public building of that date at Morgantina.\textsuperscript{251}

The fragmentary state of the arulae raises questions about their presence among the more complete items in the assemblage. It is possible that this context may have actually contained more arulae fragments than were initially recorded. Groves noted several pieces of “molded terracotta”\textsuperscript{252} and “egg-and-dart molding”\textsuperscript{253} throughout the layer. In fact, Cat. 16 was initially described as “terracotta moulding (?)”,\textsuperscript{254} which suggests that Groves may not have been particularly familiar with arulae at the time. Nevertheless, their highly fragmentary preservation suggests that intact arulae may not have functioned as altars in this settings. Perhaps the arula fragments along with a stray antefix from the original North Stoa situated directly across the street from the Fountain House were collected together with the \textit{pinax} and terracotta busts for a dedication that was consecrated with drinking from two-handled cups. These materials could have been deposited together behind the Fountain House before they were dispersed over time as soil gradually accumulated above.

\textit{IIf. Public Office}

A building known as the Public Office (formerly the Prytaneion) lies at the southern end of the East Stoa. It was built in the third quarter of the third century B.C.E and may have originally served as the office of the local representative of Hieron II’s royal administration.\textsuperscript{255} It was later converted into a house during its final occupation phase in the late first century B.C.E. The plan consists of several rooms organized around a courtyard. Cat. 20 was found in large

\textsuperscript{251} Bell 1988, n. 66.
\textsuperscript{252} Groves 1982, 94, 99, 106.
\textsuperscript{253} Groves 1982, 93.
\textsuperscript{254} Groves 1982, 109.
\textsuperscript{255} Bell 2012, 112–3.
fragments in the central room along the west side of the courtyard (fig. 57).\textsuperscript{256} The full body has been almost entirely restored. It was recovered in stratum 3, the destruction fill overlying the floor.\textsuperscript{257} The arula was found in the northeast corner together with several terracottas, including Persephone, Aphrodite, a female head, and other fragments.\textsuperscript{258} Cat. 20 is a Type 3 arula made with a heavy fabric. Its size, completeness, preservation, and association with a surface suggest that it was likely used near its find spot on the east side of the Public Office when the building served as a house at the end of its life.

\textbf{III. Sanctuaries}

\textit{IIIa. North Sanctuary}

Located in an area northwest of the agora along the east side of side of Stenopos 4 West, the North Sanctuary is the largest cult building at Morgantina and contained the greatest assemblage of terracotta figurines from the site.\textsuperscript{259} The sanctuary’s floor plan resembles that of a typical house at Morgantina, with several rooms organized around an interior central courtyard, which is accessed through an entrance on the west side of the building (fig. 58).\textsuperscript{260} Room 7 to the north of this courtyard was furnished with a cylindrical altar with a rubble core and painted plaster surface.\textsuperscript{261} A larger altar of the same form was situated in another courtyard to the east.\textsuperscript{262} The destruction of the sanctuary towards the end of the third century B.C.E. is attributed to the Roman sack of Morgantina in 211 B.C.E.\textsuperscript{263} The discovery of ash and burnt pieces of wood throughout the destruction levels and the scorched surfaces of many figurines suggest that the

\begin{flushleft}
\textsuperscript{256} Phillips Jr. 1957, 268, 270.
\textsuperscript{257} Phillips Jr. 1957, 256.
\textsuperscript{258} Phillips Jr. 1957, 270, 276; Bell 1981, 241.
\textsuperscript{259} Bell 2008, 156; Stone 2014, 41.
\textsuperscript{260} Sjöqvist 1958b, 112.
\textsuperscript{261} Sjöqvist 1958b, 113; 1958a, 158–9.
\textsuperscript{262} Sjöqvist 1958b, 113.
\textsuperscript{263} Bell 1981, 250.
\end{flushleft}
Romans set fire to the sanctuary before the roof collapsed. The fallen roof tiles sealed the material resting on the floors and protected these deposits from later disturbances.\footnote{Sjöqvist 1958a, 159.}

A minimum of 10 arulae was found in the North Sanctuary, some from more secure contexts than others. Cat. 34, 35, and 38 were found in trench 4.2a, which encompasses Room 7 (fig. 59). All three were associated with stratum 4, which designates the material on the surface under the tile layer (fig. 60). Fragments of Cat. 34, a Type 1 arula, were scattered just east of the altar in the center of the room, while others were found closer to the doorway leading east to Room 11 (fig. 58).\footnote{Hoving 1957a, 151.} Cat. 35 also lay east of the altar.\footnote{Hoving 1957b, 148 (sketch); 1957c, 149. The find spot is marked with the letter “d” on the plan.} The find spot of Cat. 38 within Room 7 was not recorded, and this fragment could not be located in the museum storerooms. A Type 3 arula, Cat. 37, was also found in Room 7. Its stratum is not specified, but it was recovered at a level 90 cm below the datum point,\footnote{Hoving 1957a, 69.} approximately equal to the elevations of other material from the floor of Room 7. Its fragments are also illustrated in a plan in trench supervisor Thomas Hoving’s notebook, showing the distribution of objects on this surface.\footnote{Hoving 1957b, 148.} It was found in pieces near the eastern doorway leading west to Room 8, but the arula could be almost entirely reconstructed from these fragments.

Three other arulae (Cat. 39, 40, 42) belong to Room 4 in the southwest corner of the building, which was exposed by three contiguous trenches (fig. 61).\footnote{Hoving 1957c, 9, 10, 22.} Hoving did not record profile drawings of the stratigraphy within the room, and some strata were not numbered. However, the notebook indicates that all three were recovered beneath a layer of fallen tiles. Cat.
a body fragment preserving part of a Doric frieze with appliqué protomes, and Cat. 40, shown with dentils in a notebook sketch but ultimately not catalogued and not located in storage, were found next to each other in the center of Room 4 (fig. 62). It is uncertain whether these rim and body fragments joined, but their proximity suggests the possibility that they may belong to the same arula. As discussed in Chapter 3, arulae with a Doric frieze almost always have a dentil course above, and other arulae from Morgantina with appliqué protomes in their metopes also feature overhanging dentils (Cat. 165, 176). Cat. 42 is described as a rectangular base fragment of a terracotta altar but could not be located in storage at the Museo archeologico di Aidone.

Room 4 was interpreted as a storage and production area, based on the presence of three pithoi found in situ in a row along the southern wall. The rest of the assemblage sealed beneath the tile fall consists of a variety of materials. 16 coins, including a cache of 9, two each of terracotta figurines, unguentaria, bronze rings, and dishes, and several ceramics simply identified as vases were found on the floor. A piece of worked bone, a bronze arrowhead, a terracotta head, a lekythos, a cup, a jug, a glass bead, and an amphora handle were also associated with this surface. Some of the vessels could be restored, while others were represented only by a single sherd. Finally, Cat. 36, a Type 3 arula, was discovered in stratum 1 of a trench probing a room just beyond the sanctuary’s northern property wall (fig. 63). The completeness of this arula, which can be substantially restored from several fragments, suggests that it may have come from nearby, perhaps from the North Sanctuary itself, though its original provenance is uncertain.

---

270 Hoving 1957c, 178.
271 Hoving 1957c, 178.
272 Hoving 1957d, 20 (sketch). The find spots of Obj. 87 and Obj. 86 are marked with the letters “e” and “c” respectively.
273 Hoving 1957a.
274 Hoving 1957c, 136.
The fragmentary state and scattered distribution of materials under the tile fall of the North Sanctuary confirms the violence of its destruction. Many of the building’s figurines were also recovered in fragments dispersed over great distances and occasionally even across different rooms. In general, Hoving’s careful documentation of the floor assemblages show no discernible pattern or order in the deposition of objects on the surfaces. It appears, then, that before they burned the sanctuary, the Romans also smashed and scattered its furnishings. Because of the nature of the building’s destruction, the find spots of arulae do not necessarily have a direct relationship to their place of use within the sanctuary. However, the nearly complete examples from Room 7 may be more indicative of primary use than those from Room 4, where the floor assemblage also included a greater variety of fragmentary materials. Based on their completeness and discovery in sealed floor deposits, at least seven arulae were in use alongside two fixed stone altars during the final phase of the North Sanctuary.

**IIIb. North Sanctuary Annex**

The North Sanctuary Annex lies directly across the street from the North Sanctuary (fig. 64). An entrance from Stenopos 4 West led to an open courtyard flanked by several rooms. Room 5 to the north contained a round altar and a bench for votives, which are similar in character to those discovered in the North Sanctuary. The fills in the North Sanctuary Annex, however, are generally more disturbed. A suite to the north of Room 5 accessed by a separate entrance from the street included the building’s only undisturbed deposits in Rooms 8, 9, 10, and 14, all sealed by destruction levels in 211 B.C.E. To the north, another passageway, called the Middle Corridor by trench supervisor R.R. Holloway, opened onto Room 15, which was only partially excavated.

---

275 Bell 1981, 254; Stone 2014, 43.
276 Bell 1981, 254; Stone 2014, 43.
Cat. 44 comes from the undisturbed floor level of Room 9 and could be substantially reconstructed from several fragments (fig. 65).\textsuperscript{277} The floor assemblage did not contain much other material of a particular character, but this Type 2 arula could have been easily carried to different parts of the sanctuary for use. Cat. 44 can securely be associated with activity in the North Sanctuary Annex based on its completeness and association with a sealed surface. Cat. 45 was found in this area “north of the Middle Corridor, though its exact find spot is not specified (fig. 65).”\textsuperscript{278} It came from stratum 3, a dark sandy layer filled with architectural debris.\textsuperscript{279} The arula was found shattered in several large pieces, but most of its rim and body could be restored from the fragments. Only the base is missing, perhaps again the result of the difficulty identifying undecorated arula fragments in the field. Cult activity in this part of the building may be attested by a crescent-shaped patch of clay with traces of burning.\textsuperscript{280} A bowl, lamp, and loom weight were found resting directly on top of this feature, which was later called an “offering table” by Holloway.\textsuperscript{281} However, it is unclear whether the arula was associated with this raised surface. This area also features several refuse pits,\textsuperscript{282} and the unsealed fills of the North Sanctuary Annex in general contained finds from the fourth and third centuries B.C.E. mixed with materials from the second and first centuries B.C.E.\textsuperscript{283} The original location of Cat. 45, a Type 3 arula, is therefore uncertain, but its completeness and breakage pattern suggest that it was probably used in the sanctuary at some point.

\textsuperscript{277} Holloway 1959a, 138.
\textsuperscript{278} Holloway 1959a, 44.
\textsuperscript{279} Holloway 1959b, 151.
\textsuperscript{280} Holloway 1959b, 184.
\textsuperscript{281} Holloway 1959a, 24.
\textsuperscript{282} Holloway 1959a, 40.
\textsuperscript{283} Stone 2014, 60.
**IIIc. South Sanctuary**

The South Sanctuary is located on the southeastern slope of the Trigona Hill along Stenopos 3 West, just inside the city wall. The building is divided into a sanctuary proper in the north and a dependency built at a lower level to the south, though both are similar in plan with rooms organized around an open court (fig. 66).\(^{284}\) The northern part preserves the base of an altar in Room 3 and a raised lustral area in Room 2, which also contained the greatest number of terracottas, including figurines and Centuripe vases.\(^{285}\) Two large terracotta busts representing Demeter or a priestess wearing a high polos headdress were discovered in Room 1 to the east.

The southern complex consists of six small rooms arranged on three sides of a rectangular central courtyard (Room 10).\(^{286}\) The base of **Cat. 47** was found resting on the clay surface in the northern area of this courtyard, which may have originally been covered to form a *pastas*, and several more large fragments were scattered nearby (fig. 67).\(^{287}\) Together, these pieces preserve the full profile of a Type 2 arula. The completeness of this arula, position of its base, and proximity of its fragments suggest that it was found in or in close to the place where it was used. Donald White later imagined that it was struck by a large stone during the destruction of the sanctuary in 211 B.C.E.\(^{288}\)

**Cat. 46**, a Type 1 arula, was found on the floor deposit of Room 9 in the southwest corner of the building.\(^{289}\) A sketch drawn by trench supervisor T. Leslie Shear marks the find spot in the southwest corner of the room (fig. 68). The deposit may be considered fairly secure, as the floor was covered by a loose earth fill with heavy stones and tile inclusions, typical of the

\(^{284}\) Bell 1981, 255.

\(^{285}\) Stillwell 1959, 171; White 1964, 275.

\(^{286}\) Stillwell 1963, 169.

\(^{287}\) Shear 1962, 132, 136; White 1964, 276.

\(^{288}\) Stillwell 1963, 169–70; White 1964, 277.

\(^{289}\) Shear 1962, 117.
destruction level of the sanctuary.\textsuperscript{290} Although this arula could not be located in storage, its measurements are listed in the registry of finds. \textbf{Cat. 46} can be classified as a Type 1 arula based on its full height of only 7.8 cm. Its small size diminishes the significance of its find spot, as this arula could have easily been carried into different parts of the sanctuary when called for. The associated assemblage includes bowls, cups and amphorae, lamps, loom weights, and three terracotta figurines of Demeter. Room 9, along with other spaces in the southern complex of the sanctuary, is thought to be reserved for storage.\textsuperscript{291} Nevertheless, both \textbf{Cat. 46} and \textbf{Cat. 47} can be securely associated with activity in the South Sanctuary in its final phase.

\textbf{IV. Houses}

\textit{IVa. House of the Doric Capital}

The House of the Doric Capital is located on the slopes of the East Hill, just south of the House of the Silver Hoard (fig. 69). It is one of the largest houses at Morgantina and is named for the small limestone Doric capital that was repurposed as construction material in the walls.\textsuperscript{292} Test trenches sunk below the floors revealed sterile sand and no datable sherds, suggesting that the House of the Doric Capital had no predecessor. Construction is dated to the third century B.C.E. only by the high quality of the rubble masonry.\textsuperscript{293} The house survived the Roman sack of Morgantina in 211 B.C.E, and afterwards some of its walls were strengthened.\textsuperscript{294} The final destruction is dated to the first half of the first century B.C.E. by coins sealed beneath a layer of fallen tiles.\textsuperscript{295}

\textsuperscript{290} Shear 1962, 100.
\textsuperscript{291} White 1964, 276.
\textsuperscript{292} Tsakirgis 1984, 46–7.
\textsuperscript{293} Tsakirgis 1984, 66–7.
\textsuperscript{294} Tsakirgis 1984, 50–1.
\textsuperscript{295} Tsakirgis 1984, 67–8.
A fragment of Cat. 52, inventory number 56-3050, was found in the peristyle courtyard.\textsuperscript{296} It is associated with stratum 3, which was covered by the destruction debris of stratum 2 and overlay the floors of the house.\textsuperscript{297} Although from a secure context, the fragment only preserves a small part the upper body. More pieces of the arula would be expected in a floor assemblage preserving de facto refuse left on the surface. However, 56-3050 belongs to the same arula as another much larger piece kept in the museum storerooms. This fragment preserves the full profile from rim to base and a substantial part of the circumference. Because the inventory number is missing, the provenance of this fragment is uncertain. However, these two fragments of Cat. 52 together form a relatively complete arula (fig. 70). It is unclear how the pieces could have been separated without evidence of later disturbance below the destruction level in the House of the Doric Capital. Perhaps Cat. 52 was used near the unknown find spot of the larger fragment and environmental processes carried away the smaller piece. Whatever the case, it is likely that both are associated with the residential district on the East Hill.

\textbf{IVb. House of Eupolemos}

The House of Eupolemos is situated along Stenopos 9 West on south side of Plateia A (fig. 71). The rooms negotiate different levels of the sloping terrain in this area, and the hill’s natural rock was exploited for building material of the walls and surfaces.\textsuperscript{298} A stone staircase in the courtyard indicates that the house probably had a second story that may have served as the true living quarters of the property, while the rooms around the courtyard could have been used as cellars, as suggested by their beaten earth surfaces.\textsuperscript{299} Ceramic fragments found in exploratory trenches under the surfaces date the construction of the house to the middle of the fourth century.

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{296} Erim 1956a, 282.
\item \textsuperscript{297} Tsakirgis 1984, 68.
\item \textsuperscript{298} Bell 2000a, 34–5.
\item \textsuperscript{299} Bell 2000a, 38.
\end{itemize}
\end{footnotesize}
B.C.E. and it was likely abandoned in the Roman capture of Morgantina in 211 B.C.E.\(^{300}\) This otherwise ordinary house is considered the likely provenance of the looted treasure of silver objects purchased by the Metropolitan Museum of Art in 1984, including the only known example of a silver arula.\(^{301}\) This trove of valuable materials may have been hidden away in this house for safekeeping after the Roman sack of Syracuse in 212 B.C.E. but was not recovered before Morgantina itself was attacked in the following year.\(^{302}\) Excavations conducted in 1997 placed trench 7.1 in the area that had suffered the most extensive clandestine activity.\(^{303}\) The initial cleaning revealed that the entire area was covered by clandestine backfill dumps.\(^{304}\) Not a single square meter was left untouched by looting.\(^{305}\)

Most of the finds from the House of Eupolemos come from the clandestine backfill,\(^{306}\) including 49 arula fragments. Once the contaminated contexts were cleared, excavation proceeded stratigraphically. The entrance from Stenopos 9 West led directly into a vestibule that opened onto a central courtyard with a stone staircase. **Cat. 60** was found in eight fragments in stratigraphic unit 85, a layer of hard packed olive-gray sediment filling the void left by a missing stone from the first riser of the staircase.\(^{307}\) A few rocks, some roof tiles, and a great quantity of sherds are listed among the inclusions. The arula is represented only by fragments of the base and small undecorated pieces of the body. Because these fragments come from an unsealed

\(^{300}\) Bell 2000a, 38.
\(^{301}\) von Bothmer 1984, 58; Bell 2000a, 33; Guzzo 2003, 62–4; Bell 2013, 140; Stone 2014, 458–61; Maniscalco 2015. For accounts of its looting and repatriation see Wertime 1994; Steele 1999; Bell 2000a; Watson and Todeschini 2006; Powell and Bonn-Muller 2007; Raffiotta 2013.
\(^{302}\) Bell 2000a, 36–8.
\(^{303}\) Bell 1997, 2; 2000a, 36.
\(^{304}\) Bell 1997, 1.
\(^{305}\) Bell 1999b, 29.
\(^{306}\) Rabinowitz 1997, 43; Bell 1999b, 30–1.
\(^{307}\) Rabinowitz 1997, 133.
context and do not join others from the building, it is unclear if they can be associated with an occupation phase in the House of Eupolemos.

**Cat. 59**, however, was likely in use at the time of the building’s destruction. This arula could be almost entirely reconstructed from several large fragments and is now displayed in the Museo archeologico di Aidone (fig. 72). 13 pieces, many joining, were recovered in the clandestine backfill, but others were found resting on the beaten earth surface of Room 2 near the entrance on the east side of the building under a layer of collapsed roof tiles.\(^{308}\) This Type 4 arula may have shattered during the destruction of the house, and the pieces were probably further dispersed and broken by the modern looting activity. Its completeness and partial preservation on a sealed surface layer support its association with activity in the House of Eupolemos. Therefore, at least two arulae, one silver and the other terracotta, were kept in the house at the time of its destruction.\(^{309}\)

**IVc. Morpurgo Building**

The Morpurgo Building lies on a relatively flat plateau at the summit of Pappalardo Hill in the western part of Morgantina, south of Plateia B and just east of the approximate course of Stenopos 10 West in this area. The building is named after Augusto Morpurgo, the architect who exposed a line of four contiguous rooms on the western wing the building running north-south during the 1962 and 1963 excavation seasons. Systematic excavations undertaken in 2003 and 2004 identified a perpendicular line of four more rooms and another extending south from those, suggesting that they were organized around a central courtyard perhaps as part of a house. Most deposits within the building were exceptionally thin due to erosion of the hill, and the plateau has been consistently targeted by clandestine excavations. Most of the building’s arula fragments

\(^{308}\) Bell 2000a, 38.

\(^{309}\) Bell 2000a, 38.
were recovered from contaminated contexts. The results of the recent excavations on Pappalardo Hill have not been published.

**Cat. 82** was found in nearly 20 fragments within Room 8 in the northeast corner of the building off the central courtyard (fig. 73). Most come from context 10, a medium brown fine-grained soil with heavy inclusions of small stones and roof tile fragments.\(^{310}\) Others were found in the underlying context 18, another fill containing stones and stiles. These fills both contain debris from the building’s gradual collapse and were likely arbitrarily distinguished. Together, the pieces preserve the full profile of the arula from the rim to the base. Although they cannot be directly associated with a sealed surface, the completeness of **Cat. 82** within this room and its association with fallen building materials suggest that the arula may have been used in close proximity. Its high degree of brokenness and dispersal can likely be attributed to environmental processes and looting activity.

**IVd. Southeast Building**

The Southeast Building is located in Contrada Agnese, a neighborhood in the western sector of Morgantina far removed from the city’s agora (fig. 74). It is situated opposite the North Baths on the south side of Plateia B and is the primary focus of the Contrada Agnese Project.\(^{311}\) Because excavations are ongoing, the building’s full architectural plan and chronology have not yet been published. Nevertheless, the initial construction is tentatively dated to the middle decades of the third century B.C.E., and it was probably abandoned around the end of the century.\(^{312}\) To this point, the Southeast Building has yielded 63 arula fragments, more than any other building at Morgantina. The high frequency can likely be attributed to the recovery

---

\(^{310}\) Sharp 2003a, 76.

\(^{311}\) Walthall et al. 2016.

\(^{312}\) Walthall et al. 2016, 21.
practices of the Contrada Agnese Project rather than the specific character of the building. Most fragments come from either unsealed fills or topsoil, but a few can be more securely associated with activity in the building.

A dense cluster of fragments was found at the northern end of the large Room 15 courtyard in a corridor that may have originally been roofed (fig. 75). Together these sherds form two parts of an arula. Cat. 35, a base 48 cm in diameter can be almost entirely restored from nine sherds (fig. 76). Six others belong to a rim 50 cm in diameter decorated with dentils above a Doric frieze (Cat. 94 and fig. 77). Because the diameters of the rim and base differ by only 2 cm and their fabrics are alike in color and inclusion frequency and size, it is likely that all of the fragments from this cluster belong to a single Type 3 arula. However, because no fragments joined the rim to the base, they are cautiously catalogued separately here.

The fragments from this arula were not confined to a single area. Another seven pieces of Cat. 94 were found in the adjacent Room 12a to the east, which did not directly communicate with the courtyard in antiquity. Interpreting the dispersal of this arula across two rooms requires further consideration of the relevant contexts. The fragments of Cat. 94 and Cat. 35 in the courtyard lay on top of, or were even somewhat compacted into, an earth surface. While this particular area was exposed beneath an accumulation of soil, immediately to the east lay rubble from a collapsed wall (fig. 78), and to the west the surface was covered with a mixed deposit of roof tiles, rubble, column drums, and pithoi that was interpreted as a refuse deposit (fig. 79). The fragments of Cat. 94 in Room 12a, however, all come from deposits immediately above a tile fall. This distribution may be the result of several processes. The density, completeness, and proximity of both rim and base fragments immediately above a surface suggests that this area of

---

the courtyard may be in close proximity to the primary context of the arula. It was then
destroyed, perhaps crushed beneath a wall. The debris that covered it, however, may have been
cleared out in salvaging or scavenging events.\textsuperscript{314} During the clearing process, the fallen building
material and some of the objects preserved beneath it were redeposited in the adjacent room,
which was already filled with destruction debris at this point. This hypothesis could perhaps be
validated by more detailed comparisons of the assemblages in the two rooms. Nevertheless, the
completeness of this arula, density of its fragments, and deposition on a surface strengthen the
case for a primary use context in the Southeast Building.

It may be worth noting that a circular pit filled with gray ash and charcoal lay just to the
east of \textbf{Cat. 94} in Room 15. This feature cannot be securely associated with a surface but likely
relates to activity from the same occupation period.\textsuperscript{315} While its precise function is uncertain, the
pit’s proximity to the arula raises the possibility that it may have contained burnt refuse from a
sacrifice. Other cult implements associated with this surface include dozens of terracotta female
figurine fragments, most notably a well-preserved example with traces of gold on the surface
(17-400) and another that could be substantially restored from 11 fragments (17-386), spool
bases for terracotta figurines (17-259, 17-401, 17-407, 17-461). \textbf{Cat. 90}, a nearly intact Type 1
arula that could be completely reconstructed from three fragments, was also found on this
surface along the west side of the room (fig. 80). \textbf{Cat. 91}, which preserves the upper part of
another Type 1 arula, belongs to the same context (fig. 80). The concentration, preservation, and
character of the floor assemblage suggests that the open area of Room 15 may have at least
occasionally served as a place for cult activity in the Southeast Building during the primary
occupation phase.

\textsuperscript{314} LaMotta and Schiffer 1999, 24–5.
\textsuperscript{315} Tharler 2017, 32.
**Cat. 118** was found in Room 1a in the northwest corner of the building during the most recent excavation season. Although recovered in many fragments, the arula is fairly complete and the full profile from rim to base can be restored. The base and lower body were found intact resting upright directly on top of a cocciopesto surface belonging to the last phase of occupation in the room (fig. 81). **Cat. 118**, then, was left here as de facto refuse when the building was abandoned or destroyed, though it is uncertain whether the arula was actually used in this room.

One final arula of note is **Cat. 119**, also recovered during the 2018 excavation season (fig. 82). Several large fragments of this arula were found in the fill of a deep pit in Room 12a, which also contained fragments of pithoi, large tiles, and amphora necks. The full cylindrical drum of the arula was found almost completely intact, while other parts were broken into small pieces. The original purpose of the pit is uncertain, but the fragmentary preservation of its contents and the variety of materials suggest that it may have served as a convenient place for dumping trash at some point in the building’s history. Future research into the room’s stratigraphy and associated finds could clarify the significance of a fairly complete arula in this context.

**V. Conclusions**

The frequency of arulae in secure sanctuary contexts confirms the cultic significance of this material. Arulae can be associated with all of Morgantina’s major cult complexes, namely the North Sanctuary, North Sanctuary Annex, and South Sanctuary. These sanctuaries may have each been furnished with several arulae of different types. The North Sanctuary produced two Type 1 arulae (**Cat. 34, 35**), and at least two Type 3 arulae (**Cat. 37, Cat. 39**). A Type 2 arula (**Cat. 36**) may also belong to the North Sanctuary based on its preservation and find spot, though the association cannot be confirmed stratigraphically. Type 2 (**Cat. 44**) and Type 3 (**Cat. 45**)
were also used simultaneously in the North Sanctuary Annex, while Type 1 (Cat. 46) and Type 2 arulae (Cat. 47) belonged to the South Sanctuary.

In a few cases, it may be possible to determine the arula’s original place of use within the sanctuaries. All of the fragments of the nearly complete Cat. 37 and the fully restored Cat. 34 were found in Room 7 of the North Sanctuary just north of an interior courtyard. In the South Sanctuary, Cat. 47 was found broken with its base resting on the surface in the northern part of the building’s southern courtyard. Cat. 46 may have been kept in a storage room in the southwestern corner of the building. Like Cat. 34, another Type 1 arula, its portability suggests that the location of its use was not necessarily fixed, and it could be easily carried to different parts of the sanctuary and then returned to storage. It may be worth noting that Cat. 37, like many Type 3 arulae, is decorated only with dentils overhanging a Doric frieze. Cat. 45 in the North Sanctuary Annex features the same decorative scheme, and based on their fabrics, size, and mold-made appliqué decorations, it has been argued in Chapter 3 that they may have been produced by the same workshop. Cat. 47, a Type 2 arula, features a much more elaborate ornamental sequence of lozenges, dentils, garlands, crossed meanders, and ivy motifs. Its position in the courtyard of the South Sanctuary likely increased its visibility, and the ornate decorations made it a suitable object for display in this setting. Cat. 37, however, was kept in an interior space, and its sparse decoration may imitate the appearance of circular limestone altars.

The recurrent association of different types of terracotta arulae with stone altars in the North Sanctuary, North Sanctuary Annex, and the South Sanctuary suggest that these cult furnishings may have played distinct but complementary roles. The stone altars may have been used for burnt sacrifices, while uncovered Type 3 arulae could receive libations, and small

---

316 Sjöqvist 1958b, fig. 2; Stillwell 1959, fig. 15.
offerings or incense may have been reserved for the Type 1 arulae, perhaps even in the same room of the North Sanctuary. Eric Sjöqvist speculated that the stone altar in the enclosed Room 7 north of the central courtyard was dedicated to the chthonian Kore or Persephone, while the altar in the open courtyard was reserved for the Olympian Demeter.\textsuperscript{317} This dichotomy between Olympian and Chthonian is perhaps too rigid, but the use of an arula to funnel libations into the earth is consistent with the use of monumental well-altars in other sanctuaries dedicated to the two goddesses.\textsuperscript{318}

The presence of arulae in the North Sanctuary, North Sanctuary Annex, and South Sanctuary suggest a fairly strong association with the cult of Demeter and Persephone in general. Based on its deposition in the Central Shops, \textbf{Cat. 2} may also belong to an earlier phase of the adjacent Central Sanctuary when it could have originally served the same cult before the Roman period. In the North Sanctuary, arulae are found in association with terracottas representing the goddesses. \textbf{Cat. 47} was also discovered near three busts of Demeter near the northern edge of a courtyard in the South Sanctuary.\textsuperscript{319} \textbf{Cat. 10} in the Doric Stoa was recovered in the same room as terracottas depicting Persephone, though the association of the arula with activity in this space cannot be established with certainty. It is worth noting, too, that \textbf{Cat. 216} from Helorus was found in the Santuario Nuovo dedicated to Demeter, and the arula itself bears the inscription ΔΑΜ[ΤΡ]ΟΣ.\textsuperscript{320} However, other arulae from the agora of Morgantina offer a broader range of cultic associations, though their contexts are less secure. Fragments from a deposit behind the Fountain House may have been dedicated to the cult of a local nymph, perhaps as a \textit{pars pro toto} offering in symbolic representation of a full sacrificial altar, a practice also documented with

\textsuperscript{317} Sjöqvist 1958a, 159.
\textsuperscript{318} Hinz 1998, 53.
\textsuperscript{319} White 1964, 276.
\textsuperscript{320} Voza 1972, 189; Pelagatti and Voza 1973, 123; Voza 1980, 686–7.
bronze tripod-legs at Olympia.\textsuperscript{321} Finally, \textbf{Cat. 8} can tentatively be associated with a small temple of Zeus Agoraios in the upper agora.

This study of the distribution and stratigraphic associations of arulae at Morgantina corroborates previous assumptions about their involvement in domestic activity while also demonstrating their versatility in a range of other settings. The agora yielded a large quantity of arulae, and the majority of its buildings contained at least one. However, most were represented only by orphan sherds from unsealed contexts and topsoil with no joining fragments. These pieces, then, offer only very weak evidence for spatial and functional analysis, and the ubiquity of arulae in the agora is belied by the insecurity of their contexts and fragmentary preservation. Arulae are also remarkably absent from Morgantina’s most prominent residential districts on the hills flanking the agora. Of the 16 houses identified in these neighborhoods, only the House of the Doric Capital contained an arula. Their frequency in the agora and relative absence on the flanking East and West Hills may be the results of the same formation processes. Because the agora occupies a low depression between the hills, it is likely that many arulae washed down the slopes and settled in the agora below as soil gradually accumulated. For example, \textbf{Cat. 25, 26, 27, 28, 29, 30, and 31} all probably come from the thick erosional deposit over the West Stoa at the base of the West Hill. And the fragments of \textbf{Cat. 6} and 7 were found in erosional layers built up against the west wall of the Central Shops in in the lower agora. Silt deposited by flooding and erosion, rather than patterns of use, can therefore more convincingly explain the ubiquity of arulae in the agora and perhaps also account for their absence from houses in the overlying neighborhoods. It is also possible that domestic refuse was discarded by dumping trash down the slopes of the hills, as may have occurred with \textbf{Cat. 10}, a fragmentary but substantially complete

\textsuperscript{321} Kyrieleis 2006, 97–8.
example from stratum 1 of the Doric Stoa the West Hill. This distribution pattern, then, is probably the result of a combination of cultural and non-cultural formation processes. Nevertheless, it is likely that many arulae found in the agora originated in domestic contexts nearby.

The higher frequency of arulae in the houses of western neighborhoods than in those on the East and West Hills may also be result of improvements in excavation practices. Most of the houses around the agora were exposed during the early years of Princeton’s project in the 1950s and 60s. While some arulae were identified during these seasons, trench supervisors and museum cataloguers working for the American Excavations at Morgantina do not seem to have been particularly familiar with this class of material. Arulae were often identified in notebooks and in the registry of finds as terracotta stands, amphorae,322 puteals,323 trapezophoi,324 and, in one case, an umbrella stand.325 Many, particularly undecorated examples, may have been misidentified in the field or processed as pottery. Greater exposure to arulae from publications at other sites over the course of the 20th century, along with refinements in stratigraphic excavation, may have resulted in a higher recovery rate in later seasons (fig. 83). This trend is particularly telling because the earlier seasons removed an immense volume of soil in order to expose the agora and East and West Hills yet recovered much fewer arulae than the more recent projects excavating individual buildings in the western part of Morgantina. It is possible that distinct neighborhoods used arulae at different rates, but a combination of formation processes and excavation practices can more convincingly account for the distribution of fragments.

322 Hoving 1957c, 178.
323 Gierow 1956, 240.
324 Holloway 1959a, 44, 138.
325 Del Chiaro 1956a, 84.
The houses in the western districts of Aidone, then, provide more secure information about the use of arulae in domestic settings. Arulae from the House of Eupolemos and the Southeast Building were associated with rooms adjacent to and communicating with open-air interior courtyards. **Cat. 20** was also discovered in the corner of a room opening onto the peristyle courtyard of the Public Office when it functioned as a house in its final phase of occupation. **Cat. 82** from the Morpurgo building could also tentatively be associated with a room adjacent to a courtyard. It is uncertain whether arulae were used in these rooms or only stored in them for protection from the elements. Arulae could have been moved out into the open spaces of the nearby courtyards when needed. Their size would likely preclude travel over greater distances. **Cat. 94** and **Cat. 20** are substantial examples of Type 3 arulae, while **Cat. 59** is an even larger Type 4. All three are also sparsely decorated, featuring dentils and a Doric frieze, though **Cat. 59** has an unusual incised garland on the body.

While the consistent presence of arulae in sanctuaries confirms their role as cult implements in these settings, and their frequency in houses reaffirms a domestic association, questions remain about their use in homes. Unfortunately, insecure contextual associations that plagued previous accounts of arulae also frustrates a conclusive interpretation at Morgantina. Nearly all the examples from the House of Eupolemos were recovered from looted backfill, and the numerous fragments on Pappalardo hill were found in similarly disturbed or contaminated contexts. Nevertheless, their proximity to courtyards in the Southeast Building, Public Office, Morpurgo Building, and House of Eupolemos and association with votive material in the Southeast Building and Public Office mirrors the configuration of arulae in sanctuaries, as does the presence of multiple types in a single building. It is also worth noting that fixed stone altars have not been found in any house at Morgantina, which further suggests that terracotta arulae
could occupy this role in their place. In particular, the size, association with courtyards, sparse decorative sequences, and white slip of domestic Type 3 and 4 arulae seem deliberately intended to evoke contemporary limestone altars. Therefore, in conjunction with their previously recognized formal resemblance to stone altars, the analogous spatial configuration and associated assemblages further support the identification of arulae as cult paraphernalia in domestic settings.

In households, these arulae could serve multiple ritual functions. As discussed in Chapter 2, the holes in the rims of several Type 3 arulae and vertically protruding lips on Type 4 raise the possibility that they could have supported separate fire covers. While sanctuaries may have divided burnt sacrifices and libation offerings between solid stone altars and hollow terracotta arulae respectively, households could accommodate both practices by alternately covering or uncovering their arulae. It is also possible that arulae were covered in sanctuaries, too, but the presence of stone altars may have rendered this practice redundant.

The cultic significance of Type 2 arulae is more difficult to establish. While arulae of this size are securely associated with the North Sanctuary Annex and South Sanctuary, their contexts in houses are less indicative of particular activities. The only secure example comes from the Southeast Building on the cocciopesto surface of in Room 1a, which opens directly onto Stenopos B, far removed from the cultic material in the courtyard at the opposite end of the building. In fact, this room has been tentatively interpreted as a shop based on its access to the street, the presence of several terracotta grain measures, and discovery of a large pithos resting in situ against the wall in the corner. It is unclear how Cat. 118 could have functioned in this context. Perhaps libations were offered as inhabitants entered the building from the street, but it
is also possible that it simply served as a stand supporting a table for more practical purposes in the room.

The nature of the cults practiced in domestic settings is also difficult to discern. Persephone and Demeter were probably worshipped in both the sanctuaries and houses of Morgantina based on the consistent presence of their terracotta figurines. However, this pair is not typically associated with the household in Greek religion. The worship of these deities in homes at Morgantina may represent a phenomenon particular to Sicily, where Demeter and Persephone were particularly revered. It is also worth noting that none of the arulae at Morgantina bear inscriptions indicating specific dedications, and they may have been more flexible in their cultic associations. A terracotta figurine of Aphrodite, for example, was found in association with the arula in the Public Office. Some arulae may have had familial cult affiliations, while others could belong to individuals cultivating a personal relationship to a specific divinity. It is also possible that different arulae were reserved for use in the service of particular cults. Some could have even been the property of different members of the same household or family. Proximity to public sanctuaries may have also played a role in the religious activity in the home. Perhaps the wealthier residents living closer to the agora were more active in the neighborhood sanctuaries of Demeter and Persephone, while those in the remote western outskirts of Morgantina used arulae to worship more frequently at home. However, as previously discussed, other factors could also account for the lack of arulae in the houses flanking the agora.

A stratigraphic analysis of the arulae at Morgantina highlights their versatility as cult paraphernalia, but there is little to suggest that the objects themselves were considered sacred.

---

326 Bell 2008, 158.
327 Nilsson 1954b; Rose 1957.
328 White 1964, 265–9.
Arulae apparently did not retain any significant value or garner special treatment at the end of their use-lives. Examples in all sizes were left as de facto refuse in abandoned buildings, and fragments are often found mixed into leveling fills during phases of construction, likely redeposited from trash dumps. No arulae feature mends or repairs that could have prolonged their use-lives. Some broken pieces, however, may have been dedicated in a votive deposit at the Fountain House. While they facilitated communication with the gods in a variety of settings, terracotta arulae were not inherently sacred outside of these contexts.
Ch. 5: Establishing a Sicilian Chronology

I. Introduction

Terracotta arulae have been broadly associated with the material culture of Hellenistic Sicily and are found at several sites that shaped the social and political outcomes of this period, including Syracuse, Gela, and Camarina. However, their chronological development has never been precisely established, making it difficult to consider arulae and their associated activities in historical context. As a result, it is unclear at what point these objects first appear, how they change over time, and when they fall out of use. Broader questions of cult continuity and disruption also cannot be addressed without first establishing a diachronic account of their development.

This chapter dates terracotta arulae from Sicily by combining stratigraphic analysis with observations about type, decoration style, and production technique. Material from Morgantina, Gela, Scornavacche, and Syracuse provide the most secure chronological evidence. Although stylistically distinctive, arulae from Camarina are not considered because critical stratigraphic and chronological information could not be accessed for this study.\(^{329}\) In general, material from sealed contexts with an established terminus ante quem proves most valuable for outlining the chronological sequence. The arulae can be organized into five chronological groupings. The destruction of Gela and Scornavacche at the end of the first quarter of the third century B.C.E., the Roman conquest of Sicily at the end of the third century B.C.E., and the abandonment of certain buildings at Morgantina in the first century B.C.E. provide the most secure chronological anchors. Arulae associated with building activity at Morgantina in the middle of the third century

\(^{329}\) Material from Camarina is discussed in more detail in Ch. 3.
B.C.E. and various deposits tentatively associated with the second century B.C.E. are also considered but offer less secure data for establishing firm chronological trends.

It is important to emphasize that while the groups established in this chapter are arranged in order of associated terminus ante quem, the objects themselves do not necessarily follow a linear chronological sequence. Arulae may be significantly earlier than the contexts into which they were deposited. For example, stratigraphic analysis may prove that arulae in Group 2 were made before 250 B.C.E., but it cannot specify a more precise range. Some may have been produced earlier that year, while others could be decades older and perhaps actually contemporary with arulae from Group 1, which has a terminus ante quem of 280 B.C.E.

Furthermore, arulae associated with mixed material from a wide range of different periods may carry little chronological significance, even in sealed contexts. In order to assess the chronological value of each arula, then, it is necessary to consider its specific depositional circumstances and the coherence of the associated assemblage. Arulae from sealed floor deposits are more likely to have been in use at the date of the terminus ante quem than those from subsurface fills, which may contain an eclectic mix of redeposited material. However, even associated materials from a sealed floor assemblage were not necessarily produced at the same time. Some objects have longer use-lives, and therefore may remain in place longer, while other materials are repeatedly broken and replaced. Therefore, objects with shorter use-lives are probably more closely associated with the absolute date of a context’s terminus ante quem. These factors must be considered before identifying diagnostic chronological attributes and describing trends in development.

The relevant deposits and assemblages from each group are discussed in order below, accompanied by a synthesis characterizing their formal and technical attributes. The conclusion
summarizes the development of arulae through the Hellenistic period and addresses the broader significance of the chronology.

**II. Group 1: Before c. 275 B.C.E.**

Arulae with a secure date in the early third century B.C.E. are rare and mostly confined to examples from Gela and Scornavacche, where deposits related to settlement and destruction can be linked to historically documented events. At Gela, the primary chronological anchors are the recolonization of the city in 339 B.C.E. by Timoleon, the conquest and occupation by Agathokles in 311/10 B.C.E., and the final destruction in 282 B.C.E.\(^{330}\) These phases are each associated with distinct material assemblages with internally consistent typological, stylistic, and spatial attributes. The period immediately after the new foundation of Timoleon is characterized by statuettes of Artemis in a late-Classical style, painted skyphoi with Dionysian subjects, pre-Campana black-gloss pottery, and various coins from the period of Timoleon and the early years of Agathokles.\(^{331}\) By contrast, the years between 311 B.C.E. and 282 B.C.E. are associated with terracotta draped female figurines in the Hellenistic style, usually with the Melon-Frisur hair, Gnathian-type kantharoi, piriform unguentaria, and coins of Hicetas, Phintias, and Agathokles dated to the years after 310 B.C.E.\(^{332}\) These assemblages are confined to the western area of the city, known today as Capo Soprano, and have not been found on the Acropolis in eastern Gela or in contemporary strata at Manfria, Butera, or Lentini.\(^{333}\)

The cylindrical arulae from Gela belong firmly to this second phase between 311 B.C.E. and 282 B.C.E. Their distribution is concentrated in Capo Soprano, which was intensely populated following the occupation of Agathokles (fig. 84). Excavations have identified several

\(^{330}\) Orlandini 1957, 171.
\(^{331}\) Orlandini 1957, 172.
\(^{332}\) Orlandini 1957, 172.
\(^{333}\) Orlandini 1957, 173.
buildings from this period. A shop known as the Casa-Bottega near the site of the modern hospital preserved material resting directly on the floor (fig. 85). These objects were sealed by a collapsed roof when the building was burned in the widespread destruction event attributed to Phintias of Agrigento around 282-280 B.C.E. The latest coins in these deposits are those of Hicetas (288-279 B.C.E.) and Phintias (287-279 B.C.E.). Three arulae (Cat. 201, 202, 203) are associated with the Casa-Bottega. Orlandini observed that other fragile objects in these assemblages likely had a short use-life, and therefore can probably be dated within a more constrained range of approximately 300-282 B.C.E. before the building was destroyed. The full size of Cat. 203 is unknown, but diameter measurements for Cat. 201 and Cat. 202 identify them as Type 2 and 3, respectively. Type 2 arulae are the second smallest in size and fairly easy for a single individual to carry. The precise location of Cat. 201 within the house is unknown, but its potential portability makes it susceptible to being dropped and broken more frequently than the heavier Type 3 arulae. It is therefore possible that Cat. 201 is slightly later than Cat. 202, which may have had a longer use-life.

Similar traces of destruction are found throughout Capo Soprano, including at a bath complex near the Casa-Bottega (fig. 86). The building consists of two large rooms. Room 1 was furnished with bath tubs, while in Room 2 hot water was prepared in a subterranean heating system sunk 1.3-1.6 m. below the level of the surface. This room contained two channels (G1 and G2) running from north to south that carried water into a small rectangular chamber at the southern end of Room 2. The baths were apparently undergoing substantial renovations at the

335 Orlandini and Adamesteanu 1960, 180–1.
337 Orlandini and Adamesteanu 1960, 176.
339 See Chapter 2 for a full description of the typology developed in this study.
340 Orlandini and Adamesteanu 1960, 189.
time of their destruction. The terracotta bathtubs and tile floors of Room 1 were being replaced with fixed cement tubs and cement floors.\textsuperscript{341} The hypocaust is also attributed to this incomplete construction phase. An arula (\textbf{Cat. 200}) was found under a layer of ash in channel G1, along with a coin of Agrigento from the period of Phintias.\textsuperscript{342} Other diagnostic material includes piriform unguentaria and Gnathian-style pottery.\textsuperscript{343} Structures interpreted as military barracks near the fortifications also went out of use after the destruction in 282 B.C.E..\textsuperscript{344} While these buildings may have originally belonged to the period of Timoleon’s refoundation, the material preserved inside is typical of the Agathoklean phase. A Type 2 arula (\textbf{Cat. 205}) was found here in situ, resting on a bed of small stones.\textsuperscript{345} Its fixed position on a base suggests that this arula could have sustained a fairly long use-life despite its relatively small size.

A house known as Villa Iacona complicates the otherwise secure chronological data from Gela. The material sealed by the destruction level resembles the assemblages from the Casa-Bottega.\textsuperscript{346} Piriform unguentaria, Hellenistic female figurines, and later coins of Agathokles all situate this house in the years after 311 B.C.E., and four arulae were associated with the floor deposit (\textbf{Cat. 207, 208, 209, 210}).\textsuperscript{347} However, a recent reevaluation of the finds has demonstrated that the house must have also been occupied later into the third century, decades after the presumed destruction of Gela.\textsuperscript{348} It is uncertain, then, whether these arulae belong to the period around 282 B.C.E. or to a later phase of residency. It is also worth noting that the Villa

\textsuperscript{341} Orlandini and Adamesteanu 1960, 200.
\textsuperscript{342} Orlandini and Adamesteanu 1960, 196–8.
\textsuperscript{343} Orlandini and Adamesteanu 1960, 200.
\textsuperscript{344} Orlandini 1957, 169.
\textsuperscript{345} Orlandini 1957, 169–70.
\textsuperscript{346} Orlandini 1957, 163.
\textsuperscript{347} Orlandini 1957, 163.
\textsuperscript{348} Pilo 2006, 160–3.
Iacona lies in the suburbs beyond the circuit of the fortification walls of Capo Soprano, and its extended life does not necessarily imply a full-scale reoccupation in the rest of the city.\textsuperscript{349}

Only Type 2 and 3 arulae are attested among the arulae from Gela during this period, while Types 1 and 4 are absent. Nevertheless, decorative and stylistic attributes varied considerably. A wide array of ornamental motifs is on display, including bead-and-reel, bucramia, dentils, Doric friezes, garlands, ivy, leaf-and-tongue, lotus flowers, meanders, palmettes, rosettes, and stars. However, dentils are occasionally omitted, and Doric friezes are also not standard. These decorations are rendered in a range of styles. \textbf{Cat. 207} from the Villa Iacona and \textbf{Cat. 202} from the Casa-Bottega display three vertical reels between the beads, instead of the conventional two (fig. 87). Circular and vertical elements of the bead-and-reel occur on a significantly larger scale on \textbf{Cat. 209} from Villa Iacona and \textbf{Cat. 201} from Casa-Bottega. The cordate ivy leaves on \textbf{Cat. 200} from the Bath Complex are accompanied by bunches of berries (fig. 88). Metopes with palmettes arranged in a diagonal array are attested on \textbf{Cat. 206}, and a variation with the palmettes between the rays of a central star appears on \textbf{Cat. 207} from the Villa Iacona. The rosettes in a frieze on \textbf{Cat. 202} from the Casa-Bottega are rendered with five petals radiating from a central circular depression without any accompanying vines or tendrils.

Arulae from the Villa Iacona display several distinctive ornamental and stylistic attributes. The flame palmette, though first introduced in Greek art in the fourth century B.C.E.,\textsuperscript{350} is attested only on \textbf{Cat. 208} from Villa Iacona (fig. 89). While several stamps combine the lotus and palmette motifs in a single frieze, thin lotus petals are used on \textbf{Cat. 201} from the Casa-Bottega, while \textbf{Cat. 210} from Villa Iacona has more fully-realized lotuses with tapering petals (fig. 90). The same fragment also displays a unique rendering of egg-and-dart with a

\textsuperscript{349} Pilo 2006, 163.
\textsuperscript{350} Boardman 1998, 16.
double outline around the egg element. These distinctive decorative traits may add further support to the identification of a later occupation phase at the Villa Iacona, but the variation could also represent the products of different contemporary workshops rather than a change over time.

Some technical aspects of production may also be noted. Triglyphs are rendered both with appliqué strips (Cat. 207) or by removing the clay to form the recesses between the vertical channels, as on Cat. 206, though this arula is not from a sealed context (fig. 91). The registers above the dentil moldings at the top of the arula are also always decorated with stamped ornaments, rather than articulated with various convex and concave moldings. Cat. 207 and Cat. 206 both have bead-and-reel motifs separating the dentil moldings from the Doric frieze.

While similar contextual information is not available for arulae from Scornavacche, the history of the city lends chronological significance to this material. The events parallel contemporary developments at Gela. The settlement was revived by Timoleon around 339 B.C.E. An extensive potters’ quarter from this period was excavated, but the results are not fully published (fig. 92). The city was possibly damaged by the Carthaginians in 310 B.C.E. and permanently destroyed by the Mamertines in 282 B.C.E. Four arulae from Scornavacche are displayed in the Museo Archeologico Ibleo in Ragusa (Cat. 224, 225, 226, 227). Although almost fully preserved, they are not mentioned in any publication and no further contextual information is available. Nevertheless, they must have been in use before the destruction of the city in 282 B.C.E. and therefore likely date to the early third century.

---

351 Di Vita 1959, 356.
353 Di Vita 1959, 356.
As at Gela, only Type 2 and 3 arulae are documented at Scornavacche. However, the range of motifs and ornamental sequences is significantly narrower on the arulae from Scornavacche. The standard crowning consists of a frieze of palmettes in the register immediately below the rim, followed by a band of egg-and-dart above dentil moldings. The drum can then be occupied by palmettes, garlands, or wave scrolls. The Doric frieze occurs only once but violates standard architectural conventions (Cat. 226). Only four guttae appear below each triglyph, and the regula is omitted entirely (fig. 93). The triglyphs are rendered in appliqué with separate strips of clay for each channel, and the metopes are left undecorated. Palmette friezes appear on every arula from Scornavacche, but the stamps themselves vary. One has a chain of palmettes in alternating directions (Cat. 226), and on another flame palmettes are interspersed with the standard variety.

One arula from the East Granary at Morgantina may also fall within this period in the first quarter of the third century B.C.E. The construction of the granary is dated by a bronze coin found within the packing fill of the building’s original floor surface, providing a terminus post quem of 276 B.C.E.\(^3\)\(^5\)\(^4\) Excavations of the street running along the front of the building recovered an arula fragment (Cat. 13) in a fill below the level of the granary’s threshold, which suggests that this layer was deposited before the construction of the granary.\(^3\)\(^5\)\(^5\) The small body fragment is stamped with a distinctive garland showing several elongated leaves alternating with a single fruit stem (fig. 94). No other decorations are preserved.

Together, arulae from Gela, Scornavacche, and Morgantina exhibit stylistic and technical attributes that may be considered characteristic of this early period. Nearly all the standard decorative motifs are already attested in the early third century B.C.E., even though the sample

\(^3\)\(^5\)\(^4\) Walthall 2013, 79–80.
\(^3\)\(^5\)\(^5\) Deussen 1989, 30.
of arulae from Gela and Scornavacche is relatively small. Both standard and flame palmettes occur, and other ornaments, including stars and meanders, may have been especially popular during this early period. The combination of dentils and a Doric frieze is also securely attested, which proves that the architectural orders did not merge in a late stage of development but were combined already by the early third century B.C.E. However, architectural conventions are not always followed, and occasionally other ornaments separate the dentils and Doric frieze in the decorative sequence. The great variety of ornaments displayed on arulae form this period suggests that the presence or absence of most motifs is not chronologically significant. Only protomes and figural decorations are not observed. The absence of mold-made appliqué decorations, such as triglyphs, may also be characteristic. Size may be another diagnostic attribute, as only Type 2 and 3 arulae are attested before 275 B.C.E.

**III. Group 2: Before c. 250**

Arulae that can be tentatively dated before the middle of the third century B.C.E. are limited to a few deposits at Morgantina. Two come from the north wing of the Central Shops, which was demolished to clear space for the construction of the Central Steps just to the north.\(^\text{356}\) Cat. 7 was found in a context that runs through a robbed out section of the shops’ north-south wall and into the interior space of the building.\(^\text{357}\) It must have been deposited after the north wing had been destroyed, but before the installation of the Ekklesiasterion.

The date of this event depends on the chronology of several coins from the floor deposits of the north wing of the Central Shops. Of issue is the practice of cutting the Poseidon/Trident coins in half, which Holloway interprets as a response to the Roman adoption of the sextantal

---

\(^{356}\) Bell 1988, 328–9.

\(^{357}\) Sharp 1989, 26–8.
weight standard and suggests an approximate date around 214 B.C.E.\textsuperscript{358} He concludes that the north wing of the shops post-dates the construction of the steps. However, Bell argues that this practice began much earlier in the reign of Hieron II around the middle of the third century B.C.E.\textsuperscript{359} The absence of the later series of small-flan Poseidon/Trident coins from this deposit and the difference in elevation between the surface of the shops and the lowest step of the Central Steps more convincingly favors an earlier date for its construction. However, the lack of an absolute date for the transition from the wide-flan to the small-flan Poseidon/Trident series weakens the chronological significance of this deposit.

\textbf{Cat. 6} comes from an alluvial layer that accumulated against the north-south wall of the Central Shops.\textsuperscript{360} This context also must have been deposited while this wall was still exposed before the construction of the Central Steps. The West Granary, built in the middle of the third century B.C.E., may provide another arula from this period.\textsuperscript{361} \textbf{Cat. 24} was recovered in the second pass through the granary’s original packed-earth floor, so it is likely associated with the upper part of the subsurface fill deposited during the construction of the building.\textsuperscript{362} While the deposit can be dated to the time immediately before the first phase of the granary’s use, the arula itself is of limited chronological value. It may have been produced significantly earlier than the construction of the granary and discarded as broken trash before being redeposited in this fill.

Two other arulae from this period come from Contrada Agnese in the western part of Morgantina. \textbf{Cat. 3} was recovered from within Room 13 of the West Sanctuary. It was found in a leveling fill deposited above the primary occupation surface in preparation for a higher floor.\textsuperscript{363}

\textsuperscript{358} Holloway 1960, 65–73; Bell and Holloway 1988, 342.
\textsuperscript{359} Bell and Holloway 1988, 340–1.
\textsuperscript{360} Sharp 1989, 32.
\textsuperscript{361} Walthall 2013, 93–4.
\textsuperscript{362} Sharp 2011, 25.
\textsuperscript{363} Lucore et al. 2016, 5.
The arula must predate this second phase of use. Although excavations of this building have only recently been completed and are not fully published, this surface is tentatively dated to the middle of the third century B.C.E. based on a preliminary reading of the pottery.\textsuperscript{364} Finally, \textbf{Cat. 93}, identified as Type 2 by its base diameter of 31 cm, comes from the Southeast Building in a fill deposited against the building’s original western boundary wall, which was later demolished and buried when the building expanded further west. Excavations of this building are ongoing, and a full account of its chronology has not yet been published. Nevertheless, the second construction phase of the Southeast Building is generally dated to the middle of the third century B.C.E., which indicates that the arula must be earlier.

Although found in deposits sealed by dated construction events, the arulae from this group do not provide secure chronological information. Most were mixed into leveling fills or subsurface deposits, and none were found on occupation floors. These arulae also cannot be distinguished on other grounds from those in Group 1. Type 2 arulae (\textbf{Cat. 93}) are attested, while Types 1 and 4 are again absent. Many of the distinctive ornaments identified at Gela are also popular at Morgantina, including metopes decorated with a star motif (\textbf{Cat. 6}) and a leaf-and-tongue frieze above dentil moldings (\textbf{Cat. 24}) (figs. 95, 96). Garlands with fruit stems (\textbf{Cat. 6}), palmettes with thin leaves (\textbf{Cat. 7}), wave scrolls (\textbf{Cat. 24}), bead-and-reel (\textbf{Cat. 132}), and the Doric frieze (\textbf{Cat. 6}) are also attested in both groups. Furthermore, the registers above the dentils are consistently occupied with stamped friezes rather than moldings (\textbf{Cat. 24}), and the recesses between triglyph channels are flush with the surface while the space between them is recessed (\textbf{Cat. 6}).

\textsuperscript{364} Lucore et al. 2016, 11.
**IV. Group 3: Before 212/11 B.C.E.**

This next period is bounded by the Roman conquest of Sicily at the end of the third century B.C.E. Syracuse was sacked in 212 B.C.E., and Morgantina fell in the following year. These events resulted in significant destruction and depopulation, and many of the city’s buildings were abandoned. Numismatic evidence indicates that the South Sanctuary at Morgantina was destroyed in 211 B.C.E.365 A Type 2 arula (*Cat. 47*) was found broken under the roof tiles at the north end of the courtyard, probably in close proximity to its use location before the collapse of the roof.366 Likewise, the North Sanctuary also suffered a violent end in 211 B.C.E. The collapsed roof sealed within the building numerous coins, *thymiateria*, votive dishes, pithoi, and the largest collection of terracottas from Morgantina. Terracotta arulae are also associated with floor deposits in several rooms (*Cat. 34, 35, 38, 39, 40, 42*). In Contrada Agnese, *Cat. 108* was found under a packed earth floor in the 2b of the Southeast Building. The surface can only be broadly dated by a coin from Agrigento, ranging from 279-210 B.C.E. However, the corresponding floor in the adjacent Room 2a has a terminus post quem of 214 B.C.E., suggesting that the arula in Room 2b was earlier. Finally, most of the material from the House of Eupolemos belongs to a contaminated fill left by the clandestine excavations of this house. This property, like others in the area, was probably abandoned after 211 B.C.E.367 Several fragments of *Cat. 59*, a Type 4 arula, come from one of the few uncontaminated contexts associated with the house’s floor surface and joined with many others recovered in the mixed fill.368

The bath complex in the Neapolis district of Syracuse also falls within this chronological range. It was built above an older necropolis in the area, the latest tombs of which supply a

---

367 Bell 2000a, 34.
368 Bell 2000a, 38.
terminus post quem of the late fourth or early third centuries B.C.E for the construction of the baths.\textsuperscript{369} The bath complex was likely abandoned after 212 B.C.E, as no Roman material was discovered during its excavation.\textsuperscript{370} \textbf{Cat. 256} was found in a cistern that may have been a source of water for the baths.\textsuperscript{371} A Type 3 arula (\textbf{Cat. 255}) was a sporadic surface find and therefore of less chronological value.\textsuperscript{372}

Arulae from this group exhibit distinctive stylistic and technical attributes. The garland is rendered in more detail, showing leaves with a central vein and alternating rows of branches with horizontal twigs (\textbf{Cat. 47}) (fig. 97). The combination of dentils with a Doric frieze remains popular, but the elements are more elaborate and standardized. Triglyphs are frequently formed with an appliqué mold, rather than by carving the clay recesses between the channels. And instead of stamped motifs, metopes may feature molded decorations (\textbf{Cat. 39, 59}), including protomes (fig. 98). Other standard ornaments are also attested, including bead-and-reel (\textbf{Cat. 108}), egg-and-dart (\textbf{Cat. 21}), and ivy (\textbf{Cat. 47}). Curiously, palmettes and lotuses are not found, but their absence on arulae from secure contexts does not preclude their continued use. As before, decorative registers appear above the dentil frieze (\textbf{Cat. 21, 47, 108}), but there are now also cornices with moldings sequences (\textbf{Cat. 59, 95}) (fig. 99). Finally, Type 1 (\textbf{Cat. 34, 35}) and Type 4 (\textbf{Cat. 4}) arulae appear for the first time in this group, and Type 2 (\textbf{Cat. 47}) and Type 3 (\textbf{Cat. 255}) are again attested.

\textbf{V. Group 4: Early 2\textsuperscript{nd} Century B.C.E.}

The next chronological phase is more difficult to establish, as few deposits at Morgantina and even Sicily in general can be securely dated to the second century B.C.E.\textsuperscript{373} Nevertheless,
some material may be tentatively associated with the decades immediately after the Roman conquest. Numismatic evidence suggests that the South Shops in the agora of Morgantina were probably abandoned around 211 B.C.E. However, there are indications that some rooms remained active as a butcher for a few years before the roof finally collapsed. An arula (Cat. 21) was found in Room 6 of shops in a deposit that accumulated between the original floor and the collapsed roof tiles. The building was permanently abandoned early in the second century B.C.E., buried when the ground level of the south agora was raised.

The North Baths, too, apparently survived the events of 211 B.C.E. Its eventual collapse in the early second century B.C.E. is attributed to an earthquake, rather than destruction by the Romans. An arula may have been in use at the time of collapse, as several fragments of Cat. 135 were found among the destruction debris. However, this substantial Type 4 arula may have been produced long before the collapse of the baths. No sealed contexts were deposited above, but the building was likely visited as a source of spoliated material in the years after the collapse. In Room C, a probable storage area added to the original plan of the baths, an arula (Cat. 140) was found in a layer that accumulated between the tile fall and the collapse of the walls. This context represents a phase of disrepair following the initial destruction and is tentatively dated to the middle of the second century B.C.E. The arula fragment may have been discarded here at this time.

Finally, there is some evidence for a late occupation period in the Southeast Building. Many of the rooms were likely destroyed and subsequently abandoned by the end of the third century B.C.E.
century B.C.E. The tile fall in Room 3 at the northern end of the building was covered by a thick
deposit of yellow soil that accumulated naturally.\textsuperscript{380} Above this abandonment accumulation, a
leveling fill was deposited for the construction of a new east-west wall.\textsuperscript{381} This fill contained a
variety of materials, including animal bones, an iron blade and key, loom weights, lamps,
figurines, and fragments of seven arulae (\textit{Cat. 92, 98, 100, 101, 102, 103, 104}). This final
occupation period, dated to the early second century B.C.E., provides a terminus post quem for
the leveling fill, though it is again possible that the arulae themselves are significantly earlier,
particularly because they were not found in their primary context.

A contemporary arula may also be attested at Syracuse. Excavations near the
amphitheater in the Neapolis district uncovered a neighborhood of Hellenistic houses. One such
structure known as Casa 5 has been dated to the second century B.C.E (fig. 100).\textsuperscript{382} Excavations
of the fill under its beaten earth surface produced a variety of material, including \textit{Cat. 253}.\textsuperscript{383} A
photograph of this arula was not published, but the description mentions dentils and a Doric
frieze.

While this group may potentially include material produced after the Roman conquest of
Sicily, all of the material belongs to contexts associated with abandonment, refuse, or
construction. These arulae, then, provide only weak evidence for chronological development.
Many of the most popular motifs from the previous group are again attested, including dentils
(\textit{Cat. 92, 102, 135, 253}), a Doric frieze (\textit{Cat. 98, 135, 253}), garlands (\textit{Cat. 101, 140}), rosettes
(\textit{Cat. 140}), wave scrolls (\textit{Cat. 101, 140}), and ivy (\textit{Cat. 100}). The leaves on garlands are likewise
rendered with articulated central veins (\textit{Cat. 101}), and molded appliqué triglyphs are used in

\textsuperscript{380} Walthall et al. 2016, 7–8.
\textsuperscript{381} Walthall et al. 2016, 9–11.
\textsuperscript{382} Gentili 1951, 287.
\textsuperscript{383} Gentili 1951, 291.
Doric friezes (Cat. 98, 135) (figs. 101, 102). One possible distinction is the more consistent presence of moldings in the upper registers below the rim (Cat. 92, 98, 102, 135). In fact, there are no examples at Morgantina from this group with stamped decoration above the dentils. While many of these arulae cannot be assigned to a type, Type 4 is securely attested (Cat. 98, 135).

**VI. Group 5: Late 2nd Century B.C.E.**

The only arula that could potentially date to the period immediately before the end of the second B.C.E. is attested at Syracuse. A house from the Hellenistic period was excavated in the Piazza della Vittoria in the Akradina district. A suite of three rooms shows evidence of two occupation periods (fig. 103). The latest phase is represented in the middle room by a mosaic surface. Pre-Augustan lamps recovered from the fill below provide a terminus post quem for this floor. This fill covered an earlier cocciopesto surface that sealed an even earlier fill with late-Hellenistic black-gloss pottery, Campana C vases, and lamps dating this earlier occupation to the late 2nd century B.C.E. A terracotta arula was also included in this deposit (Cat. 233). While arulae from Morgantina in the previous period had molding sequences along the upper cornice, Cat. 233 has three decorative registers immediately below the rim. The use of stamped friezes instead of moldings below the rim may reflect a regional preference at this point in time. The upper register of Cat. 233 is also decorated with a lotus and palmette frieze, which is not attested in the last period at Morgantina (fig. 104). As always, this arula may be significantly older than the deposition of its context.

---

384 Gentili 1956, 100.
385 Gentili 1956, 103.
386 Gentili 1956, 102.
VII. Group 6: 1st Century B.C.E. and Later

The latest arulae come from the area around the agora of Morgantina. The House of the Doric Capital on the East Hill underwent significant renovations following the Roman sack in 211 B.C.E. Many of its walls were reinforced or doubled, and the building remained occupied until the first half of the first century B.C.E. Cat. 52 was found in the peristyle courtyard in a stratum under the destruction level (fig. 105). The Public Office situated at the base of the East Hill on the east side of the agora was probably constructed in the third quarter of the third century B.C.E. While it may have served administrative purposes at Morgantina during the Hieronian administration, it was reused as a house in its final phase late in the first century B.C.E. Cat. 20 can be associated with this final period of occupation. The Doric Stoa at the northwest corner of the agora remained active until approximately 50 C.E. Excavations in 1956 yielded Cat. 10 from stratum 1, which is never fully described in the notebook but usually designates the topsoil or upper fill contexts and contained substantial amounts of Early Italian terra sigillata. However, the arula has been almost completely restored from fragments, indicating that it may have been used in the Doric Stoa or at least in close proximity. Finally, a contemporary arula (Cat. 234) may also be attested in the Hellenistic House in Piazza della Vittoria at Syracuse. It was found in the room immediately west of the mosaic floor mentioned earlier. Here, an opus signinum surface was laid on top of the pre-Augustan fill that contained the arula. It is worth mentioning that this fill also contained late Hellenistic and Classical

---

388 Erim 1956a, 261–2.
389 Bell 2012, 112–3.
390 Del Chiaro 1956a, 84; Stone 2014, 69.
material, and the arula itself may not necessarily date to the period immediately before the installation of the floor.

Arulae from this last group exhibit highly distinctive stylistic and technical attributes while also preserving traditional elements of decoration. Certain conventional ornaments, such as dentils (Cat. 10, 20), the Doric frieze (Cat. 10, 20, 52), bead-and-reel (Cat. 52), egg-and-dart (Cat. 52), palmettes (Cat. 52), rosettes (Cat. 10, 20, 52), wave scrolls (Cat. 52), and even star motifs (Cat. 52) all reappear but rendered in new styles. Cat. 52 is particularly eccentric. This is one of the only arulae with a Doric frieze without overhanging dentils, and the Doric frieze itself is unconventional. There are no regulae below the taenia and only five guttae under each triglyph (fig. 106). This is also the only attestation of flame palmettes as a metopal decoration. The rosette frieze below now includes wavy tendrils. Stars, seemingly one of the more popular ornaments in the early third century B.C.E., appear here in a series stamped panels. The egg-and-dart motif below is oriented so that the darts point up towards the rim, opposite their usual direction. Nearly the entire surface of the arula is decorated, from a band of bead-and-reel just below the rim to a wave scroll above the base. Arulae from previous groups typically leave the area above the base free of ornamental motifs, and few are decorated at all on the lower half of the drum.

Both Cat. 10 and 20 have appliqué rosettes in the metopes of their respective Doric friezes, but they are produced and styled differently. Cat. 20 has a mold-made rosette with 20 narrow petals radiating from a smaller rosette flower in the center (fig. 107). By contrast, the appliqué rosette of Cat. 10 is not made from a mold, but formed by rounded-knob-like protrusions, each incised with an “x” to give the impression of four schematic petals (fig. 108). Finally, the appliqué triglyphs on Cat. 10 and 20 are rendered as flattened strips instead of the
crisp chamfered channels seen on earlier mold-made pieces. Cat. 10, 20, and 52 also all have thick walls made from a coarse fabric with large mineral inclusions. Finally, only Type 3 sizes are attested (Cat. 10, 20), and these substantial objects may have had fairly long use-lives in their primary contexts.

**VIII. Conclusion**

While it is difficult to establish a precise chronological sequence from terminus ante quem dates, certain trends can be observed from arulae closely associated with dateable events. In some ways, arulae undergo few changes over the Hellenistic period. Many of the decorative tendencies introduced early in the third century, from the mixed architectural orders to the variety and combinations of ornamental motifs, remain popular for over 100 years. This consistency suggests that decorations are generally not a diagnostic chronological attribute. Even distinctive ornaments, such as the flame palmette, appear on arulae from both the third and first centuries B.C.E.

However, differences are apparent from a technical perspective. The Doric frieze in particular undergoes notable changes. The application of this ornament was not standardized in the early third century B.C.E. The earliest examples from Gela have stamped metopes with triglyphs formed by incisions, and arulae from Scornavacche exhibit no metopal decorations and triglyphs rendered by separate vertical strips of clay. There are also several examples of a bead-and-reel motif inserted between the dentils and Doric frieze. The contemporaneity of the material from Gela and Scornavacche demonstrates that the different decorative tendencies observed in Chapter 3 between these sites can be attributed to regional variations rather than chronological

---

392 Obj. 175 and Obj. 218 are classified as fabrics 4 and 5 respectively. See Chapter 3 for further discussion of fabric.
development. By the end of the third century B.C.E., the use of molds is more prevalent. Triglyphs are often mold-made, and metopes may also have appliqué decorations instead of stamps. It is also unusual at this stage for the dentils and Doric frieze to be separated by another ornament. Finally, Type 1 and Type 4 arulae are not attested in the early third century B.C.E. but appear by the end of the century.

Unfortunately, the lack of secure second-century deposits make it difficult to distinguish Hieronian arulae from those of the Roman period. The few examples that can tenuously be linked to the second century B.C.E. generally follow the stylistic and decorative conventions of the earlier period. Significant changes are attested in the few remaining arulae from the first century B.C.E., however. Mixed architectural orders remain in use but with irregular modifications to the Doric frieze. Regulae are omitted and the number of guttae vary. Metopes can be stamped, but appliqué rosettes are also attested, formed by standard molds or shaped as schematic representations. Decorative sequences are also eccentric. Dentils may be left out entirely or repeated multiple times on the same arula. Finally, arulae from this period are generally produced with coarser fabrics and thicker walls.

The chronological development of arulae has further implications. It is tempting to attribute their origin to the policies of Timoleon in the second half of the fourth century B.C.E. Timoleon promoted Panhellenic colonization efforts in Sicily after years of conflicts with Greek tyrants and Carthaginians. This resettlement is considered a primary cause for the recovery of several Sicilian cities. Economic revivals are certainly attested at Gela, Scornavacche, and Camarina, the sites of the earliest arulae. Perhaps the settlers drawn from Italy and the Greek mainland brought with them a new type of religious implement that succeeded the traditional

---

393 See Chapter 3 for further discussion of the techniques used to produce various decorative motifs.
394 Ampolo 2013, 23.
box-shaped arulae of the Classical and Archaic periods. By adopting features of both the Doric and Ionic architectural orders, these objects became widely accessible to the diverse ethnic populations inhabiting the island. This argument is undermined, however, by the material from Gela, where the cylindrical arulae do not appear until the end of the fourth century B.C.E., closer to the occupation of Agathokles than the refoundation of Timoleon. More information about the arulae from Scornavacche and Camarina is necessary to account for their origin in Sicily. Nevertheless, the material from the first quarter of the third century B.C.E. proves that arulae did not originate with the kingdom of Hieron II but pre-date his reign.

Arulae appear to decline sharply following the Roman conquest of Sicily at the end of the third century B.C.E. The North and South Sanctuaries at Morgantina both suffered violent destructions during the sack of the city. The Romans apparently smashed and scattered the cult furnishings, including terracotta figurines and several arulae before finally burning down the buildings. Following the destruction, Morgantina was significantly depopulated, and occupation was limited to the agora and the East and West Hills. Residents now included Spanish mercenaries, but most of the population probably remained Greek-Sicilians.395 These sanctuaries were never rebuilt. Because common worship of Demeter and Persephone had been a unifying force for the Sicilian opposition to Roman hegemony, it has been suggested that this cult was intentionally suppressed after the Second Punic War,396 and the apparent decline of terracotta arulae after the Roman conquest may be the result of a shift in religious practices. This trend may also reflect a general decline in coroplastic production at this time, as local manufacture of pottery and terracotta figurines also ceased at Morgantina in the decades after 211 B.C.E.397

396 White 1964, 277.
However, arulae did not disappear permanently. Ceramic production resumed in the second half of the second century B.C.E., and the few arulae found in the agora during the first century B.C.E. demonstrate a general familiarity with this class of material. However, their idiosyncratic forms and decorative tendencies and coarser fabrics suggest a less standardized production process. It appears that the techniques and conventions that were developed in the third century B.C.E. during the reign of Hieron II were mostly forgotten by local manufacturers in the depopulated Roman town of Morgantina.
Chapter 6: Conclusion

I. Summary

This dissertation offers a comprehensive account of the complexity and diversity of terracotta arulae from Hellenistic Sicily. The particular focus on the full corpus of arulae from Morgantina has substantially increased the available dataset from the previously sporadic references in excavation report catalogues and introduced more detailed contextual information into the discussion of their cultic significance. The large sample size under consideration also clarified earlier impressions about their size and decoration. While previous descriptions implicitly recognized variability in the dimensions of arulae, statistical analysis undertaken in this study demonstrated the existence of discrete types produced in standardized proportions. Chapter 2 investigated the formal attributes of terracotta arulae and established a typology delineating their differences in size, shape, and possibly even function. Four size-types were identified based on variations in diameter, wall thickness, and the height of appliqué ornaments. These classes of arulae were primarily defined by their average rim diameters of 12 cm, 31 cm, 46 cm, and 61 cm respectively. The typology highlighted a larger range than observed in previous accounts of this arulae and recognized the existence of standardized groupings with a high degree of statistical significance. The four types identified among the arulae at Morgantina also correspond fairly closely to size groupings observed in comparanda from Syracuse, Helorus, Akraí, and Gela, although not all types are attested at every site. Finally, morphological differences observed between the types suggest that variations in the size of arulae may have also corresponded to differences in function. The diminutive stature and shallow upper dish of Type 1 arulae suggest that they were intended for dedications of small offerings or incense burning.

398 Hesberg et al. 1992, 32.
Modifications made to the rims of the larger Type 3 and 4 arulae raise the possibility that these types could support separate fire covers used for more substantial sacrificial rituals. Type 2 arulae exhibit no modifications to the rim and may have simply been left open to receive libations.

While arulae may have been produced in a series of standardized sizes, Chapter 3 demonstrated that their decorations varied considerably. Previous scholars have paid particular attention to the mixed-order architectural decorations exhibited by arulae and noted their resemblance to contemporary limestone altars from Sicily. However, this study’s examination of ornamental motifs and decorative sequences has demonstrated that terracotta arulae are not merely imitations of their stone counterparts but display a greater repertoire of decorative schemes facilitated by techniques particular to the production of clay materials. In addition to dentils and a Doric frieze, arulae feature vegetal and geometric motifs produced by incision, stamping, and appliqué. While these ornaments seem to occur in nearly limitless combinations, certain sequence have particularly strong currency both across regions and locally at individual sites. The delineation of a fabric series through microscopic photography could not securely distinguish variations in the clay sources of eastern Sicily. Nevertheless, at Morgantina the size of mineral inclusions in the fabric correlated closely with the size of the arula being produced, as larger examples required more structural support. Decorative conventions may also be related to size, as the four types exhibit corresponding differences in ornamentation. Type 1 and Type 4 arulae are sparsely adorned and typically feature only architectural motifs. By contrast, Type 2 arulae are more ornate with successive horizontal registers decorating their cylindrical drums in intricate combinations. Type 3 may be alternately austere in appearance or display a variety of ornamental friezes. Finally, the recurrent associations between identical stamps or molds,
decorative sequences, fabric, and type suggest the identification of several workshop groupings at Morgantina.

This study also interrogated the longstanding association of arulae with domestic cult practice by investigating the locations of their use at Morgantina. The analysis of the composition of secure floor deposits revealed that arulae were not confined to households, but used in sanctuaries and public spaces, too. They occur frequently in the city’s major sanctuaries dedicated to Demeter and Persephone, where they are often associated with votive terracottas. Multiple types were used simultaneously in these buildings alongside fixed limestone altars, suggesting that arulae served complementary but distinct functions. On the basis of similarities in associated assemblages, typological and decorative attributes, and placement at the margins of open-air courtyards, it is likely that Type 1, 3, and 4 arulae may have served an analogous ritual function in both the sanctuary and household, though the role of Type 2 arulae in houses remains inconclusive. Demeter and Persephone may have also been worshipped in both settings, but the many contemporary examples within a single home could conceivably also serve several personal or familial cults. Their uses in the agora may have been more variable. An arula can tentatively be associated with the naïskos dedicated to Zeus, another from a house was found with several a terracotta figurine of Aphrodite, and fragments of others were probably dedicated in a votive deposit behind the Fountain House. The consistent association between arulae and sanctuaries at Morgantina confirms their sacred significance, but their discovery in a range of other settings suggests that they were more flexible in ritual activity than previously assumed.

Finally, the synthesis of typological, decorative, and contextual patterns identified in this study has resulted in the first diachronic account of Hellenistic arulae and addressed issues of cultural and religious continuity as Sicily shifted from the seat of the Syracusan kingdom to the
first Roman province. While the invention of cylindrical arulae has been traditionally attributed to Syracuse,\(^{399}\) the earliest securely attested examples from the end of the fourth or beginning of the third century B.C.E. come from Gela and Scornavacche. Only Type 2 and Type 3 arulae are attested during this time, but the early examples exhibit a high degree of local decorative variation. Over the course of the third century B.C.E. arulae appear to exhibit a narrower repertoire of ornamental motifs and rely more heavily on mold-made decorations, particularly to render elements in the Doric frieze. By the end of the century, all four standardized types are attested in contemporary settings. This increased uniformity could perhaps be attributed to the influence of Syracusan workshops in the territory of Hieron II, and many arulae from Morgantina also resemble Syracusan examples in type, decorative style, and ornamental sequence. Arulae decline after the Roman conquest of Sicily in 211 B.C.E. The few late examples from houses at Morgantina in the first century B.C.E., however, suggest some degree of cultural continuity. Only Type 3 arulae are attested in this final period, and while their forms suggest a general familiarity with earlier examples, their idiosyncratic decorative tendencies and coarser fabrics indicate a less standardized production process.

**II. Hellenistic Religion in the Neighborhood and Home**

The earliest appearance of cylindrical terracotta arulae in the late fourth century B.C.E. coincides with a broader shift in religious practices in Sicily.\(^{400}\) Changes are particularly visible in sanctuaries of Demeter and Persephone, the island’s most cherished deities. During this period, many prominent sanctuaries stopped receiving substantial votive offerings or were abandoned entirely. At the sanctuaries of San Biagio and S. Anna in Akragas, the latest votive

---

\(^{400}\) Hinz 1998, 230–1.
terracottas date to the end of the fourth century B.C.E., and later cult activity is represented only by fragments of plain pottery, unguentaria, and lamps.\textsuperscript{401} Dedication of terracotta figurines continued at the Santuario rupestre, but in diminished numbers.\textsuperscript{402} Likewise, terracotta figurines were no longer offered at both the Santuario Vecchio and Santuario Nuovo at Helorus by the end of the fourth century B.C.E., and later cult activity is attested only by the presence of lamps and some local pottery.\textsuperscript{403} At Syracuse, several rooms in the cult complex at Piazza della Vittoria were apparently destroyed in the middle of the fourth century B.C.E., and an adjacent temple was used only until the beginning of the third century B.C.E.\textsuperscript{404} This trend is apparent in smaller sanctuaries, too. The latest votive offerings at the Casalicchio sanctuary at Licata,\textsuperscript{405} the Feudo Nobile sanctuary in the northern suburbs of Gela,\textsuperscript{406} the sanctuary at Grammichele,\textsuperscript{407} and the sanctuary site at Piazza S. Francesco in Katane all date to the end of the fourth century B.C.E.\textsuperscript{408}

As religious activity diminished at traditional sanctuary sites, cult practice seemed to shift to the city’s residential neighborhoods. At Syracuse, votive offerings from the fourth and third centuries B.C.E. were found scattered throughout residential districts in Akradina,\textsuperscript{409} and at Gela substantial numbers of terracotta figurines were found in the Capo Soprano neighborhood in the western part of the city.\textsuperscript{410} While many of these finds cannot be directly associated with particular sanctuaries or domestic structures, their concentrated distribution in residential areas suggests a shift in the setting of religious activity.\textsuperscript{411} The neighborhood sanctuaries hypothesized

\begin{footnotes}
\item[402] Hinz 1998, 79.
\item[405] Hinz 1998, 94.
\item[406] Hinz 1998, 94.
\item[408] Hinz 1998, 161.
\item[410] Hinz 1998, 67.
\end{footnotes}
at Gela and Syracuse are fully realized at Morgantina. The North Sanctuary is situated within a residential lot along the east side of Stenopos 4 West, and the North Sanctuary Annex across the street occupied a similar area before it was enlarged in a later phase. The South Sanctuary was similarly established on a residential lot on Stenopos 3 West, and its plan of small rooms and a covered portico organized around an interior open courtyard even resembles contemporary domestic architecture. In fact, the southern part of the building was originally interpreted as the domestic quarter for the resident priest. Morgantina, then, is an especially valuable site for this study not only for its large corpus of arulae, but because it provides the clearest evidence for this new paradigm of sacred urban architecture.

Integrating sanctuaries into residential lots may have also entailed adapting ritual practices to these new settings. The more confined urban spaces likely could not accommodate the large groups of worshippers and the monumental furnishings of the more expansive religious sites reserved in the city center or at extra-urban sites. Older sanctuaries of Demeter and Persephone typically featured several monumental altars, including both solid structures and well-altars, and this tradition was preserved in the neighborhood sanctuaries at Morgantina, though on a smaller scale. The North Sanctuary was furnished with two altars built of stone rubble and coated with a layer of stucco worked into moldings along the base. The South Sanctuary also contained a stone altar. In both sanctuaries, these altars were situated in square rooms adjacent to the central courtyard, and both were complemented by terracotta arulae in the building. The presence of these two altar types, one of stone and the other of terracotta, one

---

412 Bell 2008, 156.
413 Bell 2008, 156.
414 Bell 2008, 156.
415 White 1964, 275–6.
417 Sjöqvist 1958a, 158–9.
418 White 1964, 275–6.
solid, the other hollow, suggests that they served distinct ritual purposes in their respective cult places. By analogy with earlier sanctuaries of Demeter and Persephone, the stone altar may have been designated for burnt sacrifices, while the terracotta arulae could be substituted for the monumental well-altars reserved for unburnt offerings and libations. For this reason, terracotta arulae should not be understood as simply imitations of contemporary stone altars, even if they share bear some similarity in form and decoration. Clay was the more convenient material to create miniaturized well-altars because hollow cylinders are more easily formed on a pottery wheel than by carving a shaft through solid rock. Their hollow, open form and recurrent presence in sanctuaries alongside stone altars, in conjunction with the declining popularity of older cult complexes, suggest that arulae facilitated the adaptation of rituals formerly practiced in expansive monumental settings to the more intimate neighborhood sanctuaries dedicated to Demeter and Persephone.

Terracotta arulae not only translated cult practices from large cult complexes into neighborhood sanctuaries, but also brought these rituals into the home. Assemblages from sealed floor deposits in domestic contexts at Morgantina show that a single household could keep several different types of terracotta arulae. The presence of multiple types in domestic settings suggest that houses may have used these versatile implements to accommodate different rituals, and a variety of libations, unburnt offerings, and burnt sacrifices may have all been consecrated within the home.

This array of ritual activities aligns relatively well with household religious practices attested in written sources. Relevant gods and particular rituals are rarely referenced by ancient authors, and private practices were rarely described in detail. Therefore, only a somewhat

---

420 Rose 1957, 95; Morgan 2007, 297.
normative impression of household worship is possible. Zeus Herkeios, whose epithet is often translated as “of the enclosure,” was sacrificed to at an altar in the household courtyard. Accordingly, examples of Type 3 and 4 arulae were often found in or immediately adjacent to open-air courtyards in houses at Morgantina (Cat. 20, 59, 82, 94). Offerings were made to Hestia at the hearth to mark the beginning and end of every meal,\textsuperscript{421} and Type 1 arulae seem particularly suited for small portions of food or incense. Hermes, Apollo Agyieus, and Hekate had shrines outside the doorway, and in the Southeast Building, an arula was found resting on a floor surface just inside the building’s entrance from the street (Cat. 118). It has frequently been observed that household religious activities described in written sources are largely uncorroborated archaeologically.\textsuperscript{422} Terracotta arulae, then, may represent important proxies for these aspects of cult practice.

While the variety and quantity of terracotta arulae may support the general account of domestic cult practice gleaned from Classical literary sources, no direct evidence links this material to the worship of the traditional household gods. Instead, they are most strongly connected to Demeter and Persephone based on the recurrent association with votive terracottas in both sanctuaries and households. Yet, it is also worth noting that no domestic arula bears a dedicatory inscription. Households may have had particular familial cult affiliations, and some arulae could even be the property of individuals cultivating a personal connection to the divine. Household practices, then, may have been more intimate and spontaneous than the written sources imply.

While some flexibility in domestic cult practice may have been tolerated, it is worth noting that these same implements were used in both sanctuaries and homes in analogous

\textsuperscript{421} Homeric Hymn to Hestia, 29.4-6; Diod. Sic. 5.68.1.
\textsuperscript{422} Rose 1957, 99; Lacey 1968, 28; Pomeroy 1997, 72; Morgan 2007, 297.
configurations, and it is likely that certain public forms of worship were replicated in private settings. The relationship between domestic cult activity and the religion of the city has long been the subject of debate. Martin P. Nilsson observed that many of the traditional household gods also had parallels in public institutions: “Just as each family had its hearth, so the state had its hearth in the council house, where the officials and a few especially honored citizens took their daily meals.” Domestic religion is therefore understood as a microcosm for the religion of the polis. Christiane Sourvinou-Inwood likewise claimed that the “polis anchored, legitimated, and mediated all religious activity,” including cults practiced by the oikos and even the individual, which is considered the primary cultic unit in polis religion. Householder religion is not conceived of a distinct category of cult practice because all acts of worship were mediated through structures of the state. By contrast, Christopher A. Faraone has noted subtle differences between religious activity in the oikos and the cults observed by the city-state.

The debate surrounding the nature of household religion has focused primarily on models of the polis from the Classical period, but political organization differed considerably in Hellenistic Sicily. By the time these terracotta arulae appear, Agathokles has already declared himself king, and these objects remained popular throughout the reign of his successor Hieron II. Caught between warring Carthaginian and Roman forces and the rise of the Syracusan kingdom, the formerly independent Greek poleis struggled to maintain their autonomy during this period. The communal bonds of the polis may have already been somewhat weakened by the last quarter of the fourth century B.C.E. Timoleon revitalized cities depleted by years of warfare by

---

423 Nilsson 1940, 75.
425 Sourvinou-Inwood 2000, 44.
427 Faraone 2008, 211.
organizing building initiatives and resettlement programs, but the settlers arriving from different cities in southern Italy and the Greek mainland into Sicily did not share an ancestral bond with their adopted communities. Their presence may have even diluted the former solidarity of the polis. The diminished role of state cult complexes and shift in religious practice to residential sanctuaries and households could perhaps be understood as a reaction to the failure of the polis to shield its citizens from powerful hostile forces and the result of more fragmented communities. As these traditional bonds weakened, the neighborhood and home may have replaced the city-state as the structures around which religious activity was organized during this period. The search for the divine protection of more personal gods beyond the framework of the polis also reflects broader trends in religious practice during the Hellenistic period.

III. Continuity and Ethnic Identity

The Roman sack of Morgantina in 211 B.C.E. brought an end to the extended period of peace and prosperity the city enjoyed under the reign of Hieron II. In the aftermath, the urban area was significantly depopulated, and occupation was confined mostly to the agora and the surrounding East and West Hills. The North and South Sanctuaries were the target of particular violence. The Romans smashed and scattered the cult furnishings, including terracotta figurines, busts, and several altars, before finally burning the buildings to the ground. These sanctuaries were never rebuilt, and, in fact, few Sicilian sanctuaries of Demeter and Persephone survived the Roman conquest of the island. The widespread elimination of these cult places may have been Roman policy. The Sicilian opposition to Roman hegemony had been united by its shared

---

428 Talbert 1974, 146.
reverence for Demeter and Persephone, and the Romans may have taken the measure of
deliberately suppressing this cult in order to discourage further insurrections.\footnote{White 1964, 277.}

However, it is difficult to assess the extent of rupture and continuity in the early years of
the first Roman province. Few deposits at Morgantina and in Sicily more generally can be
securely dated to the second century B.C.E.,\footnote{Bell 1981, 74.} resulting in problematic gaps in local pottery
sequences and chronology.\footnote{Wilson 2013b, 97; Stone 2014, 47–8.} While it appears that coroplastic production at Syracusan
workshops did not survive the sack of 212 B.C.E., other traditions may have persisted. Terracotta
production at Centuripe, for example, seems to have continued after the Hieronian era.\footnote{Wilson 2013b, 97.}
The state of cultural continuity in the second century B.C.E. may remain obscure, but by the first
century B.C.E. production of terracottas, including arulae, was revived at Morgantina.\footnote{Bell 1981, 75–9.}

The reappearance of terracotta altars in late Republican Morgantina raises questions
about the nature of cult practiced during this period. The altars themselves were made from
course fabrics and decorated with unconventional ornamental sequences. Their crude
manufacture stands in sharp contrast to the refined appearance of arulae from the third century
B.C.E. and highlights the loss of technical knowledge and production practices. However, their
cylindrical form and display of Greek architectural motifs also demonstrates a certain familiarity
with these bygone cult implements. It is worth emphasizing that the few examples of late arulae
at Morgantina and the terracotta figurines from this period all belong to domestic contexts. The
Central Sanctuary remained the only active cult complex, and though it may have originally
served as a Sanctuary for Demeter and Persephone, lead tablets invoking Ge, Hermes, and the

\footnote{White 1964, 277.} \footnote{Bell 1981, 74.}\footnote{Wilson 2013b, 97; Stone 2014, 47–8.} \footnote{Wilson 2013b, 97.} \footnote{Bell 1981, 75–9.}
Chthonian gods suggest that its character shifted during the Roman period.\textsuperscript{436} However, the arula from the Public Office (\textbf{Cat. 20}), used as a house during this period, was associated with a terracotta figurine of Persephone, as in earlier periods, though the presence of Aphrodite in the assemblage suggests that the cult practiced here may have been somewhat syncretistic.\textsuperscript{437} Nevertheless, the continued use of arulae, even those of lower production standards, may signal a persistent affinity with a Greek-Sicilian heritage on the part of certain residents and a deliberate effort to maintain traditional ritual practices deep into the Roman period.

A group of arulae from the originally Carthaginian city of Soluntum may offer similar insight into cult practice and even ethnic identity in Roman Sicily. Two cylindrical terracotta altars were recovered from excavations of a Roman house at the site (\textbf{Cat. 228, 229}).\textsuperscript{438} The use of moldings below the rim followed by a row of dentils reproduce traditional Hellenistic decorative motifs. However, the ornamentation around the drum is unique. The bodies are divided into three horizontal registers. The lowest register of \textbf{Cat. 228} displays miniature busts of Demeter with a traditional polos headdress set between circular shields, all produced in appliqué. They at first suggest that these arulae were associated with the worship of Demeter. On \textbf{Cat. 229}, too, the bottom register is adorned with a series of busts, this time separated by lions’ heads. However, the upper register displays a sign of Tanit next to a caduceus. Tanit Pene Ba’al was the major deity in the Carthaginian pantheon, and the mixed religious iconography could indicate an assimilation of Greek and Phoenician cults.\textsuperscript{439} The formal aspects of a Greek-Sicilian arula were adapted to accommodate the diverse population of an originally Punic city under Roman control in the province of Sicily.

\textsuperscript{436} Edlund-Berry 1989, 337–8. 
\textsuperscript{437} Bell 1981, 241. 
\textsuperscript{439} White 1967, 347.
IV. Future Research

The fundamental typological, decorative, contextual, and chronological characteristics of arulae established in this study lay the groundwork for future areas of research. While microscopic photography was used to document the fabric of nearly every fragment in the catalogue, it remains difficult to differentiate between local Sicilian clays by optical petrography alone. Provenance could perhaps be more securely identified using scientific techniques, such as Energy-Dispersive X-Ray Fluorescence (ED-XRF) or Instrumental Neutron Activation Analysis (INAA) to characterize more precisely the geochemical signature of arulae from different sites.

Questions also remain about the organization of production. While some workshops were tentatively identified based on recurrent associations between stamps, decorative sequence, type, and fabric, arulae were not the only product of Hellenistic Sicily to feature stamped decorations. Many louteria, for example, were stamped with a continuous frieze around the rim, and similar ornamental registers also appear on contemporary Megarian bowls. The association of different craft specialists within a community and networks of exchange and mobility of craftspeople between sites could potentially be reconstructed by analyzing stamps used on contemporary ceramic products. Other questions of workshop organization and manufacturing technique could also be addressed through archaeothermometry testing comparing the firing conditions of arulae with other ceramic materials at Morgantina.

While questions of continuity between Hellenistic and Roman Sicily were discussed in this study, arulae from the earlier Classical period were not considered in detail. Rectangular terracotta arulae are attested in the region as early as the Archaic period but decline in popularity beginning in the fourth century B.C.E. A future line of research could analyze more

---

systematically the relationship between arulae of the Hellenistic and late Classical periods in order to clarify whether the former should be considered the successor to the latter. A comparative study of their locations of use, the compositions of associated assemblages, and patterns of deposition could reveal whether these two bodies of material served the same ritual functions or instead signal a shift in religious practice. By linking cylindrical arulae to earlier forms, this inquiry would also more fully integrate Hellenistic arulae within broader studies of altars, and a comprehensive comparison of terracotta arulae and stone altars could offer a more nuanced impression of the rich array of religious activities practiced by inhabitants Hellenistic Sicily.
Appendix I: Catalogue of Hellenistic Arulae

The 293 records in this catalogue document the full corpus of previously unpublished arulae from Morgantina, as well as all published examples from other sites and new pieces that were made available for study at the Museo archeologico regionale Paolo Orsi in Syracuse and the Museo archeologico regionale di Gela.

The catalogue begins with 189 arulae from Morgantina. The material is organized primarily spatially and by building type. Separate sections are dedicated to arulae from the agora, sanctuaries, houses, and other buildings. The buildings within each section are presented alphabetically. Because architectural plans have not been published for every structure excavated at Morgantina, the catalogue then proceeds typologically. Type 1, 2, 3, and 4 arulae are presented in order within each building, followed by unclassified material. The catalogue then proceeds to other sites in Sicily and Southern Italy ordered alphabetically.

The photographs that accompany each catalogue entry were taken by the author unless otherwise noted. Photographs of the fabric were taken with a Dino-Lite AM2111 USB Handheld Digital Microscope, which produced images 7 mm in width.

The descriptions accompanying each arula note their preservation, profile moldings, surface decoration, fabric, and find spot (when available). Fabric is described according to attributes of inclusions size, frequency, sorting, and rounding. Inclusion sizes are characterized as very fine (up to 0.1 mm), fine (0.1-0.25 mm), medium (0.25-.5 mm), coarse (0.5 to 1 mm), and very coarse (larger than 1 mm).\textsuperscript{441} Frequency is measured by comparing the Dinolite images to illustrated percentage inclusion estimation charts.\textsuperscript{442} Roundness was determined using a visual

\textsuperscript{441} Orton and Hughes 2013, 281.
\textsuperscript{442} Matthew et al. 1991.
scale displaying different degrees of angularity and sphericity.\(^{443}\) Inclusion sorting was assessed with the aid of a scale showing a range of pebble sortings.\(^{444}\) Finally, color is determined by reference to the Munsell Soil Color Charts.

The following abbreviations are used in the catalogue: Cat.: catalogue number; Inv.: inventory number; MPL: maximum preserved length; MPH: maximum preserved height; Th: thickness (measured at the body); Diam.: diameter; Cir. %: rim or base circumference percentage. All measurements are given in centimeters, with the exception of rim circumference, which is a percentage.

\(^{443}\) Powers 1953.

\(^{444}\) Barraclough 1992, fig. 3.
Rim fragment partially preserving the vertical lip and interior circular dish. The profile curves slightly inward below the rim. Six dentil moldings, 1.0 cm in height and each approximately 0.8 cm wide, follow. The body below is not preserved. Traces of white slip on the exterior surface. The core is reddish yellow 5YR 6/8 with fine rounded white inclusions and some elongated dark inclusions. The fragment was discovered in the sherd tray of the trench's 1st stratum. Classified as Type 1 by its diameter of 15 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>63-322</td>
<td>9.5</td>
<td>4.0</td>
<td>0.7</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

- Morgantina: [Cat. 34](#)
- Akrai: [Cat. 190](#)

**Bibliography:**

Morgantina: Agora Bouleuterion
Three large fragments of the rim, crowning, and most of the body. An astragal marks the transition between the rim and the cornice. The profile of the cylinder is gradually stepped in with a series of three recessed bands, the lowest of which is decorated with a frieze of egg-and-dart, 1.6 cm in height. The darts point down towards the base. A cavetto curves down from the cornice to the drum, which is decorated with a frieze of alternating lotuses and palmettes, 3.4 cm in height. The lotuses have tapering petals and a serrated stamen. The two motifs are linked by horizontal scrolls at the base. The rest of the body is undecorated apart from an incised line marking the transition to the base, which is not preserved. The clay is pink (5YR 7/4) with fine dark mineral inclusions visible in the core. Originally identified as a puteal in the finds registry but later amended to arula. Classified as Type 2 based on its rim diameter of 31 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>56-3190a</td>
<td>27.2</td>
<td>27.3</td>
<td>1.1</td>
<td>31</td>
<td></td>
<td></td>
<td>59</td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: *Cat. 129, 187*

Gela: *Cat. 205*
3  Inv. #  Context
55-2651  1.4

Type:

Fabric: 1

**Description:**

Small fragment, broken on all sides, preserving a register of egg-and-dart, 1.2 cm in height. The egg element is highlighted with a raised border, and the darts come to a diamond-shaped point at the tip. Pink clay (5YR 7/4) with very fine well-sorted brown and pale minerals visible in the core.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>55-2651</td>
<td>5.3</td>
<td>3.3</td>
<td>2.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 51, 81**

**Bibliography:**

Morgantina: **Agora Central Shops**
4

Inv. #  Context
56-3189  1.3p.4

Type:

Fabric:

Description:

Cylindrical object with projecting moldings at the base and top, recorded in P.G. Gierow's trench notebooks from the excavations of the Central Sanctuary. Object could not be located in storage.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>56-3189</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  Bibliography:
Cylindrical object with projecting base, recorded in P.G. Gierow's trench notebooks from the excavations of the Central Sanctuary. Object could not be located in storage. The body was apparently decorated with a lotus and palmette frieze and had an upper diameter of 29 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>56-3191</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
6

Inv. #  Context
89-288  1.122h.41
89-290  1.122h.43

Fabric: 3

Description:

Two non-joining body fragments each preserve two decorative registers. At the top is a Doric frieze with stamped stars in the metopes. A faint rosette appears at the point where the rays of the star converge, as if this motif was modified to form a star with eight rays. A garland frieze follows immediately below. Elongated leaves alternate with stems of fruit on either side of a central horizontal branch. The leaves and stems point towards the right. The body below is not preserved. The taenia, regula, and guttae are omitted below the triglyphs and metopes. It is possible that the conventions of the Doric order were disregarded, or the sherd could be oriented with the garland above the metopes, in which case the missing elements are simply not preserved. However, it is rare for a decorative register other than dentils to appear immediately above a Doric frieze. The clay is light red (2.5YR 6/6) with frequent very fine rounded white inclusions visible in the core. The two sherds were found in different contexts within the same trench but belong to the same arula based on their similar fabrics and wall thickness and identical decorations.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>89-288</td>
<td>5.4</td>
<td>6.8</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>89-290</td>
<td>6.2</td>
<td>4.7</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 153, 171, 177
Type: Fabric: 1

Description:

Small body sherd, broken on all sides, preserving part of a decorative register. Surface is very worn, but the upper part of a palmette frieze is faintly visible. Three narrow fronds spread from either side of pointed central tongue. The lower part of the palmette is not preserved. The clay is pink (5YR 7/4) with micaceous flecks and some fine sub-rounded brown mineral inclusions also visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>89-296</td>
<td>5.4</td>
<td>3.4</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 51
Description:

Two fragments together preserving the full profile from rim to base. 56-2636 preserves the rim and upper cornice. The breaks around the interior of the rim suggest that top may have featured an interior dish that is no longer preserved. The profile narrows below the rim with a cavetto and then descends with an ovolo followed by two thin astragals. 84-141 preserves the cylindrical body and base. The top of the drum is decorated with a Doric frieze. Two preserved triglyphs, 1.8 cm in height and 1.2 cm wide, alternate with empty metopes, 3.6 cm in width. Below is a thin taenia with a regula and 5 guttae aligned with each triglyph above. The elements of the Doric frieze are made from appliqué pieces. The central part of the body is undecorated. The lower quarter of the drum is marked by an incised horizontal line. A final convex molding encircles the bottom of the body before the base flares out and descends onto a flat foot. Pink clay (5YR 7/4) with traces of white slip preserved on the exterior surface. Both fragments were associated with the large drainage channel running through the Central Steps in the agora.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>84-141</td>
<td>13.3</td>
<td>12.6</td>
<td>0.7</td>
<td>12</td>
<td>18</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>55-2636</td>
<td>15.9</td>
<td>5.9</td>
<td></td>
<td>18</td>
<td></td>
<td></td>
<td>34</td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 34
Akrai: Cat. 190
Syracuse: Cat. 230
9

Inv. #  Context
57-633  1.39a.Surface

Type: 3

Fabric: 1

Description:

Body fragment preserving the bottom of a Doric frieze. The top displays a taenia strip. The regula and six guttae are formed from a single appliqué piece. The regula is 4.1 cm in length, likely reflecting the size of the missing triglyph. A horizontal line is incised on the body below. Clay is pink at the core (7.5YR 7/4) with a buff surface. Fine fabric with some medium-sized light and dark brown inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-633</td>
<td>10.6</td>
<td>9.0</td>
<td>1.5</td>
<td></td>
<td></td>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

Comparanda:

Bibliography:

Morgantina: Cat. 37, 45, 59, 135, 137, 141, 168, 175
Syracuse: Cat. 273
Unknown: Cat. 275
Morgantina: Agora

Central Steps

![Image of a fragment](image1)

![Image of a material surface](image2)
Type: 3

Fabric:

**Description:**

Several large fragments, now restored, preserve nearly the full profile. This arula features several idiosyncratic and unconventional decorative tendencies. Small grooves, perhaps representing dentils, encircle the lip. Several circular holes are spaced along the sloping cornice. A continuous wave of linked semicircles, open at the bottom, follows below, raised off the surface. The top of the drum is decorated with a Doric frieze. Seven alternating triglyphs and metopes are preserved. The triglyphs are 5.5 cm in height and are formed from appliqué strips. The metopes are approximately 12.2 cm wide, and each is decorated with a raised circular knob incised with an X, perhaps an abstracted representation of a rosette. A row of dentils, 1.3 cm in height, runs below the Doric frieze. Shallow circular depressions, 1.3 cm in diameter, are spaced at irregular intervals in a horizontal band immediately below the dentils. The central area of the drum is incised with a simple garland motif. Another frieze of dentils, 1.5 cm in height and each approximately 1.0 cm wide, marks the bottom of the drum. The base is not preserved. Orange fabric with fine well-sorted inclusions. Brown and pale green minerals visible in the core. Assigned to Type 3 based on its rim diameter of 45 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>56-3192</td>
<td>43.5</td>
<td>1.2</td>
<td></td>
<td>45</td>
<td>34</td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 59, 105

**Bibliography:**

Morgantina: Agora Doric Stoa 175
Body fragment partially preserving a Doric frieze. The left side features a single appliqué triglyph, 6.6 cm in height and 3.7 cm wide. The partial metope on the right is undecorated. The triglyph rests above a raised taenia. Faint remains of the regula with six guttae are visible below. The rest of the body is not preserved. The clay ranges from pink (5YR 7/4) to reddish yellow (5YR 7/6), with fine well-sorted inclusions. Fine dark sub-rounded minerals visible in the core. Assigned to Type 4 based on the size of the appliqué triglyph.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-48</td>
<td>10.7</td>
<td>11.1</td>
<td>2.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: **Cat. 14, 45, 59, 134, 136, 141, 167**
12  Inv. #  Context
  89-243  1.126.9

Type:

Fabric: 3

Description:

Body fragment, broken on all sides, displaying a lotus frieze, 2.2 cm in height. Two full lotus flowers are preserved. They are linked by tendrils and alternate in orientation, the stamen pointing up on one and down on another. The clay is pink (5YR 7/4) with a beige exterior surface. The fabric consists of very fine well-sorted inclusions, with occasional white rounded minerals also visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>89-243</td>
<td>8.4</td>
<td>4.2</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 25, 177

Morgantina: Agora

East Granary
1.126.15

Inv. #  Context
89-305  1.126.15

Fabric: 3

**Description:**

Body fragment partially preserving one decorative register. An stamped garland frieze is faintly visible with elongated ovate leaves and stems of fruit suspended off either side of a central branch. The fruit is rendered as a single circle at the end of a stem, perhaps representing an olive. While the leaves and fruit typically alternate in impressed garland friezes, this stamp has multiple leaves of different sizes between the stems of fruit. The clay is pink (5YR 7/4) with frequent fine sub-rounded white mineral inclusions visible in the fabric.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>89-305</td>
<td>6.0</td>
<td>4.2</td>
<td>0.6</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Camarina: **Cat. 198**

**Bibliography:**

Morgantina: Agora

East Granary

181
14 Inv. # 55-140 Context 1.13

Type:

Fabric: 2

Description:

Body fragment preserving part of a Doric frieze. A mold-made appliqué triglyph, broken at the top but 4.0 cm in width, appears in the center of the fragment. Metopes are partially preserved on either side, but neither displays decoration in the panels. The triglyph rests on a raised tanenia. An appliqué regula follows. The six guttae are formed by impressing the negative space between them into the surface. The area of the drum below is not decorated. Pinkish-white slip on the exterior surface. Reddish-yellow clay (5YR 7/6) with very fine well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
</tr>
</thead>
<tbody>
<tr>
<td>55-140</td>
<td>12.1</td>
<td>11.3</td>
<td>1.9</td>
</tr>
<tr>
<td>Rim</td>
<td>Body</td>
<td>Base</td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: Cat. 11, 45, 59, 134, 141

Bibliography: Morgantina: Agora East Steps 183
Fragment of the rim and upper body. The rim is preserved on the left side of the fragment but broken off to the right and transitions to the body in a cavetto. Two parallel horizontal lines are incised below. A band of egg-and-dart, 0.9 cm in height, follows above frieze of dentil moldings, stepped in slightly. The dentils are 1.8 cm in height and each approximately 1.2 cm wide. The profile narrows again below the dentils. Another incised line marks the top of the drum. The rest of the body is not preserved. Pink clay (5YR 7/4) with very fine well-sorted inclusions. Fragment was originally identified as a pithos rim in the excavation notebook and finds registry. Found in level 2 of stratum 2.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>55-463</td>
<td>12.4</td>
<td>9.3</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 21, 53, 54, 117, 142, 173
Syracuse: Cat. 235, 238
16

Type:

Fabric: 5

Description:

Thick fragment from the cornice, broken on all sides with a very worn exterior surface. Preserves three surviving dentils, 2.7 cm in height and each approximately 1.4 cm in wide. They are articulated in low relief. The register immediately below has two horizontal grooves, and the rest of the body is not preserved. The clay is pink (5YR 7/4). The fabric has frequent very coarse sub-rounded orange and cream-colored mineral inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>82-215</td>
<td>6.6</td>
<td>9.0</td>
<td>5.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 18, 29
Fragment of the base. The profile flares out at the top, reaching a thin astragal and larger ovolo above an incised line before descending more steeply towards the foot, which is worn on the left side. Reddish-yellow core (5YR 7/6) with frequent very coarse sub-angular orange-pink mineral inclusions. Not enough of the base circumference is preserved to determine the full diameter.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>82-97</td>
<td>11.7</td>
<td>7.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
18 Inv. # Context
Type: 55-161 1.11
Fabric: 5 55-454 1.14

Description:

Two non-joining fragments preserving part of the crowning and body. 55-161 is a rim fragment broken on the sides and bottom. The register below the rim is undecorated above a row of five dentils, 1.7 cm in height and each approximately 1.2 cm wide. The fragment is broken below the dentils. 55-454 preserves Doric frieze. The exterior surface is very worn, but the bottom of a raised triglyph is visible, resting on a taenia. The regula below, 4.3 cm in length, is accompanied by six guttae. Clay is light red (2.5YR 6/6) with very coarse, sub-angular pink and orange inclusions. These fragments are considered part of the same arula based on their proximity in the North Stoa, similar thickness and proportions, identical fabrics, and distinctive color.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>55-161</td>
<td>8.1</td>
<td>9.1</td>
<td>1.9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55-454</td>
<td>7.8</td>
<td>4.1</td>
<td>2.8</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 16, 29
Rim fragment, preserving two decorative registers. The field immediately below the rim is decorated with a frieze of incised tongues, 3.0 cm in height, each with a line running vertically down the center. This ornament does not appear on any other fragment and may be a schematic representation of upside down lotus flowers. A row of dentils follows below, 3.4 cm in height, stepped in slightly from the face above. Six dentils are preserved, each 1.7 cm in width. The profile is then recessed again, but no further decorations are preserved. This is an exceptionally thick fragment with little curvature. It may be a piece from a square or rectangular vessel, as opposed to the more typical cylindrical bodies. The clay is pink (5YR 7/4) with very coarse sub-angular reddish brown mineral inclusions in the fabric. The inventory number is missing, but a tag found in storage provides information about its provenance.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>12</td>
<td>2.4</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Several large fragments, now mended, preserve a nearly complete arula. A small lip protrudes vertically from the top of the projecting rim. The cornice features a thick torus molding above a frieze of overhanging dentils, 1.9 cm in height and each approximately 1.3 cm wide. The profile is stepped in below the dentils. The top of the cylindrical drum is decorated with a Doric frieze, 4.9 cm in height. Six alternating triglyphs and metopes are preserved. The triglyphs, 3.8 cm wide, are formed from appliquéd strip of clay. The metopes vary in size, ranging in width from 11.5 cm to 13.8 cm, and are each decorated with a mold-made appliquéd rosette in the center. Each rosette has 20 petals radiating from a circular depression in the center. The sequence of appliquéd taenia, regulae, and guttae continues below. Each regula features six guttae. The drum is incised with a horizontal line. The body exhibits entasis below this point, widening slightly before retracting at the base. The base itself then flares out and features two successive convex moldings above the flat foot. Heavy fabric with frequent coarse brown inclusions visible. Designated Type 3 based on its rim diameter of 42 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-1523</td>
<td>47.5</td>
<td>2.9</td>
<td>42</td>
<td>26.5</td>
<td>40</td>
<td>50</td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  
Morgantina: Cat. 174

Bibliography:

Morgantina: Agora

Public Office
21 Inv. # Context
81-125  1.90c.3b

Type:

Fabric: 1

Description:

Fragment of the cornice broken just below the rim. An astragal is preserved at the top immediately above a band of egg-and-dart, 0.9 cm in height. The egg element is raised and bordered by a thin outline, and the darts point down towards the body. Another astragal molding follows above a frieze of dentils, 1.0 cm in height and each approximately 0.4 cm wide. Below the dentils, the profile curves inward with a cavetto. The drum below is not preserved. Pink clay (5YR 7/4) with very fine well-sorted dark sub-rounded inclusions in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>81-125</td>
<td>6.4</td>
<td>6.3</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: **Cat. 15, 53, 54, 117, 142, 173**
Syracuse: **Cat. 235, 238**
Inv. #   Context
03-62    1.43.03.14

Type:

Fabric: 1

Description:

Small body fragment, broken on all sides. A horizontal band of bead-and-reel is partially preserved at the top, 0.5 cm in height. The register immediately below is undecorated and the rest of the body is not preserved. Pink clay (5YR 7/4). The fabric has very fine, well-sorted dark sub-rounded inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-62</td>
<td>4.8</td>
<td>4.1</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:
Body fragment preserving two decorative registers. The top features a wave scroll, 1.2 cm in height. An ivy frieze, 4.2 cm in height, follows below. The cordate leaves curl off a central wavy vine. The body below is not preserved. Traces of white slip remain on the exterior surface. Pink core (5YR 8/4) with frequent fine sub-rounded dark mineral inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>59-91</td>
<td>7.6</td>
<td>7.7</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 82, 154
Camarina: Cat. 193
Unknown: Cat. 288

Bibliography:

Morgantina: Agora Theater

201
Type: Fabric: 2

Description:
Small fragment of the cornice broken below the rim. The top register is decorated with wave scrolls, 1.0 cm in height. A leaf-and-tongue motif, 1.1 cm in height, follows below. The leaf is raised in relief with squared sides and a pointed tip, facing down. An exterior raised band frames this shape in outline, though with slightly more curving lines. The raised spaces between the leaves have a rounded base and wide top. These fields are typically reserved for the tongues or darts but are not occupied in this example. A row of dentils follows, 1.3 cm in height and each approximately 0.6 cm wide. The body below is not preserved. Pink clay (5YR 8/4) with very fine well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-47</td>
<td>6.5</td>
<td>4.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Morgantina: Cat. 54
Camarina: Cat. 195
Gela: Cat. 207
25  Inv. #  Context
   1.44
Type: 2
Fabric: 1
Description:

Fragment of the rim, cornice, and upper body. A cavetto curves from the projecting lip down to two successive astragals. A frieze of dentil moldings runs below, 2.1 cm high. The dentils vary in width from 0.6 cm to 1.2 cm. Another cavetto transitions to the drum, which is decorated with a partially preserved frieze of lotus flowers in alternating directions linked by tendrils. Traces of white slip remain on the exterior surface. The core is pink (5YR 7/4) with fine well-sorted mineral inclusions. Designated Type 2 based on its rim diameter of 34 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam</th>
<th>Body Diam</th>
<th>Base Diam</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.0</td>
<td>12.1</td>
<td>1.6</td>
<td></td>
<td>34</td>
<td></td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 12, 177
Two large, non-joining fragments preserve the rim, cornice, and upper body. The flaring rim transitions to cornice with a cavetto molding. The profile then straightens before successive ovolo and cavetto moldings recess the body again above a row of dentils, 2.0 cm in height and each approximately 0.8 cm wide. The dentils are articulated in shallow relief. A cyma recta molding transitions from the cornice to the cylindrical drum, which features a Doric frieze, 6.5 cm in height. The single triglyph is broken on the larger fragment, but a complete example is preserved on the second piece. The triglyph, 4.5 cm wide, is flush with the surface, while the channels are slightly depressed. Based on the breaks in the larger fragment, it appears that the triglyph was inlaid into the surface rather than applied on top. No full metopes are preserved, but they appear undecorated. A taenia runs below this frieze, followed by a regula and six guttae. The rest of the body is not preserved. The clay is pink (5YR 7/4) with fine well-sorted inclusions. Neither fragment has an inventory number, and the only information about provenance comes from the trench designation "I.44" written on the back of both fragments. Classified as Type 3 based on its rim diameter of 50 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.3</td>
<td>14.8</td>
<td>1.7</td>
<td></td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.8</td>
<td>17.5</td>
<td>1.8</td>
<td></td>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 14, 94, 171

**Bibliography:**

Morgantina: Agora West Stoa
Two non-joining fragments of the rim and crowning. The rim transitions to the cornice in a cavetto. The profile straightens before successive ovolo and cavetto moldings lead down to a row of dentils, 1.9 cm in height and each approximately 1.0 cm wide. The drum below is not preserved. The clay is pink (5YR 7/4) with fine well-sorted pale green inclusions visible in the core. Neither fragment has an inventory number, and the only information about provenance comes from the trench designation "I.44" written on the back of both. Classified as Type 3 based on its rim diameter of 50 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>19.5</td>
<td>9.2</td>
<td>1.4</td>
<td>50</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.7</td>
<td>7.2</td>
<td>1.6</td>
<td>50</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: Cat. 166

Bibliography:

Morgantina: Agora

West Stoa
Large fragment mended from two joining pieces preserving the profile from the rim to the upper register of the body. At the top, a vertical lip curves down towards the rim in a cavetto. Another cavetto follows below the rim, leading to two successive ovolo moldings on the cornice. A continuous band of bead-and-reel runs below, 1.0 cm in height. This is followed by another cavetto curving down to an overhanging dentil frieze, 2.6 cm in height and each approximately 1.0 cm wide. The dentils are articulated in high relief and widely spaced. The top of the drum is decorated with a Doric frieze. The trilglyphs are not preserved, but the surface is scarred on the area where the appliqué was originally set. The metopes are not decorated. A taenia runs below, but the regula is absent. The six appliqué guttae are placed immediately below the taenia. The clay is reddish-yellow (5YR 7/6) with fine well-sorted mineral inclusions visible in the core. Assigned to Type 4 based on the size of its triglyphs and the presence of a vertical lip. The inventory number and context are unknown.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.5</td>
<td>24</td>
<td>2.0</td>
<td>14.5</td>
<td>24</td>
<td>2.0</td>
<td>14.5</td>
<td>2.0</td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 135, 145, 168
Unknown: Cat. 275
Unusual rim fragment. The profile consists of a thick lip above a dentil frieze. The rim does not project out from the body and the field below is undecorated. The dentil moldings featured below are 2.0 cm in height and 1.2 cm wide. Instead of the typical open form, a squared depressed surface seems to extend from the inside of the rim. The clay is pink (5YR 7/4) with very coarse dark sub-angular mineral inclusions in the core. The inventory number is not known, but the piece is labeled with the trench designation I.44. Tentatively assigned to Type 4 based on its rim diameter. While the dentil moldings suggest an arula, the profile, thick walls, and interior morphology raise the possibility of an alternative identification, perhaps a cistern cover.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>23.5</td>
<td>5.5</td>
<td>4.7</td>
<td></td>
<td>57</td>
<td>15</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: Cat. 16, 18

Bibliography:

Morgantina: Agora West Stoa
30

Inv. #  Context
1.44

Type:

Fabric: 1

Description:

Rim fragment preserving one decorative register. The rim projects out from the body before the profile straightens below. The cornice features two astragal moldings above a dentil band, 2.3 cm in height and each approximately 1.7 cm wide. A small undecorated field is preserved below the dentils. Pink clay (5YR 7/4) with very fine, well-sorted inclusions. Fine elongated and sub-angular brown minerals are also visible in the fabric. This fragment does not have an inventory number, but its trench designation is marked on the reverse.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.7</td>
<td>12.6</td>
<td>1.3</td>
<td></td>
<td>29</td>
<td></td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 31

Morgantina: Agora

West Stoa
Two fragments of the rim and upper body. The rim projects out and transitions to the cornice with a cavetto. The top register is marked by an incised horizontal line. A narrow row of dentils, 1.1 cm in height, follows below. The dentils vary in width and are individually articulated by impressing the raised clay band with the broad head of a tool. No decoration appears on the partially preserved drum. Pink clay (5YR 7/4) with very fine well-sorted inclusions and some elongated voids visible in the fabric. These fragments have no inventory numbers, but their trench designations are written on the back.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.0</td>
<td>10.3</td>
<td>1.0</td>
<td></td>
<td>34</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.6</td>
<td>8.6</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**  
Morgantina: Cat. 30, 188

**Bibliography:**  
Morgantina: Agora

West Stoa
Morgantina: Agora

32

Type:

Fabric: 2

Description:

Fragment preserving a narrow section of the rim and crowning. The overhanging rim curves towards the cornice in a cavetto. The profile then straightens leading to successive horizontal bands formed by deeply incised grooves. Three dentils, each approximately 0.8 m in width, are partially preserved below. The rest of the body does not survive. Traces of white slip on the exterior surface. Reddish-yellow clay (5YR 7/6) with fine well-sorted inclusions. Some medium-sized sub-angular brown inclusions are also visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>13-14</td>
<td>7.73</td>
<td>8.85</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 123

Bibliography:

Morgantina: Cat. 123

Agora 219
Morgantina: Agora
Rim fragment preserving one decorative register. The rim protrudes slightly above an egg-and-dart motif, 1.0 cm in height. The eggs are raised off the surface and surrounded by a thin border. The darts point down and terminate in a spear-shaped tip. The fragment is broken below this band. Reddish-yellow clay (5YR 6/6) with frequent medium-sized sub-angular brown and white inclusions. Occasional coarse brown minerals are also visible in the fabric.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>89-311</td>
<td>5.75</td>
<td>3.2</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 21, 53, 54, 117, 142, 173
Syracuse: Cat. 235, 238

Bibliography:

Morgantina: Sanctuaries Central Sanctuary 221
Type: 1
Fabric: 1

Description:

Nearly complete example restored from several fragments, preserving the full profile from the rim to the base. The top is surmounted by a small circular dish. Below the rim, the profile features two successive astragal moldings. A dentil frieze, 1.1 cm in height and each approximately 0.8 cm wide, follows. The cornice transitions to the cylindrical drum with a thin convex molding. The rest of the body is undecorated. Another astragal encircles the bottom of the drum at the point where the profile widens again to form the base. An incised line marks the vertical descent of the base towards the foot. Traces of red paint are preserved on the exterior surface. Light red clay (2.5YR 6/6). Found beneath the tile layer in Room 7 of the North Sanctuary. Some fragments lay near the fixed altar at the center of the room, while others were scattered near the eastern doorway.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-1829</td>
<td>15.8</td>
<td></td>
<td></td>
<td>13.5</td>
<td>8.6</td>
<td>13.5</td>
<td>100</td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:

Morgantina: Cat. 1, 8
Akrai: Cat. 190
Syracuse: Cat. 230
### Context

**Type:** 1  
**Fabric:** 2  

**Description:**

Fragment of the lower body and base. A convex molding separates the drum from the flaring base. The foot is slightly smaller than the maximum diameter of the base. The clay is pink (5YR 7/4) on its exterior surface and reddish yellow (5YR 7/6) at the core with dark angular mineral inclusions. Found in Room 7 of the North Sanctuary, south of the altar, 93 cm below the fixed datum point.

### Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-1378</td>
<td>8.0</td>
<td>3.6</td>
<td>0.8</td>
<td>8</td>
<td>52</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 90, 91, 169, 170

**Bibliography:**

Morgantina: Sanctuaries North Sanctuary
Several large fragments, now mended, preserve the full profile, though most of the base is missing. The rim transitions to the cornice with a cavetto. The cornice features an astragal and larger ovolo above the frieze of dentils, 2.1 cm in height and each approximately 1.4 cm wide. The profile then curves inward towards the top of the cylindrical drum. The top of the body features three decorative registers. The first is occupied with a garland frieze, 2.4 cm in height. Elongated pointy leaves alternate with strings of berries on either side of the central branch. A frieze of alternating lotus and palmettes, 3.7 cm in height, follows below. The two motifs are linked at the base by horizontal scrolls. The next register features an ivy vine, 2.1 cm in height, with palmate leaves and berries curling off a wavy tendril. The bottom half of the drum is undecorated. An astragal or torus marks the transition from the body to the base, which then flares out. An incised horizontal line marks the point where the base curves steeply down towards the foot. Fine fabric with medium-sized sub-rounded dark mineral inclusions visible. Designated Type 2 by its rim diameter of 35.7 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-1497</td>
<td>34.5</td>
<td>1.4</td>
<td></td>
<td>35.7</td>
<td>25.8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 47, 53, 56, 82, 151, 177

Unknown: Cat. 292

**Bibliography:**

Morgantina: Sanctuaries

North Sanctuary
Many joining fragments preserving the full profile. This arula was originally reconstructed but has broken into several pieces in storage. A deep cavetto draws the projecting rim into the top of the body. The profile then descends in an ovolo molding and recedes further inward with another cavetto. A frieze of dentil moldings runs below, 2.1 cm in height and each approximately 0.9 cm wide. The dentils overhang a Doric frieze, 7.2 cm in height. The triglyphs, 3.2 cm wide, are formed from mold-made appliqué pieces. The metopes are left undecorated and vary in size, each approximately 5.2 cm wide. The frieze rests above a taenia formed from thin strip of clay. Below, a regula and six guttae are aligned with each triglyph. The rest of the body is undecorated, but the cylindrical drum exhibits entasis, bulging slightly at the center. Two successive convex moldings mark the transition from the body to the flaring base. A deep incised line marks the vertical turn towards the foot. The fabric is fine and well-sorted. Fragments found together just inside the western door of Room 7 in the North Sanctuary, 90 cm below the dataum point. Designated Type 3 by its rim diameter of 45 cm.
Bell 1988, fig. 32
Fragments of the crowning and base moldings of a rectangular terracotta altar. These pieces were recorded in Thomas Hoving's trench notebooks for the North Sanctuary excavation as Find 77, but they could not be located in storage. The alar apparently included a fascia and cyma reversa moldings.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Circ. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-650bis</td>
<td>4.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Morgantina: Sanctuaries

North Sanctuary

231
Type:

Fabric: 2

Description:

Body fragment partially preserving one metope and triglyph of a Doric frieze. The metope is decorated with a mold-made appliqué female protome, 3.8 cm wide. The head is almost perfectly oval in shape with thick hair the top. The coiffure is crudely rendered; no part is distinguished, and individual segments or locks are not articulated. The face has large hollowed out eyes with heavy upper and lower lids. The nose is fairly long and broad at the tip. There is little separation between the nose and the mouth, which is small with round lips, slightly downturned and almost puckered. Long earrings appear to hang down from both sides. The right side preserves the upper part of a mold-made appliqué triglyph, 3.2 cm in width. The clay is reddish-yellow (5YR 7/6) with fine well-sorted inclusions. Occasional elongated voids are also visible in the fabric. Found in Room 4 of the North Sanctuary.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-1686</td>
<td>12.1</td>
<td>4.6</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 165, 176
Camarina: Cat. 197
Caulonia: Cat. 199
Heraclea Minoa: Cat. 218
Locri Epizephyrii: Cat. 220, 222

Bibliography:

Morgantina: Sanctuaries
North Sanctuary
Two fragments of the rim and cornice. These pieces are sketched in the notebook of trench supervisor Thomas Hoving but have not been found in storage. The drawing shows a rim above two horizontal bands with a frieze of dentils below. No other decorative registers are preserved. Another sketch illustrates its find spot in Room 4 of the North Sanctuary. The fragments were not given an inventory number.

<table>
<thead>
<tr>
<th>Measurements:</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inv. # MPL MPH Th.</td>
<td>Diam. Diam. Diam. Cir. %</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
**Morgantina: Sanctuaries**

**North Sanctuary**

41  

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-2139</td>
<td>4.2j.1</td>
</tr>
</tbody>
</table>

**Type:**

Fabric: 5

**Description:**

Body fragment, roughly rectangular in shape and broken on all sides, preserving two decorative registers. At the top is an egg-and-dart motif, 2.5 cm in height. A band of bead-and-reel, 1.1 cm in height, follows. The body below is broken. Pink clay (5YR 7/4) with very coarse sub-angular pink and orange mineral inclusions in the fabric.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-2139</td>
<td>10.7</td>
<td>6.4</td>
<td>4.1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Morgantina: Cat. 81
42  

Type: 

Fabric: 

Description: 

Base fragment, mentioned in Thomas Hoving's North Sanctuary excavation notebooks but not located in storage.

Measurements: 

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-2361</td>
<td>15.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: 

Bibliography:
43  

Inv. #  Context  
57-518  4. Surface  

Type:  
Fabric: 1  

Description:  

Small fragment of the rim and cornice. The rim flares out slightly and then transitions down to the cornice with an ovolo. The field below the rim is undecorated. An astragal molding follows above a frieze preserving two dentils, 1.8 cm in height. The body below is not preserved. Pink clay (5YR 7/4) with very fine well-sorted inclusions.  

Measurements:  

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>57-518</td>
<td>5.8</td>
<td>6.0</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:  

Morgantina: Cat. 127
Several large fragments, now mended, preserve a nearly complete arula. The projecting rim transitions to the cornice in a cavetto. Shallow incisions form two successive convex moldings above a row of dentils, 1.1 cm in height and each approximately 0.7 cm wide. The profile curves inward below the dentils towards the cylindrical drum. The body is not decorated. The bottom of the drum is marked by a torus before the base flares outward. The profile curves more steeply towards the foot at the point marked by a deeply incised horizontal line. The exterior surface is pink (5YR 8/3) with fine dark and white inclusions. This is the most complete example of a Type 2 arula at Morgantina, assigned to this group by its rim diameter of 27.5 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>59-1924</td>
<td>26.5</td>
<td>1.1</td>
<td></td>
<td>27.5</td>
<td>19.4</td>
<td>25.7</td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 2, 171, 172
Gela: Cat. 205

Bibliography:

Morgantina: Sanctuaries
North Sanctuary Annex

240
Several large fragments, now mended, preserving most of the rim, cornice, and body. The adhesive once joining the cornice to the body failed below the dentils at some point, leaving the arula in two large segments. The projecting rim curves inward in a cavetto molding before the profile transitions to an ovolo. A shallow cavetto below leads to the frieze of dentils, 2.3 cm in height and each approximately 1.2 cm wide. The cylindrical drum is decorated with a Doric frieze, 4.9 cm in height. Four raised triglyphs and three metopes are preserved. The triglyphs, 3.4 cm wide, are formed from an appliqué piece. The metopes are approximately 9.1 cm wide and are left undecorated. A horizontal strip of clay represents the taenia. Regulae with six guttae are applied below. The rest of the body is undecorated. Two convex moldings mark the bottom of the drum above the point where the base begins to flare out. However, the base is not preserved. Yellow-buff clay with fine, well-sorted inclusions. Assigned to Type 3 based on its rim diameter of 43 cm. "IV12-2-3, 'N of middle corridor' is written in pencil on one of the fragments, indicating a context in the North Sanctuary Annex.
Terracotta thymiaterion recorded in T.L. Shear's trench notebooks from the excavations of the South Sanctuary but not located in storage. Projecting cornice and base. Top was concave with a ridge around the edge. Fine pink clay with traces of white slip. Found in the floor deposit of Room 9.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>62-1127</td>
<td>7.8</td>
<td>7.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 90, 91, 169, 170

**Bibliography:**

Morgantina: Sanctuaries - South Sanctuary
Several fragments, some joining and restored, of the rim and body. The projecting rim descends in a cavetto towards a frieze of lozenges, 1.5 cm in height and each 1.3 cm wide. A row of dentils, 1.4 cm in height and each approximately 0.8 wide, follows below. The profile of the body then curves inward with a cyma recta molding leading down to another register of stamped lozenges, 2.0 cm in height and each 1.6 cm wide. A garland frieze, 3.1 cm in height, occupies the next register on the drum. The elliptical leaves alternate with other branches extending on either side of a central vine and pointing to the right. Each leaf has a raised central vein. A crossed meander or swastika frieze, 1.2 cm in height, follows below. An ivy vine, 2.1 cm in height, with cordate leaves occupies the final register on the drum. Neither lozenges nor swastikas are depicted on any other arula from Morgantina. Exterior surface of the clay is pink (7.5YR 8/4) with a reddish yellow core (5YR 7/6). Fabric is fine with rounded dark inclusions and occasional medium-sized angular minerals. Classified as Type 2 based on its rim diameter of 31 cm. These fragments were found in the courtyard near the door leading north to Room 7.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>62-1453</td>
<td>1.2</td>
<td></td>
<td></td>
<td>31</td>
<td>25.5</td>
<td></td>
<td>64</td>
</tr>
</tbody>
</table>

Comparanda:
Morgantina: Cat. 36, 53, 82, 151, 177

Bibliography:
White 1964, pg. 276
Two non-joining fragments of the cornice, broken below the rim. 03-214A preserves an ovolo molding above a frieze of elongated dentils, 2.8 cm in height. The individual dentils have a minimum width of 0.8 cm and maximum of 1.2 cm. 03-2124A displays seven full dentils, while four are partially preserved on 03-214B. A shallow cavetto follows, but the rest of the body is broken. White slip on the exterior surface. The clay is reddish yellow (5YR 7/6) with very fine, well-sorted inclusions. Some medium-sized rounded dark inclusions are also visible in the fabric.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-214A</td>
<td>6.2</td>
<td>2.5</td>
<td>1.1</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-214B</td>
<td>7.6</td>
<td>6.0</td>
<td>1.1</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 61, 102, 112, 127, 149, 178

**Bibliography:**

Morgantina: Houses

House A
Undecorated fragment from the lower body. Broken on all sides. A small section of the lower drum is preserved above an astragal. The profile flares out below. A deep horizontal incision marks the point where the base curves down vertically towards the foot, which does not survive. Traces of white slip on the exterior surface. Pink clay (5YR 7/4) with frequent very fine well-sorted inclusions. Other fine white and dark sub-rounded minerals also visible in the core. This is a sherd box find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-248</td>
<td>12.1</td>
<td>9.6</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
</tr>
</tbody>
</table>
Three non-joining fragments from the body, preserving two decorative ornaments. At the top is a thin band of bead-and-reel, 0.6 cm in height. Individually stamped panels, each decorated with alternating lotus and palmettes in a diagonal arrangement, follow below. The orientation of these fragments is uncertain; the bead-and-reel may actually follow the stamped panels. White slip on the exterior surface. Pink clay (5YR 8/4) with fine well-sorted mineral inclusions in the fabric.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-123</td>
<td>2.3</td>
<td>5.3</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-221</td>
<td>3.2</td>
<td>3.4</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-250</td>
<td>3.9</td>
<td>2.4</td>
<td>0.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 107
Akrai: Cat. 191
Camarina: Cat. 198
Gela: Cat. 207
Syracuse: Cat. 237, 242, 244, 245
Unknown: Cat. 287, 291

Bibliography:
51

Type:

Fabric: 1

Description:

Body fragment partially preserving the bottom of an egg-and-dart motif. The register below is impressed with a palmette frieze, 2.5 cm in height. Only one palmette is preserved, its central tongue coming to a diamond-shaped point at the tip. A tendril extending to the right probably connects to another palmette or a lotus flower. The body below is not preserved. Exterior surface is slipped. Pink clay (5YR 7/4) with fine, well-sorted inclusions. Fine, sub-rounded white minerals are also visible in the fabric.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-195</td>
<td>4.3</td>
<td>4.8</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 7
Akrai: Cat. 191
Gela: Cat. 200
Unknown: Cat. 289

Bibliography:

Morgantina: Houses
House B
52

Type:

Fabric: 5

Description:

Two fragments, including one preserving almost the complete profile from the rim to the base. This example is notable for its heavy, thick walls and its extensive sequence of eight decorative registers. The rim is rounded at the top above a projecting band of crudely formed bead-and-reel moldings. The profile below curves inward with a cavetto above a Doric frieze, preserving three triglyphs and three metopes. The Doric frieze is also visible on the smaller fragment. The triglyphs are 5.2 cm in height and 2.1 cm wide. Each metope is decorated with a stamped flame palmette with its leaves curving in towards the central tongue. This frieze rests on a thin taenia. The regula is omitted, but five guttae are placed below each triglyph. A horizontal rosette frieze with wavy tendrils follows, 3.0 cm in height. The rosettes have six or seven petals each.

Immediately below is a frieze of stars, each with eight rays. This register resembles another Doric frieze, with the stars stamped individually into square panels, but separated by two vertical lines instead of a triglyph. An egg-and-dart motif, 1.4 cm in height, follows. The darts point up towards the rim. The area below is undecorated as the profile gradually widens. A thin band of wave scrolls follows above a deeply incised horizontal line. Immediately below is another bead-and-reel motif. The profile then straightens to a vertical face before projecting out again with another wave scroll register above the broken base. The clay is reddish yellow or pink (5YR 7/6 or 5YR 7/6) with frequent very coarse sub-angular red and pink mineral inclusions in the fabric. The smaller fragment preserving only the Doric frieze is designated 56-3050. It was and was originally identified as a puteal fragment from the House of the Doric Capital. The larger fragment does not have an inventory number.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>56-3050</td>
<td>13.7</td>
<td>13.4</td>
<td>3.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>26.5</td>
<td>34</td>
<td>3.8</td>
<td></td>
<td></td>
<td></td>
<td>48</td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: Cat. 177

Bibliography:

Morgantina: Houses - House of the Doric Capital
Morgantina: Houses

House of the Doric Capital

[Images of artifacts related to Morgantina: Houses and House of the Doric Capital]
53

Inv. #       Context
03-12A       7.1.1
03-12B       7.1.1
03-12C       7.1.1
03-12D       7.1.1
03-12E       7.1.1
03-12F       7.1.1

Description:

Several fragments, some joining, of the cornice, body, and base. A row of dentils, 1.3 cm in height and each approximately 0.7 cm wide, overhangs the cylindrical body. The register at the top of the drum usually reserved for a Doric frieze is left undecorated. A thin band of wave scrolls runs below, 1.0 cm in height. An alternating frieze of particularly ornate palmettes and lotus buds, 3.5 cm in height, follows immediately below. The fronds of the palmette curl inward towards the central tongue. The palmettes and lotuses are linked at the base by horizontal scrolls. This frieze is framed from below by an egg-and-dart pattern, 0.9 cm in height, with the darts pointing up towards the base. Two astragal moldings mark the transition between the drum and flaring base, which features a deep incised horizontal line at the point where the profile curves down towards the foot. The clay is pink (5YR 8/4) with a pink core (5YR 7/4). Fine dark inclusions are visible in the fabric. Angular and sub-angular medium-sized red and pale minerals are present. This arula is assigned to Type 2 by of its base diameter of 30 cm. Fragments were found together in the backfill dump in Upper Passage E at the House of Eupolemos.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-12A</td>
<td>22</td>
<td>12.9</td>
<td>1.1</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-12B</td>
<td>9.2</td>
<td>12.0</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>03-12C</td>
<td>7.0</td>
<td>7.3</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-12D</td>
<td>19</td>
<td>11.2</td>
<td>1.1</td>
<td>29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-12E</td>
<td>8.3</td>
<td>4.0</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-12F</td>
<td>4.1</td>
<td>5.7</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Comparanda: Morgantina: Cat. 36, 47

Bibliography: 

Morgantina: Houses

House of Eupolemos
Three fragments of the rim and a small part of the upper body. The lip projects out only slightly, giving the top a relatively straight profile. An egg-and-dart motif, 0.8 cm in height with each egg 1.1 cm wide, occupies the register immediately below the rim. The darts point down towards a band of wave scrolls, 0.8 cm in height. The profile is stepped in slightly above a row of dentil moldings, 1.8 cm in height and each approximately 1.3 cm wide. The dentils overhang a Doric frieze, though only the top of one triglyph is preserved. Traces of white slip remain on the exterior surface, and the core of the clay is yellowish red (5YR 5/6). Fine specks of dark sub-rounded inclusions are visible, as well as some medium-sized sub-angular white minerals. 03-14A and 03-14B were found in Room 2 in the excavation dump of the House of Eupolemos.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-14A</td>
<td>8.7</td>
<td>8.5</td>
<td>1.0</td>
<td>30</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97-197</td>
<td>8.3</td>
<td>8.0</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-14B</td>
<td>7.0</td>
<td>7.6</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 15, 24

**Bibliography:**

Morgantina: Cat. 15, 24
Type: 2
Fabric: 2

**Description:**

Base fragment. An astragal or torus molding is preserved on top, probably separating the bottom of the drum from the flaring base. A deep incised line marks the point where the profile curves downwards towards the foot. The clay appears pinkish gray (5YR 6/2) and still has some dirt encrusted on the surface. The core has fine sub-rounded dark mineral inclusions. Potentially belongs with Cat. 80, a lower body fragment from the same context.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-256</td>
<td>9.7</td>
<td>6.9</td>
<td>1.0</td>
<td>34</td>
<td>8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Morgantina: Houses

House of Eupolemos
Rim fragment with only a slightly projecting lip. Gray dirt is still encrusted on the surface. A frieze of ivy leaves and berries curling off a central vine, 2.3 cm in height, appears in the register below the rim. The cordate leaves alternate directions. The upper part of a single dentil molding is preserved immediately below. The clay has a pink core (5YR 7/4) with some large elongated voids and coarse cream-colored mineral inclusions. Designated Type 1 by its rim diameter of 30 cm, though only 10% of the circumference is preserved.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-130</td>
<td>9.3</td>
<td>4.8</td>
<td>1.2</td>
<td>30</td>
<td>10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:
Morgantina: Cat. 36, 151
Syracuse: Cat. 234
Unknown: Cat. 290

Bibliography:
Morgantina: Houses of Eupolemos

**57**

**Inv. #**

**Context**

98-39

7.1.1

**Type:** 2

98-83

7.1.1

**Fabric:** 2

**Description:**

Two non-joining fragments of the rim and cornice. The projecting rim transitions down to the body in a cavetto molding. The profile is then gradually stepped inward with two successive convex moldings. A frieze of dentils follows. The full height of the dentils is not preserved, but each is approximately 0.8 cm wide. The body below is not preserved. The clay is reddish-yellow (5YR 7/6) with very fine well-sorted mineral inclusions. Both fragments were found in the clandestine backfill in Room 8 of the House of Eupolemos.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-39</td>
<td>11.8</td>
<td>3.6</td>
<td>1.6</td>
<td>29</td>
<td></td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>98-83</td>
<td>8.8</td>
<td>4.6</td>
<td>1.4</td>
<td>29</td>
<td></td>
<td></td>
<td>10</td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Morgantina: *Cat. 25, 51, 95, 149*
58

Type: 3

Fabric: 1

Description:

Six fragments of the rim and cornice, some joining. 97-324 is restored from three fragments, one of which is 97-288. 97-85 is mended from two fragments, and 98-52 is a single sherd. A cavetto leads down from the out-turned rim to an astragal molding. Below is a frieze of dentils, 2.0 cm in height and each 0.7 cm wide on average. No fragment preserves the body below the dentils. Pink clay (5YR 7/4) with fine, well-sorted inclusions. There are traces of a white slip on 97-85, and the exterior surface of 98-52 shows signs of burning. All fragments have rim diameters of 41.5 cm, situating them within Type 3.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-52</td>
<td>14.6</td>
<td>8.0</td>
<td>0.9</td>
<td>41.5</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97-85</td>
<td>21.2</td>
<td>1.0</td>
<td>1.0</td>
<td>41.5</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97-288</td>
<td></td>
<td></td>
<td></td>
<td>41.5</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97-324</td>
<td>17.8</td>
<td>9.4</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 95, 102, 127, 128
Type: 4

Fabric:

Description:
Several large fragments, now mended, preserve a nearly intact arula. The projecting rim slopes towards the upper crowning in a cavetto, leading to an undecorated vertical face. Three successive astragal moldings separated by incised lines follow above a frieze of overhanging dentils, 2.0 cm in height and each approximately 1.3 cm wide. The cylindrical drum below is decorated on top with a Doric frieze. Nine alternating triglyphs and metopes are preserved. The mold-made appliqué triglyphs are 6.5 cm in height and 3.2 cm wide. The metopes between them are approximately 12.4 cm in width and undecorated. A raised taenia frames the bottom of this frieze. Regulae and guttae, aligned with each triglyph above, follow. Only four guttae are represented beneath each regula, as opposed to the typical six. A simple incised garland encircles the central area of the drum below. The rest of the body is undecorated. A torus molding marks the bottom of the drum as the profile transitions to a flaring base. The bottom widens until a deep incision at the point where the base turns down towards the foot. The clay is reddish-yellow (5YR 7/6). Some fragments of this arula were recovered on the beaten-earth surface in the House of Eupolemos. Designated Type 4 by its rim diameter of 56 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-111</td>
<td>56</td>
<td>2.5</td>
<td></td>
<td>56</td>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 10, 20, 134
Syracuse: Cat. 273
Unknown: Cat. 275

Bibliography:

Bell 2000, pg. 38-39
Bell 2008, pg. 158
Caruso 2012, fig. 7
**Morgantina: Houses**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Type:</th>
<th>Fabric:</th>
<th>Description:</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-125A</td>
<td>7.1.85</td>
<td>98-125B</td>
<td>Eight fragments, one reconstructed from two joining pieces, from either the rim or base. No moldings or decorative ornaments are visible on any of the sherds. Traces of white slip are preserved on the exterior surface. Pink clay (5YR 7/4) with very fine well-sorted inclusions in the fabric. All fragments assigned the same inventory number.</td>
</tr>
<tr>
<td>98-125C</td>
<td>7.1.85</td>
<td>98-125D</td>
<td></td>
</tr>
<tr>
<td>98-125E</td>
<td>7.1.85</td>
<td>98-125F</td>
<td></td>
</tr>
<tr>
<td>98-125G</td>
<td>7.1.85</td>
<td>98-125G</td>
<td></td>
</tr>
</tbody>
</table>

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-125A</td>
<td>19.0</td>
<td>5.1</td>
<td>1.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98-125B</td>
<td>16</td>
<td>4.2</td>
<td>1.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98-125C</td>
<td>8.1</td>
<td>9.8</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98-125D</td>
<td>6.2</td>
<td>3.4</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98-125E</td>
<td>6.1</td>
<td>2.9</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98-125F</td>
<td>4.5</td>
<td>2.7</td>
<td>0.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98-125G</td>
<td>4.0</td>
<td>3.0</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Bibliography:

Morgantina: Houses

House of Eupolemos
**Type:**

Fabric: 2

**Description:**

Fragment from the cornice just below the rim, broken on all sides. The top features two convex moldings at the top, followed by dentil frieze. The dentils are particularly elongated at 2.2 cm in height and each approximately 0.7 cm wide. The body below is not preserved. Traces of white slip on the exterior surface. The clay is reddish-yellow (5YR 7/6) with fine elongated dark mineral inclusions visible in the core.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-143</td>
<td>9.8</td>
<td>5.6</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Bibliography:

Morgantina: **Cat. 48, 102, 127, 149, 178**
**Morgantina: Houses**

**House of Eupolemos**

---

**62**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-159</td>
<td>7.1.1</td>
</tr>
</tbody>
</table>

**Type:**

**Fabric:** 1

**Description:**

Small fragment from the cornice and upper body, broken on all sides. The top register is partially preserved but undecorated. Below is a dentil frieze, 1.8 cm in height and each approximately 1.1 cm wide. The body below is stepped in slightly. The top of a Doric frieze is preserved, showing the upper parts of a triglyph and metope. The metope is decorated, though only its upper area survives. The decoration was originally identified as a bucranium, but may be a palmette or lotus flower. The body below is not preserved. Traces of white slip on the exterior surface. The clay is pink (5YR 7/4) with very fine well-sorted mineral inclusions.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Circ. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-159</td>
<td>9.1</td>
<td>7.4</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 54, 78, 144**

**Bibliography:**

Morgantina: **Cat. 54, 78, 144**
63

Type:

Fabric: 2

Description:

Base fragment, roughly square in shape, broken on three sides. A incised horizontal line is visible at the top. The surface below is undecorated above the foot. Reddish-yellow clay (5YR 7/6) with medium-sized brown sub-angular inclusions visible in the fabric.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-185</td>
<td>6.3</td>
<td>4.0</td>
<td>0.8</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Houses

House of Eupolemos
64

Inv. #  Context
97-186  7.1.1

Type:

Fabric: 1

**Description:**

Fragment from the lower body, broken on all sides. No decorations are visible on the surface. The upper part has a vertical profile before an astragal marks the transition between the cylindrical drum and the flaring base. Pink clay (5YR 7/4) with a greenish slip on the exterior surface. Fabric is well-sorted with occasional fine sub-angular brown and beige mineral inclusions visible in the core.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-186</td>
<td>8.6</td>
<td>6.5</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Morgantina: Houses

House of Eupolemos

282
65

Inv. #  Context
97-187    7.1.1

Type:

Fabric: 2

**Description:**

Body fragment, roughly square in shape and broken on all four sides. The surface is very worn, and the decoration is only lightly imprinted on the exterior. The top preserves the lower part of a Doric frieze. The bottom of the triglyph channels are visible above a taenia. Only five guttae are included above the regula. A frieze of egg-and-dart, 1.7 cm in height, follows below. The egg elements are bordered by a thin outline and the darts terminate in a diamond-shaped tip. The register below is partially preserved but undecorated. The clay is light red (2.5YR 6/6), and the fabric is very fine with small micaceous flecks and occasional fine sub-rounded pale minerals visible in the core.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-187</td>
<td>7.1</td>
<td>6.6</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
66

Inv. #  Context
97-246  7.1.1

Type:

Fabric: 3

Description:

Two non-joining fragments from the base, both broken on all sides. The foot itself is not preserved. An astragal marks the transition between the bottom of the cylindrical drum to the out-turned base. The base flares out towards a horizontally incised line where it then curves down towards the foot. White slip is preserved on the exterior surface. The clay is light red (2.5YR 6/6) with fine, well-sorted sub-rounded white mineral inclusions visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-246</td>
<td>4.5</td>
<td>5.0</td>
<td>0.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Bibliography:
Morgantina: Houses

House of Eupolemos

286
Body fragment, roughly triangular in shape and broken on all sides. A garland frieze, 2.3 cm in height, is partially preserved at the top. Elongated oval leaves alternate with stems of fruit on either side of a central branch. Only a small area of the register below is preserved, but it shows no decoration. Traces of white slip on the exterior surface. The clay is reddish yellow (5YR 7/6) at the core, though some areas appear closer to pink (5YR 7/4). The fabric is fine with occasional elongated dark mineral inclusions.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-247</td>
<td>8.1</td>
<td>6.2</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
68 Inv. # Context
97-274 7.1.1

Type:

Fabric: 2

Description:

Small undecorated fragment, likely from the bottom of the vessel. The sherd is trapezoidal in shape, preserving part of the foot, but broken on the other three sides. Only a small section of the profile remains. An incised line at the top seems to mark the transition between the flaring curve of the base and its vertical descent down towards the foot. The face immediately above the foot is pierced with a circular hole, 0.3 cm in diameter. The clay is light reddish brown (5YR 6/4) with very fine well-sorted mineral inclusions and occasional fine elongated dark voids in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-274</td>
<td>7.0</td>
<td>3.9</td>
<td>0.9</td>
<td>19</td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:
69  

**Type:**

Fabric: 2

**Description:**

Undecorated fragment preserving the foot but broken on the other sides. The top is marked with an incised horizontal line, and another horizontal line follows below, just above the base. The clay is reddish yellow (5YR 6/6) with fine, sub-rounded white mineral inclusions and some elongated voids visible in the core.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-275</td>
<td>6.3</td>
<td>0.9</td>
<td></td>
<td>24</td>
<td>8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
**Description:**
Two large non-joining fragments of the lower body and base. Neither fragment features stamped ornamental decorations. Both sherds display an astragal molding encircling the bottom of the cylindrical drum. The rest of the base is preserved only on 97-277. The bottom projects out below until another astragal immediately above a deeply incised horizontal line mark the point where the profile transitions vertically down to the flaring base below. The clay is pink (5YR 7/4) with frequent fine brown and orange sub-rounded mineral inclusions in the fabric. Fragment 97-277 was found in the House of Eupolemos, while 97-157c was found in the adjacent Plateia A.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-277</td>
<td>14.2</td>
<td>13.8</td>
<td>1.2</td>
<td>42</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97-157c</td>
<td>13.0</td>
<td>8.6</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Three fragments of the body. 98-122 and 98-151 join. These pieces likely belong to the lower part of the arula. 98-122 preserves more of the body than the other two sherds. The top is undecorated, but a garland frieze, 3.6 cm in height, appears towards the middle of the fragment. A continuous band of egg-and-dart, 1.5 cm in height, follows below. A torus molding marks the transition between the body and the flaring base, which is not fully preserved on any fragment. Alternatively, these pieces could also belong to the top of the arula, making the curving part of the profile the bottom of the cornice rather than the top of the base. It is unusual for the bottom of the drum to bear any decoration, as it does with the egg-and-dart in this case. The orientation of this ornament, with the darts pointing up, is also rare. However, the convex molding at the edge of the drum is typically found above the base. It is also more common for the leaves of the garland to point to the right. Finally, the absence of dentil moldings on the flaring part of the profile adds further support for this orientation. The exterior surface preserves traces of white slip. The clay is reddish-yellow (5YR 6/6) with frequent fine sub-rounded white minerals and some elongated voids visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-122</td>
<td>15.1</td>
<td>14.3</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98-151</td>
<td>4.7</td>
<td>6.4</td>
<td>0.8</td>
<td></td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>97-254</td>
<td>8.3</td>
<td>5.9</td>
<td>0.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Small fragment from the lower body, broken on all sides. The sherd is undecorated. A horizontal incised line in the middle of the fragment probably marks the point where the curve of the profile transitions vertically towards the base, though the foot itself is not preserved. Traces of white slip preserved on the exterior surface. The clay is light reddish (5YR 6/4) with very fine well sorted inclusion in the fabric.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-165</td>
<td>5.3</td>
<td>5.2</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Body fragment, roughly rectangular in shape. The top register features a band of wave scrolls, 1.4 cm in height. A bead-and-reel motif, 0.7 cm in height, follows below. No further decoration is preserved. Wave scrolls are typically rendered with their peaks pointing up towards the rim, which suggests they occupy the upper register in this fragment. Its position on the body of the arula is uncertain. The clay is light-reddish 5YR 6/4 with very fine well-sorted mineral inclusions.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-5</td>
<td>7.4</td>
<td>4.2</td>
<td>2.3</td>
<td>Diam.</td>
<td>Diam.</td>
<td>Diam.</td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 151**
Unknown: **Cat. 286**

**Bibliography:**

Morgantina: Houses
House of Eupolemos

299
Body fragment, broken on all sides. The top partially preserves a Doric frieze. The exterior surface is very worn, but a triglyph, 2.4 cm wide, is visible. The metopes on either side are broken but appear undecorated. No further decoration appears on the body below. The clay is pink (5YR 7/4) with very fine well-sorted inclusions. Occasional fine sub-rounded pale minerals are also visible in the core. Found in the backfill of Room 7 of the House of Eupolemos.

**Comparanda:**

**Bibliography:**
75

Type:

Fabric: 1

Description:

Large body fragment, broken on all sides, preserving the lower part of the cylindrical drum and the top of the flaring base. The body appears undecorated. An incised line marks the bottom of the drum where the base widens. Two other convex moldings follow on the flaring curve, but the foot is not preserved. The clay is light reddish brown (5YR 6/4) at the core with a cream colored exterior. Frequent very fine sub-rounded dark mineral inclusions are visible in the core. Found in the backfill of Room 7 of the House of Eupolemos.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-54</td>
<td>8.1</td>
<td>9.6</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
76

Inv. #  Context
98-6      7.1.1

Type:

Fabric: 1

Description:

Fragment from the body, roughly square in shape and broken on all sides. The exterior is very worn but features two decorative registers. The top preserves part of a Doric frieze. The full height of the triglyph on the left is not preserved, nor is the metope on the right, though it appears undecorated. There is no trace of the standard taenia, regula, and guttae sequence below the Doric frieze. Instead, the register immediately shows the upper leaves of a palmette, or possibly a lotus flower. The lower part of this register does not survive. There are traces of white slip on the exterior surface. Pink clay (5YR 7/4) with very fine well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-6</td>
<td>5.1</td>
<td>5.1</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:
Two small non-joining fragments preserving part of a dentil frieze, each dentil approximately 1.0 cm wide. The row of dentils is broken at the bottom. Traces of white slip are preserved on the exterior surface. Pink clay (5YR 7/4) with fine well-sorted inclusions. Some brown and pale green sub-rounded minerals and frequent elongated voids are also visible in the fabric.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-81a</td>
<td>3.4</td>
<td>3.0</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

98-81b

**Comparanda:**

**Bibliography:**
78 Inv. # Context
98-119 7.1.1

Type:

Fabric: 1

Description:

Small body fragment, preserving two decorative registers. One full dentil is visible, 1.5 cm in width. Part of a Doric frieze follows below. The triglyph, 2.1 cm wide, is raised slightly off the surface and broken on the lower left side. The upper corner of a metope is visible on the left side, though no decoration is preserved. Clay is pink (5YR 7/4) with very fine well-sorted mineral inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-119</td>
<td>6.1</td>
<td>6.1</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: **Cat. 54, 62, 144**
Description:

Body fragment with a worn exterior surface preserving two decorative registers. The top register, 3.8 cm in height, displays a frieze with wavy vines and ivy leaves. The elongated leaf of a garland is visible below. The clay is pink (5YR 7/4) with very fine well-sorted inclusions in the fabric.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-49</td>
<td>10.4</td>
<td>8.3</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 23, 100, 111
Morgantina: Houses

House of Eupolemos

The file cannot be found: 98-49_detail.JPG
Fragment from the lower body. A convex molding between two incised horizontal lines marks the transition between the cylindrical drum to the flaring base. Another deep incised line follows below at the point where the profile descends more steeply towards the foot, which is not preserved. Traces of white slip on the exterior surface. Clay is pinkish gray (5YR 6/2) at the core. Fabric has very fine well-sorted inclusions and occasional medium-sized sub-angular dark minerals.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-15</td>
<td>10.5</td>
<td>6.5</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

---

**80**

Type:

Fabric: 2

**Description:**

Inv. # | Context
-------|--------
03-15   | 7.1.1  

House of Eupolemos

Morgantina: Houses
Two non-joining body fragments. 03-257B preserves two dentils at the top. A shallow cavetto leads down a thin bead-and-reel motif, 0.7 cm in height. A frieze of egg-and-dart, 1.3 cm in height, follows below. The darts point up towards the rim. A faint meander frieze occupies the zone below, also visible on 03-257C. A garland frieze, 3.3 cm in height, is fully preserved on 03-257C. Elongated leaves and curved stems of a single round fruit, perhaps an olive, alternate on either side of a central branch. The clay is pink with some white slip preserved on the exterior surface. The core is reddish-yellow (7.5YR 7/6) with very fine, well-sorted inclusions.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-257B</td>
<td>9.3</td>
<td>8.7</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-257C</td>
<td>6.1</td>
<td>8.0</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 84

Gela: Cat. 201

**Bibliography:**

Morgantina: Houses Morpurgo Building
82

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-256A</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256B</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256C</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256D</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256E</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256F</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256G</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256H</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256I</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256J</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256K</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256L</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256M</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256N</td>
<td>6.19.10</td>
</tr>
<tr>
<td>03-256O</td>
<td>6.19.10</td>
</tr>
</tbody>
</table>

**Description:**

26 fragments, some joining and mended, preserve the full profile from rim to base. The overhanging rim transitions to the upper crowning with a cavetto. The profile is then stepped in with two consecutive astragal moldings, alternating with horizontal incisions. A dentil frieze, 2.0 cm in height and each ranging from 0.6 cm to 1.2 cm in width, follows immediately below. The upper register below the dentils is left undecorated. A garland frieze, 4.0 cm in height, follows in the next register. The ovate leaves alternate with fruit on either side of a horizontal central branch. The leaves are relatively short, while the stems of the fruit extend further. Immediately below is a vine with ivy leaves. The vine is made up of three undulating strands. The palmately lobed ivy leaves spring from the outermost vines at the top and bottom. The rest of the body below is undecorated. An astragal marks the end of the cylindrical drum before the base flares outward. A deep horizontal incision then marks the vertical descent towards the base below. Some fragments preserve traces of white slip on the exterior surface. The clay is pink (5YR 7/4) with very fine well-sorted inclusions. Medium-sized sub-angular brown inclusions are also occasionally visible.
### Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-129</td>
<td>8.9</td>
<td>7.1</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>03-249</td>
<td>12.3</td>
<td>21</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>03-256A</td>
<td>13.4</td>
<td>2.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>03-258A</td>
<td>18.5</td>
<td>4.2</td>
<td>1.6</td>
<td>46</td>
<td></td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>03-258B</td>
<td>16.5</td>
<td>5.1</td>
<td>1.6</td>
<td>46</td>
<td></td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>03-256B</td>
<td>9.1</td>
<td>15</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-256C</td>
<td>6.6</td>
<td>13.1</td>
<td>2.1</td>
<td></td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>03-256D</td>
<td>10.4</td>
<td>13.4</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-256E</td>
<td>12.1</td>
<td>9.0</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-256F</td>
<td>8.0</td>
<td>11.6</td>
<td>1.8</td>
<td>46</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-256G</td>
<td>8.6</td>
<td>9.1</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-256H</td>
<td>10.0</td>
<td>5.6</td>
<td>1.5</td>
<td>46</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-256I</td>
<td>9.6</td>
<td>5.0</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-256J</td>
<td>8.6</td>
<td>4.2</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03-256K</td>
<td>5.0</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Comparanda:

Morgantina: Cat. 23, 36, 47, 171

### Bibliography:

Morgantina: Morpurgo Building

Morgantina: Cat. 23, 36, 47, 171
83

Type:

Fabric: 4

Description:

Fragment, probably from the lower body, broken on all sides. An ovolo between two thinner astragals may mark the bottom of the cylindrical drum. The profile flares out, but the base is not preserved. White slip on the exterior surface. The clay is light reddish brown (5YR 6/4). The fabric has frequent very coarse sub-angular dark mineral inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-253</td>
<td>9.2</td>
<td>6.6</td>
<td>2.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Type: Fabric: 2  

**Description:**

Body fragment preserving a crossed meander frieze, 3.6 cm in height. The registers above and below are broken. Exterior surface is buff with a light reddish brown (5YR 6/4) core. Fabric has very fine well-sorted mineral inclusions. Found in Room 5 of the Morpurgo Building.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-48</td>
<td>4.3</td>
<td>7.3</td>
<td>1.1</td>
<td>4.3</td>
<td>7.3</td>
<td>1.1</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

- Morgantina: [Cat. 81](#)  
- Gela: [Cat. 201](#)

**Bibliography:**

- Morgantina: [Cat. 81](#)  
- Gela: [Cat. 201](#)
Type:

Fabric: 1

Description:

Body sherd preserving two decorative registers. A frieze with wavy curling tendrils is visible at the top possibly part of an ivy vine. A wave scroll motif follows below. The peaks of each wave point up and descend to the left. White slip on the exterior surface. The clay is pink (5YR 7/4) with very fine well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-257</td>
<td>7.0</td>
<td>4.6</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 23, 151
Camarina: Cat. 193
Unknown: Cat. 288

Bibliography:

Morgantina: Houses Morpurgo Building
86 Inv. # Context
03-257A 6.18.4

Type: Fabric: 2

Description:
Small rim fragment featuring one decorative register. The rim projects slightly over a cornice decorated with a band of bead-and-reel, 1.0 cm in height. The body below is not preserved. White slip on the exterior surface. Pink clay (5YR 7/4) with very fine well-sorted inclusions. Occasional brown and pale mineral inclusions visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-257A</td>
<td>9.0</td>
<td>3.1</td>
<td>1.3</td>
<td>36</td>
<td>8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Morgantina: Cat. 131, 144, 146
Gela: Cat. 202
**Type:** Fabric:

**Description:**
Small fragment, possibly part of the rim. No decorative registers are preserved. White slip on the exterior surface. Pink clay (5YR 7/4). This is a sherd box find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-269B</td>
<td>5.8</td>
<td>3.1</td>
<td>2.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Type:

Fabric: 4

Description:

Fragment of the base. A thin astragal above an incised line marks the bottom of the cylindrical drum before the base begins to curves outward. Another deep incised line follows below at the point where the profile descends more vertically towards the foot. The exterior surface is stained with dark splotches, but white slip is also visible. The clay is light red (2.5 YR 6/6) with frequent very coarse sub-angular dark inclusions visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-268</td>
<td>14.8</td>
<td>10.0</td>
<td>2.5</td>
<td>60</td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:
Two joining fragments, probably from the rim. Everted lip above a plain vertical register. The profile is stepped in below, but the rest of the body is not preserved. Clay is light reddish brown (5YR 6/4) with very fine, well-sorted inclusions. Fine sub-rounded pale minerals also visible in the fabric.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-258C</td>
<td>7.0</td>
<td>2.7</td>
<td>1.0</td>
<td>2.7</td>
<td>1.0</td>
<td>1.0</td>
<td>1.0</td>
</tr>
<tr>
<td>03-258D</td>
<td>3.1</td>
<td>3.3</td>
<td>1.1</td>
<td>1.1</td>
<td>1.1</td>
<td>1.1</td>
<td>1.1</td>
</tr>
</tbody>
</table>
Nearly complete arula restored from three joining fragments. The top surface is topped with a small circular dish. The projecting rim overhangs a cornice, which curves inward with two successive ovolo moldings. The drum does not feature any architectural or ornamental decorations. A wide convex molding marks the transition from the body to the base, which flares out towards the foot. The clay is reddish yellow (5YR 7/6). The core has very fine white and dark inclusions with some elongated crevices in the surface. Designated Type 1 based on its rim diameter.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-292</td>
<td>10.16</td>
<td>9.5</td>
<td>9.5</td>
<td>9.5</td>
<td>9.5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: *Cat. 46, 91, 169, 170*
Morgantina: Houses

Southeast Building
91

Type: 1

Fabric: 2

Description:

Nine fragments preserving the rim, cornice, and upper body. A small circular dish rests on top of the upper surface. The projecting rim overhangs a cornice, which curves inward with a cyma recta molding above the cylindrical drum. The body is undecorated. The clay is pink (5YR 8/3) on the exterior surface and reddish yellow (5YR 7/6) at the core with very fine inclusions. Classified as Type 1 by its rim diameter of 7.5 cm, the smallest in the catalogue.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-275</td>
<td>4.78</td>
<td></td>
<td>7.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 46, 90, 169, 170
Image provided by the Contrada Agnese Project
Two joining fragments of the cornice. Rim is not preserved. Upper register features a convex molding curving down towards a row of seven dentils, each approximately 1.2 cm wide. The body below is not preserved. Pink clay (5YR 7/4) with very fine dark mineral inclusions and voids. Traces of white slip. This is a pot wash find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-13</td>
<td>12.47</td>
<td>1.30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 144**

**Bibliography:**

Morgantina: Houses Southeast Building 338
Image provided by the Contrada Agnese Project
93 Inv. # Context
16-720 6.44.81

Type: 2

Fabric:

Description:

Fragment from the lower body preserving part of the base. The bottom of the drum is undecorated and has a straight profile. The transition to the flaring base is marked by an ovolo molding. Light reddish brown core (5YR 6/4). Found in Room 5 of the Southeast Building. This fragment is designated Type 2 by its base diameter of 31 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-720</td>
<td>19.5</td>
<td>9.86</td>
<td></td>
<td>31</td>
<td>22</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Image provided by the Contrada Agnese Project
Morgantina: Houses

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-257</td>
<td>6.43.26</td>
</tr>
<tr>
<td>16-55</td>
<td>6.45.8</td>
</tr>
<tr>
<td>17-216</td>
<td>6.47.7</td>
</tr>
<tr>
<td>17-211</td>
<td>6.47.7</td>
</tr>
<tr>
<td>17-198</td>
<td>6.47.7</td>
</tr>
<tr>
<td>17-220</td>
<td>6.47.7</td>
</tr>
<tr>
<td>17-291</td>
<td>6.47.7</td>
</tr>
<tr>
<td>17-290</td>
<td>6.47.9</td>
</tr>
<tr>
<td>17-340</td>
<td>6.48.10</td>
</tr>
<tr>
<td>17-406</td>
<td>6.48.10</td>
</tr>
<tr>
<td>17-404</td>
<td>6.48.10</td>
</tr>
<tr>
<td>17-369</td>
<td>6.48.10</td>
</tr>
<tr>
<td>17-536</td>
<td>6.48.15</td>
</tr>
<tr>
<td>17-570</td>
<td>6.48.15</td>
</tr>
<tr>
<td>17-127</td>
<td>6.48.6</td>
</tr>
</tbody>
</table>

Type: 3

Fabric: 2

Description:

Fifteen fragments, many joining, of the rim, cornice, and upper body. Some areas of the rim are pierced with small circular holes. An incised line runs around the arula on the underside of the lip. A cavetto molding transitions between the rim and the upper cornice. The profile then straightens before it is stepped inward in successive ovolo and cavetto moldings. A row of dentils, 1.9 cm in height and each approximately 0.9 cm wide, follows. The dentils are articulated in low relief and overhang a Doric frieze. The appliqué triglyphs, 5.4 cm in height and 4.3 cm wide, are set into a recessed panels and flush with the surface of the body. The metopes are undecorated and vary in size, from 5.4 cm to 9.0 cm in width. The standard taenia, regula, and guttae sequence follows below. Six guttae are associated with each regula. The body below is undecorated, and there are no joining pieces from its base. The clay ranges in color from light red (2.5YR 6/6) to reddish yellow (5YR 7/6). The fabric is fine with fair sorting. Some medium-sized brown and pale green minerals are visible in the core. Two fragments, 17-536 and 17-570, are covered in white encrustations. Other pieces preserve traces of white slip on the surface. Classified as Type 3 based on its rim diameter of 50 cm.
### Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-55</td>
<td>7.13</td>
<td>6.01</td>
<td>1.76</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16-257</td>
<td>14.82</td>
<td>8.89</td>
<td>1.05</td>
<td>50</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-127</td>
<td>10.83</td>
<td>10.48</td>
<td>1.53</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-216</td>
<td>17.63</td>
<td>10.39</td>
<td>1.79</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-220</td>
<td>14.91</td>
<td>11.13</td>
<td>1.99</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-211</td>
<td>8.68</td>
<td>6.52</td>
<td>1.36</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-291</td>
<td>28.00</td>
<td>22.00</td>
<td>36</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-290</td>
<td>20.5</td>
<td>6.50</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-198</td>
<td>5.01</td>
<td>4.19</td>
<td>1.58</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-340</td>
<td>9.17</td>
<td>10.75</td>
<td>1.73</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-369</td>
<td>15.0</td>
<td>17.1</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-406</td>
<td>14.32</td>
<td>11.87</td>
<td>2.15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-404</td>
<td>11.37</td>
<td>8.69</td>
<td>1.60</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-536</td>
<td>11.1</td>
<td>9.19</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-570</td>
<td>5.36</td>
<td>9.03</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Comparanda:

Morgantina: **Cat. 14, 26, 171**
Nine fragments, many joining, of the rim and cornice. The rim projects out from the crowning below before the profile straightens at an undecorated register. Below are two successive convex moldings, followed by a band of overhanging dentils, 2.2 cm in height and each approximately 1.2 cm wide. The profile is stepped in below the dentils, but the body is not preserved below. The clay is reddish yellow (5YR 7/6) with a fine, well-sorted fabric. Occasional medium-sized rounded white minerals are visible in the core. Designated Type 3 based on its rim diameter of 48 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-191</td>
<td>15.1</td>
<td>9.1</td>
<td>1.2</td>
<td>46</td>
<td></td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>17-171</td>
<td>15.15</td>
<td>7.93</td>
<td>1.9</td>
<td>46</td>
<td></td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>17-215</td>
<td>11.25</td>
<td>11.35</td>
<td>1.39</td>
<td>46</td>
<td></td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>17-303</td>
<td>8.0</td>
<td>5.13</td>
<td>1.43</td>
<td>46</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-213</td>
<td>18.65</td>
<td>7.27</td>
<td>1.50</td>
<td>46</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-335</td>
<td>8.05</td>
<td>7.19</td>
<td>1.43</td>
<td>46</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-403</td>
<td>16.70</td>
<td>11.15</td>
<td>46</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-405</td>
<td>11.81</td>
<td>8.36</td>
<td>46</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Morgantina: Houses

Comparanda: Morgantina: Cat. 58, 127, 128

Bibliography:

Southeast Building

17-716  8.64  6.02
Description:

Nine fragments, most joining and now mended, of nearly the entire circumference the base. The bottom of the drum transitions to the base with an ovolo molding. The base then flares out until another ovolo above a deeply incised horizontal line marks the profile's vertical descent towards the foot. The clay is reddish yellow (5YR 6/6 or 5YR 7/6). The fabric is fine and well sorted with occasional medium-sized sub-angular pale mineral inclusions visible in the core. Almost every fragments was found together on a beaten earth surface in the northern part of Room 15 of the Southeast Building. Designated Type 3 by its base diameter of 50 cm. May belong to the same arula as Cat. 94 because of their proximity, identical fabrics, and similar diameters.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-479</td>
<td>8.41</td>
<td>7.11</td>
<td></td>
<td>77</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-218</td>
<td>7.54</td>
<td></td>
<td></td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-217</td>
<td>13</td>
<td>8.6</td>
<td>1.75</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-209</td>
<td>7.36</td>
<td>8.25</td>
<td>1.55</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-219</td>
<td>11.25</td>
<td>8.12</td>
<td>1.60</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-214</td>
<td>23.50</td>
<td>11.00</td>
<td>3.45</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>----</td>
<td>----</td>
<td>----</td>
<td>----</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morgantina: Houses</td>
<td>Southeast Building</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-343</td>
<td>12.33</td>
<td>7.33</td>
<td>1.64</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-344</td>
<td>13.5</td>
<td>8.85</td>
<td>1.75</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-341</td>
<td>6.47</td>
<td>6.46</td>
<td>1.78</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Bibliography:

Morgantina: Houses

Southeast Building

Comparanda:
Type: 3
Fabric: 2

Description:

Fragment of the base. A deep horizontal line is incised at the point where the profile straightens down towards the flaring foot. No other decorations are preserved. The clay is reddish yellow (5YR 7/6). Rounded white mineral inclusions are visible in the fine fabric. Found on the surface in the northern part of Room 15 in the Southeast Building. Designated Type 3 by its base diameter of 43 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-402</td>
<td>14.27</td>
<td>7.57</td>
<td></td>
<td>43</td>
<td>12</td>
<td>43</td>
<td>12</td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Image provided by the Contrada Agnese Project
Description:

Two fragments of the rim, cornice, and upper body. 14-319 preserves a vertically protruding lip above the projecting rim, which transitions down to the cornice with a cavetto. The profile of the cornice curves inward with an ovolo molding leading down to a row of overhanging dentils, 2.8 cm in height and each approximately 1.5 cm wide. The Doric frieze is preserved on 14-216, which shows an empty metope with an accompanying triglyph broken diagonally. A raised taenia follows below. The rest of the body is not preserved. White slip on the exterior surface. Pink clay (5YR 7/4) with very coarse, sub-angular brown inclusions. These fragments may belong to the same arula as the lower body fragments of Cat. 103. They are similarly thick pieces and were found in adjacent rooms in the Southeast Building.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>14-216</td>
<td>13.5</td>
<td>11.6</td>
<td>2.1</td>
<td>15.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14-319</td>
<td>31.2</td>
<td>4.9</td>
<td>3.1</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 135, 145
Syracuse: Cat. 273
Unknown: Cat. 275

Bibliography:

Morgantina: Houses Southeast Building 353
Morgantina: Houses

Southeast Building

Image provided by the Contrada Agnese Project

Image provided by the Contrada Agnese Project
Morgantina: Houses

99

Inv. #     Context
14-41      6.36.1

Type:

Fabric: 1

Description:

Body fragment preserving part of a Doric frieze. A single triglyph, 4.1 cm in width and broken at the top, is visible on the right side. The metope on the left is not decorated. A raised horizontal band below forms the taenia. Reddish-yellow clay (5YR 7/6) with very fine well-sorted inclusions in the fabric.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>14-41</td>
<td>15.0</td>
<td>10.0</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Image provided by the Contrada Agnese Project
Body sherd preserving an ivy frieze, 2.3 cm in height. The palmate ivy leaves and berries curl off from three wavy tendrils. The clay is pink (5YR 7/4) with a cream colored exterior surface. Fabric has very fine well-sorted mineral inclusions with some fine elongated voids also visible. This is a pottery wash find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-2</td>
<td>6.3</td>
<td>4.1</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 23, 79, 111**

**Bibliography:**

Morgantina: Houses

Southeast Building
Image provided by the Contrada Agnese Project
101

Inv. #  Context
15-4      6.36.11

Type:

Fabric: 1

Description:

Body fragment, triangular in shape and broken on all sides. Two decorative registers are preserved. The top features a garland, 1.6 cm in height. The elongated tapering leaves point to the left on either side of a central horizontal vine. A wave scroll, 1.4 cm in height, follows below. The waves descend to the left. The body below is not preserved. The exterior surface of the clay is pink (5YR 7/4). Frequent fine and medium-sized dark, sub-angular inclusions are visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-4</td>
<td>5.1</td>
<td>5.1</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 110, 129
Unknown: 287, 291
Image provided by the Contrada Agnese Project
Two fragments form the cornice. The profile at the top curves inward in a cavetto, probably below a projecting rim. A row of dentils follows, 1.9 cm in height and each approximately 0.8 cm wide. 15-5 preserves six full dentils, while 15-7 features the upper part of three. The body below is not preserved. Pink core (5YR 8/4) with very fine well-sorted inclusions and occasional very fine elongated voids. 15-5 was found in a highly contaminated context in the area of the of Plateia B, while 15-7 was found nearby in a fill from Room 3.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-5</td>
<td>5.59</td>
<td>3.38</td>
<td>0.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15-7</td>
<td>3.2</td>
<td>2.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: *Cat. 48, 61, 112, 127, 149, 178*

**Bibliography:**

Morgantina: *Southeast Building 361*
103

Type:

Fabric: 4

Description:

Two thick fragments, both broken on all sides, of a molding sequence on the lower body. The bottom of the drum is marked by a torus molding, at which point the profile begins to curve outward. A deeply incised horizontal line follows, as the body flares out below. The base itself is not preserved. Both fragments show evidence of burning on the interior surface. Pink clay (5YR 7/4) with very coarse sub-angular dark mineral inclusions in the fabric.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>14-183</td>
<td>10.45</td>
<td>13.87</td>
<td>3.17</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15-16</td>
<td>7.4</td>
<td>9.0</td>
<td>2.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
**104**

**Inv. #** 15-15  **Context** 6.36.12

**Type:**

Fabric: 2

**Description:**

Fragment, probably from the lower body. The sherd is broken on all sides and shows no ornamental decorations. Two incised horizontal lines run through the middle of the fragment. The profile flares out slightly towards the bottom. Traces of white slip on the exterior. Reddish yellow clay with very fine well-sorted mineral inclusions in the core. This is a pot wash find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-15</td>
<td>9.4</td>
<td>6.7</td>
<td>0.8</td>
<td></td>
<td></td>
<td></td>
<td>26</td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Image provided by the Contrada Agnese Project
Fragment, probably from the upper part of an arula. Preserves a series of moldings produced by incised horizontal grooves. The bottom of the fragment is decorated with a row of impressed circles. The lower half of this frieze is broken. The reserved clay between the circles may represent dentils, but the identification of this ornament is uncertain. Pink clay (5YR 8/4) with very fine well-sorted inclusions. Some medium-sized sub-angular brown inclusions are also visible in the fabric. This is a pot wash find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-12</td>
<td>5.3</td>
<td>5.8</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 10**

**Bibliography:**

Morgantina: Houses Southeast Building
Image provided by the Contrada Agnese Project
**Morgantina: Houses**

**Southeast Building**

106

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-303</td>
<td>6.40.6</td>
</tr>
</tbody>
</table>

**Type:**

Fabric: 1

**Description:**

Small fragment preserving a row of three dentils, 1.8 cm in height and each 1.1 cm wide. Pink clay (5YR 7/4) with very fine well-sorted inclusions. This is a pot wash find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-303</td>
<td>4.51</td>
<td>2.41</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Image provided by the Contrada Agnese Project
### 107

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-162</td>
<td>6.40.6</td>
</tr>
</tbody>
</table>

**Type:**

**Fabric:** 1

**Description:**

Small body fragment preserving part of a Doric frieze. Triglyph channels are visible on the left. Part of a metope is also preserved on the right, stamped with a small palmette in the corner. The full stamp would have displayed a diagonal arrangement of four palmettes. Pink clay (5YR 7/4) with very fine well-sorted inclusions. Found in Room 8 of the Southeast Building.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-162</td>
<td>6.0</td>
<td>4.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 50
Akrai: Cat. 191
Camarina: Cat. 198
Gela: Cat. 207
Syracuse: Cat. 237, 242, 244, 245
Unknown: Cat. 287, 291

**Bibliography:**

Southeast Building
Image provided by the Contrada Agnese Project
Two joining fragments preserving three decorative registers. The smaller fragment features part of a garland with elongated ovate leaves alternating with stems of a single round fruit. The leaves and fruit both point to the right. The larger fragment preserves a row of dentil moldings, 1.2 cm in height and each approximately 0.5 cm wide. The dentils were formed by pressing the broad head of a tool into the band at regular intervals, forcing some of the clay to spread below the register. A band of bead-and-reel, 0.7 cm in height, follows. Pink fabric (5YR 8/4) with very fine well sorted inclusions. This is a pot wash find.

**Comparanda:**

Morgantina: Cat. 108
Syracuse: Cat. 238, 262, 266

**Bibliography:**

Morgantina: Houses Southeast Building

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-318</td>
<td>5.24</td>
<td>4.76</td>
<td>1.07</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Image provided by the Contrada Agnese Project
109

**Type:**

Fabric: 1

**Description:**

Fragment of the rim preserving two decorative registers. The rim projects slightly over the body below. The top register below is very faint but appears to display a frieze of ivy leaves and undulating tendrils, 2.2 cm in height. An egg-and-dart motif, 1.1 cm in height, follows below. The darts terminate with a diamond-shaped tip and point down. The body below is not preserved. Pink clay (5YR 7/4) with very fine well-sorted inclusions. Occasional pale green, white, and brown minerals visible in the fabric. This is a pot wash find from the eastern area of Room 6a.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-57</td>
<td>5.89</td>
<td>5.22</td>
<td>1.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Gela: **Cat. 200**

**Bibliography:**

Morgantina: Houses Southeast Building

375
Image provided by the Contrada Agnese Project
**110**  
Inv. #  Context  
16-369  6.43.26  

**Type:**

Fabric: 1  

**Description:**

Body fragment preserving two decorative registers. The top features a wave scroll, 1.1 cm in height. The waves descend to the left, each with a tight spiral curl at the peak. A garland is partially preserved below with ovate leaves pointing to the right. The surface is heavily encrusted. Pink clay (5YR 7/4) with fine and very fine sub-angular white and brown inclusions. Found in Room 11a of the Southeast Building.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-369</td>
<td>9.40</td>
<td>7.61</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 101, 129**  
Unkonwn: **Cat. 287, 291**  

**Bibliography:**

Morgantina: Houses Southeast Building

377
Image provided by the Contrada Agnese Project
Type: Fabric: 2

**Description:**

Large body fragment from the upper drum preserving two decorative registers. The profile projects out at the top, but the cornice above is not preserved. The top register, 3.7 cm in height, features palmate ivy leaves and berries curling off three wavy vines. A garland frieze, 3.6 cm in height, follows below. The ovate leaves alternate with the stems of a single round fruit, perhaps olives, on either side of a central branch. Both the leaves and fruit stems point to the right. The field below is undecorated, and the lower body is not preserved. The core is light reddish brown (5YR 6/4) with very fine well sorted inclusions. This fragment was found in Room 7 of the Southeast Building.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-258</td>
<td>23.5</td>
<td>11.20</td>
<td>2.11</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 23, 79, 100, 154

**Bibliography:**

Morgantina: Houses Southeast Building

379
Image provided by the Contrada Agnese Project
112

Type:

Fabric: 1

Description:

Fragment of the cornice. The top of the fragment curves inward with a cavetto, probably just below the rim. Two consecutive concave moldings follow below. The next register features a row of six narrow dentils, 2.0 cm in height and each approximately 0.7 cm wide. The body below is not preserved. Pink fabric with very fine, well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-183</td>
<td>6.16</td>
<td>5.46</td>
<td>1.66</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: Cat. 48, 61, 102, 127, 149, 178

Bibliography: Morgantina: Houses Southeast Building 381
Image provided by the Contrada Agnese Project
Description:

Body fragment preserving one decorative register. The top of the profile projects outward, situating the fragment at the upper area of the drum below the cornice. A stamped garland frieze, 2.5 cm in height, decorates the upper register of the drum below a raised fillet. The ovate leaves alternate with thin stems bearing a single round fruit, both pointing to the right on either side of the central horizontal branch. A circular depression appears on the lower half of the register. No further decoration is preserved below. Surface is heavily encrusted, but the clay appears pink with very fine well-sorted mineral inclusions. This is a pot wash find from Room 18 of the Southeast Building.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-345</td>
<td>7.60</td>
<td>7.01</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:

Southeast Building
Image provided by the Contrada Agnese Project
114

Inv. #  Context
17-572   6.46.17

Type:

Fabric: 2

Description:

Roughly square rim fragment partially preserving a Doric frieze. The lip is rounded and projects slightly over the body below. The top half of a triglyph, 2.5 cm wide, follows immediately below. Two metopes are partially preserved on either side, each stamped with a small palmette in the corner. The full motif, known from other arulae, displays four palmettes arranged diagonally the metope. The body below is not preserved. The color of the clay ranges from reddish yellow to pink (5YR 7/4 or 5YR 7/6). Fine and very fine sub-angular white, pale blue, and orange inclusions are visible in the fabric. Found in Room 9 corridor near the entrance to the building from Stenopos 14 West.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-572</td>
<td>5.09</td>
<td>3.45</td>
<td>2.01</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  Bibliography:

Morgantina: Cat. 6, 107, 177
Akrai: Cat. 191
Camarina: Cat. 198
Gela: Cat. 206
Syracuse: Cat. 235, 237, 242, 244, 245
Unknown: Cat. 287, 291
Image provided by the Contrada Agnese Project
**Description:**

Small fragment preserving a row of three dentils, 2.2 cm in height and each approximately 1.5 cm wide. Reddish yellow clay (5YR 7/6) with very fine, well sorted inclusions. Some fine, sub-angular brown minerals and very fine micaceous flecks are also visible in the fabric.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-222</td>
<td>4.68</td>
<td>3.44</td>
<td>1.36</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Image provided by the Contrada Agnese Project
116

Inv. #  Context
17-717  6.47.7

Type:
Fabric: 2

Description:
Small fragment of the cornice partially preserving four dentils below an undecorated register. The full height of the dentil frieze is not preserved, but each is approximately 1.0 cm in width. Some gray encrustation on each side. Reddish-yellow core (5YR 6/6) with very fine well sorted inclusions. This is a pot wash find.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-717</td>
<td>9.30</td>
<td>3.80</td>
<td>1.39</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:
Image provided by the Contrada Agnese Project
117

Inv. #  Context
17-370  6.47.8
17-915  6.48.22

Type:
Fabric: 2

Description:

Nine small fragments of the cornice, broken below the rim. 17-370 consists of eight fragments, while 17-915 is a single sherd. Two decorative registers are preserved. The top features an egg-and-dart motif. The egg elements are raised off the surface and bordered by a thin raised outline. The darts come to a dull tip and point down. A thin fillet separates this register from a row of dentils, 2.2 cm in height and each approximately 1.5 cm wide. The profile curves inward below the dentils, but the body below is not preserved. White slip on the exterior surface. Pink clay (5YR 7/4). The pieces of 17-370 were found in the eastern part of Room 15, while 17-915 was a pot wash find from Room 12b.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-370</td>
<td>6.53</td>
<td>6.74</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17-915</td>
<td>5.18</td>
<td>6.96</td>
<td>1.06</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 15, 21, 33, 173
Morgantina: Houses

Southeast Building

Image provided by the Contrada Agnese Project

Image provided by the Contrada Agnese Project
Several fragments, many joining, preserving the full profile from rim to base. These pieces were recovered during the 2018 excavation season in the Southeast Building and have not been fully processed. The surface was apparently undecorated. The base and lower body of the arula were found standing upright directly on top of a cocciopesto surface in Room 1a.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-130</td>
<td>20.2</td>
<td>18.0</td>
<td>0.89</td>
<td>34</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: Cat. 172

Bibliography:

Morgantina: Houses Southeast Building
Morgantina: Houses

Southeast Building

Image provided by the Contrada Agnese Project

Image provided by the Contrada Agnese Project
119

Inv. #  Context
18-448  6.54.45

Type:

Fabric:

Description:

Several large fragments of the body and base. These pieces were recovered during the 2018 excavation season in the Southeast Building and have not been fully processed yet. The cylindrical drum is nearly intact. The cornice features a row of dentils overhanging a Doric frieze. One triglyph is partially preserved, accompanied by a metope stamped with a bucranium. Features of the skull are not articulated, but a garland is suspended from the tip of the horns. The body below is left undecorated. The base flares out below the drum before curving steeply towards the foot after an incised horizontal line. Found in the fill of a deep pit in Room 12a of the Southeast Building.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-448</td>
<td>18.64</td>
<td>0.61</td>
<td>20.5</td>
<td>24</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Gela: Cat. 209
Syracuse: Cat. 266, 269
Unknown: Cat. 287

Bibliography:

Morgantina: Houses
Southeast Building

395
120

Inv. #   Context
04-131   6.29.2

Type:

Fabric: 2

04-384C   6.30.12

Description:

Two non-joining fragments of the rim and upper cornice. Slightly protruding lip above a smooth horizontal register that bulges out towards the bottom in a thin ovolo. The profile is then stepped inward before another ovolo above an incised horizontal line. A cavetto follows, leading down to a frieze of dentils. Only the very tops of three dentils are preserved before the fragment is broken. Each is approximately 1.1 cm in width. Clay is reddish-yellow (5YR 6/6) with fine well-sorted inclusions. Frequent fine sub-rounded pale, brown, and dark minerals and some reflective micaceous flecks are visible in the fabric.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-131</td>
<td>8.0</td>
<td>6.4</td>
<td>1.0</td>
<td>31</td>
<td></td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>04-384C</td>
<td>4.0</td>
<td>3.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
121

Inv. #  Context
04-132  6.30.1

Type: 

Fabric: 1

Description:

Fragment from the cornice preserving a row of six dentil moldings at the top, each approximately 1.2 cm in width. The profile curves inward below the dentils, but the rest of the body is not preserved. Some white slip on the exterior surface. Clay is pink (5YR 7/4) with very fine well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-132</td>
<td>9.0</td>
<td>5.0</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td>11</td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: Cat. 142, 162

Bibliography:

Morgantina: Houses Stenopos 8 House
122  
Inv. #  Context  
04-384A  6.30.12  

Type: 

Fabric: 2  

Description: 

Fragment of the cornice. The profile features an astragal molding above a course of four dentils, 2.0 cm in height and ranging in width from 1.0 cm to 1.4 cm. The body below the dentils is not preserved. Pink clay (5YR 7/4) with very fine well-sorted inclusions.  

Measurements:  

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-384A</td>
<td>7.1</td>
<td>6.0</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: 

Bibliography:
Type: Fabric: 2

Description:

Fragment of the rim and cornice. The projecting rim transitions to the cornice in a cavetto. Two horizontal incisions form a thin fillet below. A row of dentils follows, 1.8 cm in height and each approximately 1.0 cm wide. Five dentils are preserved. The profile then curves inward towards the drum with another cavetto, but the body is broken above the next decorative register. The clay is reddish-yellow (5YR 6/6) with frequent fine, sub-rounded pale and brown minerals and some micaceous flecks visible in the fabric. The fragment was found on top of the south end of Wall D in the Stenopos 8 House.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-91</td>
<td>5.3</td>
<td>8.4</td>
<td>0.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: Cat. 32

Bibliography:

Morgantina: Houses & Stenopos 8 House
Rim fragment with some loss on the exterior surface. The rim projects out slightly and transitions down to the cornice in a cavetto. A thin fillet follows above a course of dentils, badly damaged. Three partial dentils appear on the right side, and their full height is not preserved. The body is broken below. Pink clay (5YR 7/4) with frequent fine, sub-rounded white mineral inclusions visible in the core. This is a sherd box find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-194</td>
<td>9.7</td>
<td>7.0</td>
<td>0.7</td>
<td>32</td>
<td></td>
<td>7.5</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Probable base fragment, broken at the top and sides. No decoration is preserved on the surface. The upper part shows a deeply incised horizontal groove. The profile below is nearly vertical above the flaring base. Most of the foot is broken. Clay is light red (2.5 YR 6/8) with brown, sub-rounded and sub-angular mineral inclusions visible in the fabric, fine to medium in size. This fragment is a sherd box find and was not given a find number in the field.

### Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-316</td>
<td>12.2</td>
<td>9.1</td>
<td>2.0</td>
<td>51</td>
<td>6.5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Comparanda: Bibliography:
126

Type: 2

Fabric: 2

Description:

Two base fragments. A convex torus molding is preserved at the point where the base flares out from the body. The profile then curves down towards the foot at the point marked by an incised horizontal line. Reddish-yellow clay (5YR 7/6) with medium-sized elongated white inclusions and small dark minerals in the fabric. Designated Type 2 by its base diameter of 34 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>05-128</td>
<td>10.6</td>
<td>9.1</td>
<td>1.1</td>
<td></td>
<td></td>
<td></td>
<td>18</td>
</tr>
</tbody>
</table>

Comparanda:

Bibliography:
Type: 2
Fabric: 1

Description:

Two fragments of the rim, cornice, and upper body. A cavetto curves down from the projecting lip towards the cornice, which features an ovolo and a smaller astragal in succession. A dentil frieze, 2.1 cm in height and each approximately 1.0 cm wide, runs below. The profile then recedes inward down to the drum. No decorations are visible on the body, which is caked with a thick layer of dirt. Traces of white slip are visible. The core is reddish yellow (5YR 7/6) with medium-sized dark and pale mineral inclusions. These pieces were originally catalogued as 05-252, but later changed to 05-254 in the registry of finds. The original inventory number is still preserved on the fragments. Assigned to Type 2 based on its rim diameter of 31 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>05-254</td>
<td>13.1</td>
<td>14.4</td>
<td>31</td>
<td></td>
<td>29</td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 58, 95, 102, 128
128

Type: 2
Fabric: 2

Description:

Six fragments of the rim and cornice, some joining. Beneath the projecting rim, the profile is stepped inward in a sequence of cavetto, ovolo, and ovolo moldings. A row of dentils, 1.5 cm in height and each approximately 0.6 cm wide, follows below. Another ovolo molding below marks the transition to the drum, which is not preserved. The clay is reddish-yellow (5YR 6/6). Fine fabric with some rounded white minerals visible in the core. Characterized as Type 2 based on its rim diameter at 29 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-408A</td>
<td>17.6</td>
<td>9.0</td>
<td>1.3</td>
<td>29</td>
<td></td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>15-408B</td>
<td>7.2</td>
<td>6.1</td>
<td>1.3</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15-408C</td>
<td>13.1</td>
<td>5.5</td>
<td>1.1</td>
<td>29</td>
<td></td>
<td></td>
<td>14</td>
</tr>
<tr>
<td>15-408D</td>
<td>11.6</td>
<td>6.7</td>
<td>0.9</td>
<td>29</td>
<td></td>
<td></td>
<td>23</td>
</tr>
<tr>
<td>15-411</td>
<td>19.1</td>
<td>6.8</td>
<td>1.0</td>
<td>29</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 58, 95, 127
Several fragments, some joining and mended, of the rim, body and base. This is one of the the most elaborately decorated arrulae from Morgantina, preserving five ornate registers. The flaring rim transitions to the cornice with a cavetto molding. The profile continues to narrow with an ovolo molding, immediately followed by a thin astragal. A row of dentils, 2.6 cm in height and each approximately 1.3 cm wide, overhangs a Doric frieze, 3.3 cm in height, at the top of the drum. 14 preserved metopes alternate with 13 triglyphs. The metopes are 3.3 cm in height and approximately 2.6 cm wide, and each is decorated with a single stamped lotus flower. The lotus has tapering petals and rests above horizontal scrolls. The appliqué triglyphs, 1.3 cm in width, are raised slightly off the surface of the body. This frieze rests on a thin taenia, followed by regulae and six guttae. A register immediately below features alternating palmettes and lotus flowers, 3.4 cm in height. The lotus has angular tapering petals, while the stamen has a pinnated tip. The central tongue of the palmette is topped with three small circles, perhaps representing fruit or petals The motifs are,linked at the bottom by horizontal scrolling tendrils. A garland follows immediately below, 2.6 cm in height. The leaves have a distinctly serrated shape with articulate interior pinnate veins, bearing some resemblance to the leaves of an oak tree, though no acorns are featured. The sequence is framed at the bottom by a wave scroll, 1.2 cm in height. The peak of the waves descends in an especially tight curl, forming a small spiral The lower half of the body is undecorated. The lower profile of the drum features a a convex torus molding. The base then curves outward until a deep incision marks the point where the profile turns down towards the foot. The clay is reddish yellow (5YR 7/6) at the core. The fabric is fine with some medium sized red, pale, and cream-colored mineral inclusions visible. Traces of white slip on the exterior surface. Designated Type 3 by its rim diameter of 43 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>05-153</td>
<td>38.8</td>
<td>1.2</td>
<td>43</td>
<td>43</td>
<td>43</td>
<td>95</td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 2, 6, 110, 163, 187
Syracuse: Cat. 235
Unknown: Cat. 287, 292
Large body fragment preserving two decorative registers. The decoration is faint and the exterior surface is encrusted. The top features a Doric frieze, 4.0 cm in height. Two triglyphs and parts of three metopes are preserved. The triglyphs, 2.4 cm wide, are flush with the surface. The metopes appear undecorated. Faint outlines of a taenia, regula and guttae are visible below. A register of rosettes follows. Each has eight petals radiating around a central point. They appear on either side of a wavy tendril. No further decoration is shown on the small area of the body preserved below. The clay is reddish yellow (5YR 7/6) with frequent fine sub-angular minerals and occasional medium-sized translucent inclusions visible in the core. This ara is considered Type 3 based on the size of the triglyph and its wall thickness. This is a sherd box find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-493</td>
<td>16.5</td>
<td>10.6</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: [Cat. 171](#)

**Bibliography:**

Morgantina: [Cat. 171](#)

Syracuse: [Cat. 267](#)
Rim fragment preserving two decorative registers. The field under the lip is flat and undecorated, followed by a bead-and-reel motif, 0.7 cm in height. The register below features a row of five dentils, 1.9 cm in height and each approximately 1.5 cm wide. The body below is not preserved. Surface is encrusted. Reddish-yellow core (5YR 7/6) with very fine well-sorted inclusions. Surface find from the topsoil in Room 12 of the West Sanctuary.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-410</td>
<td>9.3</td>
<td>7.1</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 86, 144, 146, 156, 178
Gela: Cat. 202

**Bibliography:**

Morgantina: Houses West Sanctuary
132

Inv. #   Context
16-932   6.31-20.76

Type:

Fabric: 1

Description:

Body fragment, broken on all sides preserving a bead-and-reel motif, 0.7 cm in height. Pink clay (5YR 7/4) with very fine well sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-932</td>
<td>7.6</td>
<td>4.8</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:
Small rim fragment featuring one decorative register. The field immediately below the lip is undecorated above a thin register of continuous beading, 0.7 cm in height. No further decoration is preserved. Surface is encursted. Pink core (5YR 7/4) with very fine well sorted inclusions.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>05-148</td>
<td>6.5</td>
<td>5</td>
<td>1.1</td>
<td>12</td>
<td></td>
<td></td>
<td>11%</td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Two fragments of the cornice and upper body. The top preserves a frieze of dentil moldings, 2.6 cm in height and each approximately 1.5 cm wide. The profile curves inward below the dentils in a cyma reversa molding. The top of the drum is decorated with a Doric frieze, 7.5 cm in height. The triglyphs are formed from mold-made appliqué pieces, 4.5 cm wide. The metopes, 6.2 cm wide, appear undecorated. The frieze is framed below by a taenia, 1.2 cm thick, followed by a regula and guttae. Only three guttae are preserved on 71-258 but it appears that there would have been space for the standard six. The rest of the body is not preserved.

Pink clay (5YR 8/4), with frequent very coarse dark sub-angular mineral inclusions, some elongated. Assigned to Type 4 based on the size of the appliqué triglyphs and wall thickness.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>05-19</td>
<td>22.5</td>
<td>17.3</td>
<td>3.4</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>71-258</td>
<td>21</td>
<td>14</td>
<td>3.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 59, 98, 136, 167
Syracuse: Cat. 273
Unknown: Cat. 275

**Bibliography:**

Morgantina: Cat. 59, 98, 136, 167
Syracuse: Cat. 273
Unknown: Cat. 275
135

Inv. #          Context
04-442          6.27b.61
Type: 4
Fabric: 2
04-246          6.27c.53
04-249          6.27c.53
04-251          6.27c.53
05-257          6.27c.67

Description:

Five fragments of the rim, cornice, and upper body. The profile features a vertically protruding lip above the projecting rim, which transitions towards the cornice with a deep cavetto. The cornice is stepped in with two successive ovolo moldings above a dentil frieze, 1.9 cm in height and each approximately 1.2 cm in width. A Doric frieze, 6.0 cm in height, follows below at the top of the cylindrical drum. The triglyphs, 4.0 cm in height, are mold-made appliqué pieces with chamfered edges. The metopes appear undecorated. A raised taenia follows below. The regulae, each with six guttae, are also formed from a molded appliqué piece. Fragment 04-246 preserves the profile from the rim to the bottom of the dentils, though most of the dentils are broken. The other three fragments display elements of the Doric frieze. 04-249 and 04-251 join. The lower part of the body is not preserved on any fragments. The clay is reddish-yellow at the core with fine inclusions. The sorting is good, some occasional sub-angular cream-colored and brown minerals are visible in the fabric. Designated Type 4 by its rim diameter of 60 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-246</td>
<td>15.8</td>
<td>11.3</td>
<td>2.1</td>
<td></td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>04-249</td>
<td>7.6</td>
<td>4.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>04-251</td>
<td>21.8</td>
<td>8.2</td>
<td>1.9</td>
<td></td>
<td></td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>04-442</td>
<td>8.1</td>
<td>15.1</td>
<td>2.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>05-257</td>
<td>10.3</td>
<td>15.1</td>
<td>2.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 28, 98, 145, 168
Unknown: Cat. 275
136

Type: 4

Fabric: 1

Description:

Body fragment from the top of the cylindrical drum, preserving a triglyph and two partial metopes of a Doric frieze, 8.3 cm in height. The triglyph, 4.3 cm wide, is formed from a mold-made appliqué piece. The metopes on either side appear undecorated. The bottom of the frieze is framed by a raised taenia, 1.3 cm thick. A regula with six guttae follow below, aligned with the triglyph. The lower area of the drum is not preserved. Pink clay (5YR 7/4) with fine dark sub-angular mineral inclusions are visible in the core. Assigned to Type 4 based on the size of the appliqué triglyph.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-239</td>
<td>17</td>
<td>13.0</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td>11</td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 6, 11, 37, 59, 134, 141, 167
Syracuse: Cat. 273
Unknown: Cat. 275
137

Type:

Fabric: 2

Description:

Body fragment, roughly triangular in shape, preserving the lower part of a Doric frieze. The bottom left corner of a triglyph is visible at the top of the fragment, resting above a thin taenia, 0.9 cm thick. A regula with six guttae follow below, both elements formed from the same appliqué strip of clay. The regula's length of 4.6 cm long suggests the original size of the triglyph. The surface immediately below is undecorated, and the rest of the lower body does not survive. Traces of white slip on the exterior surface. The clay is pinkish-orange (5YR 7/4 or 5YR 7/6) with very fine well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>71-178</td>
<td>7.3</td>
<td>10.6</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 9, 37, 45, 59, 135, 141, 168, 175
Syracuse: Cat. 273
Unknown: Cat. 275

Bibliography:

Morgantina: Other

North Baths
Rim fragment preserving part of one decorative register. The rim projects out and then curves inwards with a cavetto. Two successive astragals follow above a frieze with four broken dentils. The full height of the dentils is not preserved, but each is approximately 1.3 cm wide. The left side of the fragment is more worn, as both the astragal and dentils are broken off. The lower body does not survive. Traces of white slip on the exterior surface. The clay is pink (5YR 7/4) with a fabric of very fine well-sorted mineral inclusions. Found in Room 8 of the North Baths.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-250</td>
<td>12.5</td>
<td>9.1</td>
<td>1.5</td>
<td>40</td>
<td></td>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

Comparanda: 

Bibliography:
This fragment is identified in the trench notebook of Hal Sharp as Find 255 in bucket 120 but has not been located in storage. The finds registry describes the piece as a "terracotta altar fragment with traces of white paint." No decorative elements are mentioned.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>05-241</td>
<td>3.4</td>
<td>4.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Body fragment with a worn exterior surface. Three decorative registers are preserved. The first features a garland frieze, 2.1 cm in height. Elliptical leaves alternate with stems of fruit, each rendered as a large circle on either side of a horizontal branch. The leaves and fruit point to the right. A rosette frieze, 2.0 cm in height, follows below. The rosettes are girded within an undulating tendril. Wave scrolls, 0.9 cm in height, occupy the lowest register. The peaks of the waves are oriented up and curl to the left. The register below is partially preserved, but shows no decoration. Clay is light reddish brown (5YR 6/4) with very fine well-sorted inclusions and some micaceous flecks visible in the fabric. This fragment is a sherd box find from Bucket 41.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
</tr>
</thead>
<tbody>
<tr>
<td>08-48</td>
<td>7.9</td>
<td>7.4</td>
<td>1.4</td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 153, 171
Syracuse: Cat. 249, 267
Type: 3
Fabric: 1

**Description:**

Body fragment preserving part of a Doric frieze, 5.6 cm in height. The only preserved triglyph is produced by a mold-made appliqué piece, 3.2 cm wide. Its top left corner is broken. It is unclear whether the metopes were decorated, as the panels are broken on either side of the triglyph. A thin strip of clay, 1.0 cm thick, represents the taenia below the frieze. A regula and six guttae are also mold-made appliqué pieces. Clay is reddish yellow at the core (5YR 7/6) with some fine rounded mineral inclusion. Surface find. Tentatively assigned to Type 3 based on the size of the appliqué triglyph.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-73</td>
<td>10.2</td>
<td>10.1</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 9, 37, 45, 59, 93, 135, 168, 175**
Syracuse: **Cat. 273**
Unknown: **Cat. 275**

**Bibliography:**

Morgantina: **Other**
Syracuse: **Other**
Pappalardo Hill: **438**
Morgantina: Other

Pappalardo Hill

439
Two non-joining fragments from the rim and cornice. The lip does not protrude but transitions seamlessly to the cornice. A very faint band of egg-and-dart is visible below. A row of dentils follows, 1.5 cm in height and each approximately 0.6 cm wide. 03-173 preserves part of two dentils, while four remain on 03-223. The fragment is broken immediately below. White slip on the exterior surface. Clay is pink (5YR 8/4) with very fine, well-sorted inclusion. Some micaceous fleck and elongated voids are also visible in the fabric.
143  

**Inv. #**  04-416  **Context**  6.Pappa Hill  

**Type:**  

**Fabric:**  1  

**Description:**  

Fragment of the base. The profile curves outward until a deeply incised horizontal line marks the transition towards a more vertical descent to the projecting foot. Pink clay (5YR 7/4) with very fine, well-sorted inclusions. Not enough of the base circumference is preserved to determine the diameter and type. This fragment was recorded as a surface find from Pappalardo Hill.  

**Measurements:**  

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-416</td>
<td>15</td>
<td>1.1</td>
<td>40</td>
<td></td>
<td></td>
<td></td>
<td>9.5</td>
</tr>
</tbody>
</table>

**Comparanda:**  

**Bibliography:**
144

Inv. #       Context
97-157a      7.5.1/7
Type: 2
97-158       7.5.2
Fabric: 2

Description:

Two non-joining fragments of the rim and upper crowning. A shallow cavetto curves from the projecting rim down to a bead-and-reel motif, 0.8 cm in height. An ovolo leads to the frieze of dentil moldings, 1.2 cm in height and each approximately 1.1 cm wide. The profile curves inward below, but the drum is not preserved. Traces of faded white slip remain on the exterior surface. Reddish-yellow clay (5YR 7/6) with very fine pale inclusions and medium-sized sub-angular dark and cream colored minerals visible in the core. Assigned to Type 2 based on the rim diameter of 29 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-157a</td>
<td>6.2</td>
<td>7.6</td>
<td>0.9</td>
<td>29</td>
<td>15-16</td>
<td>7-8</td>
<td>7</td>
</tr>
<tr>
<td>97-158</td>
<td>7.9</td>
<td>7.2</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
</tr>
</tbody>
</table>

Comparanda:  Bibliography:

Morgantina: Cat. 62, 86, 131, 146
Gela: Cat. 202
145  
Type: 4  
Fabric: 5  

**Description:**

Two non-joining fragments of the rim and crowning. The profile features a vertically protruding lip above the rim, which projects out above the cornice. The rim curves down in a deep cavetto leading to an undecorated vertical face. The cornice is recessed with two consecutive ovolo moldings. The dentils below are fully preserved on 04-353. They measure 2.7 cm in height and 1.6 cm wide. The body below is not preserved. The clay is a distinctive light red (2.5YR 6/8) with frequent translucent and opaque brown sub-angular mineral inclusions visible in the core. The two fragments are considered part of the same arula because of their matching fabric and wall thickness. Designated Type 4 based on wall thickness and the presence of a vertical lip.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-353</td>
<td>9.0</td>
<td>6.4</td>
<td>2.2</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>04-354</td>
<td>14.6</td>
<td>11.0</td>
<td>1.9</td>
<td>64</td>
<td>6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: [Cat. 28, 98, 135, 168]

**Bibliography:**

Morgantina: Other

Plateia A
146

Inv. #  Context
97-192  7.3

04-333  7.6.7

Type:

Fabric: 2

Description:

Two non-joining fragments of the rim and cornice. The lip projects out only slightly above the vertical face below. A thin astragal follows above a continuous band of bead-and-reel, 0.7 cm in height. Below are three successive convex moldings before the body is broken. Pink clay (5YR 8/3) with very fine, well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-333</td>
<td>9.3</td>
<td>4.8</td>
<td>1.4</td>
<td>36</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97-192</td>
<td>4.2</td>
<td>4.8</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  Bibliography:

Morgantina: **Cat. 86, 131, 144**

Gela: **Cat. 202**
<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-157b</td>
<td>6.1</td>
<td>5.1</td>
<td>1.5</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Description:**

Body fragment preserving only part of a single triglyph, 3.2 cm in width, but broken at the top and bottom. The metopes are broken on either side. Clay is reddish-yellow (5YR 6/6) with frequent medium-sized sub-angular brown and pinkish-orange mineral inclusions.
Small fragment preserving a row of three dentils, 2.0 cm in height and each 1.1 cm wide. Below is a cavetto followed by an incised horizontal line. The rest of the body is not preserved. Clay is reddish-yellow (5YR 7/6) with very fine well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-157d</td>
<td>4.7</td>
<td>3.1</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
149  
Inv. #  Context  
04-15a  7.6.4  
Type: 
04-15b  7.6.4  
Fabric: 3  
Description:  
Two joining fragments of the rim and cornice. The projecting rim transitions to the cornice in a cavetto. An astragal, formed by two incised horizontal grooves, follows above a small ovolo. The two fragments preserve a row of 14 dentils, 2.1 cm in height each approximately 0.7 cm wide. The body is broken immediately below this register. White slip on the exterior surface. Clay is pink (5YR 7/4) with frequent fine sub-rounded white minerals and some medium-sized elongated voids visible in the fabric. The two fragments were found in close proximity.  
Measurements:  
<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-15a</td>
<td>8.5</td>
<td>6.0</td>
<td>1.9</td>
<td></td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>04-15b</td>
<td>6.0</td>
<td>5.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Comparanda:  
Morgantina: Cat. 48, 61, 102, 112, 178  
Bibliography:  
Morgantina: Other
Fragment from the lower body. A thin astragal molding is visible at the top before the body flares outward below, curving towards a deeply incised horizontal line. The profile then straightens as it descends towards the foot, which is not preserved. Pink clay (5YR 7/4) with very fine well-sorted sub-rounded white and brown mineral inclusions in the fabric.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-352</td>
<td>6.7</td>
<td>9.0</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
151

Inv. #    Context
04-261    6.28.5

Type:

Fabric: 1

**Description:**

Fragment from the upper body, broken on all sides. Three ornamental registers are preserved. The outward projection at the top of the fragment likely serves as either the lip or the bottom of the cornice. The register below is stepped in slightly and features an undulating vine of palmately lobed ivy leaves in alternating directions. The frieze is 2.3 cm in height. A wave scroll, 1.0 cm in height, follows immediately below. The waves descend to the left. A band off bead-and-reel, 0.3 cm in height, follows below as the profile again narrows. Only one vertical reel is rendered between each bead. The clay is reddish-yellow (5YR 7/6) with frequent fine sub-rounded white mineral inclusions visible in the core.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-261</td>
<td>6.1</td>
<td>5.9</td>
<td>1.0</td>
<td>9</td>
<td>5.9</td>
<td>0.9</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 56, 73, 85**

Unknown: **Cat. 288**

**Bibliography:**

Morgantina: **Plateia B**
This fragment is identified in the trench notebook of Hal Sharp as Find 135 but has not been located in storage. The finds registry describes the piece as a "molded terracotta column or altar base." No further details are provided. This is a sherd box find.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-271</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Fabric: 1

Description:

Body fragment preserving a garland frieze, 2.2 cm in height. The ovate leaves alternate with stems bearing a round fruit on either side of a central horizontal branch. The orientation of this fragment is uncertain, and no further decoration is preserved. Traces of white slip on the exterior surface. Fabric has very fine well-sorted mineral inclusions. This is a pot wash find from Plateia B near the eastern side of the Southeast Building.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-779</td>
<td>3.69</td>
<td>3.39</td>
<td>0.89</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 6, 140, 171
Image provided by the Contrada Agnese Project
Body fragment, broken on all sides. Separated into two registers by a raised horizontal band in the center. The top half is illegible. The lower area partially preserves a frieze decorated with curling tendrils and ivy leaves. The lower part of this register is not preserved. White exterior surface with some areas of discoloration, particularly on the upper half. Clay is red (2.5YR 5/6). Very fine well-sorted inclusions in the fabric with some fine sub-rounded minerals also visible.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-201</td>
<td>5.4</td>
<td>5.6</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
155 Inv. # Context
98-203 7.1.1.Stenopos 9

Type: 
Fabric: 1

Description:

Lower body fragment, broken on all sides. A short section of an astragal runs around the top, just above an incised line, probably marking the bottom of the cylindrical drum. The profile then curves outward towards the base, which descends more vertically after another incised line. The foot is not preserved. The clay is pinkish-gray (7.5YR 7/2) with a cream colored exterior. The fabric is fine with frequent well-sorted dark mineral inclusions visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>98-203</td>
<td>6.2</td>
<td>4.6</td>
<td>0.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Two non-joining fragments of a rim and cornice. Both sherds are roughly rectangular in shape, preserving the rim but broken on the other three sides. These pieces exhibit some unusual morphological qualities. At the top, the rim does not project out from the lower body, which instead is only slightly stepped in below the thick lip. The crowning below also does not display the typical sequence of convex and concave moldings. Instead a straight vertical face is decorated with a continuous band of bead-and-reel at the top, 0.9 cm in height. The register immediately below is undecorated. Fragment 97-66 preserves the top of series of dentil moldings, each approximately 1.6 cm in width. The clay is pink (5YR 7/4) with frequent very coarse red and brown angular inclusions in the core.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-66</td>
<td>11.6</td>
<td>9.0</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>97-258</td>
<td>8.2</td>
<td>7.1</td>
<td>5.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 28, 131, 178**

**Bibliography:**

Morgantina: **Cat. 28, 131, 178**
Type: Fabric: 5

Description:

Body fragment, roughly rectangular in shape and broken on all sides. The placement of this sherd on the vessel is uncertain. It may represent the area of the body where the drum transitions to the base. Towards the top is a continuous band of bead-and-reel, 0.7 cm in height. The clay is light red, 2.5 YR 6/6, with frequent very coarse sub-angular beige and orange inclusions visible in the core.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-259</td>
<td>13.7</td>
<td>8.1</td>
<td>3.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Other

Stenopos 9 West

157     Inv. #    Context
         97-259    7.1.1.Stenopos 9
Two non-joining fragments from the lower body. 97-328 is rectangular in shape, while 97-330a is triangular, and both are broken on all sides. The fragments preserve the lower part of an undecorated cylindrical drum, the bottom of which features a torus molding. The profile then begins to curve outward, though the base below is not preserved on either fragment. The clay is pink (5YR 7/4) with fine well-sorted inclusions.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-328</td>
<td>14.7</td>
<td>8.9</td>
<td>3.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>97-330a</td>
<td>16.7</td>
<td>9.2</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td>11</td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Undecorated body fragment, broken on all sides. The position of this sherd on the body is uncertain, but it may come from the transition between the drum and the base. The profile begins to flare out beneath an undecorated vertical register before the sherd is broken. Reddish-yellow clay (5YR 6/6) with frequent fine sub-rounded white mineral inclusions visible in the fabric.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-326b</td>
<td>8.6</td>
<td>4.4</td>
<td>0.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Undecorated body fragment, broken on all sides. The lower half of the profile is stepped out slightly from the upper register, perhaps representing the transition to the base. Pink clay (5YR 7/4) with very fine well-sorted inclusions in the fabric.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-326c</td>
<td>12.9</td>
<td>9.5</td>
<td>1.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

475
161

Inv. #   Context
97-326a   7.1.1.Stenopos 9

Type:

Fabric: 5

Description:

Body fragment displaying two incised horizontal lines at the top. The profile flares out at the bottom, perhaps marking the transition to the base, though the area below is broken. Red clay (5YR 5/6) with some dark coarse sub-angular inclusions visible in the fabric along with fine sub-rounded white minerals.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-326a</td>
<td>9.5</td>
<td>6.6</td>
<td>2.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:
Morgantina: Other

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-49</td>
<td>6.20.13</td>
</tr>
</tbody>
</table>

Type:
Fabric: 1

Description:
Fragment of the cornice, broken below the rim. The top preserves an ovolo molding that transitions to a cyma recta. A dentil frieze follows below, 2.0 cm in height and each approximately 0.7 cm wide. Four dentils are preserved, articulated in high relief. White slip on the exterior surface. Pink clay (5YR 7/4) with very fine well-sorted inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-49</td>
<td>4.3</td>
<td>6.3</td>
<td>1.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Morgantina: Cat. 121, 142

Stenopos 10 West
**Morgantina: Other**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-224</td>
<td>6.20.30</td>
</tr>
</tbody>
</table>

**Type:**

Fabric: 2

**Description:**

Small body fragment. A simple palmette frieze is partially preserved below a convex groove. The body below is broken. Orange clay, 5YR 6/8, with very fine well-sorted mineral inclusions.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-224</td>
<td>4.7</td>
<td>3.8</td>
<td>2.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Small body fragment, partially preserving the upper part of a single mold-made appliqué trilglyph, 3.1 cm in width. The full height is not preserved. The fragment is heavily encrusted on the exterior surface. An exposed area of clay is light red (2.5YR 6/8) with very fine, well-sorted inclusions. Found in the plow zone to the west of the West Sanctuary.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-881</td>
<td>7.2</td>
<td>4.3</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Body fragment preserving part of a Doric frieze. One full mold-made appliqué triglyph, 5.7 cm in height and 3.2 cm wide, remains on the left side. A partially preserved metope on the right is decorated with a mold-made appliqué protome. The head is oval in shape with thick hair at the top, crudely rendered with no parts or individual segments articulated. The face has large hollow eye sockets with heavy upper and lower lids. The nose is long and broad at the tip and the mouth below is small with round lips. Long earrings appear to hang down from both sides. The triglyph and metope frieze is framed from below by a raised taenia. A regula and six guttæ, both appliqué pieces, follow. The body below is broken. White slip is preserved on the exterior surface. Light red clay (2.5YR 6.6) with frequent well sorted sub-rounded white mineral inclusions and occasional elongated voids. Found in the plow zone to the west of the West Sanctuary.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-882</td>
<td>18.1</td>
<td>12.1</td>
<td>2.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

- Morgantina: **Cat. 39, 176**
- Camarina: **Cat. 197**
- Caulonia: **Cat. 199**
- Heraclea Minoa: **Cat. 218**
- Locri Epizephyrii: **Cat. 220, 222**

**Bibliography:**
Fragment of the rim and cornice. The projecting rim curves down with a cavetto. The profile of the cornice straightens and then narrows again with an ovolo molding. Another cavetto follows above a row of dentils. 13 are preserved, 2.3 cm in height and each approximately 0.9 cm wide. The cornice transitions to the drum with a series of ovolo, astragal, and ovolo moldings. The body below is broken. Reddish yellow (5YR 6/6) clay with frequent very fine white mineral inclusions and some elongated dark voids. Found in the plow zone to the west of the West Sanctuary.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-883</td>
<td>17.2</td>
<td>12.3</td>
<td>1.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 27**

**Bibliography:**

Morgantina: Other

**Building west of West Sanctuary**
Body fragment preserving part of a Doric frieze, 7.6 cm in height. One full triglyph is preserved, produced by appliqué strips, 4.1 cm in width. The full size of the metope on the left side is uncertain, but it appears undecorated. A taenia, 1.1 cm thick, runs below the frieze. A regula with six guttae follows, made from an appliqué piece. The rest of the body is not preserved. Pink clay (5YR 7/4) with fine well-sorted inclusions. Some beige slip on its exterior surface. Designated Type 4 based on the size of its appliqué triglyph and wall thickness.
Type: 4
Fabric: 5

Description:

Five fragments, some restored from joining pieces, of the rim, cornice, and upper body. A lip projects vertically from the top of the flaring rim, which curves down towards the body with a cyma recta molding. The profile is then stepped in leading to a dentil frieze below, 2.8 cm in height and each approximately 1.7 wide. The top of the cylindrical drum is decorated with a Doric frieze, 6.5 cm in height. The triglyphs are mold-made appliqué pieces, 3.6 cm wide. The metopes, each approximately 7.4 cm in width, are undecorated. A taenia runs below the frieze, followed by a regula and six guttae, both elements formed on a single appliqué strip. The body below is not preserved. The largest piece, 69-955a is restored from three joining fragments. 69-955b preserves only the rim and cornice. Three other pieces of the body have no inventory numbers. Pink clay (5YR 7/4) with coarse and very coarse pink and brown mineral inclusions visible in the core. Classified as Type 4 based on its rim diameter of 62 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>69-955a</td>
<td>27.5</td>
<td>24.5</td>
<td>2.4</td>
<td>62</td>
<td></td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>69-955b</td>
<td>21.6</td>
<td>13.7</td>
<td>1.7</td>
<td>62</td>
<td></td>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: Cat. 28, 98, 135, 145
Unknown: Cat. 275

Bibliography:

Contrada Drago
169  
Inv. #  Context  
62-1240  5.8.2  

Type: 1  
Fabric: 2  

Description:  
Several joining fragments, now mended, of the rim, cornice, and upper body. The flat upper surface is surmounted by a small circular dish, 5.0 cm in diameter. The profile below the rim curves inward with successive cavetto and ovolo moldings. No ornamental decoration is preserved on the body. Some traces of white slip on the exterior surface. Clay is reddish-yellow (5YR 7/6) with fine rounded white mineral inclusions visible in the core.  

Measurements:  

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>62-1240</td>
<td>4.8</td>
<td>0.4</td>
<td></td>
<td>8.7</td>
<td>6.1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  
Bibliography:  
Morgantina: Cat. 46, 90, 91, 170
Morgantina: Other

170 Inv. # Context
81-127

Type: I

Fabric:

Description:

Fragment of the rim and upper body. A small circular dish rests on top of the upper surface. The profile of the cornice is stepped in with two successive horizontal bands below the projecting rim. No decoration is preserved at the top of the drum. The lower half of the drum and base are not preserved. Considered Type 1 with its rim diameter of 8.5 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>81-127</td>
<td></td>
<td></td>
<td></td>
<td>8.5</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 46, 90, 91, 169
Morgantina: Other
Morgantina: Other

171

Type: 2

Fabric: 1

Description:

Several large joining fragments, now restored, preserve the rim, cornice, and body. An ovolo molding separates the projecting rim from an undecorated register. A frieze of dentil moldings, 3.0 cm in height and each 1.0 cm wide, follows below. The profile of the body is recessed below the dentils. A garland, perhaps an olive branch, features leaves alternating with the stems of a round fruit, both branching off either side of a central horizontal vine. The frieze is 3.0 cm in height. A band of rosettes, 2.7 cm in height, follows below on a wavy tendril. Each rosette has 6 petals. The bottom of the drum is marked by a thin astragal. The base is not preserved. The clay is pink (5YR 8/3) with fine well-sorted inclusions. This is one of the most complete examples of a Type 2 arula, but unfortunately the inventory number and provenance are unknown.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>27.8</td>
<td>1.9</td>
<td>29</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 6, 140, 153
Syracuse: Cat. 267

Bibliography:
Morgantina: Other
Morgantina: Other

172

Inv. #  Context

Type: 2
Fabric: 2

Description:

Nine fragments preserve the full profile from rim to base. Two joining rim fragments themselves join with two joining body sherds. These body sherds align with, but do not join, three joining base fragments. The cornice beneath the projecting rim is topped with two successive astragal moldings above a band of dentils, 1.8 cm in height and each approximately 1.0 cm wide. No decoration appears on any of the body fragments apart from one incised horizontal line. An astragal molding marks the transition between the cylindrical drum and the base, which curves outward in a cavetto molding. Another incised line marks the point where the profile descends steeply towards the foot. The clay is reddish-yellow (5YR 6/6) with very fine well-sorted inclusions. The inventory number and provenance are unknown. Designated Type 2 by its rim diameter of 36 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>30.8</td>
<td>1.5</td>
<td>36</td>
<td>24</td>
<td>34</td>
<td></td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 2, 44, 118, 171
Morgantina: Other

173

Inv. #  Context

Type: 3
Fabric: 2

Description:

Two large joining fragments, now mended, preserve the rim, cornice, and upper body. The rim projects out above the cornice, which is decorated on top by a garland frieze, 2.5 cm in height. Rounded oblong leaves alternate with fruit on a long stem on either side of a horizontal branch. The body is recessed below, leading to a continuous egg-and-dart motif, 1.4 cm in height, with the darts pointing down. The profile is stepped in again with an ovolo molding curving down to a row of dentils, 2.2 cm in height and each approximately 1.2 cm. Another ovolo below transitions from the cornice to the cylindrical body. The top of the drum is decorated with another garland frieze, identical to the band above. The drum below is not preserved. The clay ranges from pink (5YR 7/4) to reddish yellow (5YR 7/6) at the core. The fabric is fine with occasional coarse pinkish-orange angular minerals. Classified as Type 3 based on its rim diameter of 45 cm. The inventory number and context of this arula are unknown.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>1.0</td>
<td>45</td>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 117, 129
Syracuse: Cat. 235, 238, 251, 266
Morgantina: Other
Morgantina: Other

174  Inv. #  Context

Type: 3

Fabric: 1

Description:

A complete arula restored from many fragments. The rim transitions to the cornice with a deep cavetto. The profile is then recessed above a thick ovolo molding. The cornice continues to curve inward with a series of three consecutive convex bands or astragals. A row of dentils, 1.7 cm in height and each approximately 1.0 cm wide, follows below. The profile again curves in steeply towards the drum, which features a Doric frieze. Six alternating triglyphs and metopes are preserved. The triglyphs, 5.5 cm in height and 3.1 cm wide, are formed from three separate appliqué strips. The metopes vary in size. The largest panel is 15.0 cm wide, while the smallest is 11.5 cm. Some preserve a molded appliqué rosette. An incised horizontal line runs through the middle of the Doric frieze. A raised taenia follows below, but regulae are omitted. Four guttae, formed from small appliqué balls of clay, are preserved below the triglyphs. Another horizontal line is incised on the body below. The rest of the drum is undecorated. An astragal marks the transition between the cylinder and the base, which widens gradually along a smooth curve until three consecutive convex moldings lead to the foot. Unfortunately, the inventory number and context are unknown. Assigned to Type 3 because of its rim diameter of 44.5 cm. The arula is unusually tall relative to its diameter.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>53.6</td>
<td>1.8</td>
<td></td>
<td>44.5</td>
<td>31.6</td>
<td>48</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 20

Bibliography:

Morgantina: Other

503
Morgantina: Other
Morgantina: Other

175  
Type: 3
Fabric: 1

**Description:**
Several joining fragments, now restored, of the rim, cornice, and upper body. The projecting rim curves down in a cyma recta molding towards the cornice, which features an undecorated register at the top. An astragal molding runs above a frieze of dentils, 2.2 cm in height and each approximately 1.1 cm wide. The profile is then recessed below the dentils with an ovolo molding. A Doric frieze decorates the top of the cylindrical body. The mold-made appliqué triglyphs are 5.0 cm tall and 3.0 cm wide. The metopes are undecorated. A taenia runs below the frieze, followed by appliqué regulae with six guttae. The rest of the drum is undecorated, and the base is not preserved. The inventory number and context are unknown. Assigned to Type 3 based on its rim diameter of 45 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>31.5</td>
<td>1.2</td>
<td>45</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**
Morgantina: *Cat. 37, 45, 176*
Syracuse: *Cat. 236, 255*

**Bibliography:**
Morgantina: Other
Complete arula restored from many fragments. The projecting rim transitions to the cornice with a cavetto. The profile curves inward again with an ovolo molding. Below is a cavetto followed by a frieze of overhanging dentils, 2.1 cm in height and each approximately 1.2 cm wide. Circular holes pierce the cornice along the circumference. A cyma reversa marks the transition between the crowning and the cylindrical body. The top of the drum is decorated with a Doric frieze, 6.0 cm in height. The appliqué triglyphs are 3.2 cm wide, and the metopes vary in size, the largest 18.5 cm wide. Each metope is decorated in the center with a mold-made appliqué protome. The head is almost perfectly oval in shape with thick hair the top. The coiffure is crudely rendered; no part is distinguished, and individual segments or locks are not articulated. The face has large hollowed out eyes with heavy upper and lower lids. The nose is fairly long and broad at the tip. There is little separation between the nose and the mouth, which is small with round lips, slightly downturned and almost puckered. Long earrings appear to hang down from both sides. The appliqué taenia, regulae, and guttae follow below. Six guttae are associated with each regula regula. The rest of the drum is undecorated. An astragal or torus marks the bottom of the body above the flaring base. A horizontal line is deeply incised at the point where base turns down towards the foot. No breaks were visible to observe the color of the clay and inclusions at the core. The exterior surface is reddish yellow (5YR 6/6). This arula was recovered during Paolo Orsi's brief excavations at Serra Orlando at the end of the 19th century and is the only example from Morgantina kept at the Paolo Orsi Museum in Syracuse. Designated Type 3 based on its rim diameter of 51.5 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>33127</td>
<td></td>
<td></td>
<td></td>
<td>51.5</td>
<td>36.2</td>
<td>51</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 37, 39, 45, 165, 175
Camarina: Cat. 197
Caulonia: Cat. 199
Heraclea Minoa: Cat. 218
Locri Epizephyrii: Cat. 220, 222, 236

**Bibliography:**

Morgantina: Other
Camarina: Other
Caulonia: Other
Heraclea Minoa: Other
Locri Epizephyrii: 507
Morgantina: Other
177

Type:

Fabric: 1

Description:

Body fragment preserving two decorative registers. The top register is decorated with a Doric frieze, 2.6 cm in height. The triglyphs, 1.7 cm in width, are formed by carving the channels into the surface of the body. The metopes, 2.0 cm wide, are stamped alternately with lotus and star motifs. The lotus is framed on either side by vertical scrolls, and the star has eight rays. Regulae and guttae are not included below the triglyphs. A register of alternating lotus and palmettes follows below the Doric frieze. The two motifs are linked by scrolling tendrils. The lotus flowers are oriented up, while the palmettes are positioned in the opposite direction. Pink clay (5YR 7/4) with very fine well-sorted inclusions. The inventory number is missing.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.1</td>
<td>8.8</td>
<td>10.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 6, 12, 25, 52, 129
Syracuse: Cat. 235, 238, 269
Morgantina: Other
Rim fragment preserving one decorative frieze. An undecorated flat register, 5.5 cm in height, appears immediately below the rim. A row of long dentils, 5.0 cm in height, follows. The seven preserved dentils are not evenly articulated. The smallest measures 1.3 cm in width and the largest 2.1 cm. The fragment is broken immediately below the dentils. The rim is pierced by a small hole. The fragment exhibits little curvature and may belong to a square or rectangular vessel. The clay is reddish-yellow (5YR 7/4) at the core. The fabric has coarse and very coarse sub-angular brown and green mineral inclusions. The provenance is not indicated in the finds registry or catalogue card for this fragment.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>82-216</td>
<td></td>
<td></td>
<td>4.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 48, 61, 102, 112, 127, 131, 149, 156

**Bibliography:**

Morgantina: Other
Morgantina: Other
Morgantina: Other

179 Inv. # Context

Type:
Fabric: 4

Description:

Fragment of the lower body and base. A torus molding marks the transition from the vertical drum to the flaring base. The curve descends more steeply towards the foot at the point marked by a deeply incised horizontal line. Pink clay (5YR 7/4) with coarse, sub-angular dark inclusions visible in the core. The fragment is not marked with an inventory number. Not enough of the base circumference is preserved to determine the diameter and type.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>26.1</td>
<td>18.2</td>
<td>3.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Morgantina: Other

180

Inv. #  Context
69-990

Type:

Fabric:

Description:

Base fragment mentioned in H. Allen's trench notebooks but not located in storage. The base was chipped at the top and bottom, and the profile featured three moldings.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>69-990</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Morgantina: Other

181

Inv. #          Context
69-1024

Type:

Fabric:

Description:

Rim fragment mentioned in I. Begg's 1969 excavation notebooks but not located in storage. The area below the lip is decorated with a garland, identified as an olive branch.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>69-1024</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:   Bibliography:
Morgantina: Other

182

Inv. #    Context
70-440

Type:

Fabric:

Description:

Fragments of a body and base, mentioned in N. Winters's excavation notebooks from 1970 but not located in storage. Registry mentions the foot, moldings, and the hollow circular shaft.

Measurements:

Rim    Body    Base

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-440</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:    Bibliography:
Morgantina: Other

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>71-604</td>
<td>71-604</td>
</tr>
</tbody>
</table>

**Type:**

**Fabric:**

**Description:**

Fragments of the rim and body, mentioned in the finds registry but not located in storage. Decorated with dentils and an incised garland. Beige slip on pale red brown clay.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>71-604</td>
<td>26.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>30</td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**
Morgantina: Other

184

Type:

Fabric:

Description:

Rim and body recorded in the finds registry but not located in storage. Dentil moldings above a Doric frieze. Pale buff clay, beige slipped.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>71-605</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:

Bell 1986, n. 30
Morgantina: Other

185

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>14-404</td>
<td></td>
</tr>
</tbody>
</table>

Type:

Fabric:

Description:

Fragment mentioned in the trench notebook of I. Giordano from the excavations of the West Sanctuary but not located in storage. Found in a topsoil context.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>14-404</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:
Morgantina: Other

186

Inv. #   Context
15-435

Type:

Fabric:

Description:

Fragment recorded in the finds registry but not located in storage. Apparently decorated with a palmette frieze formed by a rolling stamp.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-435</td>
<td>8</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: 

Bibliography:
Several large joining fragments, now mended, preserving a substantial portion of the body and base. Rim and cornice are missing. Two decorative registers are preserved at the top of the cylindrical drum. The first features a frieze of alternating palmettes and lotuses, 3.6 cm in height, both resting on horizontal scrolls. The palmette has six splaying fronds and a central tongue with three small circles at the tip, perhaps representing petals or fruit. It is framed on either side by curling tendrils. The lotus flower has angular, tapering petals, but the stamen is not preserved. A wave scroll follows below, 1.4 cm in height. The waves descend to the left. The body below is not decorated. The bottom of the drum is marked by a torus molding before the base projects outward. A deep horizontally incised line marks the point where the profile descends more vertically towards the flaring foot. No inventory number is preserved on these fragments.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>24.9</td>
<td>1.37</td>
<td></td>
<td></td>
<td>33</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Morgantina: **Cat. 2, 129**

Bibliography:

Morgantina: **Cat. 2, 129**
Morgantina: Other
Morgantina: Other

188

Inv. #  Context

Type:

Fabric:

Description:

Eight fragments of the rim and cornice. Rim projects out slightly, and the lip is marked with small vertical lines at regular intervals. The register immediately below is undecorated above a band of dentils. No further decoration is preserved.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.6</td>
<td>8.3</td>
<td>1.1</td>
<td></td>
<td>34</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 30, 31
Morgantina: Other
Morgantina: Other

189

Type: Fabric:

Description:
Fragment recorded in the registry but not located in storage. Decorated with a rosette with wedge-like sections and a triglyph. Apparently preserves traces of black slip.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>63-928</td>
<td>16.5</td>
<td>16.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
**Akrai**

**190**

Inv. # 12809

Type: 1

Fabric:

**Description:**

Nearly intact arula preserving the full profile from rim to base. The profile features a vertically protruding lip above the projecting rim. The vertical lip is pierced with a small hole. The cornice curves inward with an ovolo molding below the rim, leading to a row of dentils, 1.1 cm in height and each approximately 0.5 cm in width. The dentils overhang the drum below, which is undecorated. An astagal marks the transition from the body to the flaring base, which reaches an incised horizontal line before descending more steeply to the foot. The arula rests on a rectangular plinth, which is itself supported by a larger square base. The surface is painted white. Red clay (2.5YR 5/6) with very fine sub-rounded white mineral inclusions. Classified as Type 1 by its rim diameter of 15.9 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>12809</td>
<td>23.6</td>
<td></td>
<td></td>
<td>15.9</td>
<td>11.6</td>
<td>14.7</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 1, 8, 34

**Bibliography:**

Akrai 527
Akrai
Large fragment of the rim and body preserving eight rows of decoration. The register below the rim features a continuous palmette frieze with a spear-shaped central frond. A row of egg-and-dart follows below. The egg elements are raised and outlined with a thin border. A row of dentils is preserved in the next register immediately above a band of bead-and-reel. A Doric frieze follows. Two triglyphs and one full metope are preserved. The metope is decorated with a stamp of alternating lotus and palmettes arranged diagonally in opposing corners. Only five guttae were included below the regula. A wave scroll descending to the left follows below. The next register is occupied by a frieze of lotus and palmettes in alternating directions. The lotus has a serrated stamen while the central frond of the palmette comes to a spear-shaped point. The two motifs are joined by scrolls. Another wave scroll band follows below. The lower base is not preserved. This fragment apparently comes from Akrai and was illustrated by both Avolio (1829) and Kekulé (1884).

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:
- Morgantina: Cat. 7, 50, 51, 107, 114, 177
- Scornavacche: Cat. 224, 225, 227
- Syracuse: Cat. 237, 242, 244, 250
- Unknown: Cat. 287, 289, 291

Bibliography:
- Avolio 1829, pg. 131-132
- Kekulé 1884, pg. 84
Akrai

192

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 465</td>
<td></td>
</tr>
</tbody>
</table>

Type:

Fabric:

**Description:**

Body fragment preserving a row of dentils above a Doric frieze with a mold-made appliqué triglyph. Red clay with greenish-white slip.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 465</td>
<td>9.5</td>
<td>9.5</td>
<td>0.7-1.8</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Hesberg et al. 1992, pg. 35
Akrai

Hesberg et al. 1992, fig. 31a
Large fragment of the rim and body preserving six decorative registers. The rim has a thick lip and projects over the cornice below, which features a band of wave scrolls at the top. The peaks of the waves point down towards the base, while the waves formed by the negative impressed space are oriented upright. The register below is occupied by a wavy vine with palmate ivy leaves and bunches of berries on either side. The profile is slightly recessed above a row of dentil moldings. The top of the drum below has a frieze preserving four panels, each framed by a Telamon and Ionic column on either side. The column has a capital of scrolling volutes above a neck and fluted shaft. There are bands encircling the base, perhaps representing a series of torus moldings. The rectangular fields between these supports are occupied by appliqué figures. Two different figures are represented, alternating in each panel. The first assumes a crouched pose, lunging to the right. The lower body is shown in profile. The right leg is bent fully at the knee so that the calf and thigh are nearly parallel under the body. The left leg lunges forward, the knee slightly bent, and the heal resting on the horizontal surface of the panel. The upper body is shown frontally with the torso and chest turned towards the viewer, leaning forward over the thigh of the lunging left leg. The arms are raised and bent at the elbow on either side of the head, which is tilted sideways. Details of the face are not crisply articulated. The crouched, lunging pose and raised arms suggest an identification of Atlas supporting the cornice above. The second figure represented is also in a lunging position. The lower body is again shown in profile. As with the Atlas, this figure’s right leg is bent fully at the knee and swung under the body so that the foot is vertical with the toes resting on the surface. The raised left leg steps forward with a slight bend at the knee. Unlike on the Atlas, this leg does not rest on the surface but is suspended in front, as if the figure is prepared to spring forward. The torso is rendered in three quarters view and distinguished by a full rounded stomach. The right arm reaches across the body and bent slightly at the elbow so that the forearm is pointed upwards. The top of the arm is difficult to discern, but the figure seems to be supporting a bowl or tray, cupped in the palm of the right hand. The angle of the right arm is mirrored in the left arm on the other side of the body. The head is rendered frontally, facing out towards the viewer. Details of the face are not clearly articulated, but the figure seems to have a large beard and bald head. These features, together with the stomach and playful striding pose, suggest a possible identification of a satyr, though no tail is shown. Another ivy vine occupies the register below this frieze, displaying identical leaves and berries. A thin band of bead-and-reel follows above a second row of dentils, squatter than those above. The body preserves no further decoration. According to a placard in the Museo Archeologico Regionale di Camarina, this arula was acquired at an antiquities market in Taormina in 1898.

Measurements:
### Camarina

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>49.003</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Comparanda:
- Morgantina: [Cat. 23, 85](#)
- Camarina: [Cat. 194, 196, 197](#)
- Heraclea Minoa: [Cat. 219](#)
- Syracuse: [Cat. 260](#)
- Unknown: [Cat. 288](#)

### Bibliography:

Camarina: C. 534
Camarina
194  Inv. #  Context
        49.002

Type:

Fabric:

Description:

Fragment of the rim and upper body preserving three decorative registers. The profile projects out at the rim and then recedes towards the cornice with a cavetto. The first register is decorated with an egg-and-dart motif. The egg element is raised and bordered by thin outline. The short darts come to a diamond-shaped point. Two successive astragal moldings follow above a row of dentil moldings, which is supported by a Telamon figure below. The figure stands upright in an otherwise undecorated frieze. The toes are individually articulated on the feet, and the calves and thighs are strained and muscular. The figure has fairly wide hips and a fleshy torso. The arms are raised vertically and bent behind the figure. The face has a broad, untextured beard, but the chin area is articulated as a trapezoid below the large lips. Above is a long nose and two small eyes. The hair is divided into approximately eleven segments around the head and swept back from the temples. Longer, straighter locks appear to hang down on either side of the face, covering the figure’s shoulder and chest. The body below is not preserved. According to a placard in the Museo Archeologico Regionale di Camarina, this arula was acquired at an antiquities market in Taormina in 1898.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>49.002</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  
Camarina: Cat. 193, 196
Heraclea Minoa: Cat. 219
Syracuse: Cat. 260

Bibliography:
Rim fragment preserving four decorative registers. The register below the rim is occupied by an egg-and-dart motif. The egg elements are formed by a raised curving line, and the darts come to a rounded tip. Dentil moldings follow below. The profile then curves inward with a cyma reversa molding, which is decorated with a leaf-and-tongue motif. The leaves are broad at the base with rounded corners and a pointed tip. Each has a small recess in the center containing a short vertical line. The alternating tongues are rendered with a tip of three splaying leaves. The leaves and tongues both point down. A bead-and-reel motif follows. The body is broken below, but two horizontal elements usually placed above the triglyphs appears to be preserved at the top of the next register, suggesting that a Doric frieze would have followed.
Camarina
Camarina

196

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td></td>
</tr>
<tr>
<td>Fabric:</td>
<td></td>
</tr>
</tbody>
</table>

Description:

Body fragment preserving two decorative registers. The top features a row of dentil moldings before the profile curves inward with an ovolo. The top of the body is decorated with a frieze of Telamones, though only the upper half of one is preserved.

Measurements:

<table>
<thead>
<tr>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inv. #</td>
<td>MPL</td>
<td>MPH</td>
</tr>
</tbody>
</table>

Comparanda:

Camarina: **Cat. 193, 194**
Heraclea Minoa: **Cat. 219**
Syracuse: **Cat. 260**

Bibliography:

Camarina
Camarina
Camarina

197

Type:

Fabric:

Description:

Body fragment preserving three decorative registers. The top is occupied by a frieze of mold-made appliqué protomes alternating with lotus flowers and palmettes. The rolling stamp was used after the heads were already applied, as the petals of the lotus flower and some tendrils of the palmette run over the sides of the appliqué pieces. The heads themselves are almost perfectly oval in shape with a chin that protrudes slightly out from the face. The mouth is straight and expressionless with large lips below a long nose with a broad, bulbous tip. The cheeks are full, and the face stares out with large eyes, each with prominent lids and sharply angled eyebrows. The hair is rendered as wavy locks parted in the center and descending along the sides of the face. The head rests on top of a large circular backdrop, hovering around and above the hair, perhaps representing a hood or crown. A band of rosettes follows below. The rosettes are rendered as 4 small dots in a diamond arrangement, each framed within a guilloche of interlaced curving bands. The register below is occupied by palmate ivy leaves and berries pointing in alternating directions on either side of a curving vine. The body below is not preserved.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 39, 165, 176
Camarina: Cat. 193
Caulonia: Cat. 199
Heraclea Minoa: Cat. 218
Locri Epizephyrii: Cat. 220, 222
Messina: Cat. 223
Syracuse: Cat. 250
Camarina
**Camarina**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>198</td>
<td></td>
</tr>
</tbody>
</table>

**Type:**

**Fabric:**

**Description:**

Large body fragment preserving four decorative registers. The upper part is broken but preserves horizontal scrolls, suggesting it was likely decorated with a frieze of alternating lotus flowers and palmettes. A row of dentils follows below. The profile curves inward with an ovolo molding above a Doric frieze. The triglyph channels are recessed into the surface. The metopes are decorated with a stamp featuring alternating pairs of opposing lotus and palmettes arranged diagonally in the panel. Regulae are not included below the triglyphs, and the six guttae are rendered by impressing negative space between them. A garland below appears to have six or seven leaves, almost in a palmate arrangement, for every bunch of fruit. The leaves point to the left. The lower body is not preserved.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

**Comparanda:**

- Morgantina: *Cat. 6, 107, 114, 177*
- Akrai: *Cat. 191*
- Gela: *Cat. 206*
- Syracuse: *Cat. 235, 237, 242, 244, 245*
- Unknown: *Cat. 287, 291*

**Bibliography:**
Zaffino Property, Vano D

Type:

Fabric:

Description:

Several fragments, some joining, of the rim and upper body. The projecting rim overhangs the cornice, which slopes inward with successive horizontal grooves. A row of dentils follows, overhanging a Doric frieze, which preserves two metopes separated by a triglyph. The triglyphs are formed by three rectangular appliqué strips of clay. The metopes are decorated with a protome. The female face has an elongated head with full fleshy cheeks. The mouth is thick with large lips below a thin nose and small eyes. The hair is parted with serpentine locks framing the face and descending to the level of the chin. The body below is not preserved. Found in Room D of a domestic structure in Proprietà Zaffino, though the finds were not stratified.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Morgantina: Cat. 39, 165, 176
Camarina: Cat. 197
Helorus: Cat. 216
Heraclea Minoa: Cat. 217, 218
Locri Epizephyrii: Cat. 220, 222
Scornavacche: Cat. 226

Bibliography:

Tomasello 1972, pg. 641
Caulonia

Tomasello 1972, fig. 152
Corridor G1

200

Inv. #

Context

Corridor G1

Type:

Fabric:

Description:

Body fragment preserving four decorative registers. A band of bed-and-reel at the top is followed by a frieze of ivy with cordate leaves and berries oriented in alternating directions on either side of a central curving vine. An egg-and-dart follows below. The egg elements are outlined with a raised border. A palmette is partially preserved in the next register, likely with alternating lotuses, though the fragment is broken at this point. Found in Corridor G1 of the Bath Complex.

Measurements:

Rim   Body   Base
Inv. # MPL  MPH  Th.  Diam.  Diam.  Diam.  Cir. %

Comparanda:

Morgantina: Cat. 51, 109
Gela: Cat. 213
Syracuse: Cat. 237

Bibliography:

Gela: Capo Soprano

Adamesteanu & Orlandini 1960, pg. 198
Adamesteanu & Orlandini 1960, fig. 23b
Several fragments of the rim and substantial portions of the body. Five decorative registers are preserved. The projecting rim descends towards the cornice in a cavetto. The upper register is decorated with a large bead-and-reel motif, 1.1 cm in height. A row of squat dentils follows immediately below, 0.4 cm in height and each approximately 0.6 cm wide. The profile narrows towards the drum with large cavetto. The top of the body is decorated with two successive convex moldings above a triple meander frieze, 1.7 cm in height. An identical bead-and-reel motif follows below. The middle of the body is decorated with a frieze of alternating lotus and palmettes. Both motifs are rendered with simple curving lines representing the petals and fronds. The rest of the body is undecorated and the base is not preserved. Classified as Type 2 by of its rim diameter of 31.1 cm. Found under the tile layer in the Casa-Bottega.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>8822</td>
<td>20.6</td>
<td></td>
<td></td>
<td>31.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 81, 84
Gela: Cat. 209, 211

**Bibliography:**

Adamesteanu & Orlandini 1960, pg. 176
Image provided by the Museo archeologico regionale di Gela
202  
Inv. #  Context  
12649  Casa-Bottega.Under Tiles  

Type: 3  

Fabric:  

Description:  

Fragment of the rim and upper body preserving three decorative registers. The rim projects out above a bead-and-reel motif, 1.0 cm in height. Three reel elements alternate with each bead. A continuous rosette band follows, 2.1 cm in height. The rosettes are rendered with five rounded petals radiating from a circular depression in the center. The profile is stepped in slightly above another bead-and-reel motif, identical to the one above. The top of another stamped ornament is partially preserved below, but the motif cannot be identified. Considered Type 3 because of its rim diameter of 41 cm, though only 11% of the circumference is preserved. Found under the tile layer in the Casa-Bottega.  

Measurements:  

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>12649</td>
<td>13.8</td>
<td>9.4</td>
<td>1.1</td>
<td>41</td>
<td>11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Morgantina: Cat. 86, 131, 144, 146  
Gela: Cat. 207  
Syracuse: Cat. 244  

Bibliography:  

Gela: Capo Soprano
Gela: Capo Soprano

Casa-Bottega
203

Type:

Fabric:

**Description:**

Fragment featuring a vegetal motif with bead-and-reel. Yellowish clay. Mentioned among the finds under the tile layer of the Casa-Bottega. No further information or photographs were provided in the original publication.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

**Comparanda:**

**Bibliography:**

Adamesteanu & Orlandini 1960, pg. 176
204 Inv. # Context
Type: I.N.A.Sporadic
Fabric:

Description:

Body fragment preserving three decorative friezes. The upper register is occupied by a vine of ivy. A frieze of alternating lotus flowers and palmettes follow above a Doric frieze. Surface find the area around the former I.N.A. office in Piano Notaro. No photograph was included in the original publication of this fragment.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.3</td>
<td>1.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Adamesteanu & Orlandini 1956, pg. 360
Several fragments, now mended, preserving the full profile from rim to base. The arula features only one decorative register. The rim projects above a cornice featuring an undecorated field framed between two incised horizontal lines. The profile curves inward with a cyma reversa molding towards the drum. The top of the body is marked with an astragal. A garland motif, 3.8 cm in height, encircles the center of the body. The garland features elliptical leaves pointing to the left on either side of a central branch. The rest of the body is undecorated. Another astragal marks the transition between the drum and the flaring base. The curve of the base descends more steeply towards the foot after another incised horizontal line. Classified as Type 2 with a rim diameter of 31.9 cm. Found in situ resting on a base of tiles in Room A1 of the apparent military barracks in Capo Soprano.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>12798</td>
<td>31.7</td>
<td></td>
<td></td>
<td>31.9</td>
<td>20.2</td>
<td>27.0</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 2, 44
Scornavacche: Cat. 224, 225

**Bibliography:**

Orlandini 1957, pg. 169-170
Gela: Capo Soprano

Military Buildings

Image provided by the Museo archeologico regionale di Gela

Orlandini 1957, pl. 75
Type: 3

Fabric:

Description:

Several fragments, now restored, preserving the rim and a substantial portion of the body. The rim projects slightly above a register of alternating lotus and palmettes, 2.6 cm in height. Both motifs rest on a base of horizontal scrolls. The lotus flowers have thin petals, while the fronds of the palmettes have a fuller body. A band of egg-and-dart follows below, 1.1 cm in height. The egg element is rendered with a raised interior and bordered by a thin outline line. The darts come to a diamond-shaped point. A row of dentils is preserved immediately below, 1.3 cm in height and each approximately 1.1 cm wide. The profile curves inward with successive convex moldings before reaching a bead-and-reel motif, 1.0 cm in height, at the top of the drum. A Doric frieze, 4.2 cm in height, follows below. The triglyphs, 3.6 cm wide, are formed by carving out the clay in the channels. The metopes, 4.1 cm wide, are decorated with a stamp featuring opposing pairs of palmettes arranged diagonally in the corners of the panel. The guttae are formed by impressing the negative space between them. The rest of the body is left undecorated. Traces of red paint on the exterior surface. Designated Type 3 with a rim diameter of 41.4 cm. Recovered from Proprietà Salerno.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>35976</td>
<td>32.5</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>41.4</td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 6, 107, 114, 177
Akrai: Cat. 191
Camarina: Cat. 198
Gela: Cat. 207, 210, 212
Messina: Cat. 223
Syracuse: Cat. 235, 237, 242, 244, 245
Unknown: Cat. 286, 287, 291

Bibliography:

Gela: Capo Soprano
Proprietà Salerno
Gela: Capo Soprano

Proprietà Salerno

Image provided by the Museo archeologico regionale di Gela
207

Inv. #   Context
8810     Villa Iacona.Under Tiles

Type:

Fabric:

Description:

Two joining fragments preserving a rim and a substantial part of the body. A leaf-and-tongue frieze occupies the register immediately below the rim. The leaf-element has a rounded base with a crossed central vein, and the tongue comes to a diamond-shaped point. A row of dentils follows below. The profile then recedes towards the cylindrical drum of the body, which is decorated on top by a thin bead-and-reel motif. A Doric frieze follows. The triglyphs are flush with the surface, and the metopes are decorated with a stamp featuring an arrangement of alternating lotus and palmettes interspersed between rays, all radiating from the center. The rest of the body is left undecorated. Found under a layer of tiles in the Villa Iacona.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>8810</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: **Cat. 24, 107**
Camarina: **Cat. 195**
Gela: **Cat. 202, 206**

Bibliography:

Bell 1988, pg. 70
Orlandini 1957, pg. 163
Gela: Capo Soprano

Image provided by the Museo archeologico regionale di Gela

Villa Iacona

Orlandini 1957, pl. 54
Rim fragment preserving four registers of decoration. An egg-and-dart motif runs immediately below the lip. The egg elements are raised and bordered by a thin outline, and the darts terminate in a diamond-shaped point. The register below is decorated by a frieze of alternating standard and flame palmettes. Another band of egg-and-dart follows, identical to the one above. Finally, the profile is recessed inward above a row of dentils. The body below is not preserved. Found under a layer of tiles in the Villa Iacona.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>8811</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Scornavacche: **Cat. 227**
Unknown: **Cat. 287**

Bibliography:

Bell 1988, pg. 70
Orlandini 1957, pg. 163
Gela: Capo Soprano

Villa Iacona

Image provided by the Museo archeologico regionale di Gela

Orlandini 1957, pl. 54
Body fragment, broken on all sides, preserving three decorative registers. The top register displays a large variation of a bead-and-reel motif, described as shields-and-rods in the original publication of the arula. A continuous frieze of bucrania, linked at the horns, follows below. No details of the skull are articulated, but garlands are suspended vertically from the horns. The large egg-and-dart motif is repeated below. The field below is left undecorated. Found under a layer of tiles in the Villa Iacona.
Gela: Capo Soprano

Villa Iacona

Image provided by the Museo archeologico regionale di Gela

Orlandini 1957, pl. 54
Villa Iacona.Under Tiles

Inv. #    Context
12558    Villa Iacona.Under Tiles

Type:

Fabric:

**Description:**

Rim fragment preserving three decorative registers. The rim projects out slightly above a lotus frieze, 3.6 cm in height. The lotus has a spear-shaped tip with tapering petals on either side. A base of horizontal scrolls links adjacent lotuses together. The profile is recessed slightly above a band of egg-and-dart, 1.1 cm in height. Each egg is rendered with an interior and exterior set of raised curving lines. A row of three full dentils is preserved below, 1.1 cm in height and width. The profile curves inward again towards the body, which is not preserved. The surviving rim circumference is too small for an accurate diameter measurement. Found in the Villa Iacona.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>12558</td>
<td>6.0</td>
<td>9.3</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Gela: [Cat. 206, 212]
Messina: [Cat. 223]
Syracuse: [Cat. 233]
Unknown: [Cat. 286, 287]

**Bibliography:**

Gela: Capo Soprano

566
211

Type: Via Cicerone.Sporadic

Fabric:

Description:

Several fragments, now mended, of the rim and body. Six decorative registers are preserved. A wave scroll or spiral motif occupies the field below the rim. The next register featuring a crossed meander or swastika pattern is recessed slightly, as is the row of dentils below. The profile then narrows more dramatically towards the drum. The body features two friezes of phytomorphic patterns separated by an upside down wave scroll. Another crossed meander follows below. No further decorations are featured on the body, which is broken above the base. Stray find from the excavations around Via Cicerone in the Piano Notaro district.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Gela: Cat. 201

Bibliography:

Adamesteanu & Orlandini 1956, pg. 378

Orlandini 1957, pg. 165
Orlandini 1957, pl. 57
Rim fragment preserving four decorative registers. A frieze of alternating lotus and palmettes, 2.6 cm in height, occupies the register below the rim. A band of egg-and-dart, 1.2 cm in height, follows. The motif is oriented with the darts pointing up toward the rim. The egg element is outlined with a raised border. A row of five dentils is preserved below, 1.3 cm in height and width. The profile recedes in a cavetto towards the body, which is decorated on top with bead-and-reel, 1.1 cm in height. The body below is broken. This fragment is too small for an accurate diameter measurement. It was a sporadic surface find near S. Ippolito.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>12691</td>
<td>10.4</td>
<td>10.2</td>
<td>1.4</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Gela: Cat. 201, 206, 210
Body fragment preserving two decorative registers. The orientation is uncertain, but the profile curves out slightly above a garland motif, likely towards an overhanging cornice. The garland, 3.3 cm in height, features elongated elliptical leaves alternating with stems of a round fruit on either side of a central branch. The leaves have a raised central vein. Both the leaves and fruit stems point towards the left. The area immediately below is left undecorated. A frieze of palmate ivy leaves and berries curling off of a wavy vine follows below. The bottom of this frieze is not preserved.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>12659</td>
<td>19.9</td>
<td>10.1</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Gela: Cat. 200
Syracuse: Cat. 237

**Bibliography:**

Gela: Modern City San Giacomo
214

Type:

Fabric:

Description:

Arula fragment recovered from a cistern in the modern Via Gelone in eastern Gela near the acropolis. The reference in the original publication does not include any descriptions of the decoration, measurements, or photographs.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Bibliography:

Adamesteanu & Orlandini 1956, pg. 238
**215**

**Inv. #**  **Context**

**Type:** Sporadic surface finds from the surface of the

**Fabric:**

**Description:**

Body fragment featuring palmette decoration. Mentioned among the sporadic surface finds from a recently developed area in western Gela.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

**Comparanda:**

**Bibliography:**

Orlandini 1957, pg. 165
Several fragments, now mended, preserving the full profile from rim to base. The top features a vertically protruding lip above a projecting rim, which is pierced with three holes at approximately equal intervals around the circumference. The cornice below is gradually stepped in with a series of horizontal grooves as it descends towards a row of elongated dentils, 1.8 cm in height and each approximately 0.4 cm wide. The dentils overhang a simple Doric frieze, 3.4 cm in height. Each triglyph, approximately 4.1 cm wide, is formed by three adjacent vertical strips of clay applied to the surface. The metopes are occupied by a phiale motif, approximately 3.0 cm in diameter with a hollow center. The body below is undecorated but features an inscription restored as ΔΑΜ[ΤΡ]ΟΣ. The middle of the body also preserves part of a broken handle on one side. The base flares out below in a series of horizontal grooves up to the projecting foot, mirroring the cornice above. Found in Room 4 of the Santuario Nuovo.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>84869</td>
<td>24.1</td>
<td></td>
<td></td>
<td>29.6</td>
<td>19.2</td>
<td>26.3</td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: 

Bibliography:

Hinz 1998, pg. 701  
Voza 1972-1973, pg. 189  
Voza 1973, pg. 123  
Voza 1973, pl. 39
Body fragment partially preserving two triglyphs and a metope in a Doric frieze. The triglyphs are formed with three vertical strips of clay. The metopes are left undecorated. The taenia is also produced by an appliqué horizontal strip. A regula with five guttae below are formed from a single appliqué piece. The body below is not preserved. Pink clay with a white slip. Recovered from Room d of a house in block 3 south of the Theater.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>706</td>
<td>11.6</td>
<td>11.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Caulonia: Cat. 199
Helorus: Cat. 216
Scornavacche: Cat. 226

Bibliography:

De Miro 1958, pg. 271
De Miro 2014, pg. 345
218

Inv. #    Context

Type:

Fabric:

Description:

Small body fragment preserving one triglyph and metope from a Doric frieze. The triglyph is formed by an appliqué piece, and the metope is decorated with a female protome. The head is turned left with the chin tilted up slightly. The face is round with broad, fleshy cheeks. The mouth is expressionless with large lips. The nose is broken with heavy loss towards the middle of the brow, and heavy upper and lower lids frame the eyes. Strands of curling hair descend along either side of the face, the lowest wavy locks resting on the shoulders. The body below is not preserved.

Measurements:

| Inv. # | MPL | MPH | Th. | Rim Diam. | Body Diam. | Base Diam. | Cir. % |

Comparanda:

Morgantina: Cat. 39, 165, 176
Camarina: Cat. 197
Caulonia: Cat. 199
Locri Epizephyrii: Cat. 220, 222

Bibliography:

Heraclea Minoa 580
Heraclea Minoa
Heraclea Minoa

219

Inv. #  Context

Type:

Fabric:

Description:

Fragment of the rim and upper body. A short row of overhanging dentils occupies the area below the rim. The dentils are supported by a nude Telamon figure in the frieze below, broken at the knees. The panels on either side do not preserve any decoration.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Camarina: Cat. 193, 194, 196
Syracuse: Cat. 260

Bibliography:

Heraclea Minoa 582
Heraclea Minoa
Body fragment preserving two decorative registers. A row of dentils overhangs a Doric frieze. The metope features a mold-made appliqué protome, probably female, though it has a youthful boyish appearance. The face is round and fleshy, with thick lips, a broad nose, and large eyes. The hair is articulated in two rows of wavy locks, parted at the center and brushed back. The hair descends only to the level of the bottom of the ear. An appliqué triglyph is partially preserved on the right side. Two successive convex moldings follow under the metope. The original published description mentions pinkish clay with fine micaceous inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>75/92</td>
<td>9.7</td>
<td>11.2</td>
<td>1.7</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

- Morgantina: Cat. 39, 165, 176
- Camarina: Cat. 197
- Caulonia: Cat. 199
- Heraclea Minoa: Cat. 218
- Locri Epizephyrii: Cat. 222

Bibliography:

- Origlia 1989, pg. 177
Origlia 1989, pl. 34
**221**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>75/93</td>
<td>west of Insula I1; Stratum 1a</td>
</tr>
</tbody>
</table>

**Type:**

**Fabric:**

**Description:**

Rim and body fragments preserving dentils above a Doric frieze. The metopes are undecorated. No images of this arula were included in the original publication. Recovered from stratum 1a in saggio a, west of Insula I1 in Centocamere. This stratum is dated to the second half of the third century B.C.E.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>75/93</td>
<td>9.1</td>
<td>10</td>
<td>1.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Origlia 1989, pg. 177
222

Inv. #    Context
78/77     Insula I3, Nucleus I, courtyard Ii, stratum Ia

Type:

Fabric:

Description:

Body fragment featuring a row of dentils overhanging a Doric frieze. No triglyphs are preserved, but the metope features a protome. The female face has an elongated head with full fleshy cheeks. The mouth is thick with large lips below a thin nose and small eyes. The hair is parted with serpentine locks framing the face and descending to the level of the chin. Recovered from stratum Ia in Insula I3, Nucleus I, Courtyard Ii in Centocamere. This stratum is dated to the second half of the third century B.C.E.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>78/77</td>
<td>6.4</td>
<td>5.3</td>
<td>1.4</td>
<td>Diam.</td>
<td>Diam.</td>
<td>Diam. Cir. %</td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 39, 165, 176
Camarina: Cat. 197
Caulonia: Cat. 199
Heraclea Minoa: Cat. 218
Locri Epizephyrii: Cat. 220

Bibliography:

Origlia 1989, pg. 177
Insula 165

223

Inv. #        Context

Type:

Fabric:

Description:

Two separate fragments of the rim and upper body. The register immediately below the rim features alternating palmettes and lotus flowers, linked at the base by horizontal scrolls. The lotus flower display round calyces with tapering petals and a serrated stamen. The base assumes the form of a large palmately lobed leaf with three points. The central frond of the palmette comes to a point. The thin band below is undecorated before the profile is stepped in slightly above an egg-and-dart motif. The egg element is raised and bordered by a thin outline. The darts come to a diamond-shaped point. A row of dentils, articulated in high relief, follows. The cornice then curves inward towards the drum, which features a bead-and-reel motif at the top. The body below is not preserved. Recovered during excavations in part of insula 165 of the plan of Messina.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>14</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Morgantina: Cat. 2, 129
Akrai: Cat. 191
Camarina: Cat. 197
Gela: Cat. 206, 210, 212
Syracuse: Cat. 242, 250
Unknown: Cat. 286, 287, 292

Bibliography:

Scibona 1969, pg. 204-205
Scibona 1969, fig. 8
Scornavacche

224 Inv. # Context
485A

Type: 2

Fabric:

Description:

Several fragments, now mended, preserving a nearly intact arula. The register below the rim is occupied with a faint palmette frieze. The band below is left undecorated above an egg-and-dart motif. A row of dentils follows before the profile curves in towards the drum. The top of the body is decorated with a garland featuring elliptical leaves alternating with stems of a round fruit on either side of a central branch. Both the leaves and stems point towards the right. The rest of the body is undecorated. A convex molding marks the transition from the drum to the flaring base, which first slopes out gradually and then descends sharply towards the foot. Although measurements could not be taken of this arula, it is clearly within the Type 2 size range.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>485A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Akrai: Cat. 191
Gela: Cat. 205
Scornavacche: Cat. 225, 227
Unknown: Cat. 289
Scornavacche

225  

Inv. #  Context  
1466  

Type: 2  

Fabric:  

Description:  

Several fragments, now mended, preserving a nearly intact arula. The register below the rim is occupied with a faint palmette frieze. The band below features an egg-and-dart motif. The eggs are bordered by a thin outline and the darts have a diamond-shaped tip, pointed down towards the base. A row of dentils follows before the profile curves in towards the drum. The top of the drum features a wave scroll motif, descending towards the right. The rest of the body is undecorated. A convex molding marks the transition from the drum to the flaring base, which first slopes out gradually and then descends sharply towards the foot after a recessed band. Although measurements could not be taken of this arula, it is clearly within the Type 2 size range.  

Measurements:  

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1466</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Akrai: Cat. 191  
Gela: Cat. 205  
Scornavacche: Cat. 224, 227  
Unknown: Cat. 289  

Bibliography:  

Scornavacche
Scornavacche

226

Type: 3

Fabric:

**Description:**

Several fragments, now mended, preserving a nearly intact arula. The register immediately below the rim is decorated with a frieze of continuous palmettes in alternating directions. The profile is stepped in towards a dentil frieze below. The dentils are widely spaced and rendered in low relief. The body is again recessed below, leading to a thin egg-and-dart band. The egg element is raised and bordered by a thin outline. The darts point up towards the rim. A Doric frieze is featured immediately below. The triglyphs are rendered as three separate appliqué strips with chamfered edges. The metopes are left undecorated. A horizontal strip of clay forms the taenia. The regula is left out entirely. The four guttae beneath each triglyph are formed from separate flattened balls of clay. The rest of the body is undecorated apart from two incised horizontal lines in the center of the drum. A protruding band of egg-and-dart, again oriented towards the rim, marks the transition between the body and the flaring base, which first slopes out gradually and then descends sharply towards the foot. Although measurements could not be taken of this arula, it is clearly within the Type 3 size range.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>3585</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

- Caulonia: *Cat. 199*
- Helorus: *Cat. 216*
- Heraclea Minoa: *Cat. 217*
- Scornavacche: *Cat. 224, 227*

**Bibliography:**

Scornavacche *Cat. 595*
Scornavacche
Scornavacche

227 Inv. #  Context
          3584

Type: 3

Fabric:

Description:

Several fragments, now mended, preserving a nearly intact arula. The rim projects out slightly above a frieze of alternating flame and standard palmettes. The profile is stepped in leading to a band of egg-and-dart below. The egg elements are raised and bordered by a thin outline. The darts point down towards the base. A row of dentils follows immediately below. The profile transitions from the cornice to the drum with a cyma reversa molding. The top of the drum is decorated with a continuous frieze of upside down palmettes. A garland motif follows with alternating elliptical leaves and stems of fruit on either side of a central branch. The leaves and fruit stems point towards the left. The rest of the body below is undecorated. A convex molding marks the transition from the drum to the flaring base, which first slopes out gradually and then descends sharply towards the foot. Although measurements could not be taken of this arula, it is clearly within the Type 3 size range.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>3584</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:

Akrai: Cat. 191
Gela: Cat. 205
Scornavacche: Cat. 224, 225, 227
Unknown: Cat. 289
Scornavacche
A nearly intact arula preserving the rim, body, and base. The rim flares out above a cornice decorated with a series of moldings curving inward down towards an overhanging row of dentils. Horizontal bands divide the drum into three registers, each decorated with appliqué motifs. The top register, the largest of the three, features a figure of a bearded warrior carrying a spear in his right hand and a shield in his left. An appliqué rooster is shown in profile to the right of the warrior, and a mold-made shield motif is set further right. The middle register displays mold-made representations of the caduceus on either side of a rectangular aperture closed by removable door. The bottom register displays a row of three mold-made miniature busts of Demeter with a polos headdress set between circular shields made from the same mold as the shield in the upper register. The foot flares out slightly immediately below this register.
Soluntum

White 1967, fig. 18

White 1967, fig. 20

Peristyle House
229

Inv. #    Context

Type:

Fabric:

Description:

A nearly intact arula preserving the rim, body, and base. The field immediately below the rim is decorated with a series of seven mold-made lions' heads. A substantial bead-and-reel band follow below, overhanging a row of dentils. The drum is divided into three registers, each decorated with appliqué motifs. The top register displays a sign of Tanit set next to a caduceus. To the right is a male figure with a pointed helmet wearing a cuirass and holding a shield. A crescent moon sign and an eight-pointed star are also displayed in this register. In the middle register, an aperture is sealed by a piece featuring a Telamon figure, which itself is framed by Telamones on either side. The lowest register features three busts of Demeter alternating with miniature lions' heads. The foot flares out immediately below this register.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td></td>
<td></td>
<td></td>
<td>34.5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Soluntum: **Cat. 228**

Bibliography:

Hvidberg-Hansen 1984, pg.

Tusa 1954, pg. 211

White 1967, pg. 347
White 1967, fig. 19

White 1967, fig. 21
Several fragments, now reconstructed, preserving a nearly intact arula. The cornice slopes outward below the rim before narrowing again with successive cyma recta and ovolo moldings. A row of dentils follow, 0.7 cm in height and each approximately 0.3 cm wide. A Doric frieze, 2.0 cm in height, follows below. The vertical elements of the triglyph are raised off the surface and the metopes are left undecorated. The taenia is 0.2 cm thick and each appliqué regula is accompanied by five guttae. The body below is undecorated. A convex molding marks the transition between the drum and the flaring base, which has an incised line above a cyma reversa curve descending towards the foot. The arula rests on top of a rectangular plinth, 4.1 cm in height. White slip preserved on the exterior surface Classified as Type 1 by its diameter of 15.2 cm. Found in a cistern in Akradina near the modern hospital.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>51165</td>
<td>19.2</td>
<td>1.0</td>
<td>15.2</td>
<td>11.1</td>
<td>14.9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 8, 34**
Akrai: **Cat. 190**

**Bibliography:**

Cultrera 1943, pg. 112
Three fragments of the cornice and one base fragment. Cultrera offers a brief description in the excavation report but no images are included. The molding series on the cornice leads down to a row of dentils above a Doric frieze. The metopes are alternately decorated with bucrania and palmettes. Another palmette frieze follows above a wave scroll motif. Found in Cistern A near the site of the modern hospital in Syracuse.

<table>
<thead>
<tr>
<th>Measurements:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inv. #</strong></td>
</tr>
<tr>
<td>33.0</td>
</tr>
</tbody>
</table>

**Comparanda:**
Gela: *Cat. 209*

**Bibliography:**
Cultrera 1943, pg. 109
232

Type:

Fabric:

Description:

Small fragment of the cornice preserving a row of dentil moldings. Found in Cistern A near the site of the modern hospital. The short description in the excavation report is not accompanied by any drawings or photographs.

Measurements:

Comparanda: Bibliography:

Cultrera 1943, pg. 109
Description:

Fragment of the rim and cornice preserving three decorative registers. A frieze of alternating lotus and palmettes runs below the rim followed by an egg-and-dart motif. The eggs are bordered by a raised outline, and the darts terminate in a diamond-shaped point. An ivy vine is partially preserved below, but the rest of the drum does not survive. Found in the fill beneath a cocciopesto surface in a Hellenistic-Roman house in Piazza della Vittoria. The description in the excavation report does not include any measurements.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda: Gentili 1956, pg. 103

Bibliography:

Gentili 1956, pg. 103
Fragments from the rim, cornice, and upper body. The register immediately below the rim is occupied by an ivy vine produced with a rolling stamp. A row of dentils follows above a bead-and-reel motif. A Doric frieze appears below. The triglyph channels are recessed while the vertical elements are flush with the surface of the body. The full metopes are not preserved but appear to be decorated with pairs of opposing palmettes in a diagonal arrangement. Found in the fill beneath a cocciopesto surface in a Hellenistic-Roman house in Piazza della Vittoria. The description in the excavation report does not include any measurements.
235 Inv. # Context Room 54
Type: 3

Fabric:

Description:

Large fragment of the rim and upper body, preserving five decorative registers. A garland motif, 2.7 cm in height, runs immediately below the lip. The elliptical leaves point to the left on either side of a central branch, which features no alternating fruit. A narrow band of egg-and-dart follows, 1.0 cm in height. The egg elements are raised from the surface and bordered by a thin outline. The darts terminate in a diamond-shaped point. A row of dentils, 1.9 cm in height and each approximately 1.3 cm wide, follows. Below the dentils, the profile recedes towards the cylindrical drum with an ovolo and cyma reversa molding sequence. A Doric frieze, 2.9 cm in height, preserves eight triglyphs and seven metopes, though one triglyph has only two vertical elements. The triglyphs, 1.5 cm in width, are produced with recessed channels. The metopes, 2.5 cm wide, are each decorated with a palmette, though two different stamps were used. One is a traditional palmette with fronds splaying outward on either side of a central leaf. The other is a flame palmette with the fronds curling inward. The central frond has a more articulated diamond-shaped tip that comes to a central point. Both palmettes rest on top of a base of horizontal scrolls. Each regula is accompanied by five guttae. Another garland frieze, 3.8 cm in height, follows. The stamp differs from that of the first register. The leaves taper sharply from a broad rounded base and alternate with stems of a round fruit. Each leaf also has a raised central vein. The body below may be decorated with a third garland frieze, though only a small part is preserved. Light red clay (2.5YR 6/6) with fine sub-angular pale mineral inclusions. Found in Room 54 of the complex in Piazza della Vittoria.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>32.7</td>
<td>21.7</td>
<td>1.8</td>
<td></td>
<td>51</td>
<td>24</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 129, 173, 177
Gela: Cat. 206
Syracuse: Cat. 238, 266

Bibliography:

Syracuse: Akradina
236

Inv. #  Context
67105  Pozzo 1

Type: 3

Fabric:

Description:

Several fragments, now restored, preserving the rim and body. Rim projects out above an undecorated register at the top of the cornice, followed by an incised horizontal line. The profile narrows with successive ovolo and cavetto moldings, separated by another incised line. A row of dentils follows, 2.4 cm in height and each 1.3 cm wide. The profile recedes again towards the drum with an ovolo molding. The top of the body is decorated with a Doric frieze. The triglyphs 5.3 cm in height and 3.3 cm wide, are formed by appliqué vertical elements. The metopes, 5.5 cm wide, are left undecorated. The taenia is 1.0 cm thick, and each regula features six guttae. The rest of the body below is undecorated. Light reddish core (5YR 6/3) with fine sub-angular brown mineral inclusions. Assigned to Type 3 with a rim diameter of 49 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>67105</td>
<td>34.0</td>
<td>1.0</td>
<td></td>
<td>49</td>
<td>33.1</td>
<td>30</td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: **Cat. 37, 45, 175, 176**

Syracuse: **Cat. 255**

Bibliography:

Morgantina: **Cat. 37, 45, 175, 176**

Syracuse: **Cat. 255**
Description:

Several fragments, now mended, preserving the full rim, body, and base. Nearly the entire surface of the arula is decorated. The lip features an egg-and-dart motif, 0.8 cm in height. Each egg element is bordered by a thin outline. Immediately below is a register stamped with an ivy vine, 2.9 cm in height, with bunches of berries on stems. Bead-and-reel, 1.0 cm in height, follows above a row of squat dentils, 1.4 cm in height and each approximately 2.0 cm wide. A long cavetto separates the dentils from a Doric frieze below, 3.4 cm in height. The triglyphs, each 2.4 cm wide, have recessed channels. The metopes, 3.0 cm wide, are decorated with a stamp featuring pairs of lotus buds and palmettes in opposing corners. The triglyph appears to be accidentally omitted between one pair of metopes. The taenia is 0.5 cm thick. Only five guttae are included beneath each regula. The area below the Doric frieze is undecorated. A frieze of alternating lotus flowers and palmettes encircles the middle of the drum. The lotus petals have a wide base and taper towards the top. The central frond of the palmette flares towards the top before narrowing at the top. The lotuses and palmettes are linked by horizontal scrolls. The area below this frieze is left undecorated. The lower quarter of the body features a row of wave scrolls, 1.3 cm in height, descending to the left. Immediately below is another bead-and-reel motif, 0.7 cm in height, resting above a smaller lotus and palmette register. This frieze uses a different stamp than the lotus and palmette decoration featured higher on the body, as it is only 2.1 cm in height. The lotus displays only a bud without petals or calyces. The base flares out gradually below. An incised line marks the point in the profile where the base descends vertically towards the projecting foot. Traces of polychromy remain on the exterior surface. The metopes retain some red paint, while the other ornaments and parts of the body have a white slip. Recovered during the excavations in Piazza della Vittoria.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>96565</td>
<td>45</td>
<td></td>
<td></td>
<td>48.6</td>
<td>34.5</td>
<td>42.0</td>
<td>100</td>
</tr>
</tbody>
</table>

Comparanda:

Akrai: Cat. 191
Gela: Cat. 200, 206

Bibliography:
Three joining fragments of the rim and upper body and one non-joining rim fragment preserve four registers of decoration. The field immediately below the rim is occupied by a garland frieze, 2.3 cm in height. The large ovate leaves alternate with long stems of round fruit on either side of a central branch. A band of egg-and-dart, 1.1 cm in height, follows below. The egg elements protrude from the surface and are outlined by a thin raised border, while the darts come to a diamond-shaped point at the tip. A row of dentils, 1.1 cm in height and each 0.7 cm wide on average, follows next. The profile then recedes towards the cylindrical drum, which is decorated with a Doric frieze, 2.9 cm in height. Two triglyphs and two metopes are partially preserved. The triglyphs are flush with the surface of the body and have recessed channels. The metopes are stamped with a flame palmette resting on a base of two horizontal scrolls. The central frond comes to a sharp diamond-shaped point at the tip. The rest of the body below is not preserved. Traces of white slip on the exterior surface. The clay is red (2.5YR 5/6) or reddish-yellow (5YR 6/6) with very fine mineral inclusions. Found in Room 54 of the complex in Piazza della Vittoria. Classified as Type 2 by of its rim diameter of 29 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.7</td>
<td>15.0</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.9</td>
<td>3.8</td>
<td>0.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>29</td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 15, 21, 108, 173, 177

Syracuse: 235, 266

Bibliography:

Syracuse: Akradina Piazza della Vittoria 615
Description:

Several fragments preserving the rim and upper body. The rim projects out above a cornice featuring a cavetto descending towards a row of dentils, 1.5 cm in height and each approximately 1.0 cm wide. The profile then narrows towards the drum in another cavetto. The body features two registers of faint decoration applied with a cylindrical stamp. The top of the drum is decorated with a lotus and palmette frieze in alternating directions, 3.6 cm in height. A wave scroll, 0.8 cm in height, follows below. The peaks of the waves are oriented down towards the base of the arula so that the impressed negative space appears upright. The remaining area of the body is left undecorated, and no fragments of the base or lower drum are preserved. Reddish-yellow clay (5YR 6/6) with fine sub-angular beige and brown inclusions. Designated Type 2 by its diameter of 31.6 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>67106</td>
<td>17.8</td>
<td>0.9</td>
<td></td>
<td>31.6</td>
<td>22.8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:
Trench IV, Sporadic

Inv. #

Context

Type: Trench IV, Sporadic

Fabric:

Description:

Three fragments from the rim, cornice and upper body. The register below the rim is decorated with a bead-and-reel motif. A row of dentils follows below, overhanging a Doric frieze. The metopes frame opposing pairs of palmettes in a diagonal arrangement. The drum below features an ivy frieze and a wave scroll. Associated with a Hellenistic house in the Akradina district of Syracuse.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Bibliography:

Bell 1988, pg. 70

Gentili 1954, pg. 307-308
Gentili 1954, fig. 5
**Description:**

Fragment of the cornice featuring series of profile moldings and a row of dentils. Found in a cistern in the courtyard of a Roman house in Akradina mixed with a variety of material including Attic black-figure sherds and fragments of terra sigillata. The brief description in the excavation report is not accompanied by any images or measurements.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

**Comparanda:**

**Bibliography:**

Gentili 1954, pg. 328
Several fragments preserving the full profile from rim to base. The rim projects out above an undecorated register at the top of the cornice. An incised horizontal line follows above a band of egg-and-dart. The egg elements are formed by a thin raised line and the darts come to a diamond-shaped point. Below is a row of dentil moldings, 2.1 cm in height and each approximately 1.4 cm wide. The profile narrows again in a cavetto descending towards the straight cylindrical drum. The top of the body is decorated with a Doric frieze, 2.5 cm in height. Two sets of adjacent triglyphs, each approximately 1.6 cm wide, are paired together between the metopes, 3.2 cm wide. Each metope is decorated with a stamp of opposing pairs of palmettes arranged diagonally in the panel. The register below is decorated with an alternating lotus and palmette frieze, 3.7 cm in height, linked together by scrolling vines. The lotus buds are oriented towards the base, while the palmettes are upright. A wave scroll is partially preserved below. The rest of the body is undecorated. Two convex moldings mark the point where the body joins the flaring base, which projects outward down to an incised horizontal line, at which point the profile descends vertically to the foot. Considered a small example of Type 3 because of its rim diameter of 39 cm.
243

Inv. #  Context

Cistern C

Type: I

Fabric:

Description:

Base fragment preserving white slip on the exterior surface. Found in Cistern C near the Villa Maria in Akradina. One of several arula fragments published as one entry in the preliminary report of the excavations near Villa Maria in Akradina. The fragments are not described in detail, but the profile of this piece is shown in an accompanying drawing.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Fallico 1971, pg. 618
Fallico 1971, fig. 41
Type: Fabric:

**Description:**

Body fragment preserving three decorative registers. The top features a bead-and-reel motif above a Doric frieze. Three triglyphs and two full metopes are preserved, and the lower half of a third also survives. Each metope is decorated with opposing pairs of palmettes arranged diagonally in the panel. A garland follows below with elongated narrow leaves pointed to the right. One of several arula fragments published as one entry in the preliminary report of the excavations near Villa Maria in Akradina. The fragments are not described in detail, but the decorative ornaments are shown in an accompanying drawing.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
</table>

**Comparanda:**

Morgantina: Cat. 50, 107, 114
Akrai: Cat. 191
Camarina: Cat. 198
Gela: Cat. 206
Syracuse: Cat. 245

**Bibliography:**

Fallico 1971, pg. 618
Fallico 1971, fig. 41
Body fragment preserving two decorative registers. The top features a Doric frieze preserving a triglyph with partial metopes on either side. The metopes are stamped with a motif of opposing pairs of palmettes arranged diagonally. A garland follows below with the tips of the leaves pointed to the left. The central vein is articulated on each leaf. One of several arula fragments published as one entry in the preliminary report of the excavations near Villa Maria in Akradina. The fragments are not described in detail, but the decorative ornaments are shown in an accompanying drawing.

**Comparanda:**
- Morgantina: Cat. 50, 107, 114
- Akrai: Cat. 191
- Camarina: Cat. 198
- Gela: Cat. 206
- Syracuse: Cat. 244

**Bibliography:**
Fallico 1971, pg. 618
Fallico 1971, fig. 41
246  Inv. #  Context  
Type:  
Cistern C  
Fabric:  
Description:  
Small body fragment, featuring a frieze of alternating lotus and palmettes, though only one of each is preserved. One of several arula fragments published as one entry in the preliminary report of the excavations near Villa Maria in Akradina. The fragments are not described in detail, but the decorative ornaments are shown in an accompanying drawing. The details of this motif are not clearly rendered in the illustration.  
Measurements:  
<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:  
Bibliography:  
Fallico 1971, pg. 618
Fallico 1971, fig. 41
Body fragment featuring two decorative registers. The top preserves a chevron pattern. Below, three large palmate ivy leaves curl off a wavy tendril in alternating directions. The remaining area of the body below is not decorated. One of several arula fragments published as one entry in the preliminary report of the excavations near Villa Maria in Akradina. The fragments are not described in detail, but the decorative ornaments are shown in an accompanying drawing.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

**Comparanda:**

**Bibliography:**

Fallico 1971, pg. 618
Fallico 1971, fig. 41
248

Inv. #  Context

Cistern C

Type:

Fabric:

Description:

Body fragment featuring a frieze of rosettes encircled by the curves of an undulating tendril. Two rosettes are preserved, each with eight petals radiating around a central point. The body below is not decorated. One of several arula fragments published as one entry in the preliminary report of the excavations near Villa Maria in Akradina. The fragments are not described in detail, but the decorative ornaments are shown in an accompanying drawing.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Morgantina: Cat. 52, 140, 171
Syracuse: Cat. 249, 267

Bibliography:

Fallico 1971, pg. 618

Syracuse: Akradina Villa Maria
Fallico 1971, fig. 41
Body fragment featuring three decorative registers. The frieze at the top is only partially preserved, and the ornamental motif cannot be identified. A garland follows below with leaves alternating and stems of round fruit, possibly olives alternating on either side of a central branch. The central vein of each leaf is articulated. Both the leaves and fruit stems point to the left. A rosette frieze follows. The rosettes are encircled by the curves of an undulating tendril. Three rosettes are preserved, each with eight petals radiating around a central dot. The body below is undecorated. One of several arula fragments published as one entry in the preliminary report of the excavations near Villa Maria in Akradina. The fragments are not described in detail, but the decorative ornaments are shown in accompanying drawings. This fragment may belong to the same arula as the previous entry with a rosette frieze.

**Comparanda:**

Morgantina: Cat. 52, 140, 171
Syracuse: Cat. 248, 267

**Bibliography:**

Fallico 1971, pg. 618
Fallico 1971, fig. 41
Syracuse: Akradina

Type: 2

Fabric:

Description:

Several fragments of the rim, cornice, and body, now mended, preserving five decorative registers. The rim flares out slightly above a frieze of alternating palmettes and lotus flowers. Each palmette has ten fronds emanating from a circular base. The calyces of the lotus are bulbous at the base while the curving petals are thin and tall. Horizontal scrolls link the two motifs. The profile is stepped in below, receding gradually in successive horizontal grooves. A row of squat dentils, 1.0 cm in height and each approximately 0.9 cm wide, follows below. The body curves inward again with a cavetto. The top of the drum features another frieze of lotuses and palmettes in alternating directions, 3.8 cm in height. A garland frieze, 2.7 cm in height, follows below. The broad tapering leaves alternate with stems of fruit or berries on either side of a central branch. The central vein of each leaf is raised. The first lotus/palmette stamp is repeated again in the register below. The body below is undecorated. Traces of polychromy remain on a white base. Light red fabric (2.5YR 6/6) with fine mineral inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>56878</td>
<td>28.1</td>
<td>1.8</td>
<td></td>
<td>38.5</td>
<td>23.6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Akrai: Cat. 191
Camarina: Cat. 197
Messina: Cat. 223
Syracuse: Cat. 242
Unknown: Cat. 291, 292
Syracuse: Akradina
**Syracuse: Akradina**

<table>
<thead>
<tr>
<th>251</th>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>67108</td>
<td>Unknown</td>
</tr>
</tbody>
</table>

**Type:** 2  

**Fabric:**

**Description:**

Three joining fragments preserving the rim and upper body. The profile projects out at the rim and then narrows with a cavetto. Two incised horizontal lines follow above a band of egg-and-dart, 1.0 cm in height. Each egg element is outlined by a thin curving border. A row of dentils, 1.3 cm in height and each approximately 1.1 cm wide, occupies the register below. The profile then narrows again towards the cylindrical drum which features a faint stamped garland frieze. Only the top of the garland is preserved, but the leaves point to the left and have serrated edges. The body below is broken. Light red clay (2.5YR 6/6) with fine sub-angular dark mineral inclusions. Considered Type 2 because of its rim diameter of 27 cm.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>67108</td>
<td>26.2</td>
<td>8.0</td>
<td>0.7</td>
<td>27</td>
<td>48</td>
<td>48</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 173**  
Syracuse: **Cat. 242**

**Bibliography:**

Syracuse: Akradina

640
Syracuse: Akradina
Two fragments of the cornice and body. The cornice preserves traces of pink coloring, while the body is painted with white and brown bands. No measurements or images are included in the original publication of this object. Recovered from Casa 2 in Gentili's excavations in Neapolis.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda: Bibliography:

Gentili 1951, pg. 284
Inv. # Context
253 Below beaten earth floor

Type:

Fabric:

**Description:**

Several fragments of the rim, body, and base. The drum features a Doric frieze. The exterior surface retains traces of polychromy on a white base, including red-violet on the upper cornice and base, light blue on the guttae, and pink on the cylindrical drum. Found beneath the beaten earth floor of a Hellenistic house ("Casa 5") in Neapolis. The excavation report does not include any image.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

**Comparanda:**  

**Bibliography:**

Gentili 1951, pg. 291
**254**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Stratum below beaten earth surface</td>
</tr>
</tbody>
</table>

**Type:**

**Fabric:**

**Description:**

Large fragments of the cornice and upper body. The cornice features dentils overhanging a Doric frieze. Found beneath the beaten earth surface of a structure west of a Hellenistic house ("Casa 6") in Neapolis. The brief description in the excavation report is not accompanied by any images or measurements.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

**Comparanda:**

**Bibliography:**

Gentili 1951, pg. 294
255

Inv. #  Context

Sporadic Surface Find

Type: 3

Fabric:

Description:

Several fragments of the rim, cornice, and upper body. Cultrera's brief description in the excavation report is accompanied by a drawing showing the restored altar. Profile appears to feature a flaring rim that descends in a steep cavetto to an ovolo molding on the cornice. A smaller cavetto below leads down to the row of dentils, which overhang a Doric frieze. No further decoration is preserve on the drum below. Assigned to Type 3 based on its diameter of 50 cm. Found in the area of the Bath Complex.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>50</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 37, 45, 175, 176
Syracuse: Cat. 236

Bibliography:

Syracuse: Neapolis Bath Complex, Contrada Zappalà

Bell 1988, pg. 70
Cultrera 1938, pg. 293, 31
Cultrera 1938, fig. 19
Bath Complex, Contrada Zappalà

256

Inv. #

Context

Bath Complex Cistern

Type:

Fabric:

Description:

Small fragment preserving a row of dentil moldings. Found in a cistern near the bath complex. Cultrera's preliminary excavation publication does not elaborate on the size or preservation of the fragment, and an image is not included.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Bibliography:

Cultrera 1938, pg. 291, 4
Sporadic Recovery

69643

Context
Sporadic Recovery

Fabric:

Description:
Fragment decorated with a cylindrical stamp found in the area of the Latomia di S. Venera in Fallico's excavations in Neapolis. No further descriptions or photographs were included in the excavation report.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>69643</td>
<td>12.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Bibliography:
La Rosa 1971, pg. 578
**Syracuse: Neapolis**  
**Latomia di S. Venera**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>69644</td>
<td>Sporadic Recovery</td>
</tr>
</tbody>
</table>

**Type:**

**Fabric:**

**Description:**

Fragment decorated with a cylindrical stamp found in the area of the Latomia di S. Venera in Fallico's excavations in Neapolis. No further descriptions or photographs were included in the excavation report.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>69644</td>
<td>7.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

La Rosa 1971, pg. 578
259

Inv. #  Context
Type: Sporadic Finds
Fabric:

**Description:**

10 fragments of the cornice and upper body. The cornice is decorated with a series of moldings and a row of dentils overhanging a Doric frieze. The metopes and the drum below are left undecorated. These pieces are all stray finds from Gentili's excavations in Neapolis. The brief description in the excavation report is not accompanied by any images.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Bell 1988, pg. 70

Gentili 1951, pg. 329
260

Type:
Sporadic Finds

Fabric:

Description:

Four fragments from the cornice and upper body. The cornice features a series of profile moldings above a row of dentils. The Doric frieze below has undecorated metopes. These pieces are sporadic finds from Gentili's excavations in Neapolis. The brief description in the excavation report is not accompanied by any images.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Bibliography:

Bell 1988, pg. 70

Gentili 1951, pg. 329
261

Type: Sporadic Finds

Fabric:

**Description:**

Five fragments of the cornice featuring dentil moldings overhanging a Doric frieze. These pieces are sporadic finds from Gentili's excavations in Neapolis. The brief description in the excavation report is not accompanied by any images.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Bell 1988, pg. 70

Gentili 1951, pg. 329
Fragment from the drum featuring a Doric frieze. This is a stray find from Gentili's excavations in Neapolis. No further information or images are provided in the preliminary report.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Gentili 1951, pg. 329

Bibliography:
Sporadic Finds

Inv. #  Context
Sporadic Finds

Type:

Fabric:

Description:

Two fragments from the cornice featuring a row of dentil moldings and an egg-and-dart motif. These pieces are sporadic finds from Gentili's excavations in Neapolis. No further information or images are provided in the preliminary report.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Gentili 1951, pg. 329
Fragment of the cornice and upper body featuring a row of dentils and a bead-and-reel motif above a Doric frieze. Each metope is stamped with four palmettes in a diagonal arrangement. This is a sporadic find from Gentili's excavations in Neapolis. No further information or images are provided in the preliminary report.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Bell 1988, pg. 70

Gentili 1951, pg. 329
Sporadic Finds

Inv. #  Context
Sporadic Finds

Type:

Fabric:

Description:

Two fragments from the lower body and perhaps part of the base. These pieces are sporadic finds from Gentili's excavations in Neapolis. No further information or images are provided in the preliminary report.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Gentili 1951, pg. 329
266

Inv. #      Context

Cisterna V

Type:

Fabric:

Description:

Fragment of the rim. A stamped garland decorates the register immediately below the lip. The elongated elliptical leaves with an articulated central vein alternate with long stems of a round fruit on either side of a central branch. Both the leaves and fruit stems point towards the left. A row of dentils follows below, though the full height of the register is not preserved. Found in a cistern in Akradina.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Morgantina: Cat. 108, 119, 173
Syracuse: Cat. 235, 238

Bibliography:

Orsi 1891, pg. 401
Orsi 1891, pg. 401
Syracuse: Ortygia

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Type:</th>
<th>Fabric:</th>
<th>Description:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cisterna V</td>
<td></td>
<td>Fragment of a rim. The projecting lip recedes in a gradual cavetto down to a register of egg-and-dart. Each egg element appears raised off the surface and outlined with a thin border, and the darts terminate in a diamond-shaped point. A rosette frieze follows below. The rosettes are composed of five petals and encircled by wavy tendrils. A row of dentils follows, though the full height of the frieze is not preserved. Found in a cistern in Akradina.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measurements:</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inv. # MPL MPH Th. Diam. Diam. Diam. Cir. %</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Comparanda:</th>
<th>Bibliography:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morgantina: Cat. 130, 140, 171</td>
<td>Orsi 1891, pg. 401</td>
</tr>
<tr>
<td>Syracuse: Cat. 248, 249</td>
<td></td>
</tr>
</tbody>
</table>
Orsi 1891, pg. 401
268  Inv. #  Context
2.50 m deep

Type:

Fabric:

Description:

Three large rim fragments with a series of convex moldings below the lip. The largest fragment displays a register of egg-and-dart below the profile moldings. Each egg element is raised off the surface with a thin border outlining the curve, and the darts terminate in a diamond-shaped point. The body is recessed below the projecting cornice. A Telamon figure, 8 cm in height, stands with its arms raised above its head, supporting an undecorated register above. The figure is nude, bearded, and stands on a small base. The rest of the body below is not preserved. Found in well in Ortygia at a depth of 2.50 m.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:
Camarina: Cat. 193, 194, 196
Heraclea Minoa: Cat. 219

Bibliography:
Orsi 1889, pg. 378-379
Two joining body fragments displaying two decorative registers. The top features a Doric frieze. Two preserved metopes are stamped by a palmette and bucranium motif respectively. A wave scroll motif descending to the left follows below the Doric frieze. No further decoration is preserved on the remaining area of the body. Recovered from Well 9 in Ortygia at a depth of 2.0 m.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Morgantina: Cat. 119
Syracuse: Cat. 231

Bibliography:

Orsi 1891, pg. 383
Orsi 1891, pg. 383
Several fragments of the rim, cornice, and body preserving dentils and a Doric frieze. Orsi estimates a diameter of approximately 1 m, though no precise measurement is given. Found in Well 18 in Ortygia at a depth of 1.80 m.

<table>
<thead>
<tr>
<th>Measurements:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inv. #</td>
</tr>
</tbody>
</table>

Comparanda: Orsi 1891, pg. 387
Inv. # | Context
---|---
271 | 2.80 m deep

**Type:**

**Fabric:**

**Description:**

Intact arula with a projecting cornice and base. Height is listed at 40 cm with a diameter of 11 cm, unusual proportions for an arula. This piece was found by Paolo Orsi in Well 18 on Ortygia at a depth of 2.30 m. No further information is provided in the excavation report.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>40</td>
<td></td>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 90, 91, 169, 170**

**Bibliography:**

Bell 1988, pg. 70

Orsi 1891, pg. 387
Arula fragment with profile moldings but not otherwise decorated. Found by Paolo Orsi in Well 18 in Ortygia at a depth of 2.30 m. An image is not included in the excavation report.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:  

Orsi 1891, pg. 387
Syracuse

273

Inv. #  Context
50774

Type: 4

Fabric:

Description:

Many fragments, now restored, preserving the full profile from rim to base. The rim flares out above an undecorated register at the top of the cornice. The profile recedes inward with an ovolo molding above a row of dentils, 2.7 cm in height and each 1.7 cm wide. The profile narrows again with another ovolo, reaching a Doric frieze at the top of the drum. The triglyphs, 7.2 cm in height and 5.4 cm wide, are produced by a mold-made appliqué. The metopes, 7.1 cm wide, are left undecorated. The taenia is formed by a raised strip, 1.1 cm thick. The regulae and accompanying six guttae are made from a single appliqué mold. The rest of the body is left undecorated. A large convex molding marks the transition between the body and the base, which flares outward. An incised horizontal line marks the point where the base descends vertically towards the foot. Considered a large example of Type 4 with a rim diameter of 68.2 cm.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>50774</td>
<td>63.7</td>
<td></td>
<td></td>
<td>68.2</td>
<td>46.5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Morgantina: Cat. 59, 98, 134, 136, 141

Unknown: Cat. 275

Bibliography:

Syracuse 669
Syracuse
Several fragments, now partially restored, preserving a nearly intact piece. The rim flares out above the cylindrical body, which features a row of dentil moldings at the top. The rest of the drum is undecorated. The base curves out gradually in a series of horizontal grooves.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>PS 32836</td>
<td>35.8</td>
<td></td>
<td>43.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Rota 1989, pg. 480
Rota 1989, pg. 467
Rota 1989, pg. 509

**Bibliography:**

Rota 1989, pg. 480
Rota 1989, pg. 467
Rota 1989, pg. 509
Rota 1989, fig. 468
Unknown

275

Type: 4

Fabric:

Description:

Several fragments, some joining and mended, of the rim, body, and base. A vertical lip protrudes from the top of the rim, which projects out above the cornice. The register below the rim is undecorated. The profile then curves inward with an ovolo molding, leading down to a row of dentils, 3.3 cm in height. The profile narrows again towards the top of the cylindrical drum, which is decorated with a Doric frieze, 8.0 cm in height. The triglyphs, 5.1 cm wide, are produced by a mold-made appliqué. The metopes, 7.4 cm wide, are left undecorated. The regula is formed on the upper half of a stepped rectangular strip of clay, while a separate clay strip was applied directly on the lower half of the strip and then depressed at regular intervals to form the guttae. The body below is left undecorated. An astragal molding encircles the lower part of the drum, and two successive convex moldings mark the transition from the body to the flaring base. The base descends more vertically towards the foot after an incised horizontal line. Exact provenance unknown.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>55.6</td>
<td>1.9</td>
<td></td>
<td></td>
<td>60.9</td>
<td>74.6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Morgantina: Cat. 59, 98, 134, 136, 141

Syracuse: Cat. 273
Unknown
Unknown

276

Inv. #          Context
AI 464

Type:

Fabric:

Description:

Body fragment with a Doric frieze preserving a mold-made appliqué triglyph. Red clay with a yellowish slip.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 464</td>
<td>14.5</td>
<td>8.5</td>
<td>1.2-2</td>
<td>46</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Hesberg et al. 1992, pg. 35
Hesberg et al. 1992, fig. 31b
Description:

Fragment of the cornice featuring three decorative registers. The top displays a band of alternating lotus flowers and palmettes. An egg-and-dart band follows above a dentil frieze. The body below is broken. Exterior surface covered with a greenish slip.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 468</td>
<td>8</td>
<td>6</td>
<td>0.8-1</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:  

Bibliography:

Hesberg et al. 1992, pg. 35
Unknown

Hesberg et al. 1992, fig. 32a
Unknown

278

Type: AI 467

Fabric: Context

Description:

Body fragment featuring a lotus and palmette frieze. Exterior surface preserves a light brown slip.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 467</td>
<td>5.5</td>
<td>3.5</td>
<td>0.7</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Hesberg et al. 1992, pg. 35
Unknown

Hesberg et al. 1992, fig. 32b
Unknown

279  Inv. #  Context
   AI 466

Type:
Fabric:

Description:
Fragment featuring a band of egg-and-dart above a row of dentils. The body below is not preserved. Red clay with a greenish slip.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 466</td>
<td>9.5</td>
<td>5.5</td>
<td>1.3-.9</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Hesberg et al. 1992, pg. 35
Hesberg et al. 1992, fig. 32c
280

Inv. #   Context
AI 473

Type:

Fabric:

Description:

Rim fragment preserving a frieze of egg-and-dart above a row of dentils. The body below is not preserved. Dark red clay with a reddish-brown exterior.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 473</td>
<td>11.5</td>
<td>6.5</td>
<td>0.6-1.3</td>
<td>22.5</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Bibliography:

Hesberg et al. 1992, pg. 35
Hesberg et al. 1992, fig. 33c
Unknown

281

Inv. #   Context
AI 474

Type:

Fabric:

Description:

Rim fragment featuring a line of beads above a frieze of overhanging dentils. Body below is not preserved. Light brown, yellowish clay.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 474</td>
<td>11</td>
<td>6</td>
<td>0.8-1.5</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Hesberg et al. 1992, pg. 35
Hesberg et al. 1992, fig. 34a
**Unknown**

<table>
<thead>
<tr>
<th>282</th>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>AI 472</td>
<td></td>
</tr>
</tbody>
</table>

**Type:**

**Fabric:**

**Description:**

Rim fragment with a row of egg-and-dart. Coarse reddish clay with greenish slip.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 472</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Hesberg et al. 1992, pg. 36
Unknown

Hesberg et al. 1992, fig. 33b
Unknown

283

Inv. #  Context
AI 471

Type:

Fabric:

Description:

Fragment of the cornice and upper body. A row of dentils overhangs a Doric frieze featuring a palmette in the metope. The triglyph channels are recessed from the exterior surface. The body below is not preserved. Dark red clay with greenish slip.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 471</td>
<td>9.5</td>
<td>12</td>
<td>0.8-1.8</td>
<td>35</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda:

Bibliography:

Hesberg et al. 1992, pg. 36
Unknown

Hesberg et al. 1992, fig. 33a
Unknown

284 Inv. # Context
AI 469

Type:

Fabric:

Description:

Body fragment featuring bead-and-reel above a Doric frieze. The metopes are stamped with a star motif. The channels of the triglyph are recessed. A wave scroll follows below. Greenish clay with dark mineral inclusions.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 469</td>
<td>10.5</td>
<td>7</td>
<td>0.8-1</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comparanda: Bibliography:

Hesberg et al. 1992, pg. 36
Unknown

Hesberg et al. 1992, fig. 32e
Boy fragment preserving a Doric frieze with recessed triglyph channels and a stamped palmette in the metope. A wave scroll follows below. Reddish-brown clay with light brown exterior.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim</th>
<th>Body</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI 470</td>
<td>7</td>
<td>9</td>
<td>0.6</td>
<td></td>
<td></td>
<td>17</td>
</tr>
</tbody>
</table>

**Comparanda:**

**Bibliography:**

Hesberg et al. 1992, pg. 36
Hesberg et al. 1992, fig. 32d
Inv. #  Context

Type:

Fabric:

Description:

Fragment of the rim and upper body preserving five decorative registers. A frieze of alternating lotus and palmettes occupies the area immediately below the rim. The lotus flowers have full rounded calyces below the tapering petals, and the tip of the stamen is sinuated. The base assumes the form of a large palmately lobed leaf with three points. The palmette has a diamond-shaped central frond. The two motifs are linked by horizontal scrolls. A band of egg-and-dart follows immediately below. The egg element is raised and bordered by a thin outline. The darts point down towards the base and come to a diamond-shaped tip. Dentil moldings appear immediately below, followed by bead-and-reel and wave scrolls in succession. The body below is not preserved.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Morgantina: Cat. 73
Gela: Cat. 206, 210
Messina: Cat. 223

Bibliography:

Kekulé 1884, pg. 84
Kekulé 1884, pl. 61
Inv. #   Context

Type:

Fabric:

Description:

Large fragment of the rim and body preserving seven decorative registers. A frieze of alternating lotus and palmettes runs immediately below the rim. Two different variations of each motif appear. One variation features the upper frond on either side curling inward towards the center, while the other shows all fronds splaying outward. One version of the lotus flower has a pointed stamen, while the other has a small rosette at the tip. The motifs are linked by horizontal scrolls. A band of egg-and-dart follows below. The egg elements are raised and bordered by a thin outline, while the darts are spear-shaped and point down towards the base. A row of dentil moldings follows. The profile appears to curve inward towards the drum, which displays bead-and-reel above a Doric frieze. The metopes feature two different motifs. One stamp shows alternating standard and flame palmettes in a diagonal arrangement in the panel. The other features a bucranium with a garland suspended from the tips of the horns. A wave scroll runs immediately below the Doric frieze, followed by a garland motif with serrated leaves and pinnate venation. The rest of the body is not preserved.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Syracuse: Cat. 231, 269
Unknown: Cat. 292

Bibliography:

Kekulé 1884, pg. 84
Unknown

Kekulé 1884, pl. 61
Body fragment preserving three decorated registers. The lower half of a garland motif appears at the top. The leaves have serrated edges with a central vein. The register below is occupied by an ivy frieze with palmate leaves curling off an undulating central vine. A wave scroll follows below. No further decoration is preserved on the body.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Rim</td>
<td>Body</td>
<td>Base</td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: Cat. 23, 85, 151
Camarina: Cat. 193

**Bibliography:**

Kekulé 1884, pg. 84
Unknown

Kekulé 1884, pl. 61
Rim fragment preserving two decorative registers. The first is occupied by a continuous palmette frieze. Some palmettes have a spear-shaped central frond while others come to a more gradual point. Each rests on a base of horizontal scrolls. A band of egg-and-dart follows below. The egg elements are raised and bordered by a thin outline. The body below is broken.

**Comparanda:**
Morgantina: Cat. 51
Akrai: Cat. 191
Scornavacche: Cat. 224, 225, 227

**Bibliography:**
Kekulé 1884, pg. 84
Kekulé 1884, pl. 61
Inv. #  Context
Type:
Fabric:

**Description:**

Rim and upper body fragment preserving three decorative registers. The field immediately below the rim is occupied by ivy leaves and berries curling off either side of an undulating vine. A row of squat dentils follows. The profile curves inward towards the drum, which features a band of bead-and-reel. The body below is not preserved.

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rim</td>
<td>Body</td>
<td>Base</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparanda:**

Morgantina: **Cat. 56**

Syracuse: **Cat. 234**

**Bibliography:**

Kekulé 1884, pg. 84
Unknown

Kekulé 1884, pl. 61
Unknown

291

Type:

Fabric:

Description:

Body fragment with five decorative registers. A Doric frieze is partially preserved at the top. The metopes are stamped with a motif of palmettes in a diagonal arrangement. A wave scroll follows immediately below, descending to the left. The next register features a frieze of different lotus motifs in alternating directions, joined by a curling scroll. One variation features outward splaying petals with rounded calyxes, while the other displays a rosette with seven petals at the top of the bud. Another wave scroll follows below. The bottom of the fragment preserves the upper half of a garland with elongated leaves pointing to the right. The leaves have articulated central veins.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Morgantina: Cat. 101, 110
Akrai: Cat. 191
Syracuse: Cat. 250
Unknown: Cat. 292

Bibliography:

Kekulé 1884, pg. 84
Kekulé 1884, pl. 61
292

Inv. #  Context

Type:

Fabric:

Description:

Body fragment preserving three decorative registers. The top features wave scrolls descending to the left. A frieze of alternating lotus flowers and flame palmettes follows immediately below. The palmettes have a pointed central frond and rest on a diamond-shaped base. The lotus features rounded calyces and tapering petals. The motifs are linked by horizontal scrolls. The register below displays a garland motif with alternating leaves and fruit stems. The rest of the body is not preserved.

Measurements:

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

Comparanda:

Morgantina: Cat. 2, 36, 129
Messina: Cat. 223
Syracuse: Cat. 250
Unknown: Cat. 287, 291

Bibliography:

Kekulé 1884, pg. 84
Kekulé 1884, pl. 61
Unknown

293

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>Context</th>
</tr>
</thead>
</table>

Type:

Fabric:

**Description:**

Fragment mentioned by Avolio (1829) featuring a garland frieze below the rim, followed by bead-and-reel and a row of dentils. No illustrations of this fragment were included. May be from Akrai

**Measurements:**

<table>
<thead>
<tr>
<th>Inv. #</th>
<th>MPL</th>
<th>MPH</th>
<th>Th.</th>
<th>Rim Diam.</th>
<th>Body Diam.</th>
<th>Base Diam.</th>
<th>Cir. %</th>
</tr>
</thead>
</table>

**Comparanda:**

**Bibliography:**

Avolio 1829, pg. 132
Appendix II: Buildings and Contexts at Morgantina

Because Chapter 4 focused primarily on arulae recovered from select deposits at Morgantina, the following section provides full descriptions of all the buildings, trenches, and archaeological contexts at the site that are referenced in the catalogue. Like Appendix I, Appendix II is organized in sections dedicated to the agora, sanctuaries, houses, and other buildings. The buildings within each section are introduced alphabetically and include descriptions of relevant associated trenches and contexts.
Agora

Bouleuterion

The council of Morgantina met in a building on an originally residential lot in the northwest corner of the agora, where Plateia A intersects with Stenopos 1 West. Dated by numismatic evidence to the third quarter of the third century B.C.E., the Bouleuterion had an original footprint of 18.10 m x 11.30 m. The complex includes an enclosed courtyard, Ionic portico, and square interior room with a flight of semicircular steps capable of seating approximately 100 councilmembers. The building has architectural parallels to other council houses of Hellenistic Sicily. Severe damage in the second century B.C.E., perhaps caused by an earthquake, prompted a radical redesign of the Bouleuterion. The seating area, Ionic portico, and roof were never reconstructed, and the building that arose in its place shows no continuity in political function. In the former meeting room of the council, three shops new shops were added. A thermopolium was installed just to the south on the sidewalk of Plateia A. The Bouleuterion, then, was reclaimed entirely for private use, as Greek institutions were dissolved during the Spanish occupation. The tripartite plan of the building was first recognized in the excavations of the 1962 season and completely exposed the following summer.

Trench 1.37D

Trench 37d was supervised by Hubert L. Allen in 1963. Because Allen’s field notebook could not be accessed for this study, the exact placement and objectives of this trench are uncertain.

445 Bell 2012, 112.
446 Sjöqvist 1964, 141; Lehmler 2005, 169; Bell 2012, n. 18.
448 Sjöqvist 1964, 141.
449 Bell 2012, n. 19.
450 Stillwell 1963, 166; Sjöqvist 1964, 140–1.
Stratum 1

Stratum 1 likely designated the topsoil or the accumulation of soil above the first ancient layer.

Central Shops

In the open area of the lower agora, just east of the Central Sanctuary, lay a row small rooms, oriented roughly north-south, known as the Central Shops. These rooms were constructed against a rocky scarp to the west, while the eastern side is formed by walls. Six rooms are securely identified on the plan, the northernmost slightly larger than the others, though a beaten earth surface, lime plaster pavement, row of postholes, and a few surviving walls discovered just to the north suggest that the shops may have continued further in this direction. Like the southern section, this northern extension appears to consist of six rooms, the northernmost again larger than the other five. Doorways have not been identified, but the rocky scarp to the west and presence of a porch suggested by the line of postholes on the northern extension indicate that the rooms were accessed from the east side. The construction of the Central Shops is dated to approximately 280-270 B.C.E. The commercial character of these spaces is suggested by the small finds discovered within the building. Lead weights were found in Room 1, two large terracotta vessels of a type known from other shops at Morgantina lay on the floor of Room 6, and coins were scattered across the floors in significant quantities. In Room 3 of the northern

---

451 Bell 1988, 327.
453 Bell 1988, 328.
454 Bell 1988, 328.
455 Bell 1995, 290.
456 Bell 1988, 327.
extension, scapulae, jaws, and other bones from pig, sheep or goat, cow, and fallow deer suggest refuse deposits from a butcher’s shop.\textsuperscript{457}

Material from the northern wing of the Central Shops suggests that these rooms remained in use until the middle of the third century B.C.E.\textsuperscript{458} In order to clear space for the installation of the Central Steps, the walls of the northern extension were intentionally razed. The remains were then buried under 0.35 m of fill to raise the ground level for the orchestra of the Central Steps to the north.\textsuperscript{459} The rooms at the southern end survived this new construction and remained active until the end of the third century B.C.E. The Central Shops were likely abandoned in or shortly after 211 B.C.E.\textsuperscript{460}

The Central Shops, originally called the South Market, were first excavated in 1955 and 1956, exposed to a depth of 2 m below the modern ground level.\textsuperscript{461} The features of the extension, including the beaten earth surface and line of postholes, were identified in 1957, but their association with the market’s northern annex was only confirmed by excavations in 1984 and 1985.\textsuperscript{462} Another trench opened in the Central Shops in 1989 and 1992 refined the chronological relationship between the destruction of the northern wing and addition of the Central Steps.\textsuperscript{463}

**Trench 1.3p**

Trench 1.3p probed the southernmost room of the Central Shops.\textsuperscript{464} Excavations were supervised by P.G. Gierow in 1956. Gierow’s notebooks do not describe the trench’s layout or dimensions.

\textsuperscript{457} Bell 1988, 329. For an alternative interpretation that the faunal debris resulted from a large sacrifice, see Bell 1993, n. 19.
\textsuperscript{458} Bell 1995, 289–93.
\textsuperscript{459} Bell 1988, 328; 1995, 290.
\textsuperscript{460} Bell 1988, 327.
\textsuperscript{461} Stillwell and Sjöqvist 1957, 155–6.
\textsuperscript{462} Sjöqvist 1958a, 161; Bell 1988, 327–31.
\textsuperscript{463} Bell 1995, 289–93.
\textsuperscript{464} Gierow 1956, 240.
**Stratum 4**

Stratum 4 designates both the layer of fallen tiles and the underlying fill.\(^{465}\)

**Trench 1.4**

The elongated trench 1.4 was supervised by Stina Borgstam in 1955. The notebook of architect Alfred De Vido situates it in the northern area of the Central Shops. The only arula fragment found in this trench, 55-2651, was recovered without a context, having been found on the earth-heap beside trench 1.4.\(^{466}\)

**Trench 1.122h**

Trench 1.122h was supervised by Hal Sharp in 1989.\(^{467}\) It measures 5.5 m east-west and 2.2 m north-south and is oriented perpendicular to the long axis of the row of shops. Its western extent reaches 2.5 m behind back wall of the shops and continues east 3.5 m into the building, ending 0.5 m short of the front wall of the building.

**Context 35**

Context 35 is characterized as an alluvial rubble layer with a compact matrix of sand, pebbles, and small stones.\(^{468}\) There was also a very high frequency of ceramic and bone fragments among the inclusions. This deposit is located behind the back wall of the shops, west of the building’s interior space. While some of the material may include refuse from activities inside the Central Shops, the layer itself cannot be associated with a surface or use context. Sharp proposed that it accumulated against the back wall of the building during a period of erosion and flooding.

**Context 41**

\(^{466}\) Borgstam 1955, 120.
\(^{467}\) Sharp 1989, 1.
\(^{468}\) Sharp 1989, 28.
Context 41 is a hard-packed, sandy layer with small stone and pebble inclusions between the bedrock in the west of the trench and exterior of the north-south wall.\(^{469}\) Although initially considered a potential foundation trench for the north-south wall, it was later reinterpreted as another erosional deposit that accumulated against the exterior wall of the building.

*Context 43*

Context 43 represents another erosional layer of fine light brown sand deposited against the exterior wall of the Central Shops.\(^{470}\)

**Central Steps**

The centerpiece of the ambitious construction project that reshaped the agora in the third century B.C.E. was the Central Steps or Ekklesiasterion, a monumental flight of limestone steps located at the center of the agora whose axes boldly disregarded the orientation of the street grid laid out nearly two centuries earlier. This structure joined the lower agora in the south with the upper agora to the north. Surrounding buildings were positioned to align with its skewed angles.\(^{471}\) The *analemmata* of the theater’s *cavea* is parallel to the west wing of stairs. The angle formed by the two wings of East Steps terrace mirrors the intersection of the west and central wings of Ekklesiasterion stairs. The stepped structure consists of three sides, joined to form an irregular polygon and extending for a total length of 52 m. The western and central sections each have 15 steps, while the east has only 13, though all three wings reach the same height, as lowest step of the east arm begins at a higher level than the foot of the western flight.\(^{472}\)

\(^{469}\) Sharp 1989, 34.


\(^{471}\) Bell 2012, 112.

\(^{472}\) Stillwell and Sjöqvist 1957, 152.
The steps were constructed in two phases in the middle of the third century B.C.E. after the northern annex of the Central Shops were cleared.\textsuperscript{473} Its function as a venue for public assemblies was first postulated in the 1957 preliminary report.\textsuperscript{474} The discovery in the following season of an ashlar masonry platform in the eastern part of the area enclosed by the steps was interpreted as a speaker’s platform in support of its identification as an Ekklesiasterion.\textsuperscript{475} The steps could seat an assembly of approximately 1000 people.\textsuperscript{476} Because the upper steps are uniformly more heavily worn than the others, it has been suggested that the 9 or 10 lower steps were allowed to silt up within a century of their installation, while the top flights remained exposed during the second and first centuries B.C.E.\textsuperscript{477}

The Central Steps was largely excavated in 1955 and 1956, while the area at the base was initially explored in 1957 and later reexamined in the 1984 and 1985 seasons.\textsuperscript{478}

\textbf{Trench 1.3c}

The elongated trench 1.3 extends east-west over the top steps of the Central Steps’ western flank and into the open central area of the agora for a length of 16.4 m. Excavation in this area was supervised by Stina Borgstam in 1955. Trench 1.3c was one of several extensions that followed the middle flight of steps.\textsuperscript{479} Gustav Adolf VI, the King of Sweden and a personal friend of co-director Erik Sjöqvist, visited the excavations in 1955 and worked in this trench for a few weeks.

\textit{Channel}

\textsuperscript{474} Stillwell and Sjöqvist 1957, 152.
\textsuperscript{475} Sjöqvist 1958a, 161.
\textsuperscript{476} Bell 2012, 112.
\textsuperscript{477} Stillwell and Sjöqvist 1957, 152.
\textsuperscript{478} Stillwell and Sjöqvist 1957, 152; Sjöqvist 1958a, 161; Bell 1988, 327–31; 1995, 289–93.
\textsuperscript{479} Borgstam 1955, 94.
A large drainage channel beginning in the northwest corner of the agora runs through the steps at the angle formed by the central and western flights.\textsuperscript{480}

**Trench 1.39a**

Trench 1.39a lies in the open area enclosed by Central Steps, including the bema. It was excavated in 1957 and supervised by Helena Woodruff.\textsuperscript{481}

*Surface*

The only arula fragment from this trench was not associated with a stratified deposit but recovered as a surface find near the excavation dump.

**Trench 1.118**

Trench 1.118 was a small probe at the end of the drain running through the Central Steps. It was opened in order to investigate whether the channel continued below grade. Excavations found that it terminated at the base of the steps.\textsuperscript{482}

**Doric Stoa**

The Doric Stoa lies in the northwest corner of the agora facing east onto Stenopos 1 West and directly across Plateia A from the Bouleuterion. The original function of this three-room building is unclear, but it may have been used as a bathing area in its final phase based on the discovery of several associated bathtubs.\textsuperscript{483} Late terracottas depicting Persephone found in the central room suggest that it also may have hosted cult activities during this period.\textsuperscript{484} The building remained in use into the first century C.E.\textsuperscript{485}

**Trench 1.33 (Zone A)**

\textsuperscript{480} Borgstam 1955, 100; Stillwell and Sjöqvist 1957, 152, fig. 3.
\textsuperscript{481} Woodruff 1957, iii, vii; Sjöqvist 1958a, 161.
\textsuperscript{482} Malcolm Bell, personal communication.
\textsuperscript{483} Stone 2014, 69.
\textsuperscript{484} Bell 1981, 240.
\textsuperscript{485} Stone 2014, 69.
Zone A of trench 1.33 encompassed part of two middle rooms of the Doric Stoa (Rooms 2A and 2B).\textsuperscript{486} Excavations were supervised by Mario Del Chiaro.

\textit{Stratum 1}

Del Chiaro does not fully describe stratum 1 in his notebook, but the same designation is applied to the upper accumulation of soil in an adjacent area of the building, and it likely signified the same layer in Zone A.\textsuperscript{487}

\textbf{East Granary}

The East Granary lies in the lower agora, just inside the city’s southern gate and south of the Central Steps. It is long and narrow in plan, running a length of 92.85 m from north to south with a width of only 7.60 m.\textsuperscript{488} In order to clear space for this structure on the east side of the agora, the slope of the adjacent East Hill was cut back before construction began.\textsuperscript{489} The granary floor was laid out before the walls were erected. A platform of soil covered the full footprint of the building and was leveled with sandy soil and bedrock quarried from the hill, beaten into a flat surface and baked as a safeguard from moisture and insects.\textsuperscript{490} Into this burnt red soil the foundation trenches were dug for the installation of the walls. As a further measure of protection from moisture, plaster was applied to the exterior down to the building’s foundations before the trenches were filled.\textsuperscript{491}

The interior space was subdivided into six rooms, each extending the full width of the building, though varying in length.\textsuperscript{492} The two largest chambers lie to the south and were built

\textsuperscript{486} Del Chiaro 1956a, pg. 162 (sketch).
\textsuperscript{487} Del Chiaro 1956b, 198.
\textsuperscript{488} Deussen 1994, 232; Walthall 2013, 66.
\textsuperscript{489} Walthall 2013, 76–7.
\textsuperscript{490} Walthall 2013, 77–8.
\textsuperscript{491} Sjöqvist 1960, 130; Walthall 2013, 78.
\textsuperscript{492} Bell 1988, 323; Deussen 1994.
together in a single phase, while the four northern rooms were added later, though all six units may belong to a single plan.\textsuperscript{493} Alternating pairs of interior and exterior buttresses are spaced evenly along the remarkably thick masonry walls, suggesting that the building may have had two stories.\textsuperscript{494} The building was accessed primarily from the west side, though some accommodations were made on the east and north sides as well.\textsuperscript{495} Five doorways are preserved in the western wall, one of which spans the entire length a room. Inside the building, the northernmost rooms communicated through internal doorways, while movement was obstructed between the two largest rooms in the south. The building was constructed in the second quarter of the third century B.C.E., dated by a Hieronian coin with a terminus post quem of 276 B.C.E.\textsuperscript{496} Its interpretation as a granary rests largely on its distinctive architectural features.\textsuperscript{497} Exterior buttresses reinforced the walls against the pressure of the grain inside, the interior buttresses perhaps supported a raised wooden floor, protecting the contents from moisture and infestation, while further waterproofing was provided by exterior coat of stucco. Its position in the agora near the southern gate may have facilitated access from the countryside, and its proximity to the fortifications suggests that the two large southern rooms could have served as arsenals.

Following the Roman capture of Morgantina in 211 B.C.E. the largest entrance on the west side was blocked, and passage along the eastern corridor was obstructed by a new wall.\textsuperscript{498} The building remained active, however. Structural modifications signaled new life for many of its rooms in the following decades. The floor was raised by up to 40 cm to match the higher

\textsuperscript{493} Walthall 2013, 66.
\textsuperscript{494} Walthall 2013, 60, 67.
\textsuperscript{495} Walthall 2013, 69–72.
\textsuperscript{496} Bell 1988, 338; Walthall 2013, 80.
\textsuperscript{497} Sjöqvist 1960, 130–1; Bell 1988, 323–4; Tsakiris 1995, 130; Bell 2012, 113.
\textsuperscript{498} Walthall 2013, 82–3.
elevation of the agora, and a new threshold was installed. Several kilns were added to the northern suite of rooms and were producing a range of Campana C forms and mold-made lamps by 130 B.C.E. This new pottery workshop remained active into the second quarter of the first century B.C.E. when the building was finally permanently abandoned, though without any evidence of the violent destruction that befell other structures throughout the city.

The full extent of the East Granary was exposed in 1959, and residual soil was excavated in 1960 and 1961. Work continued sporadically in later decades. Small trenches were sunk in 1989 and 1992, and further excavation was conducted in 2013 to clarify stratigraphic and chronological questions.

**Trench 1.126**

Trench 1.126 was opened in the East Granary in 1989 under the supervision of Paul Deusson. It encompasses the southwest corner of Room E, the northwest corner Room D, as well as some of the adjacent street west of the granary. Both rooms are located in the northern part of the building. The stated purposes of this trench were to discover the pavement of the street, investigate the entrance of Room E from the agora, and clarify the architectural and chronological phasing of the two rooms.

**Context 9**

Context 9 was located in the southwest quadrant of the trench, in the area of the street outside of the granary. It is characterized as a yellow sandy layer of medium compaction, notable

---

499 Stone 2014.
500 Sjöqvist 1960, 130–1; Stillwell 1961, 277–8.
for its lack of rubble in an area that otherwise contains material from the building’s
destruction.\textsuperscript{503}

\textit{Context 15}

Context 15 is layer of sand and silt lying under context 9 at an elevation below the
threshold level of Room E. It consists of a medium to hard packed yellow soil with many third
century B.C.E. black glazed sherds in its matrix, as well as sheep or goat bones and other small
debris.\textsuperscript{504} Deussen speculated that a late pass through this context that was densely packed with
limestone may have served as a street surface in the second century B.C.E., but no pavement was
discovered.\textsuperscript{505}

\textit{East Steps}

To negotiate the sloping terrain of the agora as its surface level dips from north to south,
a terrace was created to provide a level foundation for the East Stoa. The terrace is approached
by flight of limestone steps on the east side. As the ground rises in the north, the number of steps
required to navigate from the central agora to the East Stoa decreases. The southern end of the
stairs bends towards the southeast at an oblique angle and terminates against a terrace wall,
mirroring the form and 130° angle of the nearby Central Steps.\textsuperscript{506} The East Steps were laid in the
second quarter of the third century B.C.E.\textsuperscript{507} Terraces approaching stoas are also attested at
Athens in front of South Stoa I, the Middle Stoa, and the Stoa of Attalos, at the south Stoa at the
Argive Heraion, the West Stoa at Delphi, and the North Stoa at Priene.\textsuperscript{508}

\textsuperscript{503} Deussen 1989, 22, 24.
\textsuperscript{504} Deussen 1989, 34.
\textsuperscript{505} Deussen 1989, 46.
\textsuperscript{506} Stillwell and Sjöqvist 1957, 151; Stillwell 1959, 167–8; Bell 1993, 329–30.
\textsuperscript{507} Bell 1988, 338.
\textsuperscript{508} Coulton 1976, 141.
The East Stoa Terrace at Morgantina was one of the first building’s excavated, uncovered by Orsi’s trial trenches in 1912. Princeton’s excavations returned to the agora in 1955, and the two upper steps were removed by the excavations in 1961 in order to clear a path for a Decauville rails.

**Trench 1.13**

Trench 1.13 was situated 10 m south of point where ninth step of East Steps angles to the south. The trench is 3 m long by 2 m wide and oriented so that its east end was 1 m east of the continuing face continuing of the face of the ninth step. The purpose of this trench was to investigate if the lowest step continued south and whether there were others below it in a new descending series.

**Trench 1.13a**

Trench 1.13a was excavated by Richard Grimm in 1955 with the purpose of exposing the continued course of the lowest step, which had already been uncovered in trench 1.12 to the north. In order to catch the line of the lowest step, the western boundary of the trench was sited 0.5 meters west of and parallel to the step. The eastern boundary was marked by a modern north-south wall supporting the mule path leading to the excavation’s dump. The top surface of the new trench seemed to slope down from east to west. Workmen were instructed to clear each stratum from the top of the modern wall in the east down to the west side of trench 1.13a and to make a final leveling in the stratum just above bedrock, which had been exposed in trench 1.12 to the north.

**Stratum 2**

---

509 Orsi 1912, 449–54.
510 Sjöqvist 1962, 135.
512 Grimm 1955, 96. For sketches of the trench see Grimm 1955, 97, 108.
The second stratum was characterized as a layer of gray soil. Because this stratum was thin and often difficult to distinguish near the modern wall, where dark topsoil, gray soil, and a yellow clay deposit were all mixed, the material excavated from this stratum was divided into two levels.\textsuperscript{513} Level 1 included the surface and the gray soil, while level 2 consisted of the remaining soil up to the stratum above the bedrock.

**Fountain House**

The Fountain House was built at the base of the East Hill, near the point where Plateia A enters the agora from the east. It lies south of Plateia A and abuts the north wall of the East Stoa. In its original form, the building was fronted by a façade of seven columns with returns of two columns on the sides resting on a paved terrace.\textsuperscript{514} The columns and entablature have not survived and were likely made of wood. The exterior side walls *in antae* were constructed of local limestone blocks. The building length is 11.40 m and approximately 8.10 m wide. The interior contained two large basins, the larger one encompassing the smaller in its arms. The square inner basin served as a cistern and may have been covered by a wooden deck, while the exterior basin could be approached on three sides. The walls and floors were coated with hydraulic plaster. The Fountain House must have been constructed later than the East Stoa it abuts, which was erected in the years 275-250 B.C.E. The Fountain House belongs to the same early Hellenistic building initiative, and likely rose in the second or third quarter of the third century B.C.E. Both basins were filled by rainwater collected from the sloping roof, though it was originally thought that a spring behind the building served as a second source. When the water level exceeded the basins’ intended capacity, they were drained through terracotta conduits.

\textsuperscript{513} Grimm 1955, 100.
\textsuperscript{514} Bell 1986, 111–8; 1988, 332–4.
running behind the building and through the walls. The water was likely not intended for
drinking but benefited the agora in other ways. The structure may have had provisions for the
city’s animals, and water would have also been used to clean the public buildings in the agora.
The low parapet wall of the larger basin sloped along its inner edge, facilitating the dipping of
vessels into the water. The narrow channel running behind the building was filled with a deposit
of lamps, busts of Persephone, and a pinax depicting nymphs, suggesting the presence of cult
activity in this period.\footnote{Bell 1986; 1986, 117.} The building is one of the few archaeologically attested fountain houses
in the Greek west.\footnote{Bell 1988, 332.}

Water, however, remained scarce at Morgantina, and alterations were soon made to the
Fountain House. In the first quarter of the second century B.C.E., a new conduit was injected
into the southwest corner of the outer basin, supplying it with fresh water from the western sector
of the city.\footnote{Bell 1986, 118–9; 1988, 334–5.} The new terracotta pipes were exposed above the pavement as they entered the
basin, necessitating further modifications to the building in order to protect them from damage.
The southern wall of the Fountain House was shifted north, while the space between the new
wall and East Stoa was filled with soil retained by a wall running to the western edge of the
terrace, thereby covering the basin. This contraction of the building’s width reduced the number
of columns supporting the façade from seven to five. More extensive changes followed in the
first century B.C.E.\footnote{Bell 1986, 119–23; 1988, 335.} The cistern no longer collected any water and was filled with soil. The
building was apparently not roofed in this period, and a new shrine-like structure was built over
the walls of the inner basin. This limestone \textit{aedicula} was supported by unfluted columns with
Doric capitals on Ionic bases. The entablature also mixes the architectural order, as Ionic geison

\footnote{Bell 1986; 1986, 117.} \footnote{Bell 1988, 332.} \footnote{Bell 1986, 118–9; 1988, 334–5.} \footnote{Bell 1986, 119–23; 1988, 335.}
with dentils overhangs a Doric triglyph and metope frieze. One final supply conduit was installed to feed the outer basin in this period.

**Trench 1.95**

Trench 1.95 is a probe immediately north of the East Stoa opened in 1982 and supervised by Thomas Groves.\(^{519}\) It is 6 m from east to west and 3 m from north to south. The trench was subsequently enlarged by 3 m to the north.

**Context 17**

The area between the back wall of the Fountain House and the scarp of the East Hill was explored in the search for a drainage system for the inner basin. Context 17 is a yellow fill underlying the black soil of context 16 in this area.\(^{520}\) The abundance of offering cups and terracotta figures discovered in the narrow alley behind the back wall suggested to Groves an intentional deposit, perhaps an offering.

**North Stoa**

The North Stoa serves as the northern limit of the agora, framing the central space together with the East Stoa and West Stoa. It runs parallel to Plateia A, and therefore aligns with the original urban plan of Morgantina. The stoa rests at a slightly higher elevation than the other buildings of the upper agora, raised on a stepped terrace that interrupts that course of Plateia A.\(^{521}\) The portico of wooden columns and entablatures no longer survives, but behind this colonnade the interior of the building is divided into 20 rooms of varying size.\(^{522}\) The two largest spaces lie at opposite ends of the building, each with a width of 7.5 m and a depth 10.8 m.\(^{523}\) The

---

\(^{519}\) Bell 1982, 7.

\(^{520}\) Groves 1982, 93.


\(^{522}\) Bell 1993, 333; 2012, 112.

\(^{523}\) Bell 1988, 338–9.
18 central rooms were probably used as shops, though some display peculiar architectural features. One room on the west side has a wide opening with a central column and interior benches running along three walls. Another is subdivided into two smaller spaces, one of which contains a platform covered with hydraulic plaster.\textsuperscript{524} Two primary phases have been identified for the North Stoa. The earlier North Stoa I is one of the oldest buildings at Morgantina, dating to the fifth century B.C.E.\textsuperscript{525} It has a slightly different footprint than the later North Stoa II, its south wall extending further east than the later building. But the plans generally share the same architectural layout, as short cross-walls divide the length of North Stoa I into smaller rooms.\textsuperscript{526} It was replaced by North Stoa II in the second quarter of the third century B.C.E.\textsuperscript{527} Some rooms of the building remained active after the Roman capture of Morgantina in 211 B.C.E. As in the East Stoa, East Granary, and House of the Official, a small kiln was added to the North Stoa in the second century B.C.E.\textsuperscript{528}

The terrace and North Stoa were excavated in 1955, 1961, and 1963, though in these first seasons the building was interpreted as a gymnasium.\textsuperscript{529} The underlying North Stoa I was first recognized in 1967.\textsuperscript{530}

**Trench 1.11**

Trench 1.11 was opened in the terrace in front of the North Stoa in 1955 under the supervision of Kenan Erim.\textsuperscript{531} The arula fragment 55-161 was apparently found in a cypress grove just north of this trench while cleaning up the area.\textsuperscript{532}

\textsuperscript{524} Allen 1970, 364.
\textsuperscript{525} Sjöqvist 1964, 140; Bell 1988, 338.
\textsuperscript{526} Allen 1970, 364.
\textsuperscript{527} Sjöqvist 1962, 137; 1964, 139; Bell 1988, 338; 1993, 329.
\textsuperscript{528} Sjöqvist 1964, 139; Allen 1970, 364; Bell 1988, 338.
\textsuperscript{530} Allen 1970, 364.
\textsuperscript{531} Erim 1955a, 46.
\textsuperscript{532} Erim 1955a, 38.
Trench 1.Zone 14

The western part of the North Stoa terrace was designated Zone 14. It was excavated by Kenan Erim in 1955.\textsuperscript{533} Altar 55-454 was discovered in the sherd box from the cleaning of a modern street that ran through the area of the North Stoa at the time.\textsuperscript{534}

Trench 1.Zone 16

Zone 16 is situated at the eastern end of the North Stoa.\textsuperscript{535} An uncatalogued arula fragment was found in the topsoil.

Public Office

A building known as the Public Office (formerly the Prytaneion) lies at the southern end of the East Stoa. It was built in the third quarter of the third century B.C.E and may have originally served as the office of the local representative of Hieron II’s royal administration.\textsuperscript{536} It was later converted into a house during its final occupation phase in the late first century B.C.E. The plan consists of several rooms organized around three sides of a peristyle courtyard.

Trench 1.15c (Zone 2)

Trench 1.15c encompasses the eastern rooms of at the back of the Public Office, and Zone 2 covers the largest central room opening onto peristyle courtyard.\textsuperscript{537} Excavation of trench 1.15c was supervised by Kyle M. Phillips Jr.

Stratum 3

Stratum 3 designates the destruction fill overlying the floor.\textsuperscript{538}

\textsuperscript{533} De Vido 1955, 176–7; Erim 1955a, 74–75.
\textsuperscript{534} Erim 1955a, 112–3.
\textsuperscript{535} Erim 1955b, 269-71 (sketch).
\textsuperscript{536} Bell 2012, 112–3.
\textsuperscript{537} Phillips Jr. 1957, 256, 270, 276–8.
\textsuperscript{538} Phillips Jr. 1957, 256.
South Shops

A vertical limestone scarp running north-south through the lower agora provides the sturdy backing for the line of six rooms that comprise the South Shops. The rooms open to the east and are positioned in alignment with the Central Shops to the north. The two complexes are separated by the street leading west to the terrace of the Theater. Most of the rooms have widths ranging between 2.60 and 2.75 m, though the northernmost stretches to 3.1 m. The rooms that have been completely exposed each have lengths of 4.5 m. The walls were constructed of rubble, and the stratum of Laconian tiles found in several rooms suggests that parts of the building were once sheltered by a shed roof sloping to the east. The construction is contemporary with the Central Shops, which date to approximately 280-270 B.C.E. Material sealed beneath the tile fall suggest the commercial character of these spaces. Small vases, glazed wares, a medallion bowl with the head of Medusa, a deep ripped bowl, and a large pendant lamp with three nozzles were all discovered on the beaten earth floors throughout the building. Most abundant, however, were the variety small lids, all with knobbed handles that had flat upper surfaces. This feature allows the lids to rest upside down on a level surface, and they have been interpreted a small offering dishes. Lids without corresponding vases have been noted in other sanctuary deposits at Morgantina, but the absence of epigraphic evidence, lack of other cult furnishings, and abundance of unglazed pottery argues against this interpretation for the South Shops. This material was only sold in these rooms, not used for dedication.

539 Bell 1988, 324–5.
540 Bell 1988, 338.
541 Bell 1988, 325–6.
A consistent stratum of animal bones also lay across some of the beaten earth floors, deposited directly above a ceramic layer in one case, suggesting a shift in function in a later period. Pig, cow, horse, and sheep or goat are all attested, and some of the faunal material is scarred with cut marks. The South Shops, therefore, may have been converted into a butcher’s shop where meat was sold or distributed. A hoard of bronze coins sealed beneath the tiles dates the abandonment of the building to the time around the Roman capture of Morgantina in 211 B.C.E. In the second century, the ground level of the lower agora rose, covering the remains of the South and Central Shops.

The South Shops were excavated in the 1980 and 1981 seasons. Parts of the northernmost rooms lay below a dump of previously excavated material and could not be fully exposed. The full southern extent of the building also could not be explored, though there were indications that the line of rooms continued in this direction.

**Trench 1.90c**

Excavation of trench 1.90c commenced in the 1980 season and continued in 1981 under the supervision of Paul Deusson. It covers the northernmost line of rooms of the South Shops, particularly rooms 5 and 6.

**Stratum 3b**

The yellowish soil of stratum 3b lies below a layer of ash and tiles designated 3a, which may include material dumped from the Central Sanctuary in the upper agora. In some places

---

544 Bell 1988, 326.
545 Bell 1988, 326.
546 Bell 1988, 326.
547 Bell 1988, 324.
stratum 3b rests immediately below stratum 2, the Medieval plough level. The soil of stratum 3b accumulated over the beaten earth surface of the interior spaces in the South Shops.

**Theater**

The Greek theater in the southwest corner of the agora was approached from the lower agora by a narrow-beaten earth path now called Theater Street. Fourteen rows of stone seats rest on an artificial mound of earth, originally cut from the slopes of the West Hill during the construction of the West Stoa. This heavy fill is retained by an analemmata reinforced by buttresses, aligned with the westernmost flight of the central steps. The koilon is divided into six kerkides by five radiating flights of steps. The orchestra embraced by the seats is 14 m in diameter, and the foundations of a stage building, including a logeion, survive with dimensions of approximately 17.15 x 12.50 m. Its heavy foundations suggest a second story. Drainage channels run along the orchestra and in front of the skene. An inscription carved on the 10th row of seats states that the theater was dedicated to Dionysus by Archelas, son of Eukleidas in one of the few epigraphic testaments of private euergetism in third century B.C.E. Sicily. Four architectural phases have been identified in the development of the building. Its original form consisted of only a trapezoidal orchestra and similarly shaped koilon with no stone seats or permanent stage building. This construction may date to the fourth century B.C.E. The skene and analemmata were added in the second phase. Numismatic evidence and diagnostic squat lekythoi date the installation of the stone seats and semicircular reshaping of the koilon and

---

549 Deussen 1981b, 23.  
550 Bell 2012, 114.  
552 Sjöqvist 1962, 137–8.  
553 Bell 2012, 114.  
orchestra to the middle of the third century B.C.E. The Theater was finally abandoned and left to gradually decay around 211 B.C.E. For two seasons, the building was known only as the Southwest Terrace, as only the *analemmata* had been exposed. Its function as a theater was finally recognized by 1959, and it was extensively explored in 1960, 1961, 1962, 1966, and 1967. Further work was done in 1983 and 1984. Targeted saggii were sunk in 2003 and 2005 to clarify the chronology of the Theater.

**Trench 1.43.03**

Trench 1.43.03 was opened along the inside of the southeast *analemma* of the theater under the supervision of Steve Gavel in 1983. It extends 4 m from north to south, encompassing the first northern buttress, and 2.5 m from east to west up the cavea fill. The slope of the trench drops sharply from the high bank of soil in the southwestern corner down to the southeastern corner.

**Stratigraphic Unit 14**

Stratigraphic unit 14 is a fill of yellow soil underlying several deposits of compact gray soil. It encompasses the entire north side of the trench and rests above a more uniformly brown layer designated stratigraphic unit 18.

**West Granary**

The West Granary sits atop a limestone outcropping in the lower agora across from the East Granary inside the city’s southern gate. Like the East Granary, its long rectangular plan is

---

557 Stillwell and Sjöqvist 1957, 152–3; Sjöqvist 1958a, 162.
559 Dobbins 1985, 329.
560 Bell 2012, 114; Stone 2014, n. 19.
562 Gavel 2003, 32.
oriented along a north-south axis. Its rooms are 7.50 m wide, but the full extent of its length is unknown. 32.90 m are preserved, but the southern end of the building was destroyed during the construction of a modern 17th century farmhouse.\textsuperscript{563} Recent estimates suggest a length closer to 40 m.\textsuperscript{564} Its overall structure closely mirrors that of the East Granary.\textsuperscript{565} Exterior and interior buttresses support the thick rubble masonry, whose exterior surfaces were thickly coated with hydraulic plaster down below the foundation level. A paved ramp led up to a doorway on the north end, placed between the single central buttress on this short side and the northwest corner of the building. The grain stored in this warehouse likely rested on a raised wooden floor, supported by the interior buttresses. The contents were sheltered by a gabled roof of Laconian tiles, carried on a central ridgepole. The construction of the West Granary was originally assigned to the period of Agathokles by numismatic evidence suggesting a date of 300 B.C.E.\textsuperscript{566} However, excavations in 2011 recovered a coin within a packing layer beneath the beaten earth surface with a later terminus post quem of 260 B.C.E., thereby reattributing the building to the early reign of Hieron II and situating it within the monumental construction projects undertaken in this period.\textsuperscript{567} Its designation as a granary again rests on its distinct architecture, as little material evidence associated with the building’s use was discovered.\textsuperscript{568} Grain storage ceased in the building around the time of the Roman capture of Morgantina in 211 B.C.E. A brief period of squatter occupation, suggested by the installation of two simple hearths on the beaten earth surface inside lasted only a decade before the building finally collapsed.\textsuperscript{569}

\textsuperscript{563} Deussen 1994, 232.
\textsuperscript{564} Walthall 2013, 85.
\textsuperscript{565} Bell 1988, 321–2; Walthall 2013, 85–90.
\textsuperscript{566} Bell 1988, 323; Deussen 1994, 232.
\textsuperscript{567} Walthall 2013, 94.
\textsuperscript{568} Deussen 1994, 232; Walthall 2013, 94.
\textsuperscript{569} Bell 1988, 322; Walthall 2013, 95–7.
The northern end of the West Granary was first exposed in 1955 and 1956, though its function was not recognized and its discovery ultimately unpublished in the preliminary reports. Excavations in 1980 to 1982 aimed to establish the dimensions and investigate the function of the building. Three more trenches were opened in 2011 inside and immediately west of the building to refine the chronology of its construction and explore the entranceway for evidence of a threshold.

**Trench 1.147**

Trench 1.147 was opened in the West Granary in 2011 under the supervision of Hal Sharp. The trench measured 5 m from east to west and 2.5 m from north to south. It lies at the south end of the granary and extends over the western wall and a substantial portion of the building’s interior space. Its purposes were threefold: to refine the chronology of the building’s construction, use, and collapse, come to a better understanding of how the building functioned in antiquity by exposing its remaining architectural features, and collect soil samples.

**Context 14**

After the surface level of context 12 was identified beneath context 11, excavation proceeded in shallow 2 cm passes. The second pass through this surface was designated context 14. It is described as a medium-yellow, fine grained silty soil with plaster flecks. It underlies a zone of burning on the surface (context 13) that may be associated with a period of squatter occupation. The surface rests above a leveling fill of mottled yellow and dark brown very fine-grained soil with many pebble-like inclusions (context 16).

---

571 Walthall 2013, 87–8.
572 Sharp 2011, 1–2.
573 Sharp 2011, 25.
West Stoa

The West Stoa is situated at the base of the West Hill on the east side of Stenopos 1 West. Construction began in the second half of the third century B.C.E. after plans to complete the southward extension of the Northwest Stoa were abandoned.\textsuperscript{574} The new West Stoa was probably originally designed to measure 300 feet and feature a two-storied portico with seventeen shops behind a single colonnade.\textsuperscript{575} However, construction was never finished following the sack of Morgantina in 211 B.C.E.

Trench 1.44

Trench 1.44 encompasses the unfinished southern rooms of the West Stoa. Several arulae with this trench designation were found in the storerooms of the Museo archeologico di Aidone, but their contexts are unknown.

Other

Trench 1.150

Trench 1.150 was opened in the upper agora after a geophysical survey indicated the possible presence of a previously unknown large rectangular structure with tripartite internal room division in the area just south of the Macellum.\textsuperscript{576} The trench was sited over the northwest corner of the structure between the Macellum and Central Steps, and it measured 4 m by 2 m in plan. Although the monumental building was never found, the trench uncovered a complete sequence of stratigraphy and material reflecting the full record of human occupation in the area of the agora from the Neolithic period to the present day.

Context 1

\textsuperscript{574} Bell 1993, 333. 
\textsuperscript{575} Bell 1993, 333. 
\textsuperscript{576} Walthall et al. 2015, 2.
Context 1 is the layer of topsoil and redeposited dump from Princeton’s previous excavations in the area. The altar fragment 13-14 was found in context 1.
Sanctuaries

Central Sanctuary

The Central Sanctuary lies in the lower agora immediately west of the Central Shops. The plan consists of two courtyards flanked by rooms.\textsuperscript{577} Two rectangular stone altars were situated on the west side of the north courtyard, while three other features occupy the center of the south courtyard, namely a circle of stones, a bothros, and a round stone altar.\textsuperscript{578} The bothros was covered with a stone block and encircled by a stone wall with a small opening on the north side. The altar is built of a solid rubble fill that has been plastered over and adorned with moldings at the top and base. An exedra on the west side of the courtyard has another small covered bothros and a rectangular hearth or low altar on its southern side.\textsuperscript{579} A room on the west side of the courtyard has another rectangular feature that has also been interpreted as either a rubble base or low altar.\textsuperscript{580} Despite these features, the plan of the building itself does not immediately suggest its identification as a sanctuary. This interpretation relied on the finds associated with the Central Sanctuary, including inscriptions, terracotta figurines representing Persephone, and the discovery of over 3000 lamps.\textsuperscript{581} Unlike the North and South Sanctuaries, the Central Sanctuary continued to be used into the Roman period, when there is evidence that it was dedicated to the worship of Chthonian gods.\textsuperscript{582}

Trench 1.127

Trench 1.127 is situated in the courtyard of the Central Sanctuary. The trench measures 4.45 m east-west and 3.10 m north-south and extends north from the southern wall of the

\textsuperscript{577} Edlund-Berry 1989, 330.
\textsuperscript{578} Edlund-Berry 1989, 331.
\textsuperscript{579} Edlund-Berry 1989, 332.
\textsuperscript{580} Edlund-Berry 1989, 333.
\textsuperscript{581} Edlund-Berry 1989, 332–6.
\textsuperscript{582} Edlund-Berry 1989, 338.
courtyard. A depression thought to possibly represent a subsidence of soil filling a cistern is located in the western half of the trench.\textsuperscript{583} Excavations were supervised by Steve Thompson in 1989.

\textit{Context 15}

Context 15 designates fill within the cistern.\textsuperscript{584}

\textbf{North Sanctuary}

The North Sanctuary is the largest cult center at Morgantina. It occupies a normal insula lot on the east side of Stenopos 4 West and covers an area 17.7 m in length and 18.6 m wide.\textsuperscript{585} In plan it resembles a house with several rooms arranged around a central court. The main entrance is located in the center of the west side of the building, where a corridor leads past several rooms on either side towards the courtyard.\textsuperscript{586} Three rooms open from this courtyard, each with a small niche. The largest of these rooms lies to the north. It is approximately square in plan and at its center contains a fixed cylindrical altar standing on a square plinth.\textsuperscript{587} The core of the cylinder is constructed of rubble held together by mud and lime mortar and coated with a thick layer of stucco worked into a molding.\textsuperscript{588} The plaster surface of the cylindrical column was painted yellow, while the square plinth was red. The lower part of the altar is well preserved, but the upper part is fragmentary. Another courtyard east of the first one contains a larger altar of the same form, but it is poorly preserved.\textsuperscript{589} The small altar belongs to the third quarter of the fourth century B.C.E., while the larger one is dated 150 years later, based on the style of the stucco

\textsuperscript{583} Thompson 1989, 1.
\textsuperscript{584} Thompson 1989, 74.
\textsuperscript{585} Bell 2008, 156.
\textsuperscript{586} Sjöqvist 1958b, 112.
\textsuperscript{587} Sjöqvist 1958b, 113.
\textsuperscript{588} Sjöqvist 1958a, 158–9.
\textsuperscript{589} Sjöqvist 1958b, 113.
Votives were scattered around the altars in both rooms, and included small vases, cups, pyxis lids, and terracotta statuettes. In general it seems that the rooms to the north and east of the central courtyard served ritual purposes, while those to the south were utilitarian.

The construction of the sanctuary is dated to the third quarter of the fourth century B.C.E. by coins sealed beneath the floors. The votive finds and associated ceramic material range in date from the first part of the fourth century B.C.E. to the end of the third. The courtyard with the larger altar suffered from more late-Hellenistic and modern intrusions than the rest of the sanctuary. Sjöqvist speculated that the altar in the room north of the central courtyard was dedicated to the chthonian deity Kore, while the altar in the open courtyard was dedicated to the Demeter.

The sanctuary was destroyed towards the end of the third century B.C.E. in an event attributed to the Roman sack of Morgantina in 211 B.C.E. The collapse of the roof sealed with the building numerous coins, votive dishes, pithoi, and the largest collection of terracottas from Morgantina. The North Sanctuary was never revived as a cult center, but poorly preserved walls were installed in the late Hellenistic period and one of the cisterns was reused and filled with pottery from this period and two human skeletons. In the second century B.C.E. a Roman house was constructed above the south-eastern part of the abandoned sanctuary. The latest material from the building dates to the first century B.C.E.

---

590 Sjöqvist 1958a, 158–9.
591 Sjöqvist 1958b, 112.
592 Bell 1981, 250.
593 Sjöqvist 1958b, 115.
595 Bell 1981, 251.
596 Sjöqvist 1958a, 159.
597 Bell 1981, 250.
598 Bell 1981, 251.
599 Sjöqvist 1958a, 158; 1958b, 114.
600 Bell 1981, 251.
The sanctuary was excavated over three seasons in 1957, 1958, and 1959.601

Trench 4.2a

Trench 4.2a extends the area uncovered by trench 4.2 towards the southeast and primarily encompasses Rooms 1, 5, 7, 8, and courtyard B. 602 The northern boundary of the trench ran for a length of 8 m, while on the south side it reached 11 m. The east side was 6 m long, and the west side was 12 m long. Trench 2a was the largest of the trench extensions. Excavation took place in 1957 under the supervision of Thomas Hoving.

Stratum 2

The stratum 2 fill is characterized by a yellowish color soil of almost sandy consistency.603 It underlies stratum 1, a ribbon of dark earth and loose stones below the topsoil, and covers stratum 3, a thick deposit of roof tiles. Stratum 2 seemed to appear about 45 cm below the fixed datum and reaches approximately 155 cm below the surface before the tiles begin to appear.

Stratum 4

Stratum 4 designates the yellowish sandy soil below the scorched tile layer of stratum 3.604

Trench 4.2d

Trench 4.2d was situated to the north of trench 4.2 and 4.2a and encompasses a room later recognized to lie beyond the northern property wall of the North Sanctuary.605

Stratum 1

---

601 Sjöqvist 1958a, 158–60; Stillwell 1959, 169–70; Sjöqvist 1960, 133.
602 Hoving 1957a, 48–9; 1957b, 1, 2, 10, 22, 85–6. See trench sketches in Hoving 1957c, 114, 117.
603 See n.77 supra.
604 Hoving 1957c, 135, 140–1.
605 Hoving 1957c, 182–6.
Stratum 1 is not explicitly defined but typically designates the accumulation above the ancient layer.

**Trench 4.2e**

Trench 4.2b enlarges the area of trench 4.2b to the south, and trench 4.2e is a further extension south of trench 4.2b. It encompasses Rooms 4, 9, and 10 along the southern end of the North Sanctuary. Excavation took place in 1957 under the supervision of Thomas Hoving.

*Under Tiles*

Hoving describes several finds as being “under tiles” rather than assigning the assemblage a stratum number.

**Trench 4.2j**

Trench 4.2j is a narrow trench contiguous with the western boundary of trench 4.2a. It was opened to determine the western extent of the Room 1 and corridor A lying southwest of the open courtyard B. Excavation in 1957 was overseen by Thomas Hoving.

**Stratum 1**

Stratum 1 is the black soil with no inclusions of rubble or tile. It lies above stratum 2, a yellowish sandy soil.

**Trench 4.2K**

Trench 4.2k is a narrow trench immediately south of trench 4.2j on the west side of trench 4.2b. It encompasses parts of Rooms 2 and 4. Excavation in 1957 was overseen by Thomas Hoving.

*Under Tiles*

---

606 See trench sketches in Hoving 1957c, 9, 10, 22.
607 Hoving 1957b, 41, 49. See sketches in Hoving 1957b, 10, 22, 45, 56, 85–6.
608 Hoving 1957b, 41.
The rubble and tile layer underlying the sandy yellow soil of stratum 2 covers material that appeared to rest on the floor.\(^{610}\)

**North Sanctuary Annex**

The North Sanctuary Annex is located just west of the North Sanctuary, directly across Stenopos 4 West. Whether the annex was related to the North Sanctuary as a dependency, as seen in the South Sanctuary, or was itself an independent sanctuary is unclear.\(^{611}\)

The building is not as well preserved as the North Sanctuary, but its plan seems to consist of two or three self-contained complexes accessible from the street.\(^{612}\) The northern part consists of four rooms built along a corridor. Deposits of votives were sealed by roof tiles in these rooms, but the overall function of these spaces is unclear.\(^{613}\) An open courtyard with two cisterns was accessed from a separate entrance to the south. Three rooms were arranged around the courtyard. The large room to the north contained a round altar on a square base and a bench for votive offerings.\(^{614}\)

The North Sanctuary Annex was constructed in the first half of the third century B.C.E. and seems to have been built in two phases. Numismatic evidence dates the construction of the northern complex to the late first quarter of the third century B.C.E.\(^{615}\) The southern complex was added later in the century.\(^{616}\) The building was destroyed at the end of the third century B.C.E., probably as a result of the sack in 211 B.C.E.\(^{617}\)

---

\(^{610}\) Hoving 1957b, 68.

\(^{611}\) Bell 1981, 254.

\(^{612}\) Hinz 1998, 130.

\(^{613}\) Bell 1981, 254.


\(^{615}\) Bell 1981, 254.

\(^{616}\) Hinz 1998, 130.

\(^{617}\) Sjöqvist 1960, 133; Bell 1981, 254.
The North Sanctuary Annex was excavated in two seasons from 1958 to 1959. Most of the rooms were considerably damaged and contained disturbed deposits of material from the fourth and third centuries BCE mixed with later material. Only Rooms 8-10 and 14 preserve undisturbed deposits sealed after the destruction of the building.

**Trench 4.12 (Zone 2)**

Zone 2 in trench 4.12 is located in the northeastern part of the North Sanctuary Annex, immediately west of Zone 1 in Stenopos 4 West. It encompasses Room 8 and 9, as well as parts of Rooms 10, 11, and the area north of the Middle Corridor (Room 15).

**Stratum 3**

Stratum 3 is a darkish sandy layer with heavy inclusions of destruction debris overlying the floors in different rooms with Zone 2. This layer is sealed by a tile fall in Room 9. The designation stratum 3+ is sometimes used to indicate the material deposited on surfaces.

**South Sanctuary**

The South Sanctuary is located on the southeastern slope of the West Hill on Stenopos 3 West. It lies approximately 100 m to the southwest of the Theater and only a few meters away from the city wall. The complex consists of a sanctuary and a dependency built at a lower level, both of which have rooms situated around an open court. The surviving remains cover a rectangular area measuring approximately 14 m x 25 m. The open courtyard of the main sanctuary opened onto a square room that contained a square base in the center that likely

---

618 Stillwell 1959, 169; Sjöqvist 1960, 133.
619 Stone 2014, 60.
620 Stone 2014, 43.
621 Holloway 1959a, 14 (sketch).
622 Holloway 1959b.
623 Holloway 1959b, 159.
624 Bell 1981, 255.
625 White 1964, 275.
supported an altar.\textsuperscript{626} The altar led to an adyton with a lustral area, separated from the rest of the room by a partition.\textsuperscript{627} Two large terracotta busts of Demeter or a priestess wearing a high polos headdress were discovered in the room to the east of the adyton. The southern complex consists of six small rooms arranged on three sides of a rectangular central courtyard.\textsuperscript{628} It was entered from the street on its southeast side. The northern side of the court seems to have been covered to form a \textit{pastas}, and the largest room on this side contained three more terracotta busts, similar to those found in the upper sanctuary complex.\textsuperscript{629} Other rooms seem to have served as storage spaces for pottery, figurines, wine, and other votives.

The foundation date for the South Sanctuary is uncertain. Coins from the floor deposits include issues of the second half of the fourth century B.C.E., but soundings have not yet been made beneath the floors.\textsuperscript{630} The complex is identified as a sanctuary from the presence of the altar, lustral area, and high concentration of terracotta figurines and busts, which were used as votive offerings.\textsuperscript{631} The lower dependency was originally identified as the Priest’s or Priestess’s House because of its architectural layout and the domestic character of its pottery, but the comparable quantity of votives in both areas suggests that they were part of a single complex.\textsuperscript{632}

The sanctuary remained active for approximately 100 years after its foundation before it was destroyed in the third century B.C.E., probably in 211 B.C.E. based on the range of numismatic evidence collected on the floor of the sanctuary.\textsuperscript{633} Two skeletons were discovered in a room north of the courtyard in the southern complex. One lay against the north wall with its

\textsuperscript{626} White 1964, 275–6.
\textsuperscript{627} Stillwell 1959, 171; Bell 1981, 255.
\textsuperscript{628} Stillwell 1963, 169.
\textsuperscript{629} White 1964, 276.
\textsuperscript{630} Bell 1981, 256; Hinz 1998, 130.
\textsuperscript{631} Bell 1981, 255–6.
\textsuperscript{632} White 1964, 275.
\textsuperscript{633} Stillwell 1963, 169–70; Bell 1981, 256.
trunk and pelvis detached from the leg bones. Another skeleton was found in a shallow grave in the corner with its hands folded across the body, though the feet projected beyond the length of the grave.\textsuperscript{634}

The northern half of the area was cleared in 1958, while the southern half was opened in 1962.\textsuperscript{635} The eastern side of both areas was considerably damaged by soil erosion, and some parts of the southern complex may have been looted.

**Trench 1.54a**

Trench 1.54a was located on the south side of the South Sanctuary, roughly perpendicular to the earlier trench 1.54 excavated in 1958. This trench was opened in order to locate and expose the south side of the sanctuary complex.\textsuperscript{636} It extends 8 m from north to south and 4 m east to west, and its western limit is formed by the scarp running along the west side of the building. Excavations were supervised by T. Leslie Shear in 1962.

**Room 9, Floor Deposit**

The floor deposit in Room 9 consisted of small pots along with fragments of amphorae and three terracotta figurines of Demeter.\textsuperscript{637} Most of the sherds were scattered along the east wall in the center of Room 9, perhaps indicating the pots were stored on high shelves along the west wall and then thrown across the room when the wall collapsed.\textsuperscript{638} A hearth placed against the north wall of the room contained burnt animal bones.

**Trench 1.54b**

\textsuperscript{634} Stillwell 1963, 170; White 1964, 276.
\textsuperscript{635} Stillwell 1959, 171; 1963, 169–70.
\textsuperscript{636} Shear 1962, 88.
\textsuperscript{637} Shear 1962, 114–5.
\textsuperscript{638} Shear 1962, 114–5.
Trench 1.54b is located on the south side of the sanctuary in the area of the large courtyard. It was excavated in 1962 under the supervision of T. Leslie Shear. In plan the trench approximates a large square, with a width of 8 m from north to south and 7.5 m from east to west. It is an eastward continuation of trench 1.54a and is bounded on the west side by the east walls of rooms 8 and 9 of the sanctuary. On the north side it is bounded by the south wall of room 7.

*Stratum 2*

Stratum 2 in trench 1.54b is characterized as a dark loose fill sloping from the northeast corner down to the southeast. Inclusions of roof tile fragments are heavily concentrated along the walls to the north and west and spare in the center, suggesting that the tiles may have slid down from adjacent sloping roofs and the area encompassed by the trench was not itself covered. The fill also includes large quantities of coarseware, fragments of amphorae, large basins, some black and brown glaze, many cup and plate rims, ribbed ware fragments, skyphos feet, a kylix foot, fragments of pseudo Gnathian and Campana C wares, and lamp fragments.

---

639 Shear 1962, 125–6.
640 Shear 1962, 127.
Houses

**House A**

A structure designated House A by excavator Hal Sharp is located in the central area of the Pappalardo Hill plateau. The building opens onto Stenopos 10 West, and its plan includes several rooms and a courtyard. The proximity of the bedrock to the ground was exploited for the surfaces of the building and street. An intact terracotta pipe drained waste from the courtyard. Although the building was only partially exposed, the artifacts and plan suggest a house. Excavation took place during the 2003 season under the supervision of Hal Sharp.

**Trench 6.23**

Trench 6.23 was sited midway between trench 6.18 in the Morpurgo building and trench 6.20 at the northern end of the hill along Stenopos 10 West, towards the west side of the hilltop. It was intended to provide a third point along the course of the street to more accurately map its orientation and explore the rooms of a structure fronting the street. It was excavated in 2003 under the supervision of Kevin Cole.

**Context 3, 5**

Contexts 3 and 5 are equivalent blackish-brown layers of clandestine backfill within the trench. Context 5 rests on top of context 6, a more compact lighter brown soil.

**Trench 6.25**

Trench 6.25 lies directly east of wall marking the eastern boundary of trench 6.23 in the approximate center of the plateau. The trench was opened in order to continue exploration of

---

643 Cole 2003, 18.
644 Cole 2003, 18–9, 20 (drawing).
645 Cole 2003, 22.
the rooms and courtyard identified in trench 6.23. Excavation in 2003 was overseen by Kevin Cole.

**Context 18**

Context 18 is a fill layer with some plaster inclusions.\(^{646}\) It is equivalent to the overlying context 15, which is clandestine backfill, and covers context 22, a more compacted layer with a similar soil composition.

**Trench 6.25 (extension B)**

The second extension of trench 6.25 was opened in order to clarify the relationship between a drain or channel exposed in the southwest corner of trench 6.25 and the floor level of the rooms.\(^{647}\) It was excavated in 2003 and supervised by Kevin Cole.

**Context 31**

Context 31 is a loose modern clandestine fill arbitrarily distinguished from the soil of context 35 below.\(^{648}\)

**Context 38**

Context 38 may be the remains of the floor level in House A. The soil composition and matrix are not described in the field notebook.\(^{649}\)

**House B**

Like House A, House B lies on the plateau of Pappalardo Hill, but on the east side of the hill.\(^{650}\) A room that appeared to front Stenopos 9 West was explored, and excavations were overseen by Hal Sharp in 2003. The results of this season have not been published.

---

\(^{646}\) Cole 2003, 24.  
\(^{647}\) Cole 2003, 29.  
\(^{648}\) Cole 2003, 30.  
\(^{649}\) Cole 2003, 34.  
\(^{650}\) Cole 2003, 18, 31.
Trench 6.22

Trench 6.22 was opened in the approximate center of the plateau between trench 6.18 in the Morpurgo Building and trench 6.20 on the northern end Stenopos 10 West, though on the east side of the hill across from trench 6.23 on the west. The purpose of the trench was to investigate a room of a house that opened onto Stenopos 9 West in order to better understand the domestic environment of Pappalardo Hill. It was excavated in the 2003 season under the supervision of Kevin Cole.

Context 33

Context 33 is a layer of clandestine backfill. It covers a hard-packed light brown soil that is potentially any ancient floor level but pitted with further clandestine intrusions. Because of time constraints at the end of the season, only the fill of these pits could be investigated. The floor itself remained unexcavated.

House of the Doric Capital

The House of the Doric Capital is located on the slopes of the hill east of the agora, just south of the House of the Silver Hoard. It is one of the largest houses at Morgantina and is named for the small archaic limestone Doric capital that was reused as construction material in the walls of one of its eastern rooms. The location of the main entrance is uncertain, but there may be a doorway on the west. The central courtyard includes a four-sided peristyle with three brick columns on each side. The stylobate is formed by large ashlars covered with cocciopesto. The central basin of the courtyard is lower than the floor of the surrounding porticoes and is paved with opus spicatum with inset large white tesserae rows. The courtyard is also outfitted

---

651 Cole 2003, 18.
652 Cole 2003, 30, 34.
654 Tsakirgis 1984, 52.
with two cisterns, which would have been filled by rainwater dripping off the roofs of the porticoes. The rooms accessed from the north side of the courtyard were apparently used for storage, and a space in the northwest corner may have originally served as an andron. A suite of three rooms occupies the eastern side of the house. The central room is a large exedra, decorated with stucco moldings. It once communicated with the rooms on either side, but access through the doorways was blocked in a later period. This area of the house was separated from a service wing that included a kitchen and cistern. The southern complex featured a bathroom, latrine, kitchen, and a small rooms with the mosaic inscription EYEXEI spelled out on the floor in white tesserae. There were also two shops at the front of the house, contemporary with the rest of the building, one with a cistern, the other with an oven.

Test trenches sunk below the floors of the house revealed sterile sand and no datable sherds, suggesting that the House of the Doric Capital had no predecessor. Construction is dated to the third century B.C.E by the high quality of the rubble masonry. After the Roman sack of Morgantina in 211 B.C.E some of the walls of the shops were strengthened, and other walls in the house were doubled. Coins sealed below the tile fall give a terminus post quem of the first half of the first century B.C.E. for the destruction of the building.

The House of the Doric Capital was explored over the course of three seasons from 1955 to 1957. The building was never fully excavated, though, and the extent of the plan to the south and west remains conjectural.

---

655 Tsakirgis 1984, 53.  
656 Tsakirgis 1984, 55–9.  
658 Sjöqvist 1958a, 161; Tsakirgis 1984, 63–6.  
659 Tsakirgis 1984, 49–52.  
661 Tsakirgis 1984, 50–1.  
663 Stillwell and Sjöqvist 1957, 156–7; Sjöqvist 1958a, 161.
Trench 1.34g

Trench 1.34g was opened in the 1956 season under the supervision of Kenan Erim. The trench encompasses the central area of the House of the Doric Capital, including part of the peristyle courtyard.664

Stratum 3

Stratum 3 is characterized as a sandy layer with a concentration of roof tiles at its top.665 The tiles were not excavated as a distinct context but removed with the soil. It underlies the stratum of lower top soil and yellowish light brown clay.

House of Eupolemos

The House of Eupolemos is located on Contrada Vinci in the western part of Morgantina, on a rocky slope that descends to the east. The area covers an expanse approximately 100 m north-south by 50 m east-west. The Zamataro property forms the western boundary, while a meadow and olive grove belonging to the Spagnolo family delimit the area to the east. The House of Eupolemos lies along Stenopos 9 West on the insula south of Plateia A. The rooms negotiate different levels of the slope, and the hills natural rock was exploited for building material for the walls and surfaces.666 The entrance from Stenopos 9 West leads directly into a vestibule that opens onto a central courtyard. The presence of a staircase in the courtyard indicates that the house once had a second story that may have served as the true living quarters of the property, while the rooms around the courtyard were used as cellars, as suggested by their beaten earth surfaces.667 The absence of *opus signinum* fragments suggests that the floors of the second story were made of wood.

664 Erim 1956b, 178–9; 1956a, 243, 261, 280. See sketch in Erim 1956c, II.
665 Erim 1956a, 261–2.
666 Bell 2000a, 34–5.
667 Bell 2000a, 38.
Pottery from exploratory trenches under the beaten earth surfaces date the construction of the house to the middle of the fourth century B.C.E. The house was likely abandoned in the Roman capture of Morgantina in 211 B.C.E.

Systematic excavation of the House was initiated 1997 after a long period of clandestine activity. In previous years, the entire fill, reaching a depth of more than 3 m in some areas had been excavated illegally. The looters proceeded by dumping soil excavated from one room into piles in an adjacent room. Reaching the material on the surfaces seems to have been the primary objective of the clandestine diggers, and many of the floors were removed down to the sandy subsurface below. The looters then dug smaller pits into the exposed floors in areas indicated by metal detectors.

The treasure of silver objects purchased by the Metropolitan Museum of Art is thought to have come from the House of Eupolemos. The disparity between the small size and simple plan of the House of Eupolemos and the monetary value of the silver objects suggests that they may not have originated at Morgantina. It is possible that the treasure, including a silver arula, was brought from Syracuse in the short period after the city had been captured by the Romans and Morgantina remained free.

**Trench 7.1**

The House of Eupolemos was exposed in trench 7.1, which was opened in the area that had suffered the most extensive clandestine activity. The initial cleaning of the trench revealed

---

668 Bell 2000, 38.
669 Bell 2000a, 38.
670 Bell 2000, 36.
671 Bell 2000, 36.
672 Bell 2000, 38.
673 Bell 1997, 2.
that the entire area was covered by clandestine backfill dumps.\textsuperscript{674} Not a single square meter was left untouched by looting.\textsuperscript{675}

**Stratigraphic Unit 0**

Stratigraphic unit 0 refers to a thin layer of loose grey friable topsoil with inclusions of small tile fragments, some rock, and many plant and roots.\textsuperscript{676} It covers the entirety of Trench 7.1 and is approximately 1-3 cm deep. Originally different parts of the modern accumulations and clandestine fills were excavated as separate contexts, but these were eventually subsumed into Stratigraphic unit 1.

**Stratigraphic Unit 1**

The entire backfill of the clandestine excavations in the House of Eupolemos was designated stratigraphic unit 1.\textsuperscript{677} The soil has been moved and packed down again by earth-moving equipment. It is thought that most of the material found in the backfill belongs to the house that it covers. The presence of numerous tiles suggests that at least some of the surfaces discovered by the looters were likely covered by a collapsed roof. Most of the artifacts from this context are typical of material from the fourth and third centuries B.C.E. known from other trenches at Morgantina. The soil also contained material from the second and first centuries, which suggests a potential late occupation in the vicinity. A second house discovered south of the House of Eupolemos in 1998 is likely the source of the second century material.

**Stratigraphic Unit 85**

\textsuperscript{674} Bell 1997, 1.
\textsuperscript{675} Bell 1999b, 29.
\textsuperscript{676} Rabinowitz 1997, 7.
\textsuperscript{677} Rabinowitz 1997, 43; Bell 1999b, 30–1.
Stratigraphic unit 85 refers to a layer of hard packed olive-gray sediment in the open courtyard of the house. In particular, the soil was located in the area of the missing stone of the first riser of the staircase. It lies below the contaminated stratigraphic unit 1. A few rocks, some roof tiles, and a great quantity of sherds are listed among the inclusions.

**Morpurgo Building**

The Morpurgo Building lies on the relatively flat plateau at the summit of Pappalardo Hill in Area VI, south of Plateia B and just east of the approximate course of Stenopos 10 West in this area. The building is named after Augusto Morpurgo, the architect who exposed a line of four contiguous rooms on the western wing the building running north-south during the 1962 and 1963 excavation seasons. Systematic excavations undertaken in 2003 and 2004 identified a perpendicular line of four more rooms and another extending south from those, suggesting that they were organized around a central courtyard perhaps as part of a house. Most deposits within the building were exceptionally thin because of erosion, and the plateau has been a source for continuous clandestine excavations. The results of the recent excavations on Pappalardo Hill have not been published.

**Trench 6.18**

Trench 6.18 is 2 m wide by 9.5 m long, running from east to west on Pappalardo Hill. It encompasses the interior of the room at the NW corner of the Morpurgo building, designated Room 5, the expanse of Stenopos 10 West to the west of the Morpurgo building, and another room belonging to a different structure west of the street. Excavation of trench 6.18 took place in 2003 under the supervision of Hal Sharp.

---

678 Rabinowitz 1997, 133.
679 Sharp 2003a, 61.
Context 1

Context 1 refers to the loose dark brown topsoil and includes backfill piles from both clandestine activity and Morpurgo’s trenches in 1962-1963. All modern fill was excavated together as a single context.

Context 4

Context 4 is the loose brown topsoil and clandestine backfill in the extension of trench 18.

Context 11

Context 11 is a hard-packed, medium brown, fine-grained soil within room 5 in the northwest corner of the Morpurgo building. The compactness of the soil and the discovery of roof tiles lying lead the excavators to interpret context 11 as a potential surface. It lies above context 19, a possible packing deposit beneath the floor. Context 11 was arbitrarily distinguished form context 9 above, meaning the associated material may be a few centimeters lower than the most exposed part of the floor.

Trench 6.19

Trench 6.19 is positioned at the eastern end of the Morpurgo and includes Room 8 in the building’s northeast corner. The trench extends 4 m south of the northwest corner of the room and 1.5 m east from the same point. The deposits from Room 8 were more intact than those from other parts of the Morpurgo building and include a tile fall, destruction deposit, and an ancient floor. Excavation of trench 6.19 was overseen by Hal Sharp in 2003.

Context 10

680 Sharp 2003a, 61.
681 Sharp 2003a, 63.
682 Sharp 2003a, 71.
Context 10 is an accumulation of medium-brown soil in a room in the northeast corner of the Morpurgo building (Room 8).\textsuperscript{684} It underlies context 8, the topsoil excavated from that room, and covers context 18 a debris layer with large fragments of roof tiles and small stones contained within a medium-brown fine-grained soil.

**Trench 6.21**

Trench 6.21 is an extension of trench 6.19 in the east wing of the Morpurgo building. It was sited in order to expose the south wall of Room 8 in the northeast corner of the building and explore the relationship with the interior courtyard, potential colonnade, and series of rooms running south from Room 8 on the east side of the courtyard.\textsuperscript{685} It extends 6.8 m south of the west wall of Room 8 and then runs 4 m east up to the edge of the scarp where rock-cut stairs descend out of the building. The trench was excavated in 2003 under the supervision of Hal Sharp.

**Context 32**

Context 32 is the loose medium-brown fill with small stones and roof tiles in its matrix.\textsuperscript{686} It underlies a layer of topsoil, and some medieval ceramics in the fill may be evidence of potential contamination.\textsuperscript{687}

**Southeast Building**

The Southeast Building is located on the lot southeast of the intersection of Plateia B and Stenopos 14 West, just across from the North Baths on the opposite side of Plateia B. The northern rooms of the building were partially explored 2004 and 2005, and the ongoing excavations of the Contrada Agnese Project are dedicated to investigating the Southeast House in

\textsuperscript{684} Sharp 2003a, 70.
\textsuperscript{685} Sharp 2003a, 81.
\textsuperscript{686} Sharp 2003a, 87.
\textsuperscript{687} Sharp 2003a, 91.
its entirety. To date, the results of these excavations have been presented in preliminary reports for the 2014 and 2015 seasons.\footnote{Walthall et al. 2016; 2018.}

**Trench 6.36**

Trench 6.36 was sited at the northeast quadrant of the lot and focused primarily in Room 3.\footnote{Benton 2014a, 1.} It extends for 6 m from north to south, running approximately 2 m into Plateia B and 4 m into the interior of the Southeast House. The trench extends 10 m from east to west, its eastern boundary placed at the theoretical edge of the lot, just beyond of the projected line of the ambitus. The trench was excavated in 2014 under the supervision of Jared Benton.

**Context 1**

Context 1 is the topsoil within the interior space of Rooms 2b and 3.\footnote{Benton 2014b, 7.} The modern deposit was over 1 m deep on the eastern edge and approximately 0.33 m deep on the west. The matrix included sherds, tiles, and plaster fragments.

**Context 11**

Context 11 designates the deposit of rubble and mixed refuse confined to the northern half of Room 3.\footnote{Benton 2014a, 8.} The matrix included stone, tiles, terracotta fragments, pottery sherds, louterion fragments, pithoi, bones, and iron nails. The deposit of debris is likely equivalent to contexts 12, 13, and 14 in other areas of the trench. The layer below context 11 was not excavated.

**Context 12**

Context 12, like context 11, is a deposit of stone, tiles terracotta fragments, pottery, louterion, pithoi, and bone fragments.\footnote{Benton 2014a, 8.} The rubble from contexts 11 and 12 support a late wall
running east-west, and are therefore equivalent deposits that were excavated separately, as the wall was not removed during the excavation. Context 12 covered context 16, a yellowish soil with many plaster fragments, but few inclusions otherwise.

**Context 15**

Context 15 refers to the yellowish soil underlying the contexts 13 and 14 in Room 2b. It contained inclusions of gray ash, plaster, and few stones and tiles. The context below was not explored in 2014 but uncovered again by trench 6.42 in 2016.

**Trench 6.39**

Trench 6.39 lies within the interior space in the northwest area of the building. Its boundaries were staked at 10 m by 10 m and encompass parts of Rooms 5, 6a, 6b, and 6c. A narrow baulk separates trench 6.39 from the area previously cleared in the 2004 excavations in the northern rooms of the Southeast House. The western boundary of the trench catches a sliver of Stenopos 14 West. Trench 6.39 was excavated in 2015 under the supervision of the author.

**Context 29**

Context 29 is a compacted yellow soil extending throughout the northeast room of the trench. This soil was sealed beneath the context 23 tile fall.

**Trench 6.40**

Trench 6.40 is located just south of trench 6.36 and to the east of trench 6.39 on the east side of the building. It was opened in order to locate the eastern extent of the lot and bridge the stratigraphy between that in Room 3 excavated in 2014 and other rooms of the building. Like

---

693 Benton 2014a, 11.
694 Walthall et al. 2018, 11.
695 Tharler 2015, 27.
696 Wueste 2015, 0.
697 Walthall et al. 2018, 3.
trench 6.39, it covers an area of 10 m by 10 m. Trench 6.40 was excavated in 2015 under the supervision of Elizabeth Wueste.

**Context 6**

Context 6 underlies the modern topsoil of context 2, confined to the central area of the trench, which expands the southeastern room first explored in trench 6.36. The soil of context 6 accumulated over a deposit of debris designated context 16 that extended throughout the room. This deposit is equivalent to context 11 from trench 6.36 to the north.

**Trench 6.42**

Trench 6.42 was sited in Rooms 2a and 2b in the northern part of the Southeast Building. It was opened in order to clarify the central northern rea of the house that had not been explored in previous seasons. Excavations were supervised by the author.

**Context 17**

Context 17 designates a deep fill of loose bright yellow soil covering Room 2b. The top surface of this fill may have been left exposed as a floor level in a late phase of occupation. The layer contained few inclusions apart from some large stones attested at the bottom of the context.

**Trench 6.43**

Trench 6.43 was positioned in the eastern interior of the building in order to clarify the stratigraphy for the putative portico or peristyle. It encompasses parts of Rooms 6c, 7, 8, 10, and 11. Excavations were supervised by Elizabeth Wueste.

**Context 15**

---

698 Wueste 2015, 13.
699 Souza et al. Forthcoming.
700 Tharler 2016, 14.
701 Souza et al. Forthcoming.
Context 15 designates yellow soil below topsoil covering a layer of tiles in Room 6c.\textsuperscript{702}

**Context 26**

Context 26 represents the tile fall in Room 11a.\textsuperscript{703} It lay almost directly under topsoil, exposed beneath approximately only 10 cm of soil. A large number of iron nails were found underneath the tiles.

**Context 56**

Context 56 is a fill in Room 7.\textsuperscript{704} A bathtub and large terracotta basin associated with this context may have originally belong to an underlying surface in the room.\textsuperscript{705} Bricks, tiles, and stones were also found as inclusions in context 56.

**Trench 6.44**

Trench 6.44 was placed in the western part of the building in order to complete excavation of Room 5, which was only partially exposed in 2014, and link the stratigraphy between the adjacent Rooms 5 and 6.\textsuperscript{706} Excavations were supervised by Benjamin Crowther.

**Context 25**

A feature built of roof tiles stacked flat on top of each other is designated context 25.\textsuperscript{707} It is situated in the northwest corner of Room 5 and abuts a brick platform immediately to the south. This feature was founded on a layer of soil with a high concentration of plaster.

**Context 27**

Context 27 designates the tile fall in the northeast corner of Room 5.\textsuperscript{708} The layer of tiles slopes up in elevation to the north and west.

\textsuperscript{702} Wueste 2016, 17.
\textsuperscript{703} Wueste 2016, 27.
\textsuperscript{704} Wueste 2016, 57.
\textsuperscript{705} Souza et al. Forthcoming.
\textsuperscript{706} Souza et al. Forthcoming.
\textsuperscript{707} Crowther 2016, 21.
\textsuperscript{708} Crowther 2016, 23.
Context 81

Context 81 designates a layer of yellow-brown soil butting the original western boundary wall of the building before it was expanded to the west in a later phase of occupation.\textsuperscript{709} This fill underlies an early surface of redeposited bedrock.\textsuperscript{710}

Trench 6.45

Trench 6.45 was placed in the southeast corner of the lot in order to understand the relationship between the Southeast Building and neighboring structures to the east and south.\textsuperscript{711} It encompasses parts of Rooms 15, 16, 17, and 18. The stratigraphy in this area had been disturbed by post-depositional processes, and architectural phases could not be defined. Excavations were supervised by Christy Schirmer.

Context 8

Context 8 refers to the loose rubble and soil fill in the area just south of the southern property wall of the Southeast Building.\textsuperscript{712} This context is likely the result of looting activity in the area. The fill contained high concentrations of rocks, brick, and tiles.

Context 21

A rocky fill in Room 18 is designated Context 21.\textsuperscript{713} It was covered by another fill layer (context 17), which itself was below a tile fall (context 16), but no secure surface was identified.

Trench 6.46

Trench 6.46 is located in the southwest of the building and includes Rooms 9, 13, and 14.\textsuperscript{714} Its primary goals were to investigate the phasing and architectural relationship of the

\textsuperscript{709} Souza et al. Forthcoming; Crowther 2016, 147.
\textsuperscript{710} Crowther 2016, 141.
\textsuperscript{711} Souza et al. Forthcoming.
\textsuperscript{712} Schirmer 2016, 5.
\textsuperscript{713} Schirmer 2016, 10.
\textsuperscript{714} Schirmer 2017, 5.
rooms in this corner of the building and determine whether there an entrance existed off Stenopos 14 West. Excavations were supervised by Christy Schirmer.

**Context 5**

Context 5 is a layer of tile and rubble within compacted, light brown soil extending throughout Room 9. This is interpreted as destruction debris from the collapse of the building in this area.\(^{715}\)

**Context 8**

Context 8 consists of the layer of soil beneath the tile and rubble layer of context 5. The soil is moderately compacted with few rock or tile inclusions.\(^{716}\) A cluster of loom weights was found near the northwestern wall of Room 9. A drain ran along the southern end of the context aligned with the drainpipe at the western end of the room that was exposed in 2016. Six knucklebones were found clustered together in the drain.

**Context 17**

A roughly L-shaped stone deposit in Room 9 is designated context 17.\(^{717}\) It lies south of the threshold between Room 9 and Room 5 to the north. This context covers the remnants of a drain oriented north-south from under threshold.

**Trench 6.47**

Trench 6.47 was opened primarily to investigate Room 15, a large space in the southern part of the building partially explored by trench 6.45 in the 2016 season. Specific objectives included investigating the relationship between Room 15 and adjacent rooms, revealing further subdivisions within the room, clarifying its appearance in earlier phases of the building’s

---

\(^{715}\) Schirmer 2017, 14.  
\(^{716}\) Schirmer 2017, 17.  
\(^{717}\) Schirmer 2017, 25.
development, and dating the construction of the southern boundary wall. Excavations were supervised by the author.

Context 7

Context 7 designates a mixed deposit of tiles and stone rubble concentrated along the northern and western areas of Room 15. Tile fragments vary from large nearly intact pieces to small fragments. The context includes large pieces of pottery and pithoi, fragments of a louterion basin, tile fragments, charcoal, and small rocks 10-20 cm in diameter, interpreted as a refuse deposited after the abandonment of the building.

Context 8

A late deposit of rubble and tile confined to the northeast corner of Room 15 is designated context 8. The context had inclusions of pottery, tile, bone, and pithos fragments.

Context 9

Context 9 is considered the assemblage associated with the last occupation surface in Room 15.

A variety of materials were found lying flat on this layer, including some intact pottery and well-preserved terracotta figurines.

Trench 6.48

Trench 6.48 investigated Rooms 12a and 12b on the east side of the building. Its purpose was to link the stratigraphy from the northern section of the building to the southern section, including that of Rooms 16, 17, 18, and the angular room in the southeast corner of the building. Excavations were supervised by Benjamin Crowther.

---

718 Tharler 2017, 10.
719 Tharler 2017, 15.
720 Tharler 2017, 15–16.
721 Crowther 2017, 3.
**Context 6**

Context 6 designates a gray brown compact soil with inclusions of stone, tile, and ceramics covering Room 12a.\textsuperscript{722} Large pithos and amphorae fragments, as well as numerous iron nails and lead objects were also found in the northeast part of the context. This deposit represents refuse dumped over the destruction debris after the collapse of the room.

**Context 10**

Yellow brown soil with high concentration of stone, tile, and ceramic inclusions in covering Room 12a.\textsuperscript{723} This context lies below context 6 and likely represents material from the same dump.

**Context 15**

Context 15 represents the tile fall extending across the central and northern portions of Room 12a.\textsuperscript{724} Some pithos fragments were found mixed among the tiles, suggesting the room was used as a dump almost immediately after the roof collapsed.

**Context 22**

Context 22 is a hard-packed occupation surface in Room 12b. Dark gray hard packed earthen surface covering extent of Room 12b with scattered white inclusions.\textsuperscript{725} A pair of upside-down tiles were found resting on the surface. They may have been placed intentionally or belong to the tile fall in this room. A large stone a step was embedded in this surface as part of a threshold between Room 12b and Room 16.

**Trench 6.53**

\textsuperscript{722} Crowther 2017, 12.
\textsuperscript{723} Crowther 2016, 26.
\textsuperscript{724} Crowther 2017, 44.
\textsuperscript{725} Crowther 2017, 58.
Trench 6.53 was opened in order to clarify the stratigraphy, phasing, architectural relationships, and functions of the northernmost rooms of the Southeast Building. The trench boundaries were drawn widely to encompass Rooms 1a, 1b, 2a, 2b, and parts of Plateia B. In order to answer definitively significant remaining questions about the building, targeted saggii were sunk in specific areas within these rooms, strategically placed to address particular issues.\(^\text{726}\) Excavation was supervised by the author.

*Context 19*

The arula found its base resting directly on top of the cocciopesto surface in Room 1a was excavated as context 19.\(^\text{727}\) The associated surface in this room is context 40.

*Trench 6.54*

Trench 6.54 included targeted saggii in Rooms 6c, 8, 11a, 11b, 12a, 12b, 15, and 16 in order to answer specific remaining questions about the stratigraphy and architectural phasing of the building.\(^\text{728}\) Excavations were supervised by Elizabeth Wueste.

*Context 45*

Context 45 designates the fill of a deep pit in Room 12a, which also contained fragments of pithoi, large tiles, and amphora necks. The original purpose of the pit is uncertain at this time.\(^\text{729}\)

**Stenopos 8 House**

In 2004 the east slope of Pappalardo Hill was explored with the intent of tracing the course of Plateia B and gaining a clearer understanding of a series of exposed terrace walls.\(^\text{730}\)

\(^{726}\) Tharler 2018, 3.
\(^{727}\) Tharler 2018, 14.
\(^{728}\) Wueste 2018, 3.
\(^{729}\) Wueste 2018, 51.
\(^{730}\) Cole 2003, 39, 44.
The area was heavily disturbed by clandestine activity, but a fairly extensive series of rooms of presumably domestic character was exposed on the hill. The excavation of this area is unpublished, and its finds have not been studied.

**Trench 6.29**

Trench 6.29 was opened on the east slope of Pappalardo Hill in an area of recent clandestine activity. The initial objective of the trench was to explore the potential continuation of Stenopos 8 West on the hill. The trench boundaries were delimited by terrace walls running north-south on the east and west sides. It was excavated by Kevin Cole in 2004.

**Context 2**

Context 2 is thick fill of yellowish-brown soil approximately 30 cm in depth.\(^{731}\) It underlies the topsoil of trench 6.29 and covers context 3, a more compact, clay-like soil, as well as two perpendicular walls in the northeast area of the house, found in this context.

**Trench 6.30**

The series of rooms and walls uncovered in trench 6.29 resulted in an extension to the south, designated trench 6.30.\(^{732}\) The trench initially centered around a large pit cut during the recent looting activity. Although many of the deposits were modern backfill, more walls of the structure on Stenopos 8 were explored and trench 6.30 continued to expand further east. Excavation was supervised by Kevin Cole in 2004.

**Context 1**

Context 1 designates the surface cleaning and removal of clandestine backfill in trench 30.\(^{733}\)

---

\(^{731}\) Cole 2003, 39–40.
\(^{732}\) Cole 2003, 44.
\(^{733}\) Cole 2003, 44.
**Context 2**

The looters had cut through the soil until two parallel north-south walls were reached on either side of the trench. Because this activity undercut the soil above the walls, the overhang was removed as context 2 in order to avoid the possibility of collapse.\(^{734}\)

**Context 12**

Context 12 refers to the cleaning pass undertaken when trench 6.30 was extended to the east.\(^{735}\)

**Context 25**

Context 25 is located in Room 3 of the house in the eastern extension and seems to consist entirely of clandestine backfill.\(^{736}\)

**Context 41**

Context 41 is the remaining soil on top of several walls in Room 2.\(^{737}\)

**West Sanctuary**

The West Sanctuary is located on Stenopos 14 West on the south side of Plateia B and immediately south of the South Baths. The complex occupies an area of about 20 m x 18 m on a standard insula lot and includes 20 rooms organized around at least two courtyards.\(^{738}\) The building was entered primarily on the east side from Stenopos 14 West with another smaller corridor on the west side giving access from the ambitus. The West Sanctuary was built in the

---

\(^{734}\) Cole 2003, 45.

\(^{735}\) Cole 2003, 51.

\(^{736}\) Cole 2003, 54.

\(^{737}\) Cole 2003, 58.

\(^{738}\) Lucore and Trümper 2016, 8.
third century B.C.E. perhaps slightly earlier or at the same time as the South Baths, dated to 250 B.C.E.\textsuperscript{739} Building material for the West Sanctuary was quarried from the bedrock on site.\textsuperscript{740}

Its identification as a sanctuary rests on the discovery a large assemblage of votives in one of the building’s northwestern rooms, including terracotta figurines and altar fragments.\textsuperscript{741} However, no other room in the complex has yielded material associated with other sanctuaries at Morgantina, such as votive assemblages, built altars, or lustral basins.\textsuperscript{742} In general, few use deposits or ancient floor contexts have been identified, as the building seems to have been emptied in antiquity with no evidence of violent destruction.\textsuperscript{743} Recent work on the building has suggested the possibility that the West Sanctuary was actually a house on the basis of its size and layout, but this interpretation also lacks conclusive support.\textsuperscript{744} Cooking platforms in one of the courtyards during the last phase of the building’s use after 211 B.C.E., but the absence of Campana C or Hispanorum coins indicates that the building was finally abandoned in the next century.

Partial excavation under the direction of Hubert Allen in 1971 revealed a courtyard and the room packed with terracotta figurines, altars, coins and pottery.\textsuperscript{745} The West Sanctuary was sporadically explored again in 2004 and 2005, and more recently a project directed by Sandra Lucore and Monika Trümper returned to the building for three seasons from 2014 to 2016. The results of this excavation have only been published in preliminary reports.\textsuperscript{746}

\textbf{Trench 6.31}

\textsuperscript{739} Lucore and Trümper 2016, 8.
\textsuperscript{740} Lucore and Trümper 2016, 8.
\textsuperscript{741} Allen 1974, 372.
\textsuperscript{742} Lucore and Trümper 2016, 13.
\textsuperscript{743} Lucore and Trümper 2016, 13.
\textsuperscript{744} Lucore and Trümper 2016, 14.
\textsuperscript{745} Allen 1974, 361–383.
\textsuperscript{746} Lucore and Trümper 2016, 1–15.
Trench 6.31 was opened in order to clarify the sanctuary’s architecture and function following limited excavation in 1971 and exploratory trial trenches in 2004. The 2005 excavation focused on three rooms in the northeastern part of the West Sanctuary, designated Rooms 3, 6, and 7 on the current plan. The so-called votive deposit uncovered in 1971 was found in Room 2, immediately west of Room 3. Clandestine backfill covered all three rooms, though some lower fills and floor levels were undisturbed. Excavation of trench 6.31 was overseen by Hal Sharp.

**Context 4**

Context 4 designates the topsoil or clandestine backfill from excavations in the Southeast Room, now Room 7. The interior dimensions of this space were approximately 3.30 m from east to west by 3.50 m north to south.

**Context 41**

The clandestine backfill in the North Center Room, now Room 6, consisting of mottled dark brown and yellow brown soil.

**Trench 6.31-5**

Trench 6.31-5 encompassed the entire area of Room 5 in the center of the West Sanctuary. It was excavated to bedrock level across the entire area of the room. Excavation was supervised by Christoph Rummel in 2015.

**Context 41**

Contexts 41 is a yellow, hard packed surface representing an occupation level in Room 5. All later walls in the room overlay this level.

---

747 Sharp 2005a, 2.  
748 Sharp 2005b, 12.  
749 Sharp 2005b, 62.  
750 Rummel 2015, 4.  
751 Rummel 2015, 5.
Trench 6.31-10

Trench 6.31-10 covers the entire area of Room 9 on the west side of the building and was excavated to bedrock level across the entire area of the room.\(^{752}\) Excavation was supervised by Christoph Rummel in 2015.

Context 2

Context 2 was initially thought to represent a tile fall. However, the tiles were only inclusions in a loose fill also containing plastic remains. This context is likely the result of looting activity.\(^{753}\)

Trench 6.31-12

Trench 6.31-12 extends across northern half of Room 12 south of Room 5 in the central part of the building.\(^{754}\) This area had been partially explored in an earlier season. An extension of this trench to the west was opened in order to expose a new, intact section. The trench was excavated to bedrock level. The only arula from this trench was recovered as a sporadic surface find.

Trench 6.31-20

Room 13 (2016 Final Report, pg. 4). Trench 6.31-20 covers the entirety of Room 13 in the central part of the building to the east of Room 12.\(^{755}\) A drain cut diagonally across the room and the areas on either side were excavated separately. The two parts were later joined by removing the central baulk. A control section was left in the southern part of the room, as well as beneath the drainpipes, which were left in situ.

Context 76

\(^{752}\) Rummel 2015, 10.
\(^{753}\) Rummel 2015, 10.
\(^{754}\) Rummel 2015, 13.
\(^{755}\) Lucore et al. 2016, 5.
Following the earliest period of occupation in Room 13, the floor level was raised about 30-40 cm before a second phase of use.\textsuperscript{756} Context 76 (east of conduit) designates the leveling fill between the first floor surface and the second occupation level. The second phase of use is represented by floor levels identified as contexts 68 (west of conduit) and 69 (east of conduit).

\textsuperscript{756} Lucore et al. 2016, 5.
Other

**North Baths**

The North Baths are located towards the western edge of the city on the northeast corner of the intersection of Plateia B and Stenopos 14 West. The 11-room complex has two entrances on Plateia B and one on Stenopos 14 West, all of which lead immediately to waiting rooms outfitted with benches along the walls.\(^{757}\) The *apodyterion* on the south side provides access to an elaborately decorated room with a large standing basin against the west wall, a bench on the east side, and a communal immersion pool of hot water along the north side, heated by a hypocaust below.\(^{758}\) The *apodyterion* on the west side of the building serves as an anteroom for the tholos, a circular room where patrons bathed in individual terracotta bathtubs. Small niches spaced throughout the wall provided storage for the bathers’ personal belongings. A service corridor leads from an alley north of the baths down to the narrow hypocaust beneath the sweat bath.\(^{759}\) A well 5.50 m deep enclosed within one of the western rooms served as the water source for the baths.\(^{760}\) A series of rooms across the alley to the north may have provided storage space for equipment and materials used in the baths.\(^{761}\)

The North Baths boasts several innovative architectural features. The tholos and two large rooms on the east side of the building provide some of the earliest evidence for aboveground vaults. The tholos was covered by a dome, while the other two rooms were roofed under barrel vaults. The vaulting was constructed from terracotta tubes placed front to end vertically to create arched segments, which spring from the top of the walls.\(^{762}\)

\(^{757}\) Lucore 2009, 44–5.
\(^{758}\) Lucore 2009, 44–5.
\(^{759}\) Lucore 2009, 45.
\(^{760}\) Lucore 2009, 45.
\(^{761}\) Lucore 2009, 45–6.
\(^{762}\) Lucore 2009, 49.
The construction of the North Baths was dated by the original excavators to the late fourth and early third centuries B.C.E., but a recent reevaluation of the ceramic and numismatic evidence suggests a date in the middle of the third century B.C.E. instead.\(^{763}\) A large room that may have functioned as an unroofed basin for water storage or a swimming pool was added north of the immersion pool in a later phase.\(^{764}\)

The baths were first excavated in the 1970 and 1971 seasons under the direction of Hubert L. Allen.\(^ {765}\) Work resumed in the building in 2003 in a project directed by Sandra Lucore.\(^{766}\) Excavations were completed in 2010.

**Trench 6.27b**

Trench 6.27b was originally opened as saggio a in order to determine the full east-west extent of the North Baths.\(^{767}\) Its initial boundaries covered an area 5.9 m east-west and 2.0 m north-south. This trench was later expanded to reach 9.05 m north-south and 7.0 m east-west and designated trench 6.27b. The trench generally corresponds to the area of the pool (Room 10) in the north-east corner of the complex but also encompasses the northern part of the immersion pool in Room 9 to the south. Trench 6.27b was excavated in 2004 and 2005 under the supervision of Hal Sharp.

**Context 61**

A late deposit of rubble within the immersion pool of Room 9 was identified as context 61, a dark yellow-brown fine-grained soil of medium compaction contains the rubble of small rough stones.\(^{768}\) This layer lies below context 59, a similar scatter of small stones, and covers the

\(^{763}\) Lucore 2009, n. 43.  
\(^{764}\) Lucore 2009, 45.  
\(^{765}\) Allen 1974, 370–2.  
\(^{766}\) Lucore 2009, n. 43.  
\(^{767}\) Sharp 2004a, 121.  
\(^{768}\) Sharp 2004b, 8.
array of interlocking tubes that once formed the roof of this room. The tube fall was not excavated that season.\textsuperscript{769}

**Trench 6.27c**

Trench 6.27c was originally opened as saggio b.\textsuperscript{770} Along with saggio a, later trench 6.27b, the purpose was to determine the full east-west breadth of the North Baths. Its full extent as trench 6.27c was 6.50 m north-south by 5.50 m east-west, and it contained the eastern end of Room 8 in the southwest corner of the building and the southern end of the adjacent Room 9 to the north. Trench 6.27c was excavated in 2004 and 2005 under the supervision of Hal Sharp.

**Context 53**

Context 53 is a fine grained yellow-brown soil with fragments or roof tiles and small stones in the matrix extending over the eastern part of Room 8.\textsuperscript{771} The layer is described as “upper crollo” in the field notebook, meaning a late rubble deposit, and the building material contained within likely fell from the east wall of Room 8, which was partially destroyed in antiquity. It underlies context 52, a dark brown soil beneath the topsoil, and covers context 58, a continuation of the rubble.

**Context 67**

Context 67 is a dark brown fine-grained soil with a matrix of small stones and roof tile fragments in the ambitus east of Room 8.\textsuperscript{772} This deposit fills a robbers trench that broke through the midpoint of the east wall of Room 8. The dark brown soil of context 67 covers the yellow-brown layer of context 75, also containing small stones and fragments of plaster and roof tiles, debris from the broken wall.

\textsuperscript{769} Lucore 2009, 49.
\textsuperscript{770} Sharp 2004a, 121.
\textsuperscript{771} Sharp 2004a, 135.
\textsuperscript{772} Sharp 2005b, 91.
Trench 6.27d

Trench 6.27d lies between trenches 6.27b to the north and 6.27c to the south along the east side of the North Baths.\textsuperscript{773} It was opened in order to continue exposing the entire eastern flank of the complex. It extends 5.63 meters north-south and the baulks on the east and west side align with those of the other two trenches. The trench generally corresponds to Room 9, though parts of this space were also covered by trenches 6.27b and 6.27c. It was excavated in 2004 under the supervision of Hal Sharp.

Context 49

Context 49 corresponds to the dark brown topsoil covering the entirety trench 6.27d.\textsuperscript{774}

Trench 6.27n (Room C East)

Trench 6.27n is located in Room C, the easternmost of the three rooms separated from the North Baths by a narrow alley to the north. Room C occupied a total area of almost 12 m north-south by approximately 8 m east-west, though the east and west sides of the room were excavated separately. Material discovered beneath the collapsed walls and roof suggests that this series of rooms may have provided storage space for equipment and materials used in the baths.\textsuperscript{775} Excavation of trench 6.27n was supervised by Jared Benton in 2008.

Context 9

Context 9 is a rubble layer containing small rocks and tile fragments in the east side of Room C.\textsuperscript{776} The deposit is attributed to a phase of wall collapse following a period of disrepair.

\textsuperscript{773} Sharp 2004a, 132.
\textsuperscript{774} Sharp 2004a, 132.
\textsuperscript{775} Lucore 2009, 45–6.
\textsuperscript{776} Benton 2008a, 34.
after the roof collapsed.\textsuperscript{777} Context 9 is stratigraphically equivalent to context 6 in the west side of the room and lies below context 7, a modern accumulation of dark brown soil

\textbf{Pappalardo Hill Cistern/Reservoir}

\textbf{Trench 6.26a}

Trench 6.26a was opened on the highest point on the summit of Pappalardo Hill, south of a range of rooms dating to the Medieval period. A large cistern or reservoir cut from the bedrock was observed in this area with an adjacent terracotta pipe emptying to the south, running on top of a wall.\textsuperscript{778} The cistern and terracotta pipe were designated trench 6.26, and a perpendicular cut into the bedrock northeast of the cistern was explored in trench 6.26a. There was some evidence of hydraulic plaster on the rock, and the cutting may have been made for the cellar of a building on Stenopos 9 West or as part of an even larger cistern or reservoir. Time constraints, however, limited exploration of the feature. Trench 6.26a was excavated in 2003 under the supervision of Hal Sharp.

\textit{Context 49}

Context 49 is a medium-brown fine-grained soil mottled with light brown sand and yellow powdery inclusions.\textsuperscript{779} It lies immediately below topsoil and is not considered an ancient layer.

\textbf{Plateia A}

\textbf{Trench 7.5}

\textsuperscript{777} Benton 2008b, 14.
\textsuperscript{778} Sharp 2003a, 93.
\textsuperscript{779} Sharp 2003a, 101.
Trench 7.5 was opened in order to reveal the path of Plateia A along the insula between Stenopos 9 and 10 West. The trench was staked at 3.0 m by 11.0 m across the width of Plateia A. Although the area was damaged by looting activity, the limestone blocks paving Plateia A in this sector were well preserved. Trench 7.5 was excavated in 1997 and supervised by Adam Rabinowitz.

**Stratigraphic Unit 1/7**

Stratigraphic unit 1 refers to the compact pale yellow earth filling a clandestine cut down to an apparent use-surface and wall (stratigraphic unit 3). The soil contained the usual rocks and tiles, as well as modern ceramics and plastics.

**Stratigraphic Unit 2**

Stratigraphic unit 2 is a very compact layer of grey-brown earth approximately 5 cm deep over the entire area of the trench except for the clandestine fills in the north and southwest corner. The layer contained some small rocks, a few sherds, and some modern material.

**Trench 7.6**

Trench 7.6 was opened in order to clarify the relationship between Plateia A, possible sidewalks, and the position of the nearby houses. It spans across Plateia A, just north of the House of Eupolemos between Stenopos 9 and 10 West. The southern boundary was defined by the presumed sidewalk visible on the south side of Plateia A in alignment with adjacent house walls on the south side of the street. The northern boundary was established 12 m north of this line. The western boundary was defined by the irregular line of the exposed paving stones of Plateia A uncovered during the 1997 season. A modern fence defined the eastern side. The

---

780 Bell 1999, 28.
781 Craver 2004a, 1.
trench was expanded during the course of the season to the south. The excavation of trench 7.6 was overseen by Scott Craver in 2004.

_Context 3, 4, 7, 9_

These four contexts are arbitrary distinctions within a single deep deposit of dark brown fill that accumulated gradually in the natural depression formed between the sidewalks by the sloping street.\(^{782}\) The north and south sides of this fill, roughly on top of the sidewalks along Plateia A, were contaminated by clandestine excavation backfills.

**Plateia B**

The intersection of Plateia B and Stenopos 14 West was explored in several trenches in Contrada Agnese during the 2004 and 2005 seasons in order to expose the original street surface associated with the North Baths and Southeast Building.

**Trench 6.28**

Trench 6.28 was sited over the intersection of Plateia B and Stenopos 14 West.\(^{783}\) Its initial area of 7.0 m east-west by 8.0 m north-south also overlapped with the southwest corner of the North Baths.

_Context 5_

Context 5 was identified in the northwest quadrant of trench 6.28 and is defined as a fine grained medium brown soil of medium compaction.\(^{784}\) It lies below a deposit of scattered stones and roof tiles that may have accumulated in a gully formed in center of Plateia B after the erosion of the street surface. Parts of context 5 may be contaminated by modern backfill from

\(^{782}\) Craver 2004a, 2.
\(^{783}\) Sharp 2004c, 1.
\(^{784}\) Sharp 2004a, 76.
trial trenches sunk in Plateia B by Hubert Allen in 1970, though the exact boundaries of these trenches could not be identified.

**Trench 6.28c**

Trench 6.28c is an eastern extension of Trench 6.28 running along Plateia B. It extends 8.75 m south of the baulk left in front of the North Baths and 5 m east-west, parallel to the south wall of the north Baths.

**Context 30**

Context 30 is a fine grained yellow-brown soil that accumulated around a deposit of small stones in Plateia B, likely equivalent to the gully stones identified in trench 6.28. It is arbitrarily distinguished from context 28 above and context 32 below, both of which form the layer of stones.

**Trench 6.28g**

Trench 6.28g runs along the western side of the intersection of Plateia B and Stenopos 14 West. The elongated trench has overall dimension of 2.5 m east-west by 11.0 m north-south. The area exposed traces of walls on the lots to the northwest and southwest of this intersection.

**Context 10**

Context 10 is a further continuation of the stone scatter filling the large recess formed in the center of Plateia B, designated the gully deposit. The soil around these stones characterized as fine grained with a medium-brown color.

**Trench 6.36**

---

785 Sharp 2004a, 99.
786 Sharp 2004a, 106, 108.
787 Sharp 2005b, 10; 2005a, 8.
788 Sharp 2005b, 15.
Trench 6.36 was sited at the northeast quadrant of the lot. While the primary focus of the trench was Room 3 in the Southeast Building, its boundaries also extended approximately 2 m into Plateia B.

**Context 2**

Context 2 is located in the area of trench 36 that extends into Plateia B in the northwest corner of the trench.\(^{789}\) This context is considered highly contaminated with modern material, including pieces of plastic. It is approximately 5 cm deep and consists of the modern soil that accumulated over the backfill of the 2004 excavations in Plateia B.

**Trench 6.50**

Trench 6.50 is located in the northeast part of the Southeast Building. It encompassed the interior space of Room 4 and also investigated part of Plateia B to the north and the area to the east of the building.

**Context 14**

Context 14 designated a fill deposited in Plateia B just northeast of the northern property wall of the Southeast Building.

**Public Dump**

**Trench 7.4**

Trench 7.4 was located in the valley to the north of the hill in Contrada Vinci, approximately 50 m north of Plateia A. As with other trenches in this area, trench 7.4 explored an area already damaged by recent clandestine excavations. The trench was staked at 2 m by 2 m, with a principle objective of exploring the damage to the area and record any remaining

\(^{789}\) Benton 2014a, 2.
uncontaminated stratigraphy.\textsuperscript{790} The presence of thick layers of ash in the clandestine trench suggests the presence of an ancient refuse dump. In trench 7.4, 40 strata of industrial or domestic deposits were identified, containing material dating to the second century B.C.E.\textsuperscript{791} The area is interpreted as a public dump created after the Roman sack of Morgantina in 211 B.C.E., perhaps as a result of the destruction. Trench 7.4 was excavated in 1997 and 1998 under the supervision of Adam Rabinowitz.

\textit{Stratigraphic Unit L}

Without explanation in the field journals, some of the stratigraphy in trench 7.4 was designated by letters instead of numbers. A layer of heavy, dark-gray clay, approximately 15 cm thick is assigned stratigraphic unit L.\textsuperscript{792} The inclusions were medium rocks, tile, and large pieces of animal bones. It covers Stratigraphic unit M, a layer of soft moist white soil with heavy charcoal inclusions, bone, and some sherds.

\textit{Stenopos 9 West}

\textbf{Trench 7.1}

Trench 7.1 primarily focused on exposing the heavily disturbed House of Eupolemos, but its boundaries also included part of Stenopos 9 West along the east side of the house.\textsuperscript{793}

\textit{Stratigraphic Unit 1}

The entire backfill of the clandestine excavations in the House of Eupolemos was designated Stratigraphic unit 1.\textsuperscript{794}

\textsuperscript{790} Bell 1997, 3.
\textsuperscript{791} Bell 1999, 32–33.
\textsuperscript{792} Rabinowitz 1997, 149.
\textsuperscript{793} Bell 1997, 2.
\textsuperscript{794} Rabinowitz 1997, 43; Bell 1999, 30–31.
**Stenopos 10 West**

Stenopos 10 West was investigated on Pappalardo Hill in order to establish its orientation as it negotiated the slope of the terrain.\(^{795}\)

**Trench 6.20**

Trench 6.20 was opened at the northern end of Pappalardo Hill on the projected course of Stenopos 10 West. The boundaries stretch 8 m wide from one exposed bedrock scarp on the east side to another on the west and extend for 2 m from north to south.\(^{796}\) The trench was intended to locate the northern end of Stenopos 10 West and establish its orientation on the plateau of Pappalardo Hill in relation to its course in the overall grid plan of Morgantina. A surface for the street was not conclusively identified. Excavation took place in 2003 under the supervision of Hal Sharp.

**Context 13**

Context 13 designates the loose dark brown topsoil of trench 6.20.\(^{797}\)

**Context 30**

Context 30 is a firmly packed dark brown soil southwest of a sloping bedrock surface, perhaps cut as steps.\(^{798}\) It underlies context 29, a loose dark brown fine-grained soil beneath topsoil with pieces of bedrock in situ protruding through the surface. Context 30 was originally excavated as a potential packing layer in preparation for a surface, but the slope of this deposit was too pronounced to be considered a horizontal level for a street or floor.\(^{799}\)


\(^{796}\) Sharp 2003a, 73.

\(^{797}\) Sharp 2003a, 73.

\(^{798}\) Sharp 2003a, 87.

\(^{799}\) Sharp 2003a, 92.
Bibliography


Stockholm: Almqvist & Wiksell.


Fig. 1. Drawing of a terracotta arula fragment from Akrai (after Avolio 1829, pl. 9.)
Fig. 2. Hellenistic terracotta arula from Morgantina (Caruso 2012, fig. 7).

Fig. 3. Left: stone altar from Camarina (Pelagatti 1966, pl. 1); Right: stone altar from Kos (Berges 1996, pl. 16).
Fig. 4. Rectangular arula from Centuripe (Van Buren 1918, pl. 16).

Fig. 5. Terracotta arula from Helorus with inscription (Voza 1973, Pl. 39).
102. Small portable altar, parcel gilt. Height 11.3 cm; the rectangular base measures 10.6 by 10.83 cm. (1982.11.9A-E)

The altar is made of different parts and includes accessories. A hollow cylinder worked in the repousse technique is soldered to a cast base. Two insets fit into the opening on top: a shallow basin equipped with loops for two handles and a somewhat larger basin with an overhanging rim. When not in use, the two insets were nested inside the altar, and it was covered with the lid.

The outside of the altar proper and the top of its lid are ornamented. On the upper molding a narrow band of lotus flowers (alternatingly upright and downward) is followed by an egg-and-dart pattern; next to it, separated from it by beading, comes a row of stars and five points arranged like rosettes; below the stars and rosettes we find a band (not gilt) of vertical lines and, finally, a triglyph-metope pattern band in which the triglyphs are left silver while the metopes are gilt. At mid-level of the altar four bulls' skulls (bucrania) are shown frontally, connected with one another by a heavy garland of vine leaves and other foliage. At the bottom a plain band of gold is separated from a kymation by beading.

On the underside of the base several Greek inscriptions can be read; some are lightly scratched, others are finished. The latter are done in dot letters: one reads "sacred to the gods" and is followed by the letter pi and a symbol resembling a Roman three; the other dot inscription gives a monogram composed of a delta and a mu. The preliminary, lightly scratched inscription reads "sacred to the gods" and "sacred to all the gods." Added across the middle, in another hand and in larger letters, is a notation "from the war." Lastly, we have a numerical seven preceded by the ligature that looks like a Roman three.

For such miniature altars, I know of only one parallel in silver, of rectangular shape with an inset and a lid. It was sold in Lucerne at auction (ArsAntiqua 3 [Apr. 29, 1961], no. 132) and has disappeared from view. It, too, is richly profiled and has garlands suspended from bucrania.

103,104. Pair of horns. Length of each 15.5 cm; weight (1981.11.7): 70 grams, (1981.11.8): 74.5 grams.

Each horn was hammered from a silver strip and rolled with the edges folded over and welded. The tips were cast separately and inserted into the opening on top. The lower opening is crimped and the flange is perforated, indicating that the horns were attached to an object made of another material by means of studs. Perhaps the horns were added to a bronze helmet or one made of leather.
Fig. 8. Map of sites mentioned in text.

Fig. 9. Site plan of Morgantina (image provided by the Contrada Agnese Project).
Fig. 10. Histogram plotting the frequency of external rim diameters of arulae at Morgantina (n=41).

Fig. 11. Boxplot of the distribution of rim diameters by type (n=41).
Fig. 12. Scatterplot of the correlation between rim diameter and base diameter (n=12).

Fig. 13. Scatterplot of the correlation between rim diameter and body diameter (n=17).
Fig. 14. Scatterplot of the correlation between rim diameter and wall thickness (n=28).

Fig. 15. Boxplot of the distribution of wall thicknesses by type (n=28).
Fig. 16. Scatterplot of the correlation between rim diameter and triglyph heights (n=22).
Fig. 17. Example of Type 1 arula from Morgantina, Cat. 34.

Fig. 18. Example of Type 2 arula from Morgantina, Cat. 44.
Fig. 19. Example of Type 3 arula from Morgantina, **Cat. 174**.

Fig. 20. Example of Type 4 arula from Morgantina, **Cat. 59**.
Fig. 21. Bar graph of type frequency at Morgantina (n=41).
Fig. 22. Histogram plotting the frequency of external rim diameters of arulae at Syracuse, Akrai, and Helorus (n=12).

Fig. 23. Histogram plotting the frequency of external rim diameters of arulae at Syracuse, Akrai, and Helorus with larger diameter bins (n=12).
Fig. 24. Histogram plotting the frequency of external rim diameters of arulae of all sites (n=58).
Fig. 25. Metrological relief in the Ashmolean Museum, Oxford (Michaelis 1883, pl. XXXV).
Fig. 26. Type 1 arula with a circular receptacle above the rim, **Cat. 91**.

Fig. 27. Type 3 arula with small holes piercing the rim, **Cat. 94**.

Fig. 28. Type 4 arula with a vertically protruding lip above the rim, **Cat. 168**.
Fig. 29. Silver arula (von Bothmer 1984, pg. 58) and accompanying circular basin (Guzzo 2003, fig. 43).

Fig. 30. Terracotta thymiaterion from Delos (Deonna 1938, pl. CV, 934).
Fig. 31. Details of altars topped with fire covers. Top left: Gotha 51, Red-figure stamnos by Polygnotos painter (after Rizza 1959-60, fig. 10). Bottom left: Louvre G496, red-figure bell-krater by the Pothos Painter (after Rizza 1959-60, fig. 23). Bottom right: Oxford AM 1931.9, red-figure oinochoe by the Thomson Painter (after Rizza 1959-60, fig. 20).
Fig. 32. Miniature terracotta altar from Morgantina (60-1618).

Fig. 33. Monumental stone well-altars from the San Biagio Sanctuary at Akragas (left) (Hinz 1998, fig. 11) and the Malophoros Sanctuary at Selinunte (right) (Hinz 1998, fig. 36).
Fig. 34. Bar graph showing the relationship between fabric and size-type of arulae from Morgantina.

Fig. 35. Frequency of decorative ornaments at Morgantina.
Fig. 3. **Cat. 250** from Syracuse preserving traces of polychromy.
Fig. 36. Sunburst diagram showing unique decorative sequences of arulae from Morgantina (n=43).
Fig. 37. Frequency of decorative sequence at Morgantina (n=59).

Fig. 38. Relationship between type and decoration sequence.
Fig. 39. Entablature of the Fountain House aedicula with mixed architectural orders (Bell 1988, fig. 30).

Fig. 40. Mosaic wave scrolls from the House of the Arched Cistern, Room 12 (Tsakirgis 1989, fig. 19).
Fig. 41. Mosaic ivy border from the House of Ganymede, Room 2 (Tsakiris 1989, fig. 8).

Fig. 42. Tessellated rosette from Trench 66/3, Room 1 (Tsakiris 1989, fig. 29).

Fig. 43. Guilloche border from the House of the Arched Cistern, Room 4 (Tsakiris 1989, fig. 18).
Fig. 44. Distribution of arula fragments at Morgantina (modified from an image provided by the Contrada Agnese Project).
Fig. 45. Plan of the agora (Tsakirgis 1995, fig. 1).
Fig. 46. Plan of trenches in the Doric Stoa (after a drawing by architect John Woodbridge).
Fig. 47. **Cat. 10** from the Doric Stoa.
Fig. 48. Plan of the northern extension of the Central Shops below the Central Steps (Bell 1988, fig. 16).
Fig. 49. Fragments of Cat. 2.

Fig. 50. Sketch trench location in the Central Shops (image provided by Ingrid Edlund-Berry).
Fig. 51. Central steps viewed from the lower agora (Sjöqvist 1958, fig. 33).

Fig. 52. Notebook drawing by trench supervisor Stina Borgstam showing the drainage channel in the central steps (after Borgstam 1955, pg. 125).

Fig. 53. Fragments of Cat. 8.
Fig. 55. Cat. 16 (left) and Cat. 17 (right) from Context 17 of the Fountain House.
Fig. 56. Assemblage from Context 17, including terracotta plaque with three nymphs (top left), votive cups and lamps (bottom left), and terracotta antefix (right) (Bell 1988, figs. 26-28).

Fig. 57. **Cat. 20** from the Public Office.
Fig. 58. Plan of the North Sanctuary (Sjöqvist 1958, fig. 1).
Fig. 59. Sketch of the floor assemblage from Room 7. Arula fragments with dentils, probably from Obj. 84 visible on the left side. Find spot of Obj. 221 marked with reference paint “d” below the altar in the center (after Hoving 1957, pg. 148).

Fig. 60. Cat. 37 (left) (Bell 1988, fig. 32), Cat. 34 (center), and Cat. 35 (right) from the floor assemblage of Room 7 of the North Sanctuary.
Fig. 61. **Cat. 39** from Room 7 of the North Sanctuary.

Fig. 62. Sketch of the floor assemblage from Room 4. Find spots of **Cat. 39** and **40** marked by “α” and “ε” respectively on the bottom (after Hoving 1957, pg. 20).
Fig. 63. **Cat. 36** from a room in the lot north of the North Sanctuary.
Fig. 64. Plan of the North Sanctuary Annex (modified from Bell 1981, fig. d).

Fig. 65. **Cat. 44** (left) from Room 9 of the North Sanctuary Annex and **Cat. 45** (right) from the area north of the North Corridor (not to scale).
Fig. 66. Plan of the South Sanctuary (Hinz 1998, fig. 27).

Fig. 67. A selection of fragments from Cat. 47 found in the northern part of Room 10 in the South Sanctuary.
Fig. 68. Sketch of the floor assemblage from Room 9 of the South Sanctuary (Shear 1962, pg. 113).
Fig. 69. Plan of the House of the Doric Capital (Tsakirgis 1990, fig. 1).

Fig. 70. Fragments of Cat. 52.
Fig. 71. Plan of the House of Eupolemos (Bell 2000, fig. 9).

Fig. 72. Cat. 59 reconstructed from fragments recovered from excavations of the House of Eupolemos.
Fig. 73. Fragments of Cat. 82 from the Morpurgo Building.
Fig. 74. Plan of the Southeast Building (image provided by the Contrada Agnese Project).

Fig. 75. Clusters of arula fragments in Room 15 and 12a (image created by Ben Gorham).
Fig. 76. Reconstructed base of Cat. 96.

Fig. 77. Joining pieces of the rim and body of Cat. 94.
Fig. 78. Layer of stone rubble in northern part of Room 15 overlying the arula fragments (image provided by the Contrada Agnese Project).

Fig. 79. Refuse deposit (background) overlying layer of flat tiles (foreground) in the northern part of Room 15 (image provided by the Contrada Agnese Project).
Fig. 80. **Cat. 90 and 91** from Room 15 of the Southeast Building.
Fig. 81. **Cat. 118** resting on cocciopesto surface in Room 1a of the Southeast Building (image provided by the Contrada Agnese Project).

Fig. 82. Nearly complete drum of **Cat. 119**.
Fig. 83. Frequency of arula fragment recovery over time.
Fig. 84. Plan of Gela with major archaeological sites identified (image provided by the Museo archeologico regionale di Gela).

Fig. 85. Plan of the Casa-Bottega in Capo Soprano (Orlandini and Adamesteanu 1960, pg. 167, fig. 3).
Fig. 86. Plan of the bath complex near the modern hospital in Capo Soprano (Orlandini and Adamesteanu 1960, pg. 182, fig. 1).
Fig. 87. **Cat. 202** with two bead-and-reel friezes, both with three reels between each bead.

Fig. 88. **Cat. 200** with a register of ivy (Orlandini & Adamestanu 1960, pg. 198, fig. 23).
Fig. 89. **Cat. 208** with frieze of alternating standard and flame palmettes (photograph provided by the Museo archeologico regionale di Gela).

Fig. 90. **Cat. 212** (left) with thin lotus petals and **Cat. 210** (right) with tapering lotus petals.
Fig. 91. Cat. 207 (top) with triglyphs in appliqué trips and Cat. 206 (bottom) with incised triglyph channels (images provided by the Museo Archeologico regionale di Gela).
Fig. 92. Site plan of Scornavacche (Di Vita 1959, fig. 22).
Fig. 93. **Cat. 226** from Scornavacche with a Doric frieze.

Fig. 94. **Cat. 13** from Morgantina with a garland stamp.
Fig. 95. **Cat. 6** from Morgantina with a star in the metope.

Fig. 96. **Cat. 24** from Morgantina with a leaf-and-tongue motif above the dentils.
Fig. 97. Detail of **Cat. 47** from Morgantina showing the garland stamp.

Fig. 98. **Cat. 39** from Morgantina. The Doric frieze has mold-made triglyphs and protomes.
Fig. 99. **Cat. 95** from Morgantina with moldings above the dentils (after an image provided by the Contrada Agnese Project).

Fig. 100. Plan of excavations in Neapolis showing structures associated with Casa 5 (Gentili 1959, fig. 24).
Fig. 101. **Cat. 101** from Morgantina with a detailed garland stamp (after an image provided by the Contrada Agnese Project.)

Fig. 102. **Cat. 135** from Morgantina with appliqué elements in the Doric frieze.
Fig. 103. Plan of a Hellenistic house excavated in the Piazza della Vittoria in Syracuse (Gentili 1956, fig. 1).

Fig. 104. Cat. 233 from the fill below the cocciopesto surface in the Hellenistic house in the Piazza della Vittoria (Gentili 1956, fig. 5).
Fig. 105. **Cat. 52** from Morgantina.

Fig. 106. Detail of the Doric frieze on **Cat. 52**.
Fig. 107. Detail of the Doric frieze on Cat. 20 from Morgantina.

Fig. 108. Detail of the Doric frieze on Cat. 10 from Morgantina.
Table 1. ANOVA results for rim diameters. SS: sum of squared differences from the mean, df: degrees of freedom; MS; mean sum of squares.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>P-value</th>
<th>F crit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>8652.288</td>
<td>3</td>
<td>2884.096</td>
<td>281.798</td>
<td>1.59531E-25</td>
<td>2.859</td>
</tr>
<tr>
<td>Within Groups</td>
<td>378.681</td>
<td>37</td>
<td>10.235</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>9030.969</td>
<td>40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2. ANOVA results for base diameters.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>P-value</th>
<th>F crit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>1947.94</td>
<td>3</td>
<td>649.314</td>
<td>31.500</td>
<td>0.0001951</td>
<td>4.347</td>
</tr>
<tr>
<td>Within Groups</td>
<td>144.29</td>
<td>7</td>
<td>20.613</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>2092.24</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 3. ANOVA results for body diameters.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>P-value</th>
<th>F crit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>1265.28</td>
<td>3.00</td>
<td>421.76</td>
<td>45.78</td>
<td>7.6208E-07</td>
<td>3.49</td>
</tr>
<tr>
<td>Within Groups</td>
<td>110.56</td>
<td>12.00</td>
<td>9.21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1375.84</td>
<td>15.00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Source of Variation</td>
<td>SS</td>
<td>df</td>
<td>MS</td>
<td>F</td>
<td>P-value</td>
<td>F crit</td>
</tr>
<tr>
<td>---------------------</td>
<td>------</td>
<td>-----</td>
<td>-----</td>
<td>------</td>
<td>---------</td>
<td>--------</td>
</tr>
<tr>
<td>Between Groups</td>
<td>4.48</td>
<td>3.00</td>
<td>1.49</td>
<td>9.12</td>
<td>0.0003655</td>
<td>3.03</td>
</tr>
<tr>
<td>Within Groups</td>
<td>3.76</td>
<td>23.00</td>
<td>0.16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>8.24</td>
<td>26.00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 4. ANOVA results for wall thickness.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>P-value</th>
<th>F crit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>40.59</td>
<td>3.00</td>
<td>13.53</td>
<td>16.90</td>
<td>1.7925E-05</td>
<td>3.16</td>
</tr>
<tr>
<td>Within Groups</td>
<td>14.41</td>
<td>18.00</td>
<td>0.80</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>55.00</td>
<td>21.00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5. ANOVA results for triglyph size.
<table>
<thead>
<tr>
<th></th>
<th>Type 1</th>
<th>Type 2</th>
<th>Type 3</th>
<th>Type 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean Base Diameter</td>
<td>13.67</td>
<td>29.57</td>
<td>45.60</td>
<td>-</td>
</tr>
<tr>
<td>Mean Body Diameter</td>
<td>8.17</td>
<td>20.38</td>
<td>30.81</td>
<td>35.20</td>
</tr>
<tr>
<td>Mean Wall Thickness</td>
<td>0.55</td>
<td>1.34</td>
<td>1.65</td>
<td>2.18</td>
</tr>
<tr>
<td>Mean Triglyph Height</td>
<td>1.80</td>
<td>2.95</td>
<td>4.89</td>
<td>6.58</td>
</tr>
</tbody>
</table>

Table 7. Proportions of each type.
<table>
<thead>
<tr>
<th>Type 1</th>
<th>Type 2</th>
<th>Type 3</th>
<th>Type 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cat. 1</td>
<td>Cat. 2</td>
<td>Cat. 9</td>
<td>Cat. 11</td>
</tr>
<tr>
<td>Cat. 8</td>
<td>Cat. 25</td>
<td>Cat. 10</td>
<td>Cat. 28</td>
</tr>
<tr>
<td>Cat. 34</td>
<td>Cat. 36</td>
<td>Cat. 20</td>
<td>Cat. 29</td>
</tr>
<tr>
<td>Cat. 35</td>
<td>Cat. 44</td>
<td>Cat. 26</td>
<td>Cat. 59</td>
</tr>
<tr>
<td>Cat. 46</td>
<td>Cat. 47</td>
<td>Cat. 27</td>
<td>Cat. 98</td>
</tr>
<tr>
<td>Cat. 90</td>
<td>Cat. 53</td>
<td>Cat. 37</td>
<td>Cat. 134</td>
</tr>
<tr>
<td>Cat. 91</td>
<td>Cat. 54</td>
<td>Cat. 45</td>
<td>Cat. 135</td>
</tr>
<tr>
<td>Cat. 169</td>
<td>Cat. 55</td>
<td>Cat. 58</td>
<td>Cat. 136</td>
</tr>
<tr>
<td>Cat. 170</td>
<td>Cat. 56</td>
<td>Cat. 82</td>
<td>Cat. 145</td>
</tr>
<tr>
<td></td>
<td>Cat. 57</td>
<td>Cat. 94</td>
<td>Cat. 167</td>
</tr>
<tr>
<td></td>
<td>Cat. 81</td>
<td>Cat. 95</td>
<td>Cat. 168</td>
</tr>
<tr>
<td></td>
<td>Cat. 92</td>
<td>Cat. 96</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cat. 93</td>
<td>Cat. 97</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cat. 126</td>
<td>Cat. 129</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cat. 127</td>
<td>Cat. 130</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cat. 128</td>
<td>Cat. 141</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cat. 144</td>
<td>Cat. 173</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cat. 171</td>
<td>Cat. 174</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cat. 172</td>
<td>Cat. 175</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cat. 176</td>
</tr>
</tbody>
</table>

Table 8. Morgantina arulæ in each type.
Table 9. Central tendency and proportions of Syracuse types.

<table>
<thead>
<tr>
<th>Rim Diameter</th>
<th>Type 1</th>
<th>Type 2</th>
<th>Type 3</th>
<th>Type 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>15.55</td>
<td>32.45</td>
<td>49.53</td>
<td>68.20</td>
</tr>
<tr>
<td>Median</td>
<td>15.55</td>
<td>30.60</td>
<td>49.00</td>
<td>68.20</td>
</tr>
<tr>
<td>Range</td>
<td>0.70</td>
<td>12.00</td>
<td>2.40</td>
<td>-</td>
</tr>
<tr>
<td>Standard Deviation</td>
<td>0.49</td>
<td>5.10</td>
<td>1.29</td>
<td>-</td>
</tr>
<tr>
<td>Coefficient of Variation</td>
<td>0.03</td>
<td>0.16</td>
<td>0.03</td>
<td>-</td>
</tr>
</tbody>
</table>

**Mean Proportions**

<table>
<thead>
<tr>
<th></th>
<th>Type 1</th>
<th>Type 2</th>
<th>Type 3</th>
<th>Type 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Base Diameter</td>
<td>14.80</td>
<td>30.25</td>
<td>42.00</td>
<td>-</td>
</tr>
<tr>
<td>Body Diameter</td>
<td>11.35</td>
<td>23.13</td>
<td>33.80</td>
<td>46.50</td>
</tr>
<tr>
<td>Wall Thickness</td>
<td>1.00</td>
<td>1.05</td>
<td>1.70</td>
<td>-</td>
</tr>
<tr>
<td>Triglyph Height</td>
<td>2.00</td>
<td>2.85</td>
<td>3.83</td>
<td>7.20</td>
</tr>
</tbody>
</table>

Table 10. ANOVA results comparing Type 3 rim diameters at Morgantina, Syracuse, and Gela.

<table>
<thead>
<tr>
<th>Source of Variation</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>P-value</th>
<th>F crit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Groups</td>
<td>52.31</td>
<td>2.00</td>
<td>26.15</td>
<td>2.44</td>
<td>0.12</td>
<td>3.59</td>
</tr>
<tr>
<td>Within Groups</td>
<td>182.25</td>
<td>17.00</td>
<td>10.72</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>234.56</td>
<td>19.00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 10. ANOVA results comparing Type 3 rim diameters at Morgantina, Syracuse, and Gela.
<table>
<thead>
<tr>
<th>Motif</th>
<th>Morgantina</th>
<th>Syracuse</th>
<th>Gela</th>
<th>Akrai</th>
<th>Camarina</th>
<th>Scornavacche</th>
<th>Locri Epizephyrii</th>
<th>Heraclea Minoa</th>
<th>Soluntum</th>
<th>Helorus</th>
<th>Caulonia</th>
<th>Messina</th>
<th>Thurii</th>
<th>Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bead-and-Reel</td>
<td>17</td>
<td>4</td>
<td>7</td>
<td>1</td>
<td>2</td>
<td></td>
<td>2</td>
<td>1</td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Beads</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Circles</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dentils</td>
<td>79</td>
<td>25</td>
<td>7</td>
<td>2</td>
<td>6</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Doric Frieze</td>
<td>44</td>
<td>21</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Egg-and-Dart</td>
<td>17</td>
<td>9</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Figural</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garland</td>
<td>23</td>
<td>8</td>
<td>2</td>
<td></td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Ivy</td>
<td>12</td>
<td>5</td>
<td>4</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Leaf-and-Tongue</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lotus</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lotus/Palmettes</td>
<td>7</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meander</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmettes</td>
<td>6</td>
<td>10</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Protomes</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rosettes</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stars</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Telamones</td>
<td></td>
<td></td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wave Scrolls</td>
<td>13</td>
<td>6</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

Table 11. Frequency of ornamental motifs at different sites. Sites are ordered from left to right according to total number of arulae catalogued in this study.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bead-and-Reel</td>
<td>X</td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Beads</td>
<td>0</td>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Circles</td>
<td>0</td>
<td>0</td>
<td>X</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Dentils</td>
<td>6</td>
<td>0</td>
<td>1</td>
<td>X</td>
<td>20</td>
<td>8</td>
<td>10</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Doric Frieze</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>20</td>
<td>X</td>
<td>3</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Egg-and-Dart</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>8</td>
<td>3</td>
<td>X</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Garland</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>10</td>
<td>4</td>
<td>3</td>
<td>X</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Ivy</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>X</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Leaf-and-Tongue</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Lotus</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>5</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>X</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Lotus/Palmettes</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Lozenges</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>X</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Meander</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>X</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Palmettes</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>X</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Protomes</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>X</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Rosettes</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>Stars</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>X</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Wave Scrolls</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 12. Associations between ornamental motifs on arulae from Morgantina.
Example of Fabric 1 from **Cat. 2**.

Example of Fabric 2 from **Cat. 123**.

Example of Fabric 3 from **Cat. 71**.

Example of Fabric 4 from **Cat. 134**.

Example of Fabric 5 from **Cat. 52**.
Cat. 230 from Syracuse.

Cat. 190 from Akrai.

Cat. 238 from Syracuse.

Cat. 216 from Helorus.

Cat. 201 from Gela.
HORIZONTAL STRIATIONS

PLATE 3

Cat. 11 from Morgantina

Cat. 2 from Morgantina

Cat. 187 from Morgantina
Cat. 59 from Morgantina

Cat. 20 from Morgantina
DENTIL MOLDINGS AT MORGANATINA

PLATE 5

Cat. 48

Cat. 135

Cat. 94 (image provided by the Contrada Agnese Project)

Cat. 54

Cat. 172

Cat. 162
Cat. 216 from Helorus

Cat. 193 from Camarina
DORIC FRIEZES (images not to scale)

Cat. 177 from Morgantina

Cat. 198 from Camarina

Cat. 235 from Syracuse

Cat. 206 from Gela (image provided by the Museo archeologico regionale di Gela)
INCISED GARLAND MOTIFS FROM MORGANTINA (images not to scale)  

PLATE 8

Cat. 59

Cat. 10
Cat. 238 from Syracuse

Cat. 250 from Syracuse

Cat. 213 from Gela

Cat 198 from Camarina
Cat. 226 from Scornavacche

Cat. 208 from Gela (image provided by the Museo archeologico regionale di Gela)

Cat. 7 from Morgantina

Cat. 227 from Scornavacche

Cat. 191 from Akrai (Avolio 1829, pl. 9)
LOTUS MOTIFS FROM MORGANTINA (images not to scale) PLATE 12

Cat. 25

Cat. 12
Cat. 187 from Morgantina

Cat. 242 from Syracuse

Cat. 53 from Morgantina

Cat. 223 from Messina (Scibona 1969, fig. 8)

Cat. 36 from Morgantina

Cat. 212 from Gela
IDENTICAL LOTUS-PALMETTE MOTIFS FROM MORGANTINA
(images not to scale)

Cat. 187

Cat. 2

Cat. 129
Cat. 52 from Morgantina

Cat. 171 from Morgantina

Cat. 202 from Gela

Cat. 197 from Camarina
Cat. 86

Cat. 144
BEAD-AND-REEL CLAY BANDS (images not to scale)  

**Cat. 28** from Morgantina

**Cat. 202** from Gela

**Cat. 207** from Gela (image provided by the Museo archeologico regionale di Gela)

**Cat. 223** from Messina (Scibona 1969, fig. 8)
BEAD-AND-REEL VARIATIONS (images not to scale)

**PLATE 19**

Cat. 151 from Morgantina

Cat. 202 from Gela

Cat. 201 from Gela (image provided by the Museo archeologico regionale di Gela)

Cat. 209 from Gela (image provided by the Museo archeologico regionale di Gela)
EGG-AND-DART MOTIFS AT MORGANTINA (images not to scale)
Cat. 151

Cat. 187

Cat. 54
Cat. 81 from Morgantina

Cat. 84 from Morgantina

Cat. 201 from Gela (image provided by the Museo archeologico regionale di Gela)

Cat. 47 from Morgantina
Cat. 24 from Morgantina

Cat. 207 from Gela (image provided by the Museo archeologico regionale di Gela)

Cat. 195 from Camarina
UNITARY PALMETE AND LOTUS STAMPS IN METOPES AT MORGANTINA

(images not to scale)

Cat. 129

Cat. 52
LOTUS AND PALMETTES ARRANGED DIAGONALLY IN METOPES
(images not to scale)

**Cat. 107** from Morgantina

**Cat. 198** from Camarina

**Cat. 207** from Gela (image provided by the Museo archeologico regionale di Gela)

**Cat. 242** from Syracuse

**Cat. 206** from Gela (image provided by the Museo archeologico regionale di Gela)
Cat. 177 from Mogantina

Cat. 269 from Syracuse (Orsi 1891, pg. 383)

Cat. 287 of unknown provenance (Kekulé 1884, pl. 61)
Cat. 174 from Morgantina

Cat. 167 from Morgantina

Cat. 226 from Scornavacche

Cat. 217 from Heracles Minoa

Cat. 199 from Caulonia (Tomasello 1972, fig. 152)

Cat. 216 from Helorus
MOLDED APPLIQUÉ TRIGLYPHS FROM MORGANTINA
(images not to scale)
APPLIQUÉ ROSETTES FROM MORGANTINA (images not to scale)

PLATE 30

Cat. 20

Cat. 174

Cat. 10
COMPARANDA APPLIQUÉ PROTOMES (images not to scale)

Cat. 218 from Heraclea Mine
Cat. 197 from Camarina
Cat. 220 from Locri Epizephyrii (Origlia 1989, pl. 34)
Cat. 222 from Locri Epizephyrii Origlia 1989, pl. 34
Cat. 199 from Caulonia (Tomasello 1972, fig. 152)
REGULAR AND GUTTER FROM MORGANTINA (images not to scale)  

**PLATE 33**

**Cat. 9**

**Cat. 26**

**Cat. 14**

**Cat. 94** (image provided by the Contrada Agnese Project)
Cat. 193 from Camarina

Cat. 193 from Camarina

Cat. 194 from Camarina

Cat. 219 from Heraclea Minoa
Cat. 95  (photograph provided by the Contrada Agnese Project)

Cat. 27
Cat. 250 from Syracuse

Cat. 190 from Akrai
ARULAE WITH DENTILS AND DORIC FRIEZE FROM MORGANTINA
(images not to scale)
ARULAE FROM GELA WITH DENTILS AND A DORIC FRIEZE
(images not to scale)

Cat. 206 (image provided by the museo regionale archeologico di Gela)

Cat. 207 (image provided by the museo regionale archeologico di Gela)
ARULAE WITH DENTILS AND NO DORIC FRIEZE FROM MORGANTINA

Cat. 44

Cat. 47

Cat. 53

Cat. 34
Cat. 90

Cat. 91 (image provided by the Contrada Agnese Project)
SEQUENCE OF LOTUS/PALMETTE, EGG-AND-DART, DENTILS
(images not to scale)

Cat. 287 of unknown provenance (Kekulé 1884, pl. 61)

Cat. 286 of unknown provenance (Kekulé 1884, pl. 61)

Cat. 206 from Gela (image provided by the museo regionale archeologico di Gela)

Cat. 212 from Gela

Cat. 223 from Messina (Scibona 1969, fig. 8)

Cat. 210 from Gela
SEQUENCE OF PALMETTES, EGG-AND-DART (images not to scale)

PLATE 44

Cat. 224 from Scornavacche

Cat. 225 from Scornavacche

Cat. 191 from Akrai (Avolio 1829, pl. 9)

Cat. 227 from Scornavacche

Cat. 289 of unknown provenance (Kekulé 1884, pl. 61)
SEQUENCE OF GARLAND, EGG-AND-DART, DENTILS
(images not to scale)

Cat. 173 from Morgantina

Cat. 235 from Syracuse

Cat. 238 from Syracuse
SEQUENCE OF LOTUS/PALMETTE, EGG-AND-DART, AND DENTILS ON ARULAE FROM GELA (images not to scale)

Cat. 210

Cat. 212

Cat. 206 (image provided by the Museo regionale archeologico di Gela)
SEQUENCE OF PALMETTES, EGG-AND-DART, AND DENTILS
ON ARULAE FROM SCORNAVACCHE (images not to scale)

Cat. 224

Cat. 225

Cat. 227
ARULAE FROM MORGANTINA POTENTIALLY FROM THE SAME WORKSHOP (images not to scale)

Cat. 39

Cat. 165

Cat. 176
FRAGMENTS OF TWO ARULAE FROM MORGANTINA FROM THE SAME WORKSHOP (images not to scale)

Cat. 26

Cat. 26

Cat. 94 (image provided by the Contrada Agnese Project)

Cat. 94 (image provided by the Contrada Agnese Project)
ARULAE FROM MORGANTINA FROM THE SAME WORKSHOP
(images not to scale)

Cat. 129

Cat. 129

Cat. 2

Cat. 187
Plate 51.

Cat. 145

Cat. 168
ARULAE POTENTIALLY FROM THE SAME WORKSHOP
(images not to scale)

**Cat. 223** from Messina (Scibona 1969, fig. 8)

**Cat. 286** of unknown provenance (Kekulé 1884, pl. 61)
Cat. 59 from Morgantina

Cat. 275 of unknown provenance

Cat. 273 from Syracuse
Stone altar from Camarina (Pelagatti 1966, pl. 1)

Stone altar from Akrai (Brea et al. 1956, fig. 60).

Cat. 37 from Morgantina (Bell 1988, fig. 32)

Cat. 273 from Syracuse
Cat. 135 from Morgantina

Cat. 119 from Morgantina