

A Group of Hellenistic Silver Objects in the Metropolitan Museum

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IN 1981 AND 1982, The Metropolitan Museum of Art in New York acquired a collection of worked silver objects, a brief description of which was published shortly afterward.¹ In November 2000 and October 2002, following an agreement between Mario Serio, director-general of the Ufficio Centrale per i Beni Ambientali, Architettonici, Archeologici, Artistici e Storici del Ministero per i Beni e le Attività Culturali, and Philippe de Montebello, director of the Metropolitan Museum, this writer had the opportunity of examining these objects in detail, with the kind assistance of Seán Hemingway of the Museum's Department of Greek and Roman Art.

I examined all of the items (Figure 1), which weigh a total of 4,608.1 grams. They may be described as follows:

1. Deep bowl with rounded bottom (Figures 2–6)

H. 6.8 cm; diam. 21 cm; wt. 479 g

The bottom external surface is considerably crushed. Its outer surface bears marks made by sharpened and pointed instruments.

Acc. no. 1981.11.19

Bothmer 1984, p. 54, no. 92; Bell 1997, p. 32, fig. 2, left; Krug 1998, p. 22, fig. 34.

The exterior has a continuous unbroken profile (Figure 5): 3 mm from the lip are two closely paired lines, with a second pair 5 mm below. On the smooth band in between these is a straight, rectilinear punch-dotted inscription (Figures 3, 4; = P.IV, p. 71): IIIΔΔH, followed by a monogram: Π with four vertical lines. L. 2.5 cm; max. H. 0.4 cm; min. H. 0.2 cm.

The interior (Figure 2) is divided into seven horizontal, concentric zones. From the top:

I) The rim area consists of a traced engaged torus in the shape of a wreath of triple-braided pointed leaves, with a double vein in the center and small circles imprinted at the apexes. The surface is gilded. The wreath of leaves is drawn through four sleeves,

each 3 cm long, gilded, and at right angles to one another. Each is different in design: a) A sleeve consisting of three pairs of smooth bands at right angles to the wreath: one at each end and one in the center. Between these pairs of smooth bands are oblique, traced lines converging at the center. b) A sleeve consisting of three pairs of smooth bands, like the previous one. Between them are traced double lines forming a Saint Andrew's cross. In each of the four fields between the cross's arms is a group of four small traced circles arranged in a cross shape. c) A sleeve consisting of three pairs of smooth bands, as above, with a lattice pattern traced between them. d) A sleeve consisting of three pairs of smooth bands, as above. Between them are traced three pointed leaves, equal in length to the space between the bands, pointing alternately in opposite directions and with a stippled dotted pattern on their surfaces.

In the four sections of the wreath between the sleeves, an oblique band twists round the wreath three times; this band has a raised edge and gilding that has worn away in places. The lower edge of the first zone is demarcated by gilded continuous beading.

II) Smooth recessed chamfered zone.

III) A belt, demarcated above and below by an unbroken gilded bead pattern, decorated with a gilded wave pattern flowing to the right; the edges are traced and visible on the outside of the vessel.

IV) Smooth zone.

V) A gilded molding, triangular in section, its protruding angle decorated with an unbroken line of ungilded beading, running along the ridge.

VI) Smooth zone.

VII) Zone demarcated above and below by a continuous line of small traced circles between two traced lines. The area thus defined is divided into contiguous rectangles with vertical traced sides, the shorter sides being horizontal. The diagonals within these rectangles are formed by zigzag lines: the right-hand halves of the rectangles thus created are plain, while the left-hand ones are gilded.

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The notes for this article begin on page 90.

45



Figure 1. Group of silver vases and utensils. Hellenistic, 3rd century B.C. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1981.11.15–.22; 1982.11.7–.13). See also Colorplate 2



Figure 2. Deep silver bowl, gilt. H. 6.8 cm; diam. 21 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1981.11.19). See also Colorplate 2

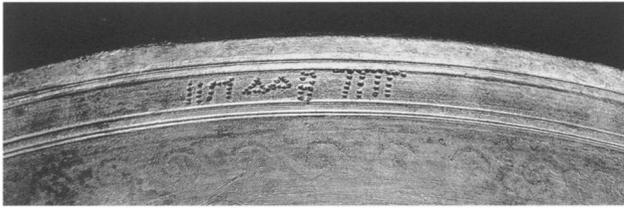


Figure 3. Detail of punch-dotted inscription on outer rim of bowl in Figure 2

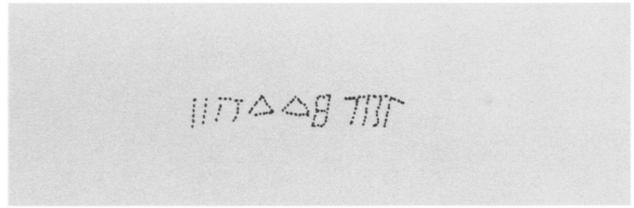


Figure 4. Drawing of inscription illustrated in Figure 4 (all drawings in this article are by the author, rendered by Cecilia Guzzo)



Figure 5. Side view of bowl in Figure 2

The bottom of the bowl is covered by a circular medallion of thin metal sheet. From its edge small rectangular tongues, diametrically opposed to one another, protrude; with the addition of solder these tongues ensure the attachment of the medallion to the sides of the bowl. Blackened patches—traces of soldering—are visible.

The medallion is decorated with an embossed gilded rosette with sixteen petals and a garnet set in the center. The rosette is superimposed on four gilded acanthus leaves, arranged radially at 90-degree angles. In the four spaces between them are four embossed water-lily sepals (*nymphaea nelumbo*).² These in turn are the axes of symmetry for eight buds in identical pairs.

The exterior surface of the bottom of the bowl (Figure 6) is embossed with a flower consisting of six rounded petals with double edges, an outer ring of ten anthers, and a central pistil.

2. Deep concave bowl (Figures 7–10)

H. 7 cm; diam. 22.8 cm; wt. 407 g

On the lip there is a vertical crack. There are also horizontal cracks close to the band decorated with a flowing wave pattern (zone V) and the lower margin of the band containing a kymation (zone XI). There are scratches and deformation on the underside of the exterior surface, caused by pointed tools, and the entire exterior is extensively scratched.



Figure 6. Bottom view of bowl in Figure 2

Acc. no. 1981.11.20

Bothmer 1984, p. 55, no. 93; Bell 1997, p. 32, fig. 2, center.

The exterior outline is unbroken and without decoration (Figure 8). Slightly below the lip, to the right of the crack, is a dotted inscription (Figures 9, 10; P.XVI, p. 74): Π or T. L. 0.7 cm, H. 0.7 cm.

The interior is divided into twelve horizontal, concentric zones (Figure 7). From the top:

I) Adjoining the lip, which is not differentiated from it, is a smooth gilded zone.

II) Flat zone, demarcated above and below by continuous beading, decorated with an engraved, gilded wreath made up of leaves like those in zone I of bowl no. 1. As in that vessel, the wreath is bound by four sleeves, diametrically opposite each other, bearing



Figure 7. Deep silver bowl, gilt. H. 7 cm; diam. 22.8 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1981.11.20). See also Colorplate 2



Figure 8. Side view of bowl in Figure 7

designs identical to those on the sleeves of vessel no. 1. The only differences are their smaller size (1.5 cm) and the fact that they are made up of single, rather than double, smooth bands. Around each of the four sections of the wreath between the sleeves are two turns of an oblique band with raised margins which are not gilded.

III) A raised zone decorated with an egg-and-dart pattern and continuous beading along the lower edge.

IV) A smooth recessed zone.

V) A zone demarcated along its upper edge by a lightly chamfered edge and decorated by a pattern of gilded waves flowing to the right, the latter demar-



Figure 9. Detail of punch-dotted inscription on outside rim of bowl in Figure 7

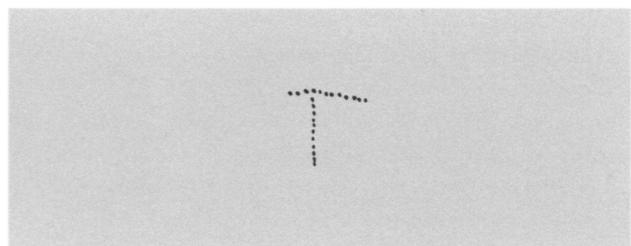


Figure 10. Drawing of inscription illustrated in Figure 9

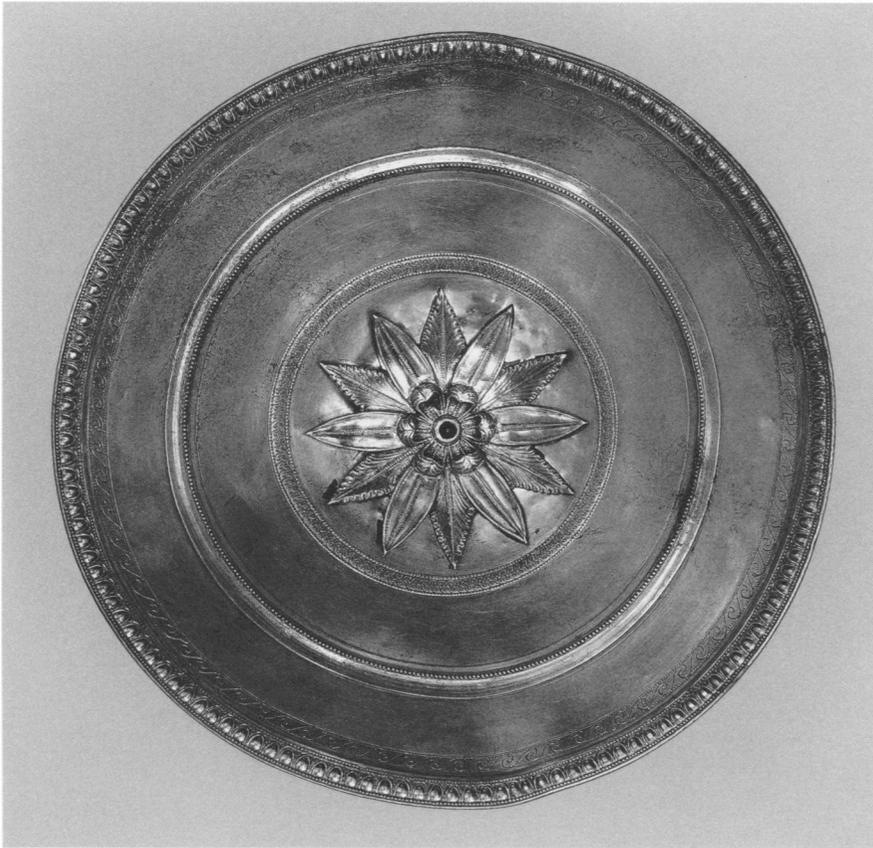


Figure 11. Deep silver bowl, gilt. H. 6.2 cm; diam. 22 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981-82 (1981.11.21). See also Colorplate 2

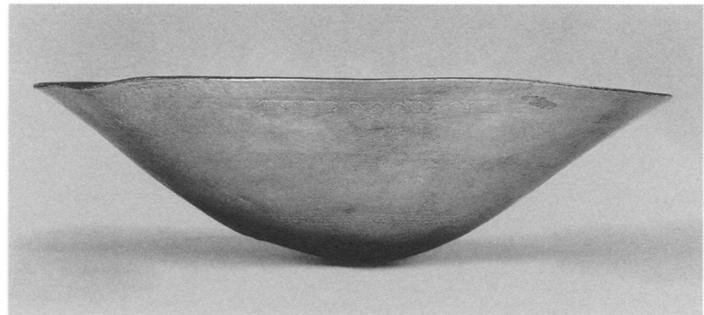


Figure 12. Side view of bowl in Figure 11

cated below by small imprinted circles. The surfaces of the spaces between the waves are traced.

VI) Smooth zone.

VII) Raised, gilded rib molding, with a concave cross section.

VIII) Unbroken bead pattern.

IX) A zone decorated with two traced, interwoven, rectilinear meanders: one gilded, the other not. A gilded area, with a traced surface, borders the gilded meander, producing an effect of depth and perspective. The space between is occupied by a square, unbordered area containing a rosette with a central pistil, and four pointed petals aligned with the square's diagonals.

X) Raised rib molding with concave cross section.

XI) Zone decorated with a gilded kymation made up of veined leaves pointing downward, demarcated at its lower edge by a series of small imprinted circles bordered by two traced lines.

XII) Zone showing black marks, the traces of soldering to attach an element that has vanished.

The bottom of the bowl is covered by a medallion of thin silver sheet. Its edges, which are deformed, form the outline of an embossed, gilded floral element arranged in four superimposed orders. In the raised center is a rosette with six petals, with a hollow central pistil that is also gilded.³ Beneath is a flower consisting of twelve petals, not gilded, elongated in shape and

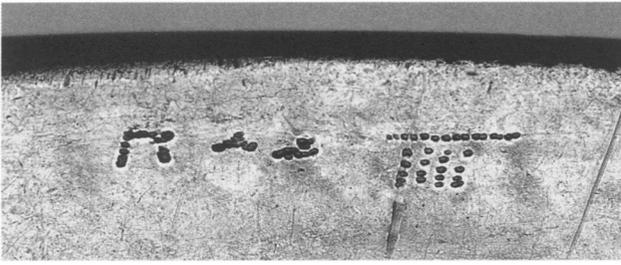


Figure 13. Detail of punch-dotted inscription on outside rim of bowl in Figure 11

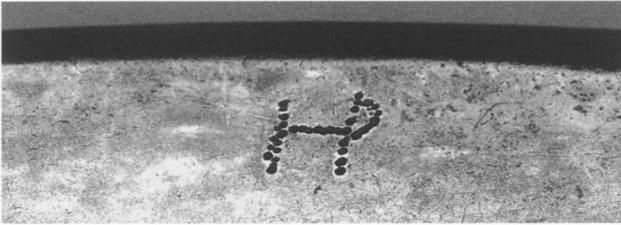


Figure 14. Detail of punch-dotted monogram on outside rim of bowl in Figure 11

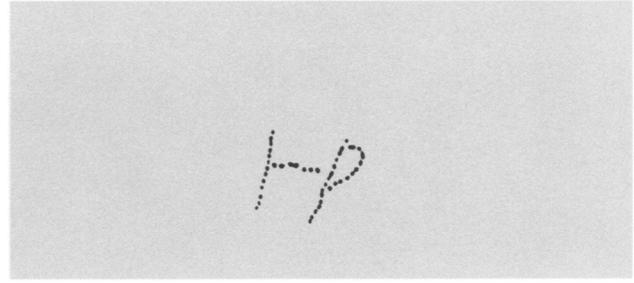
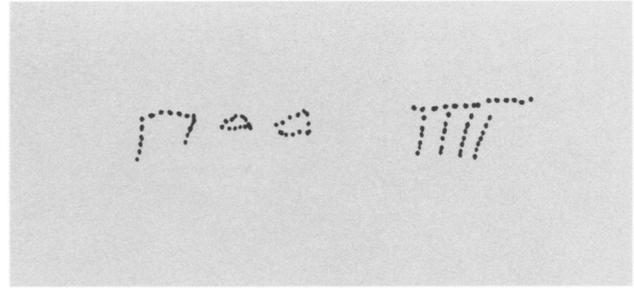


Figure 15. Drawings of inscriptions illustrated in Figures 13 and 14

with slightly raised ends and gilded central veining. Six lanceolate water-lily leaves (*nymphaea caerulea*),⁴ with their central veining consisting of a double line and with a double margin, are superimposed on as many acanthus leaves.

3. Deep concave bowl (Figures 11–15)

H. 6.2 cm; diam. 22 cm; wt. 418 g

The lip is deformed at two diametrically opposed points. At zone III there are signs of a violent impact that has cracked the vessel's surface. At zone IV there are signs of deformation from the inside.

Acc. no. 1981.11.21

Bothmer 1984, p. 55, no. 94; Bell 1997, p. 32, fig. 2, right.

The exterior shows a slight concavity just below the lip (Figure 12). The surface is not decorated.

On the outside of the rim, 3 mm from its edge, is the following punch-dotted inscription (Figures 13, 15; = P.v, p. 71): ΠΔΔ, followed by a monogram: Π with four vertical lines. L. 2.8 cm, max. H. 0.5 cm, min. H. 0.1 cm.

Diametrically opposed to the above and 2 mm from the rim is the punch-dotted inscription (Figures 14, 15; = P.xii, p. 73): ΗΠ. L. 0.7 cm; H. 0.6 cm.

The interior is divided into seven horizontal concentric zones (Figure 11). From the top:

I) The area close to the rim consists of a torus deco-

rated with a gilded Ionic kymation, demarcated above and below with continuous beading.

II) Recessed zone, not gilded.

III) A flat belt zone, demarcated above and below by a series of small punched circles, decorated by a traced pattern of waves flowing to the right, and entirely gilded.

IV) Flat zone, not gilded.

V) Protruding gilded molding, triangular in section, with continuous beading running along its top (not gilded).

VI) Flat zone, not gilded.

VII) Convex gilded zone, slightly raised, demarcated at upper and lower edges by continuous beaded patterns which are not gilded, and decorated with an engraved double braid pattern.

The bottom of the bowl is covered by a medallion of thin silver sheet, whose margins form the outline of an embossed floral element in three orders. At its center is a flower with six petals, which have central veining and rounded, raised ends; a garnet is set in the flower's center. Beneath the flower are six lanceolate leaves of *nymphaea caerulea* with finely serrated central veining and double margins, which cover six pointed acanthus leaves with indented edges; five have serrated veining, one has smooth veining. The central flower and acanthus leaves are gilded; the lanceolate leaves are not.

Black traces of the original soldering are visible.



Figure 16. Silver medallion, gilt. Scylla hurling a rock. H. 2 cm; diam. with frame 10.5 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1981.11.22). See also front cover and Colorplate 2

4. Circular medallion consisting of a thin metal sheet (a) with embossed decoration, soldered to a second thin metal sheet (b) with a molding around it (Figures 16, 17)

H. 2 cm; max. diam. 10.5 cm; wt. 81 g

Element b has areas on its underside that have been restored in modern times. The outer surface of element a shows many signs of wear.

Acc. no. 1981.11.22

Bothmer 1984, p. 55, no. 96; Hanfmann 1987, p. 251, n. 17; Waywell 1996, p. 111, fig. 3; Bell 1997, p. 34, fig. 8; Jentel 1997, p. 1140, no. 32; Walter-Karydi 1997, p. 177, fig. 14; Walter-Karydi 1998, pp. 274–75, fig. 11.

a) The outer surface of the circular thin metal sheet is decorated with an embossed, frontal figure of Scylla (max. H. 1.4 cm), with flowing locks and with a boulder that she is raising behind her head, ready to hurl it. The figure's upper body, which is human, is naked; a scaly sea serpent with the head of a wolf, to the left, winds itself around her from the right shoulder to the left hip, and from the right-hand side of the waist once again to the left hip, where it ends in a frayed double fin. At the height of Scylla's groin are what are

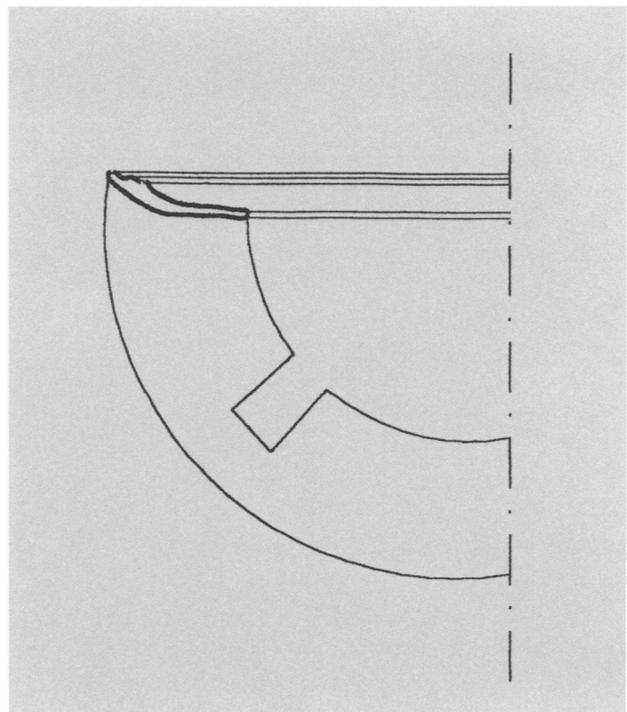


Figure 17. Detail drawing of section and underside of medallion in Figure 16

probably two fins, shaped like large leaves with veining and edges frayed into a fringe, to the right and left. At this point, three hybrid beings appear. In the center is the front portion of a dog with a smooth, short coat, its paws and muzzle stretched out downward. With its left forepaw it squeezes what is probably a fish, with a stippled body, which it is seizing in its jaws. To the left is the front part of a dog with a long curly coat, which is devouring a cuttlefish. To the right is the front part of a dog with a smooth, long coat, in front of which is an arched dolphin, its snout pointing downward. The two lateral “dogs” have fins instead of forepaws.

The middle and upper sections of this field are occupied, symmetrically, by the two scaly, twisted tails, the fins at their ends worn into a fringe, that make up the lower part of Scylla’s body.

The exergue is filled with a depiction of low, rounded waves.

On each wrist Scylla wears a bracelet with a diagonally striped band representing its spiral shape.

The bottom of the metal sheet, the human part of Scylla’s body, and some of the waves in the exergue are not gilded; the rest is, with some acid staining on

the tails and two lateral fins of Scylla and on the coats of the two lateral dogs. The boulder has similar small stains, as well as small gilded areas.

b) The metal sheet to which the top of element a is soldered has a carinated profile with a raised central ring (Figure 17). The lower surface displays three rectangular zones divided equally; these probably housed elements used to attach element b to a larger whole, which has now disappeared.

5. Pitcher with ovoid body (Figures 18–21)

H. 9.1 cm; upper diam. 8.13 cm; wt. 178 g

Deformation of the profile below the shoulder; crack in the solder seam attaching the foot.

Acc. no. 1982.11.13

Bothmer 1984, p. 57, no. 96; Bell 1997, p. 31, fig. 1, bottom left.

Circular mouth with flared rim that is plain except for a slight band on the flaring surface. Concave outline to neck, sharp angle at shoulder, ovoid body. Raised foot in the form of a truncated cone. The handle, which has raised edges, widens into a plate where it



Figure 18. Silver pitcher, gilt. H. 9.1 cm; diam. 8.13 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1982.11.13). See also Colorplate 2



Figure 19. Detail of handle of pitcher in Figure 18

meets the rim; at its lower end it has a plate with a theatrical mask (H. 1.4 cm; Figure 19). Its hair and garland and the central part of the handle are gilded. The youthful, open-mouthed face is not. The garland is made up of at least two spheroidal berries set above a frontal band whose ends hang at either side of the face.

The base and handle are both cast and soldered to the body, which is made of raised metal.

On the upper part of the shoulder is a recessed gilded zone, decorated with a traced Lesbian kyma-

tion consisting of widened buds alternating with drops.

Inside the base, on the metal of the bottom of the vase, a semicircular dotted inscription runs from left to right (Figures 20, 21; = P.VI, pp. 71–72): ΠΠΔΔ, followed by a monogram: IIT. L. 1.8 cm; max. H. 0.4 cm; min. H. 0.2 cm.

6. Hemispherical bowl (Figure 22)

H. 7.7 cm; max. diam. 14.44 cm; min. diam. 13.85 cm; wt. 151 g

Dented in many places. Dark, oblique mark from the left of wreath a to the rim.

Acc. no. 1981.11.16

Bothmer 1984, p. 57, no. 97; Saldern 1991, p. 120, pl. xxxi c; Bell 1997, p. 31, fig. 1, center left; Rotroff 1997, p. 109, n. 25.

Unbroken outline, without a clearly defined base. The external profile is smooth, including the rim, which does not project. On the inside, however, the rim protrudes as a continuously channeled band.

Immediately beneath the outer rim is a zone, demarcated above and below by minute continuous beading, containing a gilded double braid.

The lower convex part is bounded by a hexagon made up of traced lines around a deeply traced point that marks its center. Adjoining the central hexagon on each edge are six irregular but identical pentagons, one to each edge of the hexagon, the upper edges of which are adjacent to a continuous horizontal band of six regular hexagons bounded above by a similar but inverted band of six more pentagons, bordered above by the zone decorated with the double braid.



Figure 20. Detail of punch-dotted inscription on underside of foot of pitcher in Figure 18

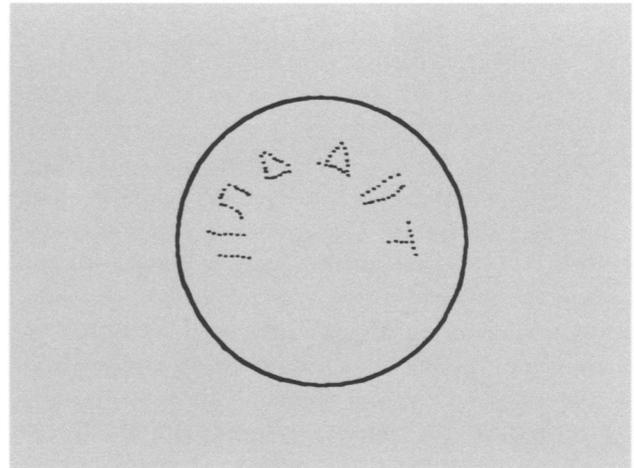


Figure 21. Drawing of inscription illustrated in Figure 20

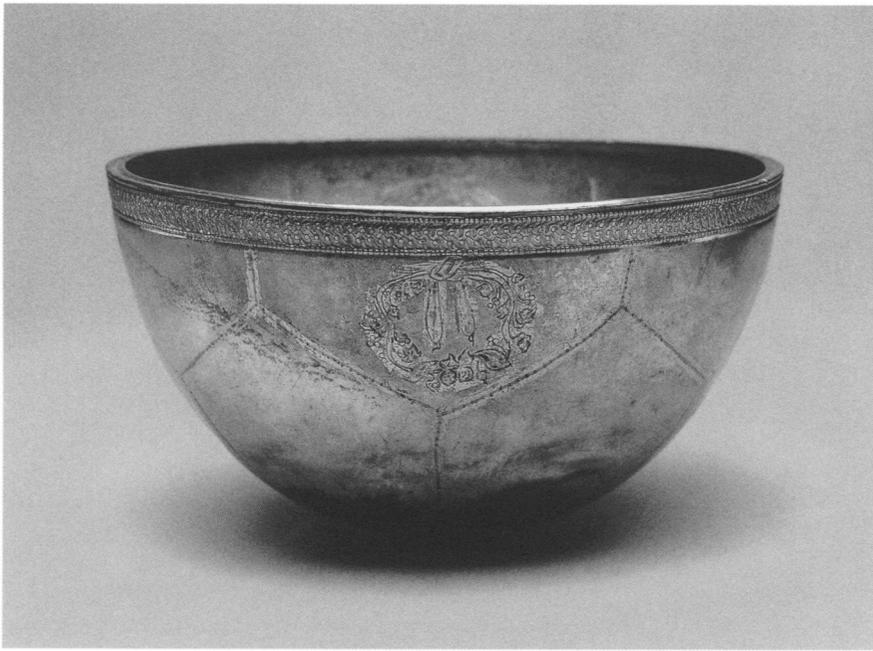


Figure 22. Silver hemispherical bowl, gilt. H. 7.7 cm; diam. 13.85–14.44 cm (originally ca. 14 cm). The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1981.11.16). See also Colorplate 2

Figure 23. Silver skyphos, gilt. H. to top of handles 8.84 cm, to top of rim 7.71 cm; diam. 12.64–13.31 cm; diam. of foot 5.75 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1981.11.17). See also Colorplate 2



Two of the uppermost band of pentagons, diametrically opposite one another, each contain a traced wreath: a) The ends of the branch that forms this wreath are covered by the slipknot of a band whose pointed ends are turned inward and hang within the circle. From the branch spring corymbs and leaves in various shapes. Opposite the band are two spheroidal berries with stippled surfaces. b) A design exactly like the above, except that the points at the ends of the band are missing.

The sides of the lower hexagon and of the pentagons consist of traced gilded lines, upon which are superimposed irregularly spaced dots which are more deeply marked. The two wreaths are gilded.

7. Skyphos with raised handles (Figures 23–26)

H. 7.71 cm, 8.84 cm including handles; max. diam. 13.31 cm, min. diam. 12.64 cm; wt. 299 g

The lip is distorted, at right angles to the axis of the handles; the outside surface is marred by cuts and



Figure 24. Detail of incised inscription below handle of skyphos in Figure 23



Figure 25. Detail of punch-dotted inscriptions on bottom of skyphos in Figure 23

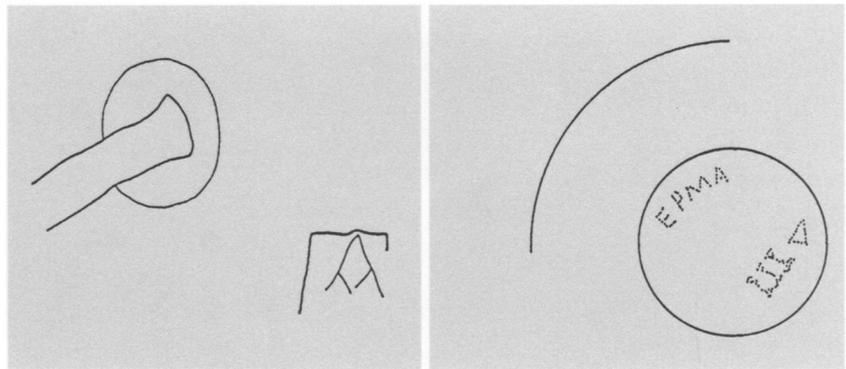


Figure 26. Drawings of inscriptions illustrated in Figures 24 and 25

scratches. One handle is dented on the inside of the incurved part.

Acc. no. 1981.11.17

Bothmer 1984, p. 57, no. 98; Bell 1997, p. 31, fig. 1, top.

Unbroken external outline, with undifferentiated lip. The cast base, which is soldered on, is a truncated cone with a kymation bearing a gilded design of small palms and leaves on the outside layer.

The rodlike handles are incurved above the lip; they are soldered via integral circular flanges halfway up the cup's body. The flanges are gilded and decorated with traced wave patterns running alternately to the left and to the right. Where the handles join their flanges there are continuous rings of beading. The lowest portions of the handles—those portions adjacent to the flanges—are gilded upward to a height of about 3.5 cm, and these are divided into three zones decorated by chasing (see Figure 24). From the bottom:

I) The joint between flange and handle and within the beading, where there are adjacent double arcs of a circle traced. Above these are three elongated buds bearing three pointed petals at the lower end, each separated from the other by sinuous petals of lanceolate shape.

II) Three bell-shaped calyxes, hanging from arcs of a circle traced with a double line.

III) A zone decorated with four traced parallel horizontal lines.

On the outer wall of the skyphos, slightly below and in line with the center of the flanges securing the handle that is deformed in its incurved part, is an incised inscription (Figures 24, 26; = I.vi, p. 75): a) ΠΑ. L. 1.2 cm; H. 1.3 cm.

On the external lower surface of the base are two rectilinear dotted inscriptions (Figures 25, 26; = P.III and P.XI, pp. 71 and 73, respectively): b) EPMA. L. 1.2 cm; max. H. 0.3 cm; min. H. 0.2 cm. c) ΔIII. L. 1.4 cm; max. H. 0.4 cm; min. H. 0.3 cm.

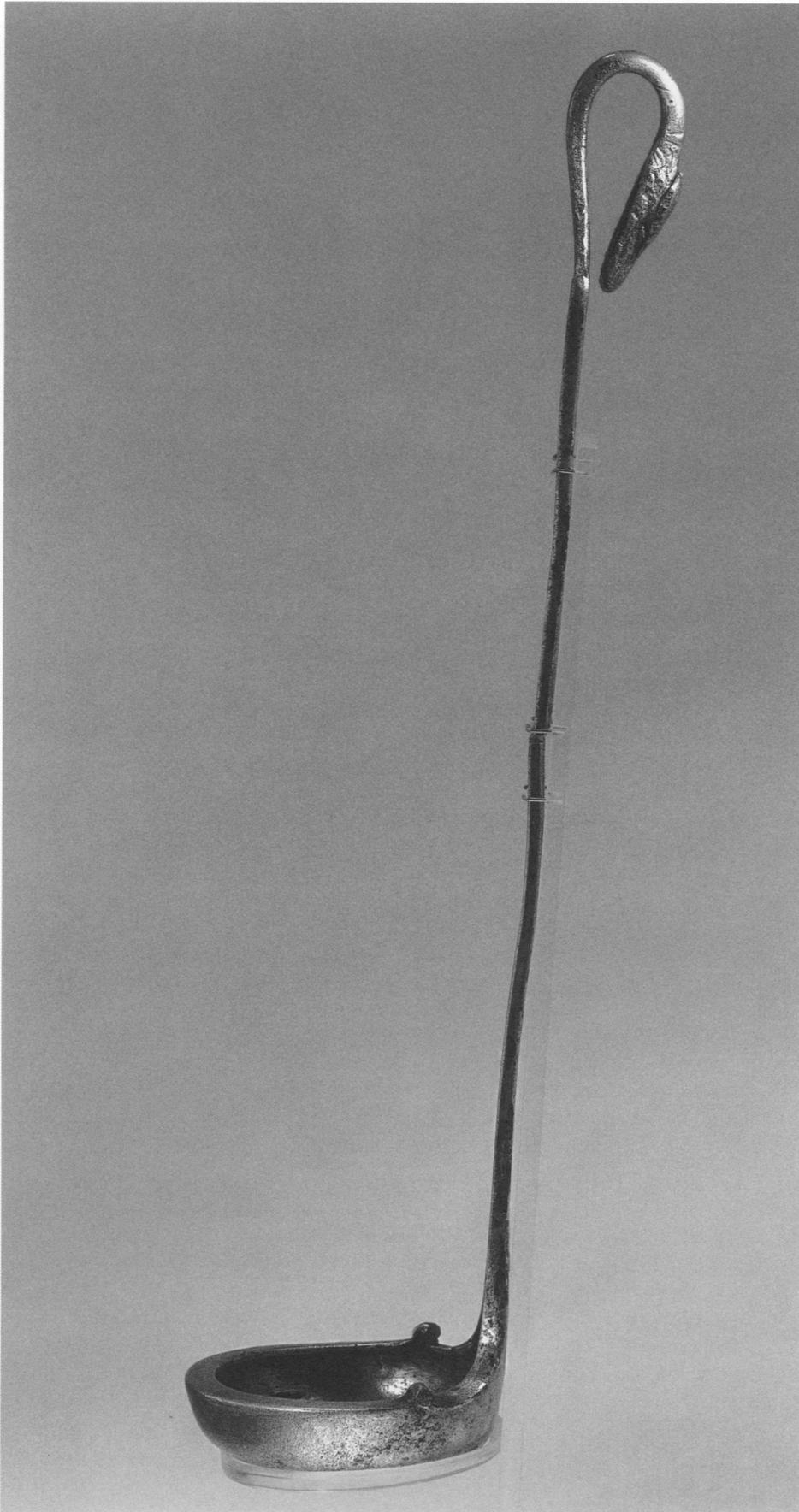


Figure 27. Silver kyathos. L. 24.7 cm; diam. of bowl 5.5 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981-82 (1981.11.15). See also Colorplate 2

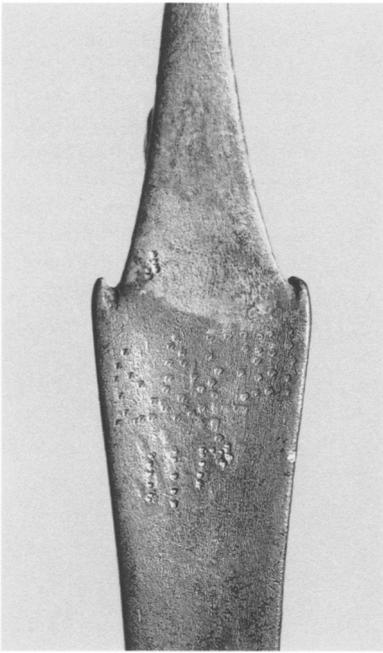


Figure 28. Detail of punch-dotted inscriptions on one side of handle of kyathos in Figure 27

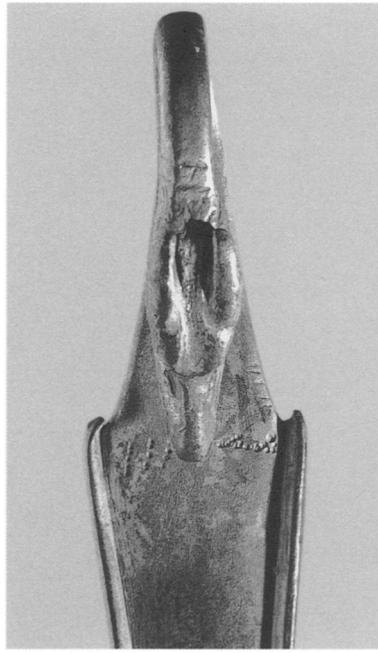


Figure 29. Detail of punch-dotted inscriptions on other side of handle of kyathos in Figure 27



Figure 30. Another view of punch-dotted inscriptions in Figure 29

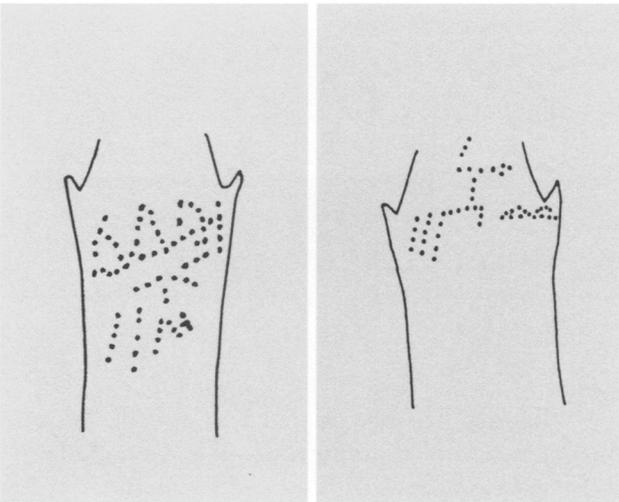


Figure 31. Drawings of inscriptions illustrated in Figures 28–30

8. Kyathos (Figures 27–31)

L. 24.7 cm; diam. of bowl 5.5 cm; wt. 119 g

The bottom of the bowl is deformed; the handle is soldered about halfway along its length, and its interior and exterior surfaces are abraded.

Acc. no. 1981.11.15

Bothmer 1984, p. 57, no. 99; Bell 1997, p. 31, fig. 1, center right.

The bowl is a flattened hemisphere in section, with its lip turned inward and two raised points close to where the handle is attached to it. The long handle broadens toward the top and has two points a short way below the end, which is tapered and curled in the opposite direction to the vessel. This end of the handle has the form of a protome of an animal with long ears—probably a canine.

In the upper sections of the handle, immediately beneath the points, are two punch-dotted inscriptions: a) On the surface facing the receptacle, in three straight lines (Figures 28, 31; = P.IX, p. 72): $\Delta\Delta\Delta H / \Pi / III$. 1st line: L. 1.9 cm, max. H. 1.7 cm, min. H. 0.6 cm; 2nd line: L. 1.2 cm, H. 0.4 cm; 3rd line: L. 1.3 cm, max. H. 0.9 cm, min. H. 0.3 cm.

b) Under the curled end of the handle, in two straight lines (Figures 29–31; = P.xa, b, pp. 72–73): $T \Delta\Delta / III$. 1st line (= P.xa): L. 1.3 cm, H. 1.9 cm; 2nd line (= P.xb): L. 2 cm; max. H. 0.7 cm, min. H. 0.2 cm.

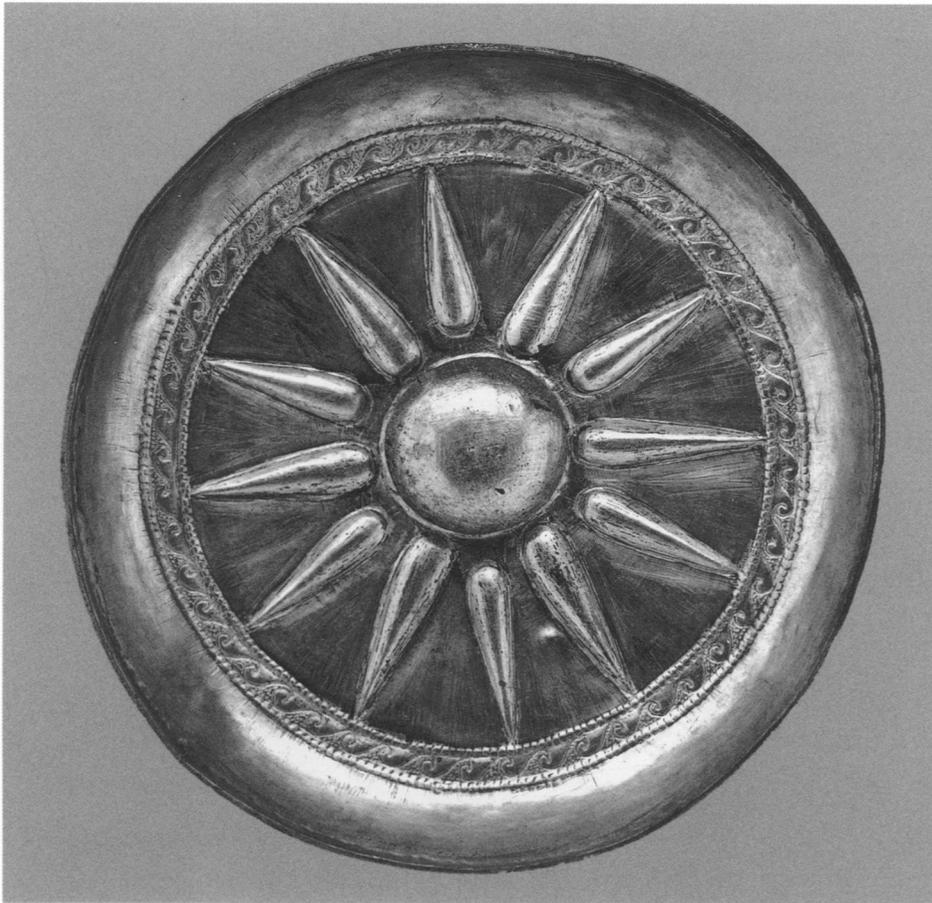
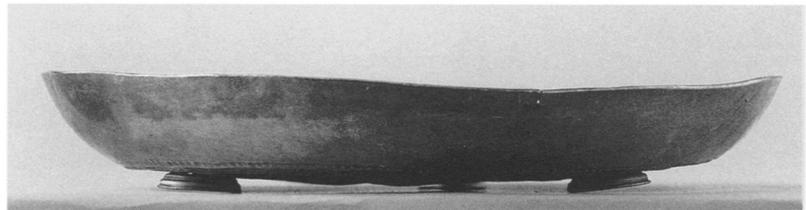


Figure 32. Silver phiale mesomphalos, gilt.
H. 2.3 cm; diam. 14.8 cm.
The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1982.11.10).
See also Colorplate 2

Figure 33. Side view of phiale in Figure 32



9. Phiale mesomphalos (Figures 32, 33)

H. 2.3 cm; diam. 14.8 cm; wt. 104 g

The feet are deformed; there is a vertical crack at the rim, the result of crushing. On the underside, diametrically opposite the crack, there is a heavily tarnished area.

Acc. no. 1982.11.10

Bothmer 1984, p. 57, no. 100; Bell 1997, p. 31, fig. 1, bottom right.

A shallow vessel with incurving sides and three cylindrical feet with double ribbing soldered to the underside (Figure 33). The lip is thickened on the interior.

The inside of the phiale is divided into two concentric zones (Figure 32). From the outside:

I) Gilded zone, demarcated on both the interior and exterior with continuous beading, decorated with embossed waves flowing to the right against a stippled background.

II) Zone occupied by twelve embossed, gilded, pointed rays, all with their points touching the inner edge of zone I. These rays are alternately shorter and longer; only the longer ones touch the base of the omphalos. The spaces between the rays were originally gilded; the gilding has been carefully scraped off, leaving a few traces close to the omphalos and near the points of the rays.

The gilded central omphalos is hemispherical, and concave beneath.



Figure 34. Silver pyxis, gilt. Shown together with an element (see Figure 44) of the altar in Figure 41. H. 5.7 cm; diam. 8.9 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981-82 (1982.11.11a-c, 1982.11.9e). See also Colorplate 2



Figure 35. Side view of pyxis in Figure 34

10. Pyxis with circular embossed lid (Figures 34-40), consisting of three elements, without the lid that was inventoried at the Metropolitan Museum as part of the small altar, no. 11, zone IV (see below, p. 64 and Figure 44)

H. 5.5 cm; diam. 8.3 cm; present total wt. 148 g
The body of the pyxis (element I) is deformed, with a

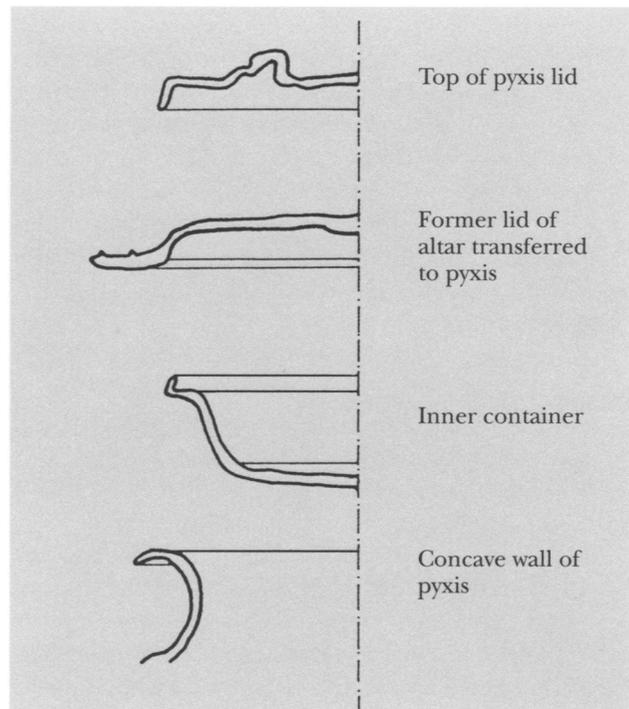


Figure 36. Profile drawings of the upper elements of the pyxis in Figure 34



Figure 37. View of pyxis in Figure 34 with lid removed and inner container visible

scratch on the inside base and a fracture at the lip. The vertical lip of the internal container (element II) is deformed; the lid (element III) shows losses that have been restored in modern times. There are tarnished areas on the lip of I and of II.

Acc. no. 1982.11.11a-c

Bothmer 1984, p. 57, no. 101; Zimmer 1989, p. 513, pl. 22.1; Bell 1997, p. 33, fig. 5.

I) The body of the pyxis has a concave profile (Figures 35, 36), and its base is larger than the lip. It has three protruding feet in the shape of lion's paws. The feet are soldered, via escutcheons shaped like pointed, fringed leaves, to the underside within the circle of the base molding. The join between the body of the pyxis and the feet is shaped like a sort of simplified Ionic capital. The lower molding of the body of the pyxis is decorated with an embossed zone of gilded Lesbian kymation.

II) Smooth-surfaced container with a slightly concave base, tapered walls, an exterior flange—with a narrow peripheral zone that slopes down toward the interior—extending from the lip (Figures 36, 37).

The interior shows many signs of wear, as well as a series of marks made with a pointed instrument.

III) Flat lid with smooth hanging vertical lip (Figures 34–36). On the top, in high relief, is a female figure seated on a rock to the left, against which she supports herself with her left arm (Figure 34). On her lap her right arm holds a cornucopia overflowing with bunches of grapes (on the left) and pomegranates (center and right); a putto is entwined around the horn, with the female figure looking at him. The cornucopia

is decorated with three chased zones, one above the other; the lip is decorated with ovules; and the zones, from the top, are decorated with waves flowing to the right, spiral plant motifs, and buds with spiral plant motifs.

The female figure's left leg is crossed over her right. Her lap and legs are covered by her robe, which reveals a glimpse of her sandals. Her torso and arms are bare, and she wears a smooth-surfaced cylindrical bracelet on her left wrist. Her hair is arranged in coiled overlapping braids.

The cornucopia, fruit, robe, sandals, bracelet on the left wrist, and hair of the female figure are gilded. The hair of the putto, which is fastened by a band, is also gilded.

The undersurface of the body of the pyxis (I) bears three inscriptions: a) Along the edge, between two feet, dotted, concentric with the circumference, and in poor condition (Figures 38, 40; = P.II, p. 71): $\text{IEPA } \Theta\text{E}\Omega\text{N}$. L. 5 cm; max. H. 0.5 cm; min. H. 0.3 cm.

b) Beneath the edge, aligned with a foot, diametrically opposite the preceding inscription, incised and concentric with the circumference (Figures 38, 40; = I.III, pp. 74–75): $\text{EY}\Pi\text{O}\Lambda\text{E}\text{M}\text{OY}$. L. 4.8 cm; max. H. 0.7 cm; min. H. 0.4 cm.

c) In the center, dotted and heightened incised lines. Concentric with the circumference (Figures 38, 40; = P.VII, p. 72): IIIIIII L. 1.8 cm; max. H. 0.4 cm; min. H. 0.3 cm.

On the lid's outer surface (III), level with the putto's head and close to the edge, are two incised inscriptions (Figures 39, 40; = I.V and I.VII, p. 75): d) EY . L. 1 cm; H. 1.6 cm. e) AA . L. 1 cm; H. 0.9 cm.



Figure 38. View of punch-dotted and incised inscriptions on bottom of pyxis in Figure 34

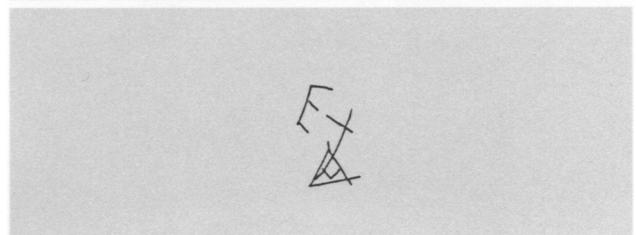
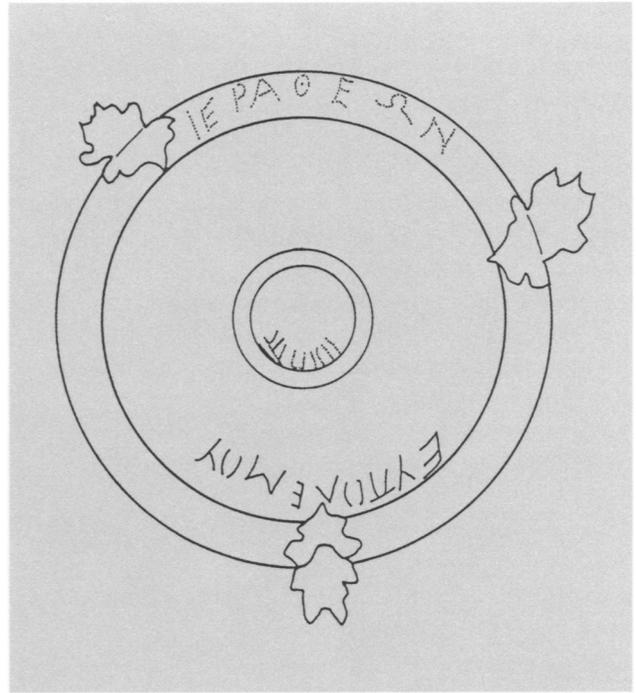


Figure 40. Drawings of inscriptions illustrated in Figures 38 and 39



Figure 39. Detail of incised inscriptions on lid of pyxis in Figure 34



Figure 41. Silver altar, gilt. H. 11 cm; rectangular base 10.6 x 10.83 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1982.11.9a–d). See also Colorplate 2

11. Small cylindrical altar on a quadrangular base (Figures 41–47), now consisting of four elements
Present H. 11.3 cm; base 10.6 x 10.83 cm; total present wt. 367.8 g

Extensive deformation and cracking over all four elements.

Acc. no. 1982.11.9a–e

Bothmer 1984, p. 58, no. 102; Bell 1997, p. 32, fig. 3.

I) The small altar's cylindrical body, with molded base and top, is soldered onto a quadrangular base with a double step. Wt. 218.9 g

The top of the cylinder is decorated with a frieze of lotus flowers in alternating directions linked by tendrils. Separated from this by two traced lines is a

slightly raised Ionic egg-and-dart frieze. This sector is gilded.

Next comes an unbroken line of beading, which is not gilded. Beneath this is a smooth gilded band, decorated with two traced motifs: fourteen stars, each with eight rays and a central point, alternating with fourteen rosettes, each made up of five small traced circles arranged in a quincunx pattern.

This is followed by a zone bearing embossed dentils, not gilded, above an embossed Doric frieze made up of recessed gilded areas (metopes) alternating with raised areas (triglyphs), which are not gilded. This zone is demarcated at its lower edge by a rectilinear molding beneath which embossed guttae, aligned with the triglyphs, protrude.

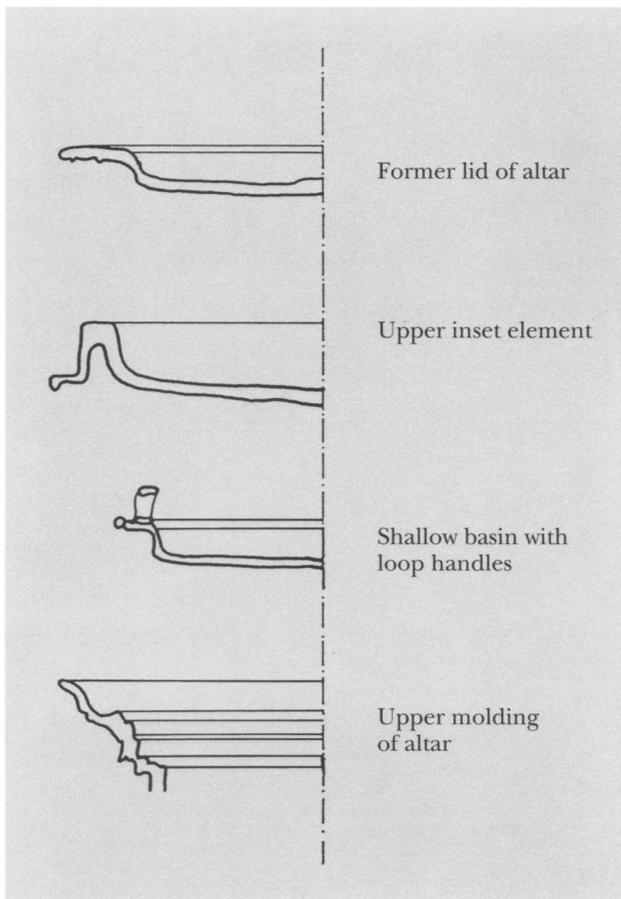


Figure 42. Profile drawings of the upper elements of the altar in Figure 41



Figure 43. Shallow basin with loop handles that sits inside the altar in Figure 41

The central part of the cylinder is decorated with four embossed bucrania,⁵ the hair on their foreheads adorned by a star with a central point and helical rays with left-handed twists. Behind the protomes hangs a garland consisting of pointed leaves with punched dots at their base. From the garland's outline project leaves of various shapes; the central ones are similar to ivy. Some of the leaves protrude above the protomes. The protomes and the garland are gilded.

The base at the bottom of the altar's cylindrical body consists of a smoothly concave gilded band that is demarcated at its lower edge by continuous unglilded beading, which is followed by an embossed gilded Lesbian kymation, and by a concave, smooth band, not gilded.

The upper step of the pedestal is smooth and rectangular; the upper edge of the lower one is rounded. There are minor dents on the body and the edge of the lower support. The base appears to bear traces of a blow.

II) A small dish with raised handles is set in the concave space at the top of the altar (Figures 42, 43). Max. diam. 7.1 cm; H. 1.6 cm; handle H. 0.6 cm; wt. 25.3 g. At the rim of the dish there is an external flange, with continuous beading soldered to its edge. The handles are diametrically opposite each other. One is made from a single small silver band bent into a circle, with its two ends soldered to the rim. The other is made from two similar bands that form two rings close together. The inside of the dish shows many signs of wear. The beading outside the lip has gaps; close to the double-ringed handle there are missing beads and modern repair work.

III) Concave element with an external flange. Diam. 8.2 cm; diam. including lip 9.4 cm; H. 1.1 cm; wt. 69.9 g. A pendent lip at the edge of the flange of



Figure 44. Lid (acc. no. 1982.11.9e) formerly associated with the altar in Figure 41; now recognized as part of the lid of the pyxis in Figure 34

dish III—which covers dish II—rests on the internal lip of the molding at the top of the altar’s cylindrical body (see Figures 41, 42). In the center of the dish’s concave interior there is a small domed protrusion surrounded by a traced line.

There are some signs of wear and a notch made by a cutting tool on the outer edge.

IV) Lid with a broad brim (Figures 1, 42, 44). Diam. 9 cm; H. 0.6 cm; wt. 53.7 g. This was previously published as the topmost part of the entire object (see Figure 1).⁶

At the center of the surface showing in Figure 44 there is a slight protrusion, circular and gilded with a pricked central point from which spring eight triangular traced rays, forming a star. These rays alternate with the same number of similar, but more lightly traced, rays.

The protrusion is surrounded by an ungilded ring, which is in turn surrounded by a second ring, which is gilded and demarcated within and without by double traced lines. This ring bears a traced garland held by four diametrically opposite sleeves and made up of pointed leaves with points at their bases. Each sleeve has a smooth band at each end and a similar band in the middle. The two spaces each contain a traced Saint Andrew’s cross, with a point incised in the four triangular spaces thus produced.

On the surface of the brim showing in Figure 44 are traced gilded waves flowing to the right, with a point incised in each.

On the brim’s other surface (see Figure 34) a double gilded braid is traced, demarcated inside and out by continuous beading.

There is extensive deformation on the brim’s external concavity. The flowing waves in the upper part are very worn; the double braid on the lower part is worn over about a quarter of its length.

On the underside of the base of element I there are inscriptions: a) Punch-dotted, on two rectilinear lines (Figures 45, 47; = P.I, p. 71): IEPA TΩN / ΘEΩN Π followed by a monogram: pi, with an intermediate vertical line. 1st line: L. 2.4 cm, max. H. 0.5 cm; min. H. 0.3 cm; 2nd line: L. 2.7 cm; max. H. 0.6 cm; min. H. 0.4 cm.

b) Punch-dotted monogram (Figures 45, 47; = P.xv, p. 74): AΔT. L. 1.4 cm; H. 1.4 cm.

c) Incised rectilinear inscription in three lines (Figures 45, 47; = I.I, p. 74): IAPA ΠANTΩN / ΘEΩN / ΙΙΠ followed by a monogram: pi with an intermediate vertical line. 1st line: L. 4.4 cm; max. H. 0.5 cm; min. H. 0.3 cm; 2nd line: L. 1.9 cm; max. H. 0.6 cm; min. H. 0.4 cm; 3rd line: L. 2.8 cm; max. H. 0.5 cm; min. H. 0.3 cm.

d) Inscription incised very lightly in two straight



Figure 45. Detail of punch-dotted and incised inscriptions on bottom of altar in Figure 41



Figure 46. Detail of incised inscription on one corner of base of altar in Figure 41

lines (Figures 45, 47; = I.II, p. 74): IEPA TΩN / ΘEΩN. 1st line: L. 2.8 cm; max. H. 0.4 cm; min. H. 0.3 cm; 2nd line: L. 1.8 cm; max. H. 0.4 cm; min. H. 0.3 cm.

e) Inscription incised in one straight line (Figures 45, 47; = I.IV, pp. 74–75): EΥΠΟΛΕΜΟΥ. L. 5.2 cm; max. H. 0.7 cm; min. H. 0.3 cm.

Inscriptions a and b are punch-dotted and were made before c, which is clearly superimposed on b, as well as on d and e.

On the outer corner of the base, level with the interior zone containing inscriptions b and c, is an incised monogram (Figures 46, 47; = I.VIII, p. 75): f) AΔ. L. 1.8 cm; H. 1.7 cm.

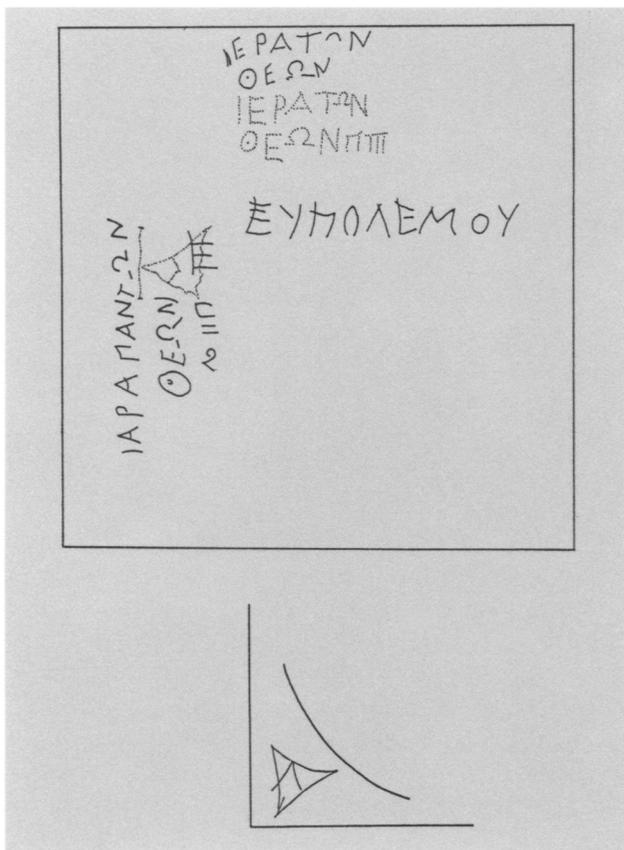


Figure 47. Drawings of inscriptions illustrated in Figures 45 and 46

12, 13. Pair of curved horns with pointed ends
(Figure 48)

L. 15.5 cm; wt. 74.7 and 70 g

Both horns have lost their original surfaces, which hid the joint between the bodies, made of thin metal sheet, and the pointed tips, which were inserted and soldered in place. Inside each horn, the longitudinal soldering of the metal sheet is visible. There are gaps in the flanges and the adjacent parts of the bodies.

Acc. nos. 1981.11.7, .8

Bothmer 1984, p. 58, nos. 103, 104; De Juliis 1984, no. 334; Mazzei 1987, p. 186, n. 56; Bell 1997, p. 33, fig. 7.

The base of each horn is formed by a flange that projects outward to a breadth of about 0.5–0.6 cm, and which is perforated by holes with a diameter of 0.1–0.2 cm.

It is likely that the horns were attached to a helmet; and, judging by the shape of the mating surface formed by the two flanges, the sharp ends pointed backward.

Horn A⁷ would have been on the viewer's right; it has a gap of about 1.2 cm in the flange which has fourteen surviving holes. There is probably one missing.

Horn B⁸ would have been on the left. It has a large gap both in the flange and in the lower part of the metal sheet, in the interior. There are seven surviving holes plus the edge of an eighth.

The edges of the holes are well preserved. In B, a hole close to the edge of the gap shows deformation, the result of being wrenched from where it was originally attached. Assuming these were decorative horns on a helmet, the wrench would have been outward.

Figure 48. Pair of silver horns. L. of each 15.5 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnett, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1982.11.7, .8). See also Colorplate 2

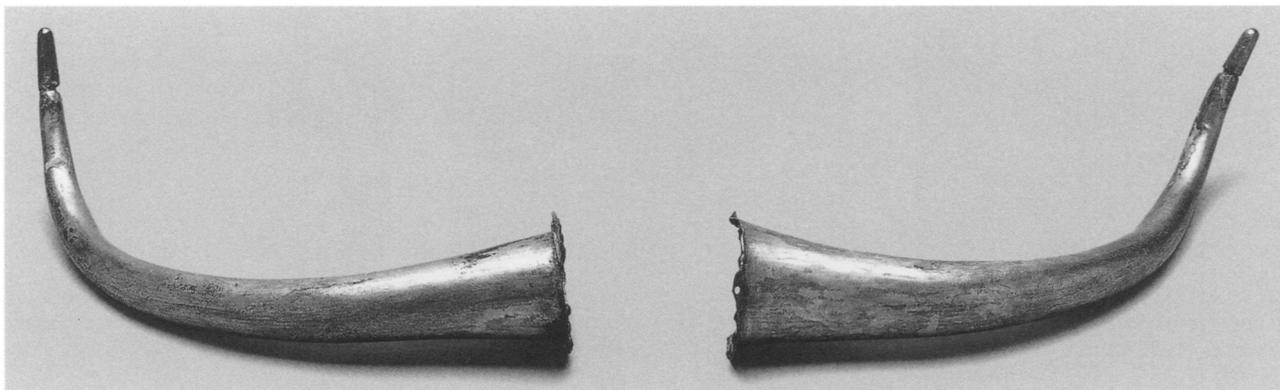




Figure 49. Silver vessel with three supports in the shape of theatrical masks, gilt. H. 19.6 cm; diam. 26.26 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1981.11.18). See also Colorplate 2



Figure 50. Detail of support in the shape of a theatrical mask on vessel in Figure 49



Figure 51. Detail of support in the shape of a theatrical mask on vessel in Figure 49



Figure 52. Detail of support in the shape of a theatrical mask on vessel in Figure 49



Figure 53. Detail of punch-dotted inscription on bottom of vessel in Figure 49

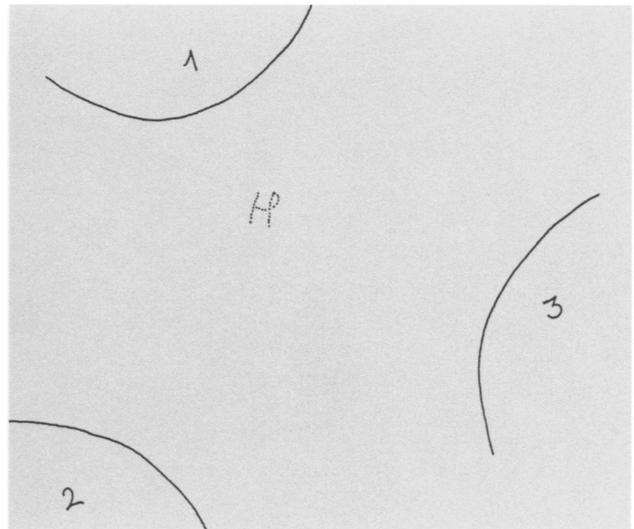


Figure 54. Drawing of inscription illustrated in Figure 53

14. Conical vessel with rounded bottom and three supports in the shape of theatrical masks (Figures 49–54)

H. 19.6 cm; diam. 26.26 cm; wt. 891.3 g

The entire lower half is fractured and has been restored and repaired in modern times; there are cracks, some through the metal, and extensive deformation.

Acc. no. 1981.11.18

Bothmer 1984, p. 59, no. 105; Bell 1997, p. 32, fig. 4;

Rotroff 1997, p. 107, n. 101; Krug 1998, p. 23, fig. 35.

On the outside of the lip—which is not differentiated—is a gilded embossed band with a double braid, edged above and below with an unbroken line of small punched circles. On the inside, the lip thickens into a semicircular cross section.

The vessel stands upright by means of three theatrical masks embossed in full relief and soldered to the lower rounded part of the vessel. The masks' position renders them legible only when the vessel is upside down, as it must have been when not in use.

The three masks are: 1) An old man's face (Figure 50) with gaping mouth and a band around his forehead whose ends hang at either side of his face at an angle to it. The end of his left band is missing. A garland of spotted leaves is intertwined with the band. The mouth, and part of the hair, are gilded.

2) A young woman's face (Figure 51) with mouth closed, and a band and garland on the forehead similar

to those of mask 1. The hanging ends of the band have been lost. The hair, richly adorned at the sides, is covered on the upper back of the head by a veil, secured in the center by a knot. There is extensive gilding.

3) A young man's face (Figure 52), lips parted, with band and garland on the head similar to those above. The ends hanging at the sides have survived. There is extensive gilding.

On the convex outer surface, about 2 cm from the inner circumference of foot no. 1, there is a punch-dotted monogram (Figures 53, 54; = P.XIII, p. 73): HP. L. 0.5 cm; H. 1.7 cm.

15. Conical vessel with rounded bottom and three supports in the shape of theatrical masks (Figures 55–60)

H. 18.5 cm; diam. 26.8 cm; wt. 820.5 g

Various deformations from blows have caused fractures to the vessel walls and a hole through the metal apparently made by a pointed implement; modern restorations.

Acc. no. 1982.11.12

Bothmer 1984, p. 59, no. 106, illus. p. 60.

This vessel is exactly like the preceding one, except that it lacks the gilded band on the outside of the lip. The lip, which is not differentiated on the outside, is thickened on the inside into a circular cross section.

The three supports are embossed as follows: 1) A young woman's face (Figure 56), mouth closed, with



Figure 55. Silver vessel with three supports in the shape of theatrical masks, gilt. H. 18.5 cm; diam. 26.8 cm. The Metropolitan Museum of Art, Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82 (1982.111.12). See also Colorplate 2



Figure 56. Detail of support in the shape of a theatrical mask on vessel in Figure 55



Figure 57. Detail of support in the shape of a theatrical mask on vessel in Figure 55



Figure 58. Detail of support in the shape of a theatrical mask on vessel in Figure 55



Figure 59. Detail of punch-dotted inscriptions on bottom of vessel in Figure 55

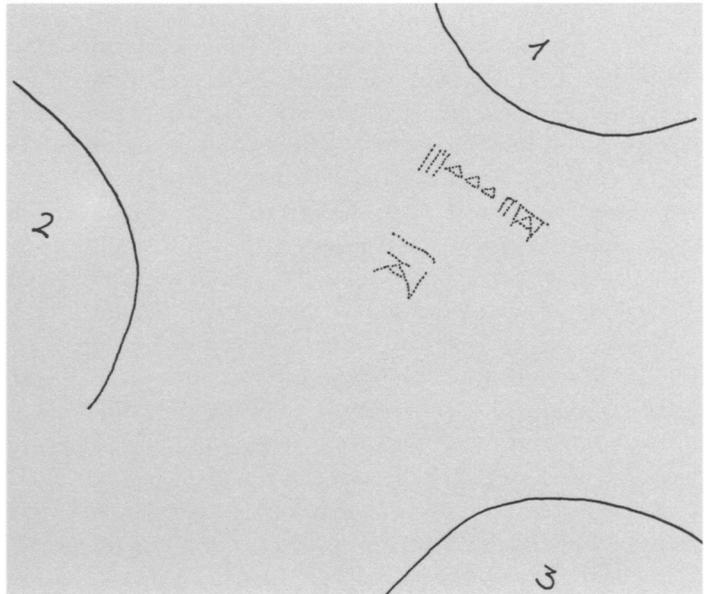


Figure 60. Drawing of inscriptions illustrated in Figure 59

ringlets at either side. On the forehead is a garland of traced leaves, with two spheroidal berries in the center, held in place by a smooth band. On the upper rear of the head a veil with a central knot covers the hair, which can be glimpsed beneath it. There is extensive gilding. Part of the left-hand ringlet is missing.

2) An old man's face (Figure 57), openmouthed, with garland, berries, and band as in no. 1. The ends of the band hang at either side of the face. There is extensive gilding.⁹

3) A young man's face (Figure 58), mouth closed, with garland, berries, and band as in no. 2. There is extensive gilding.¹⁰

On the convex outside surface, about 2 cm from the inner margin of foot no. 1, is a punch-dotted inscription (Figures 59, 60; = P.VIII, p. 72): a) Rectilinear IIIΔΔΔH followed by a monogram: pa. L. 1.9 cm; max. H. 0.5 cm; min. H. 0.2 cm.

There is a second punch-dotted inscription (Figures 59, 60; = P.XIV, p. 74) beneath the first. It is a monogram made up of an open pi with an A, surmounted by a horizontal line. b) Monogram ΠAT. L. 0.8 cm; H. 0.7 cm.

At the lip, between masks 2 and 3 and opposite the hole through the metal, is an incised inscription (Figure 66; = I.IX, pp. 75–76): c) EY TKP. L. 3.7 cm; H. 2.4 cm.

ANALYSIS OF THE OBJECTS' CONDITION

There can be said to be two main categories of damage. The first is the result of impact, mostly caused by pointed or cutting tools, which can be assumed to have been inflicted during the recovery of the hoard. The item that seems to have suffered most from this is the vessel no. 15—so much so that it has been perforated by a pointed tool. The same is true of the vessel no. 14, which has cracks right through the metal. It might be deduced from this that the convex lower portions of these two vessels were the first to be struck during excavation and that their discovery led the searchers to exercise more caution. Nevertheless, other objects also bear marks made by such tools, almost all indicating a blow against an exterior surface. The notch on the edge of element III of item no. 11 can also be attributed to an action in modern times; conceivably, it was made to test the quality of the metal. The pyxis 1984.11.3 (see below, p. 84) is heavily deformed, the result of a blow inflicted with a pointed implement which affected all its component parts.

The details of zone II of the phiale no. 9 have already been described: the original gilding was carefully scraped off, and the metal underneath is brighter than the rest of the object's surface.¹¹ Here, too, it

could be surmised that the gilding was removed after the item was unearthed, also to test the metal. It cannot be ruled out that this was done in ancient times for that same reason; if it was, however, that would not explain the difference in the brightness of the underlying metal. Whenever this operation was carried out, why the scraping was extended to the entire zone must remain a mystery, for the underlying silver would obviously have been exposed at the outset, and the value of the gold recovered would have been insignificant.

The second category of damage consists of the deformations and gaps (as in element b of item no. 4) that do not appear to be the result of blows but rather of the conditions under which the items were buried. As well as no. 4, nos. 3, 6, 7, 9, 10.I, 11, and 14 belong to this category. The deformations visible on no. 15, on the other hand, all appear to be due to blows suffered during excavation.

Particularly evident is the deformation on the skyphos no. 7, the body and handle of which must both have been crushed by the weight of the earth under which it was buried. The same may be true of the bowl no. 3, whose interior has also been deformed by pressure, possibly because it contained another object. The dark trace on the bowl no. 6 indicates that it was inside another object whose oxidation left a mark. A similar situation occurred with the phiale no. 9, which shows not only deformation which led to a crack in the lip but also an oxidized area on the outside.

Despite these observations, it seems impossible to reconstruct the circumstances of the discovery beyond the theory regarding nos. 14 and 15. We can surmise that some of the objects were inside the vessels, which must have been upside down, however, if their convex lower surfaces were indeed the first to be struck during excavation.¹² At all events—especially if the suggested reconstruction of the scraping of zone II of the phiale is accurate—the excavation and the actions taken immediately afterward were carelessly executed.

Some items show signs of wear due to their original functions. The kyathos no. 8 has a handle that was broken and soldered in ancient times. This indicates either a considerable period of use before it was buried or that it was subjected to blows. Obviously, the two are not mutually exclusive.

The container II of the pyxis no. 10 shows unmistakable wear in its interior. The lid (III), too, shows signs of wear suffered in ancient times.

The same is true of the dish II and element III of the altar no. 11. In the case of the dish II, the double-ringed handle must have been especially subject to wear because there is a gap in the lip at that spot. The two surfaces of the lip of the dish IV are equally worn, with

substantial damage to their respective decoration.¹³

The pair of horns nos. 12 and 13 have lost the finish at their ends. Horn B shows clear evidence of having been violently wrenched from its original support. The lost surface finish seems to indicate a long period of use or else that the horns were hoarded. The evidence of violent detachment suggests that the object to which the horns were originally affixed was not made of a precious material and thus was not preserved with the silver.

The medallion bearing the figure of Scylla no. 4 (without speculating what its original function may have been) was separated in ancient times from the element with which it formed a complete object.

Apart from observations here on the way the excavation was carried out, it can be deduced that the objects were buried in soil, with some of the smaller ones inside larger ones, and not in a chest or other kind of container that would have protected them better from the blows suffered during discovery.

From an analysis of the condition of the objects it is impossible to say for certain that the objects preserved in New York existed as a group in ancient times but neither can this be ruled out.

ANALYSIS OF INSCRIPTIONS

Inscriptions made either by punched dots or by incising¹⁴ appear on the following items:¹⁵

- no. 1: one punch-dotted inscription;
- no. 2: one punch-dotted inscription;
- no. 3: two punch-dotted inscriptions;
- no. 5: one punch-dotted inscription;
- no. 7: two punch-dotted inscriptions, one incised inscription;
- no. 8: two punch-dotted inscriptions;
- no. 10: two punch-dotted inscriptions, three incised inscriptions;
- no. 11: two punch-dotted inscriptions, four incised inscriptions;
- no. 14: one punch-dotted inscription;
- no. 15: two punch-dotted inscriptions, one incised inscription,

giving a total of 25 inscriptions, of which 16 are punched dots.

The technique of punching,¹⁶ therefore, predominates statistically in this group; moreover, it appears to be the technique used originally and pertaining to an earlier time in the objects' useful life. It is not possible to say for certain, or in all cases, that the punch-dotted inscriptions were made at the same time as the objects themselves.¹⁷ However, they are unquestionably older

than the incised inscriptions, a conclusion securely shown in at least two cases.

The variety of the *ductus* in both the punched and incised inscriptions, the variety of the monograms (also both punched and incised), and the use—though in only one confirmed case—of the Doric dialect indicate a succession of inscriptions made over time, as well as changes of ownership. In one case (the pyxis no. 10: I.v and I.vii) incised inscriptions are superimposed on each other.

In the underside of the base of the small altar no. 11 the punch-dotted monogram b (P.xv) is clearly covered by the incised inscription c (I.i). The same is clearly the case with the incised lines that cover the

punched dots of the inscription c (P.vii) on the pyxis no. 10.

All the inscriptions, whether punched or incised, run from left to right.

Following is a proposed detailed analysis of the inscriptions:

P[unched dot].I: no. 11a (Figure 61): IEPA TΩN / ΘEΩN Π

P.II: no. 10a (Figure 61): IEPA ΘEΩN

These two inscriptions repeat, in an almost identical way, the same common formula of votive dedication.¹⁸ In P.I a Π is added before the monogram made up of a Π with a vertical stroke in the middle. The isolated Π could be taken as an indication of weight (= 50) or possibly as an abbreviation of ΠANTΩN (see I.i on the same object). The whole can be compared with P.vii, punched on no. 10 (see below, p. 72).

P.II seems less carefully executed than P.I, for example in the upper opening of the loop of the P, in the alternate direction of the final strokes of the Ω, and in the curved profile of the oblique stroke of the N.

The general *ductus*, however, is entirely comparable, so much so that both are arguably by the same hand.

P.III: no. 7b (Figure 61): EPMA

This may be a proper noun.¹⁹ The punched dots are larger and closer together than in the two preceding inscriptions. The A forms a narrower triangle. Consequently, this may be attributable to a different hand from the preceding inscription, also because the upper and lower strokes of the E diverge outward.

P.IV: no. 1 (Figure 62): ΠΠΔΔH

The weight indication 127²⁰ is followed by a monogram²¹ made up of the capital form of pi with two additional internal vertical strokes. The *ductus* is vague in the alignment of its strokes and their joining to one another.

P.V: no. 3a (Figure 62): ΠΔΔ

What remains readable of the weight indication, 25,²² is undoubtedly only partially preserved. It is necessary to add the indication of hundreds: the original inscription is therefore to be interpreted as [1]25.

Here, too, there follows a monogram the same as that described in P.IV:²³ the *ductus* is completely different from that in the numerical notation and is comparable with that of the preceding number.

P.VI: no. 5 (Figure 62): ΠΠΔΔ

The indication of weight, 27,²⁴ shows lettering more square than the two preceding ones. But some details are the same, such as the curvature of the strokes of pi and, in general, the careless way the strokes are joined.

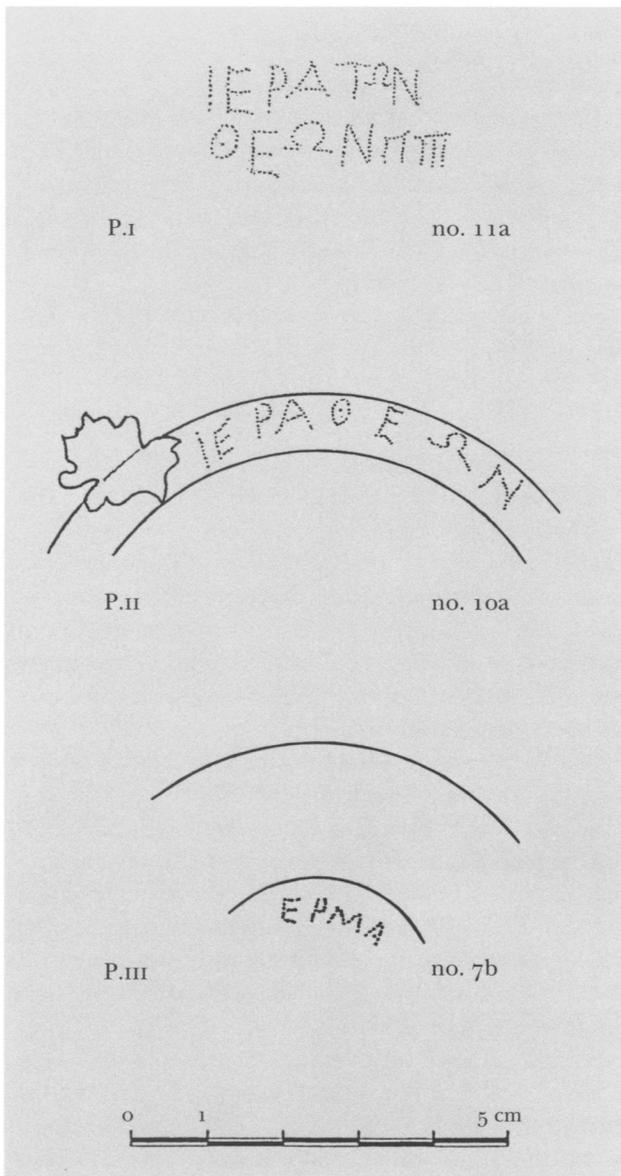


Figure 61. Punch-dotted inscriptions P.I–P.III

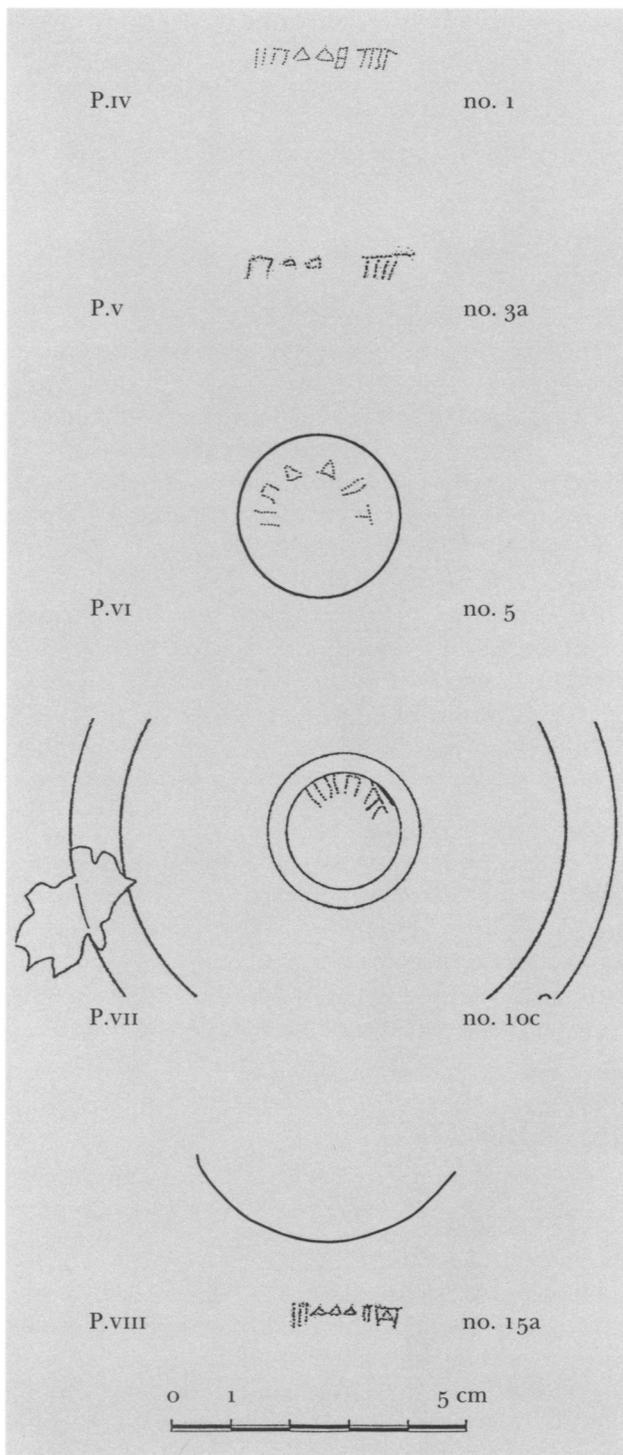


Figure 62. Punch-dotted inscriptions P.IV–P.VIII

There follow three marks²⁵ which we suggest can be related to the monogram in P.IV and P.V.

This inscription suggests, perhaps, that the monogram is made at least from T, preceded by two vertical strokes that are certainly not connected either at their upper or their lower ends. When compared with P.IV and P.V, a vertical stroke is missing, as is the prolonga-

tion of the upper horizontal stroke, so the connection must remain uncertain.

P.VII: no. 10c (Figure 62): IIIIIII

The original inscription is made up of six characters: four vertical strokes and two pi. To the rightmost pi has been added an incised intermediate vertical mark, attributed to the more recent phase during which lines were traced almost as if to reinforce the punched marks, as well as a vertical stroke that is separate from the upper stroke of that pi.

This could be a weight indication corresponding to 54, followed by a monogram originally made up of a Π to which an intermediate vertical stroke was added (see above, p. 71, P.I).

The *ductus* differs from those of P.IV and P.V; it is also different from that of P.VI because the characters are more extended vertically.

P.VIII: no. 15a (Figure 62): IIIΔΔΔ

The transcribed characters may comprise a weight indication followed by a monogram. The latter is made up of a Π that contains an A.²⁶ The weight could be read as 133 if we interpret the character immediately preceding the monogram as an H whose lower part has been worn away.

The writing is by a different hand from the previous inscriptions, because of the miniaturization of the Δ and the notably longer lines of the beginning three strokes. Between the second and third of these, above, are two small dots, probably made in error.

P.IX, P.xa, b: nos. 8a, b (Figure 63): ΔΔΔH / Π / IIII // T ΔΔ / III

The inscriptions²⁷ on the surface of the handle are made with much larger dots than any of the preceding ones. The *ductus*, too, appears more uncertain and confused, so much so that both the individual letters and the precise number of lines—which are not even parallel to each other—are not clear.

In P.IX we suggest that the first line be read as a weight indication, 130, assuming that H was written in a lower position relative to the three Δ and attached to the nearest of these. In the second line, the horizontal stroke of the suggested Π is confused on the right with the lower part of the H in the first line. In the third line, the two vertical characters on the left appear to be clearly distinct, while the suggested Π on the right is entirely hypothetical.

P.xa, b is made up of two inscriptions which were made at different times, as is clearly indicated both by the difference in the *ductus* and by the greater depth of the punching of P.xb. As for P.xa, we suggest that in its first line the first character be read as a possible T: there is an oblique upper stroke for which we can find

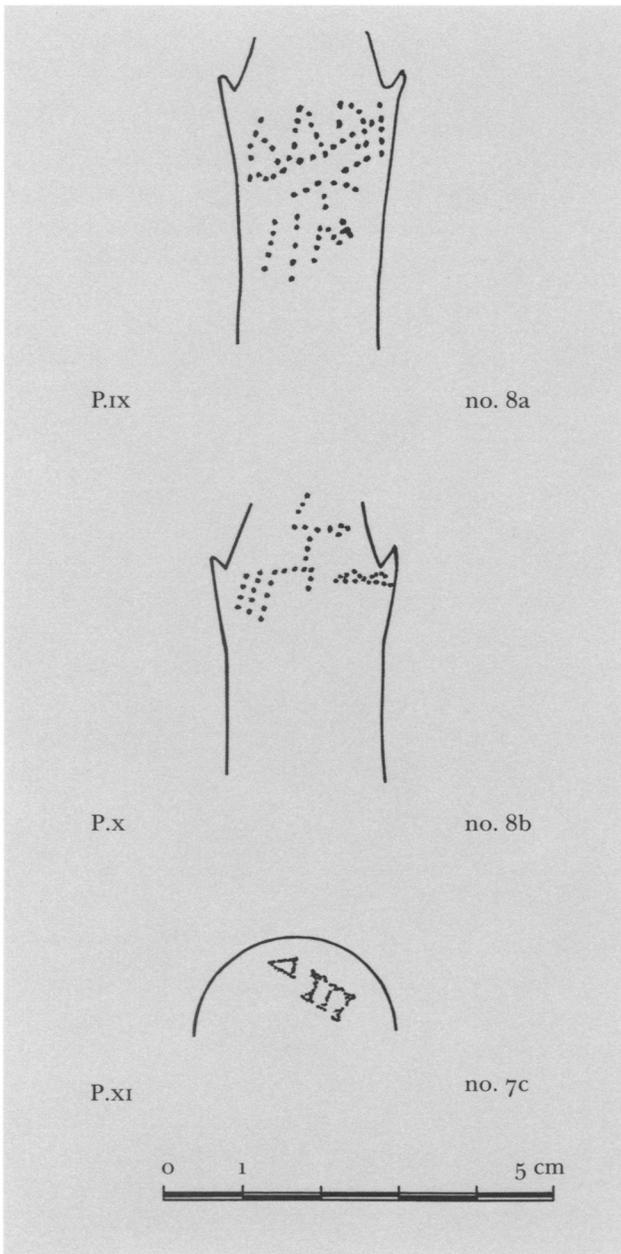


Figure 63. Punch-dotted inscriptions P.IX–P.XI

no interpretation. The two small Δ on the right could also be seen as not in relation with the other marks, as they are at a distance from them and not exactly aligned with them.

In P.Xb there are three clearly defined vertical marks on the left. The rightmost of the three could be a Π with a small Δ contained in its upper corner (meaning 50?); but the *ductus* is not clear enough to confirm this hypothesis.

P.XI: no. 7c (Figure 63): ΔIII

The weight indication is 13, marked with triangular apexes at the ends of the vertical strokes that indicate

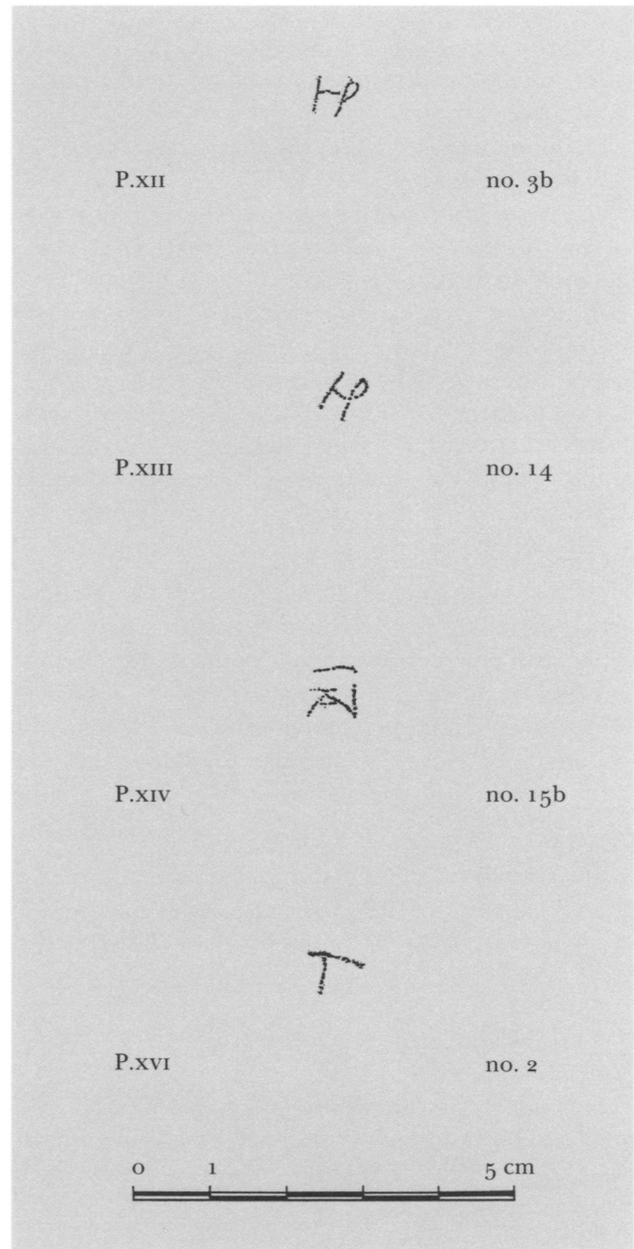


Figure 64. Punch-dotted inscriptions P.XII–P.XIV, P.XVI

units. The Δ is smaller.²⁸ The orientation of the *ductus* appears to be confirmed by that of P.III, which is clear.

The presence of apexes and the sizes of the characters mean that this inscription can be attributed to a different hand from the others to be found on this group of objects.

P.XII: no. 3b (Figure 64): HP

The monogram is a connected H and P.²⁹

P.XIII: no. 14 (Figure 64): HP

This monogram is identical to the preceding one, as is the hand, which separates the vertical stroke of the P from the horizontal one of the H.

P.xiv: no. 15b (Figure 64): ΠAT

This monogram contains an open Π with an A inside, surmounted by a horizontal stroke that probably indicates a T.

The punching is minute; the *ductus* is not carefully executed throughout.

The monogram can be compared to the one that follows the weight indication of P.viii (no. 15a), punched on the same vessel.

Monogram P.xiv, as suggested above, consists of a Π that contains an A. Taking into account the gaps, we can also interpret the monogram as consisting of a Π, with gaps on the left and in the join between the horizontal stroke and the right-hand vertical stroke, which contains an A, the whole being surmounted by a parallel horizontal stroke that may signify a T.

P.xv: no. 11b (Figure 65): AΔT

A monogram consisting of an A with the median stroke angled downward, surmounted by a horizontal stroke with enlarged dots at each end, and resting on an irregular horizontal stroke.³⁰

The execution of the monogram is entirely different from that of P.i on the same object, and also from the other punched inscriptions documented in this group.

P.xvi: no. 2 (Figure 64): Π or T

The remains of a punch-dotted character, perhaps a pi with gaps in the right-hand vertical stroke, or a T whose vertical stroke is asymmetrical in relation to the horizontal one.

I[ncised].i: no. 11c (Figure 65): IAPA ΠANTΩN / ΘΕΩΝ / ΙΙΙ

This dedication to all the gods³¹ is followed by a weight indication that corresponds to 7. The leftmost mark may indicate a fraction. This is followed by a monogram as in P.i.

The weight indication appears greater than that in P.i, punched on the same object.

I.ii: no. 11d (Figure 65): IEPA TΩN / ΘΕΩΝ

This inscription³² and the preceding one, I.i, are on the same item that bears P.i. It should be noted that I.ii faithfully reproduces the text of P.i, even in the line breaks, whereas I.i adds not only ΠANTΩN but the weight indication, which differs from that in P.i. But the most important difference appears to lie in the use in I.i of the Doric dialect (IAPA), as opposed to the Ionic of both P.i and I.ii.

The *ductus* is similar in the two inscriptions, although in I.ii there is some uncertainty in the repetition of the vertical stroke of the I, and in the fact that the strokes making up the various letters (E, A, T) are not joined—as in the P of I.i.

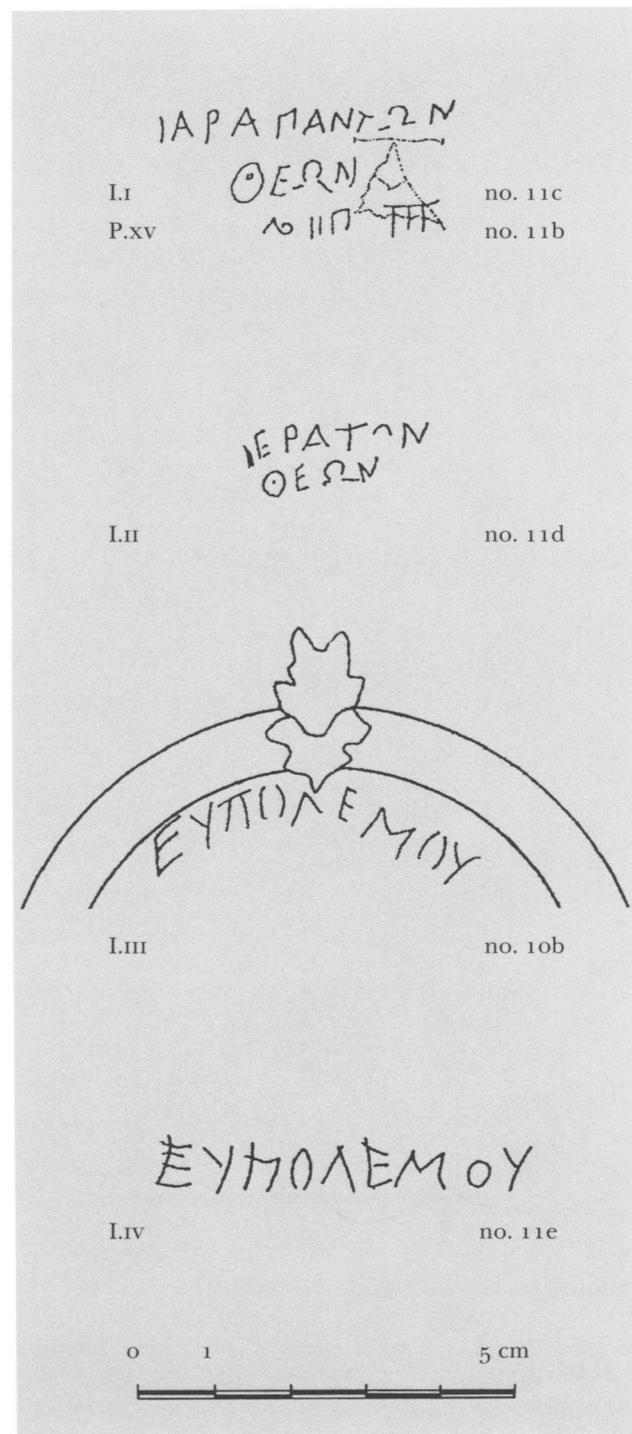


Figure 65. Punch-dotted inscription P.xv and incised inscriptions I.i–I.iv

I.iii: no. 10b, and **I.iv:** no. 11e (Figure 65):

ΕΥΠΟΛΕΜΟΥ and ΕΥΠΟΛΕΜΟΥ

Both these inscriptions³³ give, in the possessive genitive, a name consisting of a single element.

These inscriptions were made by the same hand, judging by their general appearance and the *ductus* of

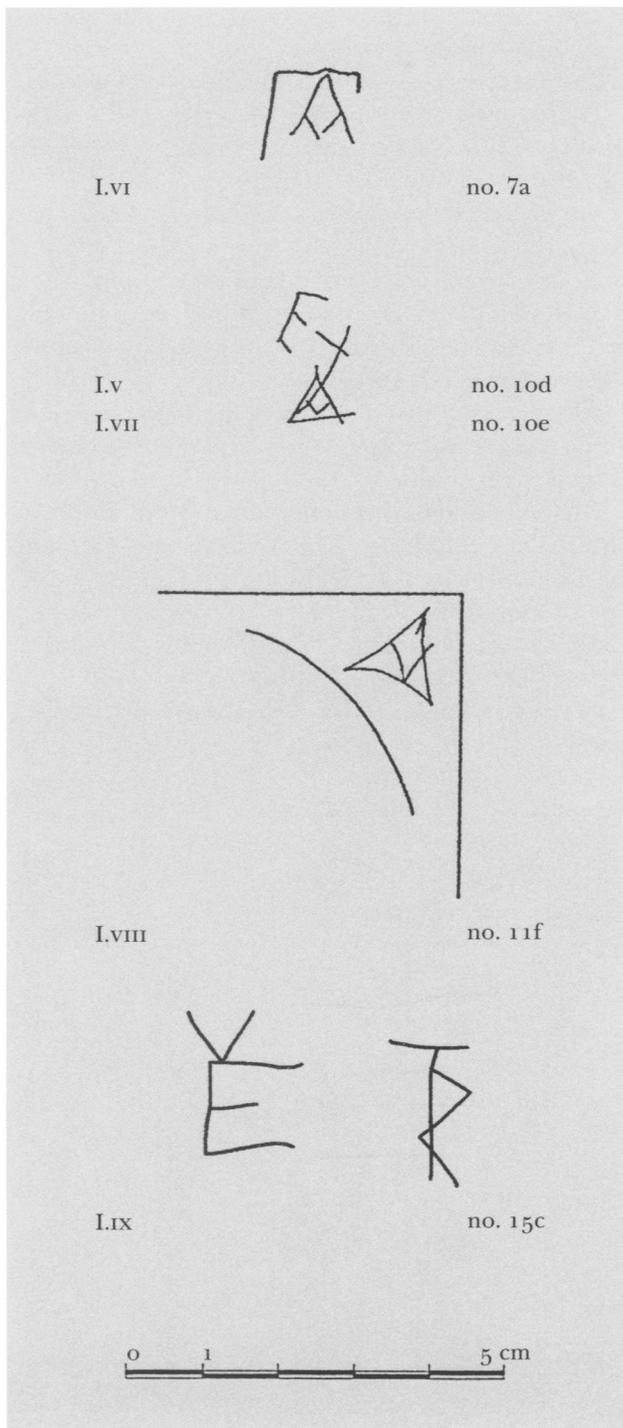


Figure 66. Incised inscriptions I.v–I.ix

each, but less carefully in the case of I.iv. Factors that suggest a single hand are the slight curve in the final upper stroke of the second E, and the bent condition of the M.

The name Eupolemos, first identified by M. Bell,³⁴ is found throughout the Greek-speaking world, espe-

cially on its fringes and also in Morgantina;³⁵ in northern Sicily it endured until the first century.³⁶

I.v: no. 10d (Figure 66): EY

The two letters E and Y can with reasonable certainty be read as an abbreviation of the personal name Eupolemos, which appears on both this object and on no. 11.

It is uncertain whether this abbreviation is attributable to the same hand that inscribed I.iii and I.iv, since the lack of care in joining the strokes that make up the letters produces different results from those.

This inscription is more recent than I.vii, since it is superimposed.

I.vi: no. 7a (Figure 66): ΠΑ

A monogram made up of an open pi that contains an A with its inner stroke angled downward.

This monogram can be compared, in shape only, with P.xiv, although in that one the median stroke of the one A is straight. Given the small size of P.xiv, the derivation of I.vi is uncertain.

The two nonjoining strokes that make up the median stroke of the A may be compared to the similar lack of joining of the curved strokes that make up the O in I.iii and I.iv.

I.vii: no. 10e (Figure 66): ΑΔ

A monogram consisting of an A with the median stroke angled downward, placed on a straight horizontal line.

Its shape can be compared with the monogram P.xv, even though it lacks the straight stroke across the top.

This inscription is earlier than I.v because it underlies it.

I.viii: no. 11f (Figure 66): ΑΔ

A monogram consisting of an A with the median stroke angled downward, placed on a rectilinear horizontal stroke.

Its shape could be compared with that of the preceding monogram.

I.ix: no. 15c (Figure 66): EY TKP

This inscription consists of two groups of joined letters: the left-hand group may be a reference to the personal name Eupolemos,³⁷ found in full in I.iii and I.iv, and in abbreviated, but not joined, form in I.v.³⁸

The right-hand group consists of a T, a P, and a K; but it is not possible to determine the order of the letters.³⁹ From a graphic point of view, the T was incised first, and the join with the K and the P was added to its vertical stroke.

It should be noted that this inscription was made

with the vessel resting on its three supports, that is, the reverse of its position when the other inscriptions were made on its convex bottom and that of vessel no. 14 (P.VIII, P.XIII, and P.XIV, see above, pp. 72–74).

As already mentioned, these inscriptions show features that suggest links between them:

P.I and P.II have the same dedicatory formula, and the style of writing is similar.

P.III is linked to P.XI on the same object.

P.IV and P.V can be compared with each other and possibly also to P.VI.

P.VII is difficult to place, partly because of incising superimposed on the punching.

P.VIII and P.XIV can be linked on account of the form of the *ductus*.

P.IX and P.X are distinct from all the other punched inscriptions and compose a group of their own.

P.Xb is probably earlier than the other two on the same object.

P.XII and P.XIII are closely linked and do not seem comparable with other inscriptions in this group of objects.

The monogram P.XV stands apart, without parallels among these objects.

P.XVI, which has lacunae, cannot be reliably assessed.

These observations on the punch-dotted inscriptions also allow deductions to be made regarding the objects that bear them (see Figure 67):

No. 11 has two inscriptions that appear to belong to two different hands (and possibly periods): P.I, with a dedication to the gods, and P.XV, a monogram.

Nos. 10 and 11 are distinguished by analogous votive formulae (P.I and P.II), suggesting that the objects also are connected.

The two bowls nos. 1 and 3 are perhaps connected to the pitcher no. 5 in view of the probable similarity of their monograms.

The repetition of the monogram in P.VIII and P.XIV on the same object (no. 15) confirms that the right-most character in P.VIII is just that and not an indication of weight. In form, no. 15 is a pair with no. 14, which bears a monogram (P.XIII) that is the same as the one on the bowl no. 3 (P.XII).

P.IX and P.Xa, b, both on the kyathos no. 8, are distinct.

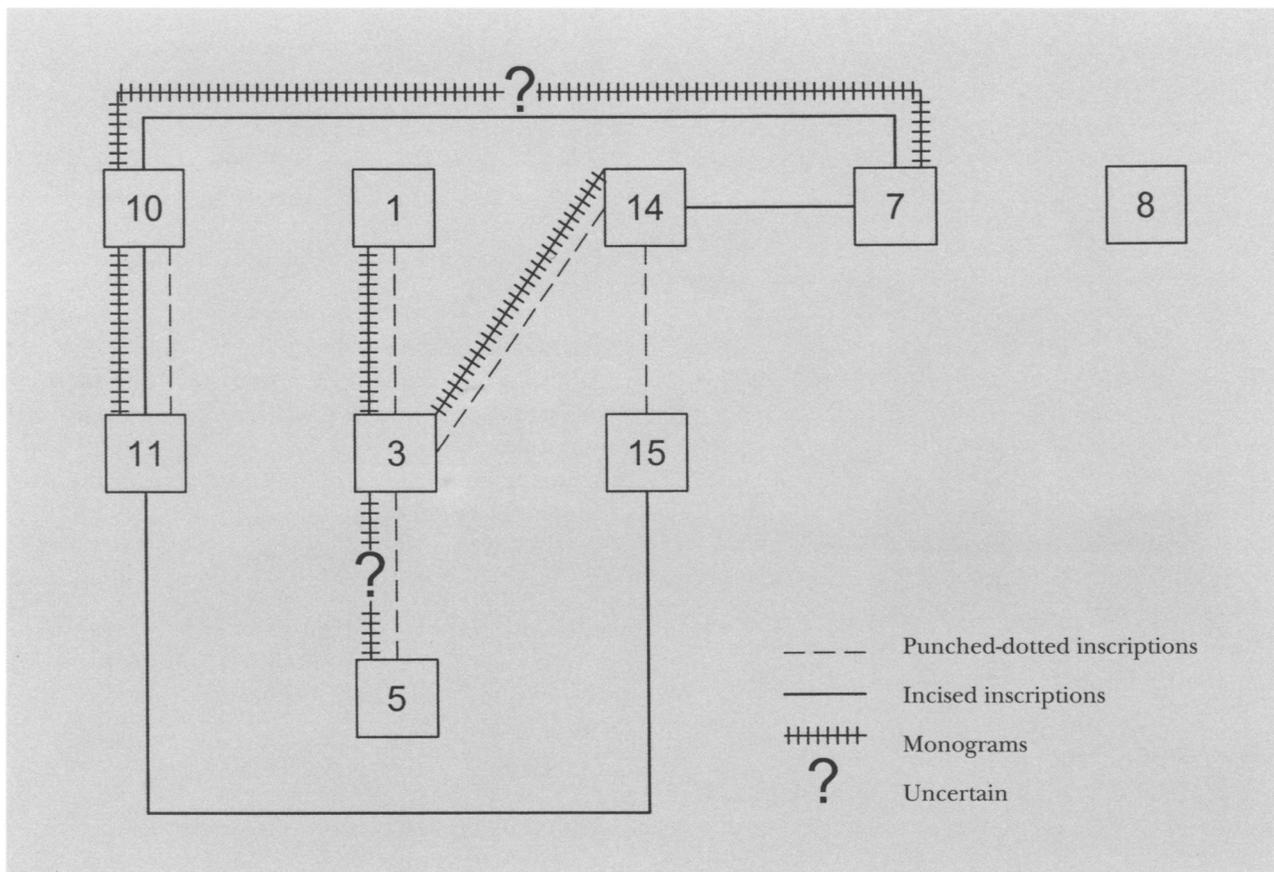


Figure 67. Flowchart of the associations proposed here among the silver objects and their inscriptions and monograms

P.XI, with a numerical marking, may have been written from left to right, assuming it is contemporary with P.III, using the pseudoascendant acrophonic system (see below and p. 86).

In conclusion, we see how no. 11 clearly bears punch-dotted inscriptions that differ from each other and how the pair of *mastoi* (nos. 14 and 15) can be linked by the monograms on them to the bowl no. 3—and, if what is proposed above is true, also to the bowl no. 1 and the pitcher no. 5.

It has already been pointed out that the incised inscriptions are later than the punched ones.

I.I and I.II repeat the same votive formula that is seen in P.I and P.II. Note that both I.I and I.II are on the same object (no. 11), rather than being also on no. 10, and are probably by the same hand.

I.III and I.IV repeat the same personal name in its complete form, visible also in the abbreviation in I.V, though by a different hand.

I.IX shows the first two letters of that same name, joined together. This reinforces the link, during the period when the incised inscriptions were made, between no. 15 and nos. 10 and 11. The letters are larger than all the others, possibly because more space is available, but the hand does not appear to be different. The meaning of the right-hand group of linked letters is uncertain.

I.VI stands by itself, though it may be associated with P.XV.

I.VII and I.VIII have the same shape, presumably a monogram.

It can be deduced that when the incised inscriptions were made (a period later than when the punched inscriptions were made), nos. 10 and 11 remained together—if, as suggested here, I.V refers to the same name as I.III, I.IV, and I.IX, and if I.VII and I.VIII repeat the same monogram. We emphasize that P.I and I.II are in different dialects.

The monogram I.VI, if it indeed echoes the monogram P.XIV, forms a link between the skyphos no. 7 and the *mastos* no. 15. The punched inscriptions on these two objects (no. 7: P.III and P.XI; no. 15: P.VIII and P.XIV) appear to be distinct from one another. From this interpretation it can now be deduced that no. 7 and no. 15 (which, it is suggested, is linked to nos. 3 and 14, as well as to nos. 1 and 5) were together only during the time the incised inscriptions were made.

The monogram I.VII, which appears to stand alone, is underneath I.V. This seems to suggest that object no. 10 has been through four periods. The two earliest are documented by the punched inscriptions (P.II and P.XV), and the two most recent by incised inscriptions (I.VII and I.III, with I.V). In view of the suggested

link between no. 10 and no. 11, it can be assumed that both these objects passed through the same circumstances, always remaining together, even though there is nothing traced on the latter.

It is not clear why incisions reinforce the punch-dotted weight indications (P.VII) on no. 10: all the other traced inscriptions except I.I do not refer to weight. These incisions might be modern.⁴⁰

If the observations proposed thus far accurately describe what happened in ancient times, these objects preserved as a group in the Metropolitan Museum are a unique find, at least as far as the ones bearing inscriptions are concerned, with the possible exception of the kyathos no. 8. However, they do not have a common origin, as indicated by the variety of punched and incised⁴¹ inscriptions and by the (albeit tenuous) inscribed name, as well as by the presence of a single inscription in the Doric dialect (I.I). The characteristics of the inscriptions nonetheless allow them to be divided into subgroups, to which a common origin can be attributed.

Turning again to observations made on the condition of the objects, it can be suggested that when they were buried, they were grouped together, but it cannot be stated conclusively that the collection thus formed existed as such and reflected the objects' ownership before the burial.

Observations on the results of the excavation of block West 9/10 C at Morgantina⁴² can—if the New York collection was indeed buried there—be taken to indicate the existence of a single owner even before the burial.

The same applies to the other hypothesis—that the items come from the hypogeum of Medusa at Arpi.⁴³

However, this hypothesis must be measured against the characteristics of the numerical inscriptions on our pieces. Indeed, while the numerical inscriptions observe the acrophonic system usual throughout the Greek world, they start not with the highest figure but with the lowest. This order is clear if the numerical inscriptions, like all the other inscriptions here, are read from left to right. We see no reason, either logical or chronological, to read only the numerals from right to left.

This system of writing numbers is widely attested in northwest Sicily.⁴⁴ Starting from an identification of this method by M. Lombardo,⁴⁵ G. Nenci studied it further and suggested that it may be derived from the habitual interaction between the Greek and Phoenician-Punic systems, which bordered each other in that part of Sicily. Pseudoascendant acrophonic numerical writing has been documented, perhaps, also at Morgantina itself,⁴⁶ but not in Daunia.

ANALYSIS OF THE MONOGRAMS

As mentioned above, some objects bear monograms, punch-dotted or incised, as follows:

- no. 11: P.I
- no. 1: P.IV
- no. 3: P.V
- no. 5: P.VI
- no. 10: P.VII
- no. 15: P.VIII
- no. 7: P.XI
- no. 3: P.XII
- no. 14: P.XIII
- no. 15: P.XIV
- no. 11: P.XV
- no. 11: I.I
- no. 10: I.V
- no. 7: I.VI
- no. 10: I.VII
- no. 11: I.VIII

The distribution of the monograms strengthens the links made above between some of the items in this group (see Figure 67).

Notably, nos. 10 and 11 are connected, and to these can be added no. 7 if in P.XI the character to the right of the Δ is read as a Π with a median vertical stroke added to it.

The subgroup consisting of nos. 1 and 3, which is distinguished by a Π with two median vertical strokes added, is linked to no. 14 by the presence of the monogram H+P, which is also on no. 3 (= P.XII).

The three characters on no. 5 that come after the numerical notation (= P.VI) can be connected, albeit without certainty, to the monogram on nos. 1 and 3.

On no. 11 a punch-dotted monogram (P.I) is repeated, incised (I.I).

From the period when the traced inscriptions were made, no. 7 shows a monogram (I.VI) that may be derived from P.XIV on no. 15.

The monograms incised on nos. 10 and 11 (I.VII and I.VIII) seem derived from P.XV, also on no. 11.

ANALYSIS OF WEIGHT INDICATIONS

As mentioned above, some objects have weight markings; all are punched except I.I—if indeed that is a weight indication. They are:⁴⁷

- no. 11: present wt. 367.8 g:⁴⁸ P.I = 50
- no. 11: present wt. 367.8 g: I.I = 7 (perhaps + ½)
- no. 1: present wt. 479 g: P.IV = 127
- no. 3: present wt. 418 g: P.V = [1]25

- no. 5: present wt. 178 g: P.VI = 27
- no. 10: present wt. 148 g:⁴⁹ P.VII = 54
- no. 15: present wt. 820.5 g: P.VIII = 133
- no. 7: present wt. 299 g: P.XI = 13

The notations that can probably be interpreted more reliably are those on nos. 1 (P.IV), 3 (P.V), and 15 (P.VIII).

If we divide the present weight of these objects by the ancient figure on each of them, this produces the following:

Object	Present weight in grams	Inscribed weight	Resulting weight unit
no. 1	479	127	3.77
no. 3	418	[1]25	3.34
no. 15	820.5	133	6.16

The resulting average of the weight units (3.31 g) seems very close to the Persian-Seleucid shekel, which was in use until the second century;⁵⁰ on no. 15 the unit is doubled.

Regarding the other objects, it is less clear how the respective weight data are to be interpreted, as the following indicates:

Object	Present weight in grams	Inscribed weight	Resulting weight unit
no. 2	407		122 ⁵¹ units of 3.31 g ⁵²
no. 4	81		25 units of 3.31 g
no. 5	178	P.VI: 27	27 units of 6.6 g
no. 6	151		45 units of 3.31 g
no. 7	299	P.XI: 13	90 units of 3.31 g
no. 9	104		
no. 10	148	P.VII: 54	45 units of 3.31 g
	201.7 ⁵³		60 units of 3.31 g
no. 11	367.8	P.I: 50	55 units of 6.62 g
	314.1 ⁵⁴	I.I: 7 (+ ½)	48 units of 6.62 g
no. 12	74.7		
no. 13	70		
no. 14	891.3		144 units of 6.16 g
no. 15	820.5		124 units of 6.16 g

The picture that emerges, while neither certain nor clear, does appear plausible, also considering the subgroups already suggested based on analysis of their inscriptions and monograms (see above, pp. 70–78).

Thus, for example, nos. 14, 15, and 5 all appear to have been weighed using a unit of a little more than 6 grams. The same goes for the values obtained assuming that a unit of 3.31 grams, roughly half the previous one, was used to weigh almost all the other

objects. Further confirmation can be seen in dividing the weight notation inscribed on no. 5 into the actual weight, which gives a unit about double the reconstructed standard.

It has been suggested that the disk bearing Scylla (no. 4) was once part of the bowl no. 2.⁵⁵ Together these would weigh 488 grams, or 147 units of 3.31 grams, not that this calculation can be considered decisive toward a proposed reconstruction of the original appearance of these objects, nor is it more convincing than keeping them separate.

Some suggestions can be made about nos. 10 and 11 in light of the weight figures proposed here. For no. 10, if the punch-dotted weight corresponds to the ancient weight, that is closer to the greater weight, i.e., the one that includes also the dish no. 11.IV (Figure 44).

No. 8 bears three different possible notations, so I do not propose any interpretation of them (see note 27). Similarly, I am not in a position to interpret the weight notation (I.1)—if that is what it is—incised on no. 11.

In conclusion, analysis of the weights of this group of silver objects in New York shows that although their subgroups have existed from the time of manufacture, and some of these have been part of common circumstances, they were not originally made as a single group.

ANALYSIS OF MANUFACTURE

I have suggested that the group under consideration is made up of objects that are disparate in their manufacture. Below I will attempt to analyze the characteristics of each one, using the order of presentation in the first part of this article.

Nos. 1–3: Regarding their shape, these three bowls can be analyzed together, despite slight differences in their proportions.

Their shape is known, in silver, from a pair of examples with decoration exclusively on the inside of the lip, from Manzaderan (Iran), dated to the second century B.C.,⁵⁶ and to manufacture from Hellenized Asia Minor, as well as from an example from Locris, in the museum at Athens.⁵⁷

This shape reappears very frequently in pottery: either with a smooth internal profile⁵⁸ or, more often, with a medallion in the interior.⁵⁹

This last variant has been identified and studied for a considerable time and has been linked to toreutic artifacts of similar shape and decoration. The latter have been identified with the Therikleian cups,⁶⁰ as they are called in ancient literary sources, of which a

more economical version, equipped with handles, is known as Rhodian.⁶¹

The archaeological literature on the subject is extensive. The generally accepted dating, based in some cases on stratigraphic associations, wavers between the end of the third and the middle of the second century, and sometimes even later.⁶²

The medallions that ornament the interiors of these bowls, like the decorations that form the various zones, show designs that are common in late-Hellenistic metalwork. Consider the following examples: the wreath demarcating the lip of the outer surface of the lid of the Rothschild pyxis from Taranto—the work of Nikon⁶³—and the decorations in its interior, comparable with, respectively, zone I of the bowl no. 1 and the bowl's interior medallion;⁶⁴ the decorations on the pyxis from Ancona, grave XXVI, also comparable with the medallion on the interior of the bowl no. 1;⁶⁵ the wreath on the lip of a pyxis from Asia Minor, comparable with zone I of the bowl no. 1,⁶⁶ and leaf-motif decoration on the silver bowl from Ithaca, in the British Museum, of which the medallion on the interior of the bowl no. 3 is a simplified derivative.⁶⁷

The decoration on zone VII of the bowl no. 1 can be compared to the “small stepped pyramids” (though these are upturned) that can be seen on the horizontal zones of a sandwich gold glass bowl made in Alexandria and found at Canosa.⁶⁸ The six-petal rosette on the external bottom of the same bowl can be compared with confidence with similar decoration, with the same function, on a Megarian bowl discovered at Mitrahine, which is possibly of Egyptian origin.⁶⁹

Comparisons can also be made among these three bowls. For example, zone V of no. 1 and no. 3 are entirely alike; and the serration of the central veining of the acanthus leaves is found in all three medallions inside the bowls.

No. 4: The function of the embossed medallion with the figure of Scylla is uncertain: it has been suggested that it was originally the lid of a pyxis, later used as a medallion in the bowl no. 2.⁷⁰ In fact, the configuration of its underside does not seem to support either of these theories,⁷¹ although I cannot suggest an alternative, and even though the medallion's external diameter corresponds exactly to the black, circular trace left by an earlier soldering that appears on the interior of the bowl no. 2 (see above, p. 49, zone XII).⁷²

The outline of element b, whose circumference contains the embossed element a, can be compared with the medallions that adorn the centers of silver plates discovered in the tumulus of Sadovj, which was sealed in the early years of the Roman Empire.⁷³ The style of the decorations on these medallions suggests they were

made earlier, in the first century B.C., and their juxtaposition with their respective plates, clearly visible in published photographs, indicates that they may have been reused—as might have happened to the medalion in question had it not been made part of a hoard.⁷⁴

The iconography of the Scylla has recently been established.⁷⁵ The closest comparison that can be made is with a relief on the interior of a bowl made in Cales,⁷⁶ though this has been somewhat simplified, lacking the waves in the exergue and the cuttlefish and dolphin in front of the “dogs” at the side. Pagenstecher considered this iconographic arrangement typical of southern Italy, as does Tuchelt.⁷⁷ Indeed, a relief in soft stone from Taranto, now in Amsterdam, shows the same arrangement and can be dated to the end of the fourth century.⁷⁸

The hurling of boulders against enemies is documented in the Giants in the eastern metope XII of the Parthenon, and on the shield of Athena Parthenos.⁷⁹ It resurfaces in a mold of a cheek guard⁸⁰ that shows a giant with snakes for feet facing Hercules, and, possibly, on a bronze mirror case.⁸¹ It does not therefore seem necessary to give this specifically Magna Graecian connotations.

The use of such an improper weapon seems entirely appropriate in the case of a monster such as Scylla—which is, moreover, snake-footed just as certain Giants are, though marine rather than terrestrial.⁸²

No. 5: The small pitcher is an example of a form that was widespread at the end of the fourth century B.C., characterized by the plate at the base of the handle.⁸³ Examples of a similar shape were found at Ancona, in graves XLII and XXXIV,⁸⁴ which were sealed in the second century B.C. The theatrical mask on the lower join of the handle recalls those that constitute the supports of nos. 14 and 15.

The Lesbian kyma on the shoulder is not of the Italian type.⁸⁵

Regarding the theatrical mask, see below, nos. 14 and 15, p. 82.

No. 6: The hemispherical bowl displays a double braid on the outer edge of the lip, which can be compared to zone VII of the bowl no. 3.⁸⁶

The bowl's distinguishing characteristic is that its outer surface is divided into pentagons, a decoration commonly seen on pottery found in Athens and elsewhere from the second quarter of the third century B.C.⁸⁷ to the beginning of the first.⁸⁸ A similar bowl of gilded silver, but less carefully worked, is in the National Museum of History in Sofia, Bulgaria, and dates to the mid-fourth century B.C.⁸⁹

Apropos of the close relationship between metalware and pottery, it should be observed that a bowl

from Athens⁹⁰ and another bowl from Corinth,⁹¹ dating between the third and the middle of the second century B.C., show raised dots on the dividing lines that mark the edges of the pentagons, exactly as on our bowl, although on the latter the dots are indented.

No. 7: The skyphos can be closely compared to an example in New York,⁹² which, thanks to comparisons with analogous items of pottery, can be dated between the fourth and third century B.C.⁹³ Despite having lost its foot it can be compared with the example from the island of Chalke, near Rhodes, now in the British Museum.⁹⁴ The shape of its foot and the position of the handles, which come close to the lip, are a variant from the form (of the same period) found in a chamber tomb in Prusias in Bithynia,⁹⁵ in a tumulus from Arzos sealed at the end of the fourth century,⁹⁶ and in a chamber tomb of unknown location.⁹⁷ Similar in shape to these two examples is a third skyphos, from Athens, with decorations traced on its side.⁹⁸

The traced decoration at the base of the handles of no. 7, viewed upside down, fits with the Dreiblüten-gruppe arrangement, but that does not agree with the suggested analysis.⁹⁹

No. 8: The object can with certainty be described as a kyathos: an example entirely similar to ours—perhaps from Acarnania, dated between the fourth and third century B.C.—bears an inscription describing it thus and that it was the property of Archiphaes.¹⁰⁰

Our kyathos is characterized by a shallow bowl that contrasts, in shape, with the deep-bowled examples from the late Hellenistic period, which are otherwise made in exactly the same way.¹⁰¹ The chronology is reinforced by the find from Prusias¹⁰² mentioned above, that at grave Beta in Derveni,¹⁰³ and a third example from a tumulus grave in Savasti, sealed in the third quarter of the fourth century B.C.¹⁰⁴

Serving as the decorative end of the handle is the head of a canine instead of the usual protome of a waterfowl. Four comparable examples, in bronze, come from Morgantina.¹⁰⁵

No. 9: I know of no close parallels for the phiale mesomphalos: the interior decoration with rays is, however, documented in epigraphic and literary sources;¹⁰⁶ it may originate from Syria in the archaic period.¹⁰⁷ Pottery examples with rays do not appear in the Classical and Hellenistic periods,¹⁰⁸ but I do not know how far this observation can allow us definitively to date our piece in the absence of pertinent comparisons with other examples in silver or bronze.¹⁰⁹

No. 10: The shape of the pyxis can be compared to that of the Rothschild pyxis from Taranto, which includes a container that can be assumed—although it is

described only verbally—to be analogous to our element.¹¹⁰ Element II, which completes it, can also be seen in an example, possibly from Asia Minor and dated to the third century B.C., which is now in Berlin.¹¹¹

Analogous internal containers are part of the salt-cellars in the treasure from Boscoreale, now in the Louvre.¹¹²

Entirely similar, both in its shape and in the makeup of its decorative elements, is a second pyxis in the Metropolitan Museum (acc. no. 1984.11.3; Figures 68, 69),¹¹³ even though the style of the Eros embossed on that lid appears more dynamic and graphic than the static plasticity of our lid.

The dish IV (Figure 44) was associated with the altar no. 11 (see above, p. 64), but it is highly uncertain whether it originally belonged to it. Seán Hemingway, to whom I should again like to express my gratitude here, suggests that it should, on the contrary, be assumed to have been covered by the lid III (Figures 34, 35) of the pyxis no. 10. Supporting this interpretation is the degree of wear of the (now lower) surface of the lip,¹¹⁴ which cannot be plausibly explained by the object's present configuration, while the lower edge of the lid III of the pyxis no. 10 matches up with this decoration exactly. Also supporting this theory are the weight of the objects and the weight indication inscribed on no. 10 (P.VII; see above, p. 72). Last, the pyxis 1984.11.3, already mentioned, has a dish that is the same except for the less careful execution of the central star. An analogous element is missing, however, from the Rothschild pyxis from Taranto.¹¹⁵

No. 11: As already noted,¹¹⁶ this small cylindrical altar has no known close parallels. Mention can be made, however, of a cylindrical clay object found at Delos,¹¹⁷ assumed to be an incense burner, whose upper part is decorated in relief with bucrania that support garlands; and a marble wellhead, also from Delos,¹¹⁸ whose elements are regarded as “si semblables à ceux de nombreux autels découverts à Délos qu'on est tenté de supposer que ces margelles sont simplement des autels économiquement transformés par un marbrier” (so similar to those of many altars found at Delos that it is tempting to assume these edging-stones are simply altars that have been thriftily transformed into well curbing by a marble cutter). This metamorphosis is unnecessary in the case of the aforementioned incense burner; and it is a theory supported by a small altar, also in clay, from Alexandria, bearing *Hautschädel* linked together by garlands.¹¹⁹

The many components of the object may suggest that it did not function purely as an “altar”—that is, as a platform used for offerings—but also as a container for fragrances or other substances offered as a

sacrifice. It could therefore be complementary, in this role, to the pyxis no. 10.

It should be noted nevertheless that in the wreck of the ship discovered at Comacchio there were three small temples, made of lead, and a pyxis, also in lead,¹²⁰ that were dated to the first century A.D. Although in terms of type they are in no way comparable, it should be pointed out that devotional objects, such as the small temples, are complemented by a container, probably for fragrances, like the pyxis: the composition of the Comacchio group of objects, which is certain, can be offered as an example in the absence of an equivalent in the group under examination. That the pyxis no. 10 and the altar no. 11 were connected from the time they were made and that they were devotional objects can be ascertained from the punch-dotted inscriptions they bear (P.I and P.II); this link was maintained subsequently (I.III and I.IV).

Regarding decoration with triglyphs and metopes, Bell¹²¹ has recalled clay altars of Sicilian origin; but others are known elsewhere.¹²²

Regarding the bucrania, it should be remembered that the *pompe* of Ptolemy Philadelphus mentioned above (see note 60) included two hundred bulls with gilded horns, a gold star on the forehead, and a crown between their horns;¹²³ apart from the gilding of the horns, the parallel appears to be complete.

Nos. 12, 13: The pair of horns has already been discussed¹²⁴ and compared to the example from the Grave of the Golden Objects in Canosa,¹²⁵ which appears to have been made using the same techniques, i.e., with a body worked from sheet but with a solid point.

The addition of horns, even not entirely realistic ones, to helmets is documented in the surviving physical evidence even as early as the archaic period.¹²⁶ Horned helmets are depicted in some grave paintings in Campania¹²⁷ and in the Apulian pottery portrayed by the painter of Arpi,¹²⁸ from which it has been convincingly deduced that this particular fashion in helmets was typical of those Italian peoples, although certainly not exclusive to them,¹²⁹ and perhaps not even indigenous.

The horns on display in the *pompe* of Ptolemy Philadelphus are of gold, and much larger:¹³⁰ they are intended to be containers,¹³¹ reminiscent of the shape of the rhyton, which was often made of glass, although used to contain balm. The presence of holes on the lower brim of both our horns and of that from Canosa, however, clearly indicates that these objects were attached and therefore not intended to contain liquids, since their openings would have been blocked by the surface to which they were affixed.



Figure 68. Silver pyxis, gilt. Eros leaning on an inverted torch. Hellenistic, 3rd century B.C. H. 6 cm; diam. 9.72 cm. The Metropolitan Museum of Art, Purchase, Classical Purchase Fund, Rogers Fund, and Norbert Schimmel Gift, 1984 (1984.11.3). See also Colorplate 2

Nos. 14, 15: For this pair of conical vessels with rounded bottoms and supports in the shape of theatrical masks, the most satisfying comparison is offered by a discovery from a tumulus tomb at Ter-siyekoey, near Tarsus, partly because it has gilding on the exterior of the lip, although no feet in the shape of theatrical masks.¹³² This does not, however, yield indications sufficient to date this tomb object: in general, this shape is considered typical of the late Hellenistic period.¹³³ One example dating to the end of the second century, but lacking supports, has a dedicatory inscription to Zeus.¹³⁴

This outline is seen frequently, with and without supports, in both glass and pottery;¹³⁵ the supports are in the shape of shells or theatrical masks.¹³⁶ This type of vessel was in use from the third to the beginning of the second century B.C., with some examples dating back to the end of the fourth century.

The masks on our vessels differ from each other only by the presence (no. 15) or absence (no. 14) of a pair of spheroidal berries on the garlands of leaves. These are also part of the headdress of the mask that adorns the lower attachment of the handle of the

pitcher no. 5, although it is not clear whether there are two or three berries. The masks are not easily identified, apart from the old man's face (no. 14.1; no. 15.2), which is recognizably that of a papposilenos.¹³⁷ The two masks of a youth and a woman seem too generic, as also in the case of the pitcher no. 5, to allow any identification more precise than the very broad categories of the *neaniskos* (youth)¹³⁸ and of the *etera* (hetaira) with hair gathered in a kerchief¹³⁹—even though neither has specific Dionysian characteristics, unlike the papposilenos,¹⁴⁰ which might well have been in keeping with these vessels' purpose.

CONCLUSIONS

“L'avidité humaine a toujours été préjudiciable à la conservation des objets d'art exécutés en métal précieux” (Human greed has always been a threat to the preservation of artifacts in precious metal)¹⁴¹—so much so that a systematic typology of these artifacts will never be possible until more objects are available for study.

Difficulties and uncertainties are only increased by the general lack of information on where objects were found, both their precise findspots and stratigraphy or even in relation to other objects in groups that are subsequently identified as more information comes to light.

Our group of objects is a typical example of this uncertainty as its place of origin, exact arrangement in antiquity, and the stratigraphic position where it was found are all unknown.¹⁴²

With such incomplete information as our starting point, any conclusion we can suggest must remain

uncertain; thus, these notes can be seen as “conclusions” only insofar as they occupy the concluding pages of this study, and certainly not as a scientific analysis of these objects.

Analysis of the information the objects themselves offer through the inscriptions they bear¹⁴³ and their weights (though this information is not clear) has allowed them to be divided into suggested subgroups. Analysis of their manufacture has allowed suggestions to be made regarding formal classification of the types of these objects and, therefore, regarding the time they were made and the cultural setting that produced them.

As regards the time they were made, the skyphos no. 7 and the kyathos no. 8 are of a type in use between the fourth and third century B.C.; the pair of horns nos. 12 and 13 belong to the same period; and all the other objects are more recent, even though the medallion no. 4 reproduces an iconographical style that can with reasonable certainty be dated to the fourth century. The dating of the phiale no. 9 is highly uncertain, although its internal decoration suggests it is among the older objects of this group.

The disparity between the dates when these objects—which were sealed in chamber tombs—were produced does not appear especially important;¹⁴⁴ it is a confirmed feature of artifacts buried in graves.¹⁴⁵

The composite character of the New York group of objects has already been pointed out.¹⁴⁶ Their functions in ritual and during the symposium have been established beyond doubt.



Figure 69. Alternate view of pyxis in Figure 68

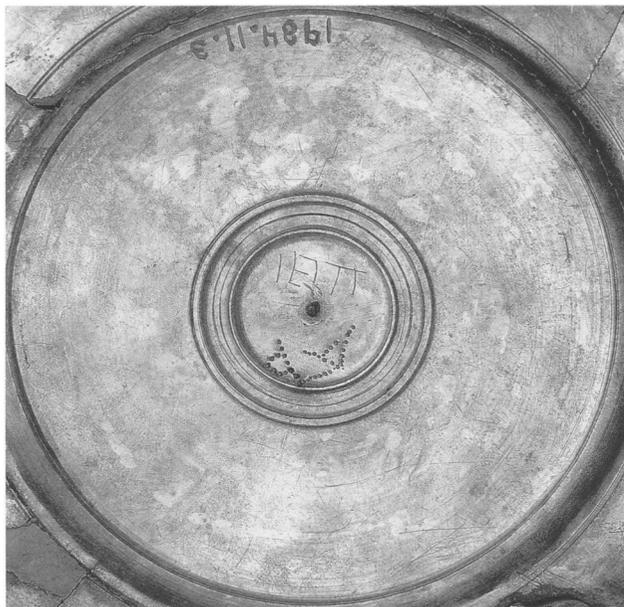


Figure 70. Detail of inscriptions on bottom of pyxis in Figure 68



Figure 71. Drawing of inscriptions illustrated in Figure 70

The pair of horns nos. 12 and 13 can with reasonable certainty be regarded as formerly part of a helmet from which they were torn at some unknown time. This could have been done either by the helmet's owner or by someone else. In either case, the aim was to preserve the precious elements of a composite object. Obviously, this could have occurred in a variety of situations: for example, the owner himself might have wanted, at a time of personal difficulty, to hoard elements of intrinsic value to him but no longer of practical use in the circumstances he faced at the time.

The medallion bearing an image of Scylla no. 4 was probably an ornament on a more complex object. Bell¹⁴⁷ puts forward an interesting and convincing theory, but this can be regarded as probable only for the first part of the object's life, for its rear surface suggests a possible reworking and attachment to an object other than the original bowl.¹⁴⁸

The ritual function of the pyxis no. 10, as discussed above,¹⁴⁹ appears to be its original function, based on the earlier dating (ascertained in the meantime) of the inscription P.II and its paleographic relation to P.I, on the arula (miniature altar) no. 11. The same is suggested by the Rothschild pyxis of Taranto, which contains censers that have a certain ritual use.¹⁵⁰

The New York pyxis 1984.11.3 (Figures 68, 69)¹⁵¹ has been exhibited in the Metropolitan Museum together with all the other objects in our group.¹⁵² The stylistic differences already pointed out between the figure of Eros and that of the goddess of plenty on the lid of our pyxis no. 10 contrast with an almost identical—despite a small difference in dimensions—design of the decorative zones. It could almost be supposed that the two were produced in the same workshop, where two different masters of toreutics were responsible for figures embossed on lids, while the remainder of an object was the everyday work of craftsmen. On the bottom surface are two groups of inscriptions (Figures 70, 71), one punched, the other incised, which indicate the object's changes of ownership. The punch-dotted characters refer to two different inscriptions: those on the left are larger and more deeply carved than those on the right. I cannot suggest a reading for these: the right-hand group could be a linked A. The incised characters could be a weight indication (= 101), written in the Sicilian pseudoascendant style,¹⁵³ followed by a II that acts as a monogram. The II cannot have a numerical value, given the central position of the H;¹⁵⁴ the only possible interpretation, therefore, is that suggested here: pseudoascendant. From this we can gather that this second pyxis, too, is from Sicily—indeed, from the same cultural milieu to which all the objects in this

group historically belong. The lack of reliable information on their respective places of origin—despite what has been said about the probable connection of this pyxis to the group in question¹⁵⁵—prevents any firmer observations from being made.¹⁵⁶

Pursuing this line of argument, I would suggest there are stylistic parallels between the image on the lid of the pyxis no. 10 and that on the mirror case in the Grave of the Golden Objects in Canosa.¹⁵⁷ We can compare the moderate gilding, which leaves most surfaces gleaming silver; the solid modeling of the figures, with restrained depiction of drapery, which is more rigid and schematic in the mirror from Canosa than in the New York pyxis; and the rocky landscape as a background, though in the case of the mirror this also contains a stele.

In comparison, the representation of Scylla (no. 4) is more complex, not so much because the figure itself is a hybrid as because of the twisting, spiral tail and the variety of additional elements such as sea creatures, each different from the other, attacked by the dogs that spring from the figure's waist. The same can be said of the waves in the exergue, which are alternately gilded. It can be suggested that this was made in an entirely different workshop from the preceding object.

It has already been observed how the vegetable motif decoration on the lower surface of the lid of the Rothschild pyxis from Taranto can be compared (though richer stylistically and in terms of composition) with the medallion in the lower concave part of the bowl no. 1. Note also the presence of a garnet set in the center. The style of the images on the outer surface of the lid of the Rothschild pyxis—dry and wooden¹⁵⁸—can be considered close to the figurative style of the mirror case from the Grave of the Golden Objects at Canosa. The correlative position—that is, which was modeled on which—cannot be established for certain. Given that the Rothschild pyxis bears a signature, and because the group depicted is seen as coming directly from the dynastic cultural climate of the Ptolemies (though it cannot be said for certain to which of the third-century royal couples it can most convincingly be linked), it could be that it is the latter that served as a model for the mirror case from Canosa.

Recently it has been asserted that there were toreutic workshops in Taranto, to which all the precious finds of Apulia have been attributed.¹⁵⁹ This argument appears to be based on the assertion that "it is above all the relative quantity of discoveries coming from Taranto that justifies the theory that there were local workshops with their own characteristics,"¹⁶⁰ these characteristics consisting chiefly of vegetable motif decorations which have many parallels in Apu-

lian pottery decorated with figures,¹⁶¹ and dependent on the creations of Pausias from Sicyon,¹⁶² that can be supposed to have been well known and spread not just in Taranto but over a wider area. Such an overestimation, though not new, does not seem to take proper account either of the established circulation of precious objects, for all sorts of reasons,¹⁶³ or of the existence of centers that were politically and economically more dominant than Taranto, especially during the third century B.C. In those places there was a demand for depictions of dynastic milieus, which were absent in the Italian city, and this demand encouraged both innovations and the production of luxury objects. That the latter were made wherever itinerant toreutic masters—who might have differed in origin and training—established themselves is a separate issue, and in no way weakens this reconstruction of the historical and manufacturing conditions of ancient times. The fact that in the second and first centuries B.C. silver vessels such as *anathema Tarantinon*¹⁶⁴ were offered at Delos cannot be regarded as proof, since not only was Taranto by then a Roman colony (and not among the most prosperous), but such offerings, although distinguished by *zoidarion epi delphinos*, may not have been produced exclusively there.

Without delving further into a subject that, for lack of objective facts regarding individual discoveries, remains rather obscure and uncertain, I believe a further indication of the disparate nature of the group of objects under study lies in the stylistic differences that can be pointed out between the two figurative images that it includes.

It can be regarded as established that: 1) the stylistic matrices from which the two New York pyxides no. 10 and 1984.11.3 are derived have been linked to third-century B.C. Alexandria, and 2) the information on the discovery of the Rothschild pyxis and the mirror case from Canosa being compared with them confirms that they came from Taranto and Canosa.

This offers further proof of the changeability of the modern criteria for historical evaluation of the place of production of such precious objects.

A further element of uncertainty is introduced by the pair of conical vessels with supports in the shape of theatrical masks nos. 14 and 15. The known comparable objects in silver come from the Asia Minor region, even though the extended occurrence around the Mediterranean of analogous forms in terracotta indicates that their popularity was not restricted to the most easterly sector of the *koine*. The formal analogies between the masks of nos. 14 and 15 and that of no. 5 (though the last is much smaller) suggest that the three objects originally formed a group, a theory supported by the characteristics of their inscriptions.

There is a further valid comparison to be made with an object in purplish blue glass (though it lacks the figurative supports of the group from the Grave of the Golden Objects at Canosa),¹⁶⁵ which is thought to be of Alexandrian manufacture. A green glass bowl of hemispherical shape and with pentagons incised on its external surface,¹⁶⁶ also attributed to the same manufacture, can be compared to our bowl no. 6. It can be suggested that these two objects broadly belong to the Alexandrian cultural and artisanal milieu—assuming that the capital of the Ptolemies was the main center for the production of luxury goods during the third century B.C. Even if we accept this, however, we cannot underestimate the importance of the eastern kingdom of the Seleucids, although Syrian toreutic manufacture appears to be characterized by plentiful inset multicolored gems¹⁶⁷—a kind of decoration not unknown in Alexandria,¹⁶⁸ if the Rothschild pyxis was in fact made there. And, in our group of objects, there are stones set, albeit discreetly, into the medallions within the bowls nos. 1 and 3.¹⁶⁹

Amid this general uncertainty, it is at least established that the group studied here consists of objects that are distinct in their manufacture, their date, and their function. In this they do not differ from other, sometimes more magnificent, groups of toreutic objects that have been both archaeologically and epigraphically documented.¹⁷⁰

As pointed out repeatedly here, the lack of archaeologically documented information on the place of discovery prevents speculation on how this group was assembled either piece by piece or all together.¹⁷¹ Neither is it possible to be sure that the group consists of the same objects as it did at the time of burial. This, it can be proposed, was about 200 B.C., although this can be only a very rough date considering both the lack of precise information about the group and the difficulty in accurately dating the individual objects that now constitute it.

Based on present knowledge, the places proposed where these objects might have been found are two: Daunia, probably at Arpi,¹⁷² and Morgantina, block West 9/10 C.¹⁷³ In both areas the Doric dialect was spoken, albeit in different forms, and both are referred to in the ambiguous and self-referential indication given by Bothmer. Theories regarding these places are derived, in general, from clues: the consonance of the material culture of the region of Daunia with that of our group of objects, and in at least one case, the account of the looting by the Arpani of Pyrrhus's encampment at Ausculum in 279 B.C.;¹⁷⁴ and chronological coincidence, such as the taking of Morgantina by the Roman army under the command of M. Cornelius Cethegus in 211 B.C.¹⁷⁵ and the con-

sequent abandonment of its western district. The Dauria theory can be supported by the documented use of (helmets adorned with) silver horns at Canosa and by the discovery of silver objects in the hypogeum of the Medusa of Arpi.¹⁷⁶ The Morgantina theory is backed by indications given to the Carabinieri (Italian military police) about a successful illicit excavation in the very block West 9/10 C, which was later the object of scientific inquiry, and by the observations made during the excavation.¹⁷⁷ But we are left still in the realm of probability, certainly not in that of documented fact.

The same goes for the functional context of the burial: indeed, discoveries have been unearthed both from graves and from tomb chambers hidden in the most varied places and circumstances. The only certainty is that the objects in New York have had different uses,¹⁷⁸ from the time they were made until the time they were finally buried, even though they fall into the general category of rich and luxurious ostentation.¹⁷⁹ The ritual function at least of the pyxis no. 10 and of the altar no. 11 suggests that originally they were destined for a religious building or, at any rate, religious uses.¹⁸⁰ It cannot be ruled out, however, that they were intended as a set of ritual objects for religious observance on their owner's travels.¹⁸¹ The composition of the group of objects as it is today—which in the case of many of them appears to correspond to an analogous composition consisting of subgroups, at least immediately before burial—is the result of acquisitions, or juxtapositions, that are disparate: from the treasury of a sanctuary (nos. 10, 11, possibly nos. 1–3¹⁸²), perhaps from the spoils¹⁸³ of a warrior from southern Italy,¹⁸⁴ or from a violation of his grave (nos. 12, 13), and, for the objects that can be assumed to have been part of a set used for symposia¹⁸⁵ (nos. 4–9, 14, 15) from a raid or, again, violation of graves.¹⁸⁶

Finally, we should remember the account of Diodorus Siculus: in 406 B.C., C. Hamilcar, commander of the Carthaginians who were moving on Agrigento, paid a deposit on the wages due his mercenary troops with precious vessels.¹⁸⁷ This record, although from an earlier period than ours, demonstrates that precious objects could change hands, even if by agreement among parties, thus resulting in groups of disparate objects that took on different functions from those intended when they were made. This seems a legitimate hypothesis for Morgantina, a city heavily frequented by mercenaries:¹⁸⁸ perhaps one of their leaders—one Eupolemos, for example—was paid not in money but at least partly in precious goods originating from different places. But we need not restrict possession of such objects to mercenaries, for

Morgantina also offered refuge to those fleeing the siege of Syracuse in 212–211 B.C., and there was trade in grain between Morgantina and Syracuse.

What is observed above (see p. 77) on the pseudo-ascendant system of the way numbers are written, however, has definite significance and important implications. It is certain that the objects bearing such inscriptions were marked by a Sicilian craftsman in that part of the island where there was interaction between Hellenic culture and Phoenician-Punic culture. This applies not only to the time of the object's initial production but to the later time documented by the inscription I.1 (see p. 74). This is not simply an indication but rather clear proof of a relationship between these silver objects and that extensive region of the Sicilian territory. This relationship is further supported by comparisons—albeit within different categories of object—to be found within the specific context of Morgantina.¹⁸⁹

Alii, forsitan, aliter: it is to be hoped that critical comment on this study may yield further information for analysis of this group of objects in New York¹⁹⁰—and that the circulation of ancient objects will, in future, better meet the needs of scholars, and not just those of collectors.¹⁹¹

ABBREVIATIONS

Ampolo 1989–90

C. Ampolo. "Fra economia, religione e politica: tesori e offerte nei santuari greci." *Scienze dell'Antichità* 3–4 (1989–90), pp. 271–79.

Ancient Macedonia 1988

Ancient Macedonia. Exh. cat., Melbourne, Brisbane, Sydney, 1988–89. Athens, 1988.

Andreae, Parisi Presicce 1996

B. Andreae and C. Parisi Presicce. *Ulisse: Il mito e la memoria*. Exh. cat., Rome, 1996.

Balland 1969

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NOTES

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1. Bothmer 1984. See subsequently: Guzzo 1986; Guzzo 1990, p. 141 and n. 47; Guzzo, Labellarte, Mazzei 1990; Guzzo, Labellarte, Mazzei 1991; Guzzo 1994, pp. 508–20; Mazzei 1995, p. 14, fig. 6; Bell 1997; Mielsch 1997, p. 799; Lippolis 2002, p. 120. The silver pyxis also in the Metropolitan Museum, acc. no. 1984.11.3, is believed to belong to the same group of objects, Philippe de Montebello writes in his letter to me of December 11, 2002.
2. See Rotroff 1982, pl. 94 no. 375.
3. This appears to go against the theory, proposed by Bothmer 1984, p. 55, that an element was originally set into this.
4. See Rotroff 1982, pl. 94 no. 55.
5. Napp 1933, p. 2: *Hautschädel*.
6. But see p. 81 and note 48 for its replacement as part of the pyxis no. 10.
7. Bothmer 1984, p. 58, top of the lower photograph.
8. Bothmer 1984, p. 58, bottom of the lower photograph.
9. Bothmer 1984, p. 60, bottom left-hand illustration, with incorrect number.
10. Bothmer 1984, p. 60, bottom right-hand illustration.
11. See the clear difference in the condition of the surface in the partially gilded oinochoe from Derveni: Ginouvès 1994, p. 187 fig. 157.
12. The pyxis 1984.11.3 appears to have been on the outside of the group of objects.
13. For the possible causes of such wear, see p. 81.
14. See Bell 1997, p. 34.
15. The respective positions of the inscriptions and their dimensions are given above in the entries on the individual objects.
16. Guarducci 1974, pp. 496–97.
17. See Heron 1899, passim and esp. pp. 80–97. See also for the cosmetics container from Paternò: Oliver 1977, p. 61 no. 27.
18. Thus Bothmer 1984, p. 57 no. 101 and p. 58 no. 102.
19. Bothmer 1984, p. 57 no. 98: “EPMA.” As well as how it appears here, there are numerous mentions of this proper noun in various forms, from Ermaios to Ermas. See Fraser, Matthews 1987–2000. Note that noncomposite proper nouns with the root Erm- encountered in Attica are mostly borne by individuals from Asia Minor: see Osborne, Byrne 1996.
20. Thus also Bothmer 1984, p. 54 no. 92.
21. Bothmer 1984, p. 54 no. 92: “symbol, perhaps the weight.”
22. Thus also Bothmer 1984, p. 55 no. 94.
23. Thus also Bothmer 1984, p. 55 no. 94.
24. Thus also Bothmer 1984, p. 57 no. 96.
25. Bothmer 1984, p. 57 no. 96: “a *tau* and an *eta*.”
26. See P.xiv, p. 74.
27. Bothmer 1984, p. 57 no. 99: “The inscribed dot letters on both sides of the top of the stem have so far defied transliteration.”
28. Bothmer 1984, p. 57 no. 98: “*delta* and *omega*.”
29. Thus also Bothmer 1984, p. 55 no. 94.
30. Bothmer 1984, p. 58 no. 102: “a *delta* and a *mu*.”
31. Bothmer 1984, p. 58 no. 102: “sacred to all the gods.”
32. Bothmer 1984, p. 58 no. 102: “sacred to the gods.”
33. Bothmer 1984, p. 57 no. 101 and p. 58 no. 102, respectively, both read “from the war.”
34. Bell 1997, pp. 38–39.
35. Fraser, Matthews 1987–2000, s.v.; for Morgantina, see Bell 1997, pp. 38–39, who bases this assertion on *Supplementum epigraphicum graecum* 39 (1989), 1008, 8 = Manganaro 1989, pp. 203–5 no. 1. See below, note 154.
36. Cicero *In Verrem* 2, 4, 49: see note 148.
37. Bell 1997, p. 39.
38. In theory the monogram could be deciphered as any one of the many names beginning with “eu”; given the context, however, the suggested interpretation seems justified.
39. Bell 1997, p. 39, suggests this could be read as an abbreviation of *Kritias*.
40. See the scraping away of gilding on no. 9: p. 70 above.
41. And the unquestionable separation of the medallion no. 4 and the pair of horns nos. 12 and 13 from the original group of objects.
42. Bell 1997, pp. 34–38; and see below, note 177.
43. Guzzo, Labellarte, Mazzei 1991.
44. Nenci 1995; Prestianni Giallombardo 1999, with list of findings; Corretti 2001, p. 90.
45. Lombardo 1982, pp. 881–84: “sistema acrofonico crescente” (growing acrophonic system).
46. Manganaro 1989, pp. 203–4 fig. 5. Di Vita 1997 doubts that this sheet metal is really from Morgantina because the idea originated in the milieu of the illegal antiquities trade. Nevertheless, the relevance of Morgantina to the cultural setting that wrote numbers using the pseudoascendant system remains credible, if only because of its geographical position.
47. P.I, P.IX, and P.xa, b are not included because of uncertainties over their meaning. See pp. 71–73.
48. For this object it is possible that the lid element IV (see above, p. 62) was originally part of no. 10. The lid weighs 53.7 grams. Therefore, in ancient times, no. 11 might have weighed 314.1 grams, and no. 10 might have weighed 201.7 grams.
49. See previous note.
50. Segre 1928, pp. 72–73.
51. These figures have been rounded for simplification.
52. This figure is an average of the weight units in Table 1.
53. See note 48 above.
54. See note 48 above.
55. Bothmer 1984, p. 55 no. 94. See also p. 79 above.
56. Bothmer 1961, no. 45 p. 10 pl. 15 = Oliver 1977, p. 83 nos. 45, 46.
57. Watzinger 1901, pp. 89–90.
58. See Hannestad 1983, pp. 45–47: between the end of the 3rd and the beginning of the 1st century B.C.
59. Described both as *ektypoma*: Durrbach, Roussel 1935, 1421 A cd, col. II.2, and passim; and as *emblemata*: Courby 1922, pp. 263–64. See also Lushey 1939, p. 28.
60. See Athenaeus 5, 199 b: during the *pompe* of Ptolemy Philadelphus, around the middle of the 3rd century B.C., a group of Satyrs and Sileni carried, among other things, gold *therikleious megalas phialas*.
61. Courby 1922, p. 251: derivation from toreutic artifacts; pp. 173, 263–64, 265–66: Therikleian and Rhodian vases; pp. 427–29: types of vase, dating from the middle of the 4th century B.C., reconstructed as they appear in the *pompe* of Ptolemy Philadelphus.
62. See Callaghan 1981; Rotroff 1982, pp. 17–18; Callaghan 1992, p. 129 no. 29, pl. 96, H26,2; La Rosa, Portale 1996–97, p. 290 no. 38 fig. 171.
63. For other signatures of toreutic craftsmen on silver, see Baratte 1986, p. 83.
64. Pfrommer 1987, pl. 33a, b, p. 262 KBk 113, dated to the middle of the 3rd century B.C.

65. Mercado 1976, p. 165 fig. 44.
66. Oliver 1977, no. 21, dated to the 3rd century B.C.
67. Pfrommer 1987, pl. 55, p. 232 KaB H8, dated to the beginning of the 3rd century B.C.
68. Ciancio 1980, pp. 36–37 no. 12.
69. Parlasca 1955, p. 135 fig. 2.
70. Bothmer 1984, p. 55 no. 95; Bell 1997, p. 33, is, rightly, more cautious.
71. But it is not possible to know the configuration of the underside of the medallion on the interior of the bowl no. 1, while the upper side, which includes four little rectangular tongues, appears to be different: see above, p. 47. There is similar uncertainty over the use of the medallion, of almost identical dimensions, from Asia Minor: see Oliver 1977, no. 52. For slightly smaller embossed medallions in plates, see Oliver 1977, nos. 36–39, from Nihawand, dated to the 2nd century B.C. In general, see Strong 1966, pp. 97, 111–12.
72. See Bell 1997, p. 39.
73. Raev 1986, pp. 12–14 pls. 2–8.
74. Apart from what is conveyed by the archaeological records cited in previous notes, it is known that emblemata were sometimes removed from their original placement and reused to decorate other objects: Kurz 1954, p. 138.
75. Jentel 1997.
76. Jentel 1997, p. 1140 no. 31 = Pagenstecher 1909, p. 33, 18a fig. 12. The design also occurs in embossed Hellenistic objects: Courby 1922, p. 345 fig. 70 no. 23.
77. Tuchelt 1967, p. 181. See also Richter 1959, p. 248.
78. Klumbach 1937, p. 24 no. 120, pl. 21 = Carter 1975, p. 44 no. 28 = Andreae, Parisi Presicce 1996, p. 149 no. 260. The object brandished by Scylla has not survived: Klumbach suggested an oar. But since the raised arms converge it is more plausible to suppose it was a boulder: see also Tuchelt 1967, p. 181.
79. Schweitzer 1967, respectively p. 110 fig. 8c; p. 221 pl. 20 and n. 97; p. 227.
80. Thompson 1939, pp. 296–99 fig. 11.
81. Smith 1883.
82. Pliny *Naturalis historia* 35, 64, mentions a painting showing Scylla, attributing it to Androklydes of Cyzicus, who was active in the first half of the 4th century B.C. and whose mastery in depicting fishes is recalled by Athenaeus 8, 341, and Plutarch *Symposium* 4, 2, 3, 8. Our relief also shows sea creatures. See Hanfmann 1987, p. 257. Another famous painting showing Scylla was by Nikomachos of Thebes, only slightly later than the work just cited (Pliny *Naturalis historia* 35, 109). According to Hanfmann 1987, p. 257, the mosaic at Tor Marancia, Rome, is derived from it. It could perhaps be compared to the pair of silver phalerae from the kurgan of Babyna Mohyla: Reeder 2001, p. 288 nos. 143, 144.
83. Pfrommer 1983, pp. 239–40 fig. 1.
84. Mercado 1976, pp. 165–66 figs. 48, 49.
85. Pfrommer 1982, p. 129 fig. 6.
86. For the profile, see Richter 1956, p. 45 no. 27, pl. 19 E: but with a smooth wall. It is a black-painted vessel from Corinth, dated to the second half of the 3rd century B.C.: Edwards 1975, pp. 46–47 no. 190.
87. Rotroff 1997, pp. 108–9; in relief: Watzinger 1901, p. 70 no. 6; Laumonier 1977, pp. 482–83; Bouzek 1990, pl. 11, p. 68.
88. Rotroff 1982, p. 92 no. 403.
89. Marazov 1998, p. 103 no. 14.
90. Thompson 1934, p. 381 no. D38 fig. 69: 3rd century B.C.; Edwards 1975, p. 181, n. 46, no. 908: mid-2nd century B.C.
91. Edwards 1975, pl. 80 no. 919: mid-2nd century B.C.
92. Oliver 1977, no. 18 = Bothmer 1961, no. 270.
93. Vickers, Impey, Allan 1986, pl. 18.
94. Walters 1921, no. 14 pl. 3.
95. Bothmer 1984, p. 47 no. 73: dated to the second half of the 4th century.
96. *Search* 1980, p. 156 no. 108.
97. Bothmer 1984, p. 49 no. 83: between the 4th and 3rd century.
98. Bothmer 1984, p. 48 no. 80: dated to the 3rd century. Previously, an analogous find, with lacunae, from Cariati, was compared to the foot of our skyphos: Guzzo 1986, p. 256. The subsequent reconstitution in full of the find from Calabria revealed a substantially different shape of the vessel: Guzzo, Taliano Grasso 1992, p. 564 no. 1 figs. 1, 2. Nevertheless, the comparison of the feet remains valid, as does the confirmation that the grave was sealed during the 4th century.
99. Pfrommer 1982, p. 120 fig. 1; Pfrommer 1983, p. 273 fig. 38b, c.
100. Oliver 1977, no. 15.
101. Strong 1966, p. 92 fig. 21, with bibliography and comparisons.
102. Bothmer 1984, p. 47 no. 76.
103. *Search* 1980, p. 167 no. 128.
104. *Ancient Macedonia* 1988, p. 298, no. 249.
105. Letter from Malcolm Bell: inv. nos. 59.1226; 60.295, .630, .848. Note how the inscription P.X (see above, p. 57) is punched under the end of the handle that curves back on itself. Such a shape invites suggestion of the theory that the present protome may be a replacement of a previous one and that, when the substitution was made, the inscription was made then, since it was easier to do so.
106. Luschey 1939, pp. 26–27: *aktinos* (with rays); *akidotos* (with points); *lonchotos* (with lanceolate points); *asterotes* (with star-shaped decoration).
107. Luschey 1939, pp. 49–50; see also Bothmer 1984, pp. 20–21 no. 11 (from Cyprus) and, dated to the 5th century, the phiale of unknown origin: Oliver 1977, p. 27 no. 3, with bibliography also for analogous bronze examples.
108. Balland 1969, pp. 101–8; Sparkes, Talcott 1970, pp. 105–6; Morel 1981, pp. 143–45.
109. See, most recently, Tarditi 1996, pp. 170–71.
110. Wuilleumier 1930, p. 9 a, describes it as a *cuvette*; both sides of the lid are decorated; no intermediate object between the lid and the *cuvette* is described. Given the oxidized state when the find was made, the composition described by Wuilleumier can be taken to be authentic; see also Wuilleumier 1939, p. 344.
111. Oliver 1977, no. 51; see also Gehrig 1977, pp. 5–12.
112. Baratte 1986, pp. 41–42.
113. Bell 1997, p. 33 fig. 6.
114. See above, note 110.
115. See above, note 110.
116. Bothmer 1984, p. 58 no. 102, recalls an object seen on the Swiss market (*Ars Antiqua* [Lucerne] 3 [April 29, 1961], no. 132): this was probably a small rectangular altar decorated with bucrania supporting garlands and consisting of a body covered with a lid, whose upper zone is rectangular, recessed, and decorated. The lid rests on the hollow in the interior of the body. See Oliver 1977, p. 87 no. 49, for the shape of this altar, which, on the basis of the embossed decoration, however, should be considered a container for cosmetics.

117. Deonna 1938, p. 384 fig. 447, p. 379 no. B 4463.
118. Chamonard 1924, p. 347, pl. 62 E.
119. Breccia 1907, p. 70 pl. 2, 3: the dating of the piece is uncertain, as it was discovered in ground that covered a mid-Hellenistic burial chamber.
120. Berti 1990, pp. 70–72 figs. 5–8.
121. Bell 1997, p. 38 and n. 13, fig. 17.
122. From Thurii: *Notizie degli scavi di antichità* 1988–89, suppl. 3, p. 480 no. 483, p. 517 fig. 509; from Delos: Deonna 1938, pp. 95–96, with bibliography relating to Pompeii.
123. Athenaeus 5, 202 a.
124. Guzzo 1986, p. 286; Guzzo, Labellarte, Mazzei 1991, pp. 171–72; Bell 1997, p. 33 and n. 11.
125. Most recently: Cassano 1992, pp. 337–45; the silver horn: p. 342 no. 17; p. 539.
126. Pflug 1989, p. 90 no. 81: see Guzzo 1990, p. 143.
127. From Nola: De Caro 1983–84, esp. p. 81 and n. 38; from Capua: Weege 1909, pp. 106–7 no. 12; p. 156: helmets with horns, widely used.
128. Mazzei 1987, pp. 185–86 and n. 55; p. 186 and n. 58 = Mazzei 1995, p. 14 figs. 4, 5.
129. See Dintsis 1986, p. 107, pl. 46, 6: Seleucus Nicator minted coins that depict him with a helmet adorned by horns; nos. 262, 263, pp. 296–97, pl. 70, 6–7: 2nd-century gems.
130. Athenaeus 5, 202 c; 202 e.
131. See Gasparri 1970, p. 49 no. 8.
132. Mellink 1960, p. 69 pl. 14 fig. 16 = Strong 1966, p. 122.
133. Strong 1966, p. 108.
134. Oliver 1977, no. 47.
135. Respectively: Rotroff 1997, pp. 109–10; pp. 107–8.
136. Morel 1981, pp. 138–39: type 2130; pp. 468–69; tragic and divine masks: Edwards 1975, pp. 173–74. In the bowl from Bari (Wuilleumier 1930, pl. 8) are applied masks, with which meaningful comparisons are impossible.
137. Bernabò Brea 1981, p. 47 type B 5.
138. Bernabò Brea 1981, *passim*; see Edwards 1975, pl. 77 no. 889.
139. Bernabò Brea 1981, pp. 230–32.
140. Pfrommer 2001, pp. 48–50 fig. 32 g.
141. Kurz 1954, p. 138; see also Linders 1987, p. 117. Also documented is the practice of melting down precious votive objects that had, following periodic inspections, been found to be damaged or out-of-date: Linders 1989–90.
142. “This group of fifteen objects, presumably found together a generation ago, represents some of the finest Hellenistic silver known from Magna Graecia”: Bothmer 1984, p. 54, in which he does not explain if by “Magna Graecia” he intends the meaning to be only the southern Italian peninsula or also includes Sicily. The assertion of Bothmer could be interpreted in two ways: that the objects were found in “Magna Graecia,” or that the objects had been made in Magna Graecia. In the eventuality that the first hypothesis is valid, it is to be observed that Italian law, enforced at least since 1939, governs the exportation of archaeological objects. Bothmer does not mention the pyxis 1984.11.3, which also (see note 1 above) is named by director de Montebello as part of the group.
143. On the subject of ambiguities sometimes presented by inscriptions, see the silver vase made in Egypt but bearing a Lycian inscription: Pfrommer 1983, p. 275 fig. 40 nn. 197, 198.
144. Strong 1966, p. 107.
145. Kallipolitis, Feytmans 1948–49, pp. 92–96: grave no. 2 at Kozani (western Macedonia), sealed before the end of the 4th century, contained in its hoard a silver phiale, produced before the end of the 6th century, bearing an inscription dedicating it to the Athena of Megara. This relevant case demonstrates beyond doubt the differences between date of manufacture and date of burial, between place of use and place of burial, and finally, between original function and last use.
146. Guzzo, Labellarte, Mazzei 1991, pp. 168–71; Bell 1997, p. 33.
147. Bell 1997, n. 12 at the end.
148. See Kurz 1954, p. 138: Cicero *In Verrem* 2, 4, 48–49 (also note 36 above): from a “patella in qua sigilla erant egregia” Verre, after taking possession of the vessel, “sigillis avulsis reliquum argentum sine ulla avaritia reddidit” to the owner, “Cn. Pompeius Tyndaritanus.” The same “emblemata evellenda curavit” from two “pocula non magna, verum tamen cum emblemate,” the property of “Eupolemus Calactinus.”
149. Guzzo, Labellarte, Mazzei 1991, p. 170.
150. Wuilleumier 1930; Pfrommer 1987, p. 165: “Beide [*scil.*: the pyxis and the thymaterion] bilden eine funktionelle Einheit.”
151. Bell 1997, p. 33 fig. 6; see also note 1 above.
152. Guzzo, Labellarte, Mazzei 1991, p. 166 n. 77.
153. See above, p. 77.
154. For the value 100 of the character Θ, exactly the same as that read here as eta, in an epigraph from Morgantina, see *Supplementum epigraphicum graecum* 39 (1989) 1008, 8: note 46 above.
155. See note 1 above.
156. The dish that is part of the pyxis 1984.11.3 shows no signs of wear, unlike its counterpart. This difference in condition may be due not only to different circumstances before they were buried (together?), but also to different techniques used in their manufacture.
157. Cassano 1992, p. 541 fig. 11, p. 531 no. 11.
158. Pfrommer 1987, p. 165.
159. De Juliis 1984, pp. 33–50.
160. De Juliis 1984, p. 36.
161. De Juliis 1984, p. 38.
162. Moreno 1987, p. 140; *contra* Pfrommer 1982, pp. 127–28.
163. See the discovery, in the context known as Mottola, of a bracelet typical of Asia Minor manufacture, and of two rings with engraved portraits of Ptolemaic queens: Guzzo 1987, pp. 169–76, which can be taken as the archaeological equivalent of the literary mention of the dispatch to Croton of part of the find of Gaugamela: Plutarch *Alexander* 34.
164. Durrbach, Roussel 1935, 14121 A cd, col. II.2 = 1423 A b, col. II.5 = 1432 B b, col. II.23; 1442 A, 72; 1443 A, col. I.19; 1449 A a, col. I.21; 1450 A 13. *Anathema* by Sokrates from Taranto: *ibid.*, 1450 A 113. I am indebted to Adriano La Regina for drawing my attention to this.
165. De Juliis 1984, p. 449 no. 44: inv. no. 40.064. In general: Ciancio 1980, also for the commercial links between Alexandria and Apulia on which, most recently, see Ghisellini 1993.
166. De Juliis 1984, p. 449 no. 48.
167. See Gasparri 1970, p. 53; Linders 1975, pp. 61–62, contrary to what took place at the Didymaion, in Athens registers at sanctuaries were no longer transcribed on marble after the end of the 4th century and are thus unknown, both in themselves and regarding the form and the characteristics of the objects given as offerings.
168. See the profusion of colored stones destined to adorn the precious vases given by Ptolemy to Eleazar: Pelletier 1962, 4, 3; 6, 73; 6, 79.

169. Also, a single garnet set into the exterior bottom of the bowls from Falerii, in the Museo Archeologico Nazionale in Naples.
170. See Gasparri 1970, p. 50 no. 10 and p. 52 with n. 67.
171. It should be remembered that the inscriptions P.I and P.II (nos. 10, 11), made close to the time the objects were produced, are in the Ionic dialect, whereas L.I (no. 11) is in the Doric dialect: this indicates that the altar no. 11 was transferred from one cultural area to another, different one, or at least was in the possession of individuals who belonged to groups speaking these dialects.
172. Guzzo, Labellarte, Mazzei 1991; Lippolis 2002, p. 120: "località imprecisata della Puglia" (an undefined place in Apulia).
173. Bell 1997.
174. *Dionysius Halicarnassensis* 20, 3, 1–4: Guzzo, Labellarte, Mazzei 1991, p. 172.
175. Bell 1997, p. 34. On the history of Morgantina during those years and on Punic incursions, see Bell 2000.
176. Guzzo 1995.
177. Bell 1997, pp. 34–38: "per la sua forma . . . la casa non ha paralleli precisi a Morgantina" (in its design . . . the house has no parallel in Morgantina; p. 37); the discovery of numerous pithoi leads Bell 1997, p. 38, to the conclusion that this was "di un'abitazione funzionale, senza raffinatezze, dove viveva gente la cui vita economica dipendeva dai prodotti della terra" (a functional house, without refinements, inhabited by people who lived off the land), even though "curiosa è la mancanza di una cisterna per raccogliere le acque piovane provenienti dai tetti; a Morgantina è un attributo normale del cortile o peristilio al centro della casa" (it is curious that there is no tank to collect rainwater off the roofs; in Morgantina this was a normal feature of the courtyard or peristyle at the center of a house; p. 37). As a result it can be speculated that the storage function of this building was more important than its use as living quarters; this might be a further indication that the group of silver objects under study was hidden under the floor of room 5 (p. 36, fig. 13) or room 7 (p. 36 and n. 23), having been gathered together by the various families that used the building to store the produce of their land before taking it to market.
178. See note 145 above.
179. See Ampolo 1989–90, pp. 271–79.
180. Such as the phiale dedicated to Athena of Megara, found in a tomb at Kozani: see note 145 above.
181. See the later small altars from the wreck at Comacchio: note 120 above; in the raid the Arpani made on Pyrrhus's encampment, sacred furnishings, if there were any, would also have been seized: see note 174 above.
182. These three bowls might equally have been part of a set of objects for a secular symposium.
183. Kaeser 1987.
184. The Samnites are described as using gold and silver weapons: Livy 9, 40; see Rouveret 1986, esp. pp. 93, 116; see also Benasai 2001, pp. 201–2, 216.
185. Secular, perhaps: but vessels used for offering libations to the gods are similar in shape to those with nonreligious uses, and do not always bear explicit dedicatory inscriptions.
186. See note 132 above for the discovery in a tomb of bowls comparable in shape to nos. 14, 15.
187. Diodorus Siculus 13, 88, 2–3; Tagliamonte 2002, p. 504 n. 15.
188. And not only in the 3rd century: see Tagliamonte 1993.
189. Bell 1997, p. 40 nn. 13, 14.
190. To which the pyxis 1984.11.3 should be added: see note 1 above.
191. To mention only the most recent comments on the subject: Graepler, Mazzei 1996; Pelagatti, Guzzo 1997, with bibliography.