

The acquisition of foreign ideas and images in the Phoenician-Punic Pottery from Tas-Silġ, Malta*

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Abstract: The paper aims at providing an overview of the production of vessel forms, originating from prototypes coming from outside of the Maltese Archipelago between the 8th and the 5th c. BC. Most recent studies on this topic highlight the presence, common to all Phoenician sites in the central and western Mediterranean, of originals, copies, and adaptations of ceramic forms external to local productions. The phenomenon within Maltese pottery production, although present, appears less direct, especially in reference to the introduction of morphological characters typical of Greek ceramics; in fact, at the current state of research, there are no real imitations of Greek pottery, present instead in other Phoenician-Punic sites in the Mediterranean Sea (e.g., the black glazed cups). The adaptation of foreign shape and decoration is analysed through the data regarding a considerable amount of pottery discovered in a dump context in the sanctuary of Astarte in Tas-Silġ (Malta), dated between the second half of the 8th c. BC and the end of the 2nd c. BC. This wide chronological range allows to examine the acquisition and elaboration of ideas and images in the local manufacturing process and lifestyle in a diachronic way.

Keywords: Phoenician-Punic Pottery, Tas-Silġ, Malta, Central Mediterranean Sea, Cultural Interactions.

Riassunto: Il contributo intende fornire uno sguardo sul fenomeno della produzione di forme vascolari derivate da originali allogenici nell'arcipelago maltese tra VIII e V sec. a.C. Gli studi più recenti su tale argomento mettono in evidenza la presenza, comune a tutti i siti fenici del Mediterraneo centrale ed occidentale, di originali, copie e adattamenti di forme ceramiche esterne alle produzioni locali. Il fenomeno all'interno della produzione ceramica maltese, seppur presente, appare meno diretto, soprattutto in riferimento all'introduzione di caratteri morfologici tipici della ceramica greca; allo stato attuale della ricerca, mancano vere e proprie imitazioni della ceramica greca. Il fenomeno di adattamento è analizzato partendo dai dati provenienti dallo studio di un vasto contesto di scarico del santuario di Astarte a Tas-Silġ, datato tra la seconda metà dell'VIII sec. a.C. e la fine del II sec. a.C., il cui ampio arco cronologico permette di esaminare in maniera diacronica la ricezione e la rielaborazione di idee e di immagini nel processo produttivo locale.

Parole chiave: Ceramica fenicio-punica, Tas-Silġ, Malta, Mediterraneo centrale, interazioni culturali.

* Paper presented at the n° 183 Session 'Ideas across times. Cultural interactions in the central-western Mediterranean Sea from the 7th century BC to the Late Roman Age' of the 26th Annual Meeting of the European Association of Archaeologists (EAA, 2020 Virtual 'Networking'), organized by Prof. Carla Del Vais, Prof. Marco Giuman, Dr. Ciro Parodo, Dr. Gianna De Luca (University of Cagliari, Department of Humanities, Languages and Cultural Heritage) and Prof. Dominique Frère (University of Southern Brittany, TEMOS Laboratory, CNRS, UMR 9016).



INTRODUCTION

This paper presents the phenomenon of the acquisition of foreign pottery forms and patterns in Maltese production. It is based on a wider research work into a vast dump context in the southern area of the sanctuary of Astarte in Tas-Silġ, Malta (Figs. 1-2)¹.

The southern area of the sanctuary was previously explored by the Italian Archaeological Mission in Malta before in the 1963 and 1964, when trenches were opened and the surface cleared, and later in 1969 and 1970, with two excavation projects that brought to light an enormous dump of materials resulting from the cleaning of the central area shortly before its Roman reconstruction, which took place between the end of the 2nd and the early 1st c. BC².

The vast dump extends to the main part of the southern area, and it is cut by the foundations of a large complex built partly in the Roman and partly in the Byzantine eras³; it consists of almost 100,000 items, including sherds of ceramics and terracotta, faunal and malacological remains, and architectural elements. The considerable amount of pottery, amounting 95% of the whole *corpus*, provides a broad overview of Maltese pottery from the second half of the 8th to the end of the 2nd centuries BC (Fig. 3).

The largest assemblage of pottery includes mainly local wares used for rituals in the sanctuary; just few sherds are from imported wares. Among the datable fragments, most belong to open forms (plates, cups, bowls, basins or mortars) – about 92% of the total – and the remainder to closed forms (jugs and amphorae, including those used for trade).

Part of the local pottery assemblage shows stylistic and morphological elements peculiar to the Greek and Levantine world. It documents the phenomenon of assimilation and re-elaboration already highlighted in the studies of Maltese pottery published by A. Ciasca⁴ and found in other Phoenician-Punic sites⁵.

¹ The analysis of the southern dump from the sanctuary in Tas-Silġ was the topic of my PhD, carried out at the University of Salento (Lecce, Italy) (SAPONARA 2017). I wish to thank Professor Grazia Semeraro for supporting me during and after my research with valuable advice, and suggestions. For the drawings, I thank Fabiola Malinconico.

² For a general overview of the Sanctuary of Astarte in Tas-Silġ, see the preliminary report from 1963 to 1970 published by the Italian Archaeological Mission in Malta, CAGIANO DE AZEVEDO 1964-1973; several contributions in *Scienze dell'Antichità* 12 and *Scienze dell'Antichità* 18; ROSSIGNANI 2012; SEMERARO 2012b; BONANNO, VELLA 2015; BONZANO 2017; CAZZELLA, RECCHIA 2021.

³ For the moment there are no certain interpretations of the building that emerged in this area. It was undoubtedly an architectural complex erected during the Roman reconstruction and later partly obliterated by a Byzantine building, probably a fortification (DAVICO 1973: 84).

⁴ CIASCA 1999; 2000.

⁵ BRIESE, DOCTER 1992; 1998.

RESEARCHING PHOENICIAN AND GREEK PROTOTYPES IN MALTA

The largest group of Phoenician and Greek imports dating to the Archaic and Classical periods was discovered in the sanctuary of Astarte⁶. These extremely fragmentary vessels document the arrival of main productions spread around the Mediterranean area, such as imported Levantine, Corinthian, Laconic, and Attic artefacts. This data is well supported by funerary items, of which there are few imports, often just one piece for each grave⁷. In terms of quantity, the presence of imports is not particularly large when compared to that of other nearby sites such as Carthage and Motya; the reason for this may lie in the history of the Maltese archaeological research and methods of preserving deposit levels in the sanctuary⁸.

Conversely, there are numerous examples of imitations and adaptations of foreign forms, including typical stylistic and morphological elements from the Greek and Levantine vessel repertoire.

The sample used for this study is based on several open forms, the most commonly occurring within the huge dump, and on a defined chronological range, namely between the 8th and the 5th c. B.C. In fact, the analysis of the entire dump reveal a clear division between the ceramic production of the 8th-5th centuries B.C. and that of the following centuries; between the 4th and 2nd centuries BC we note the disappearance of some ceramic categories (e.g. red slip ware), the abandonment of some vessel shapes and the introduction of others, and some typical Punic vases such as basins with relief decoration and others derived from the Italiote repertoire⁹.

Analysis of this phenomenon was approached in two different ways based on the different categories of production.

For the Phoenician-style production, the acquisition concerns both form and surface treatment, and we can therefore speak of copies and elaborations of forms circulating extensively on the island with the arrival and settlement of the Phoenicians.

Regarding the repertoire originating from Greek prototypes, unlike other sites in the western Mediterranean, there is an acquisition of vessel forms produced locally but decorated in typically Maltese style, without the conceit of copying and recreating the typical Greek stylistic features of the Archaic and Classical periods. For this reason, among the imported forms found in the archipelago¹⁰, I attempted to trace those that may have served as an archetype or model for the creation of ceramic categories that were widely used in Maltese contexts.

⁶ For the Phoenician pottery, see CIASCA 1982; 1999; 2000; for the imported Greek ware in Tas-Silġ, see D'ANDRIA 1972; SEMERARO 2002; SAGONA 2015: 78-111; NICOLARDI 2018.

⁷ SEMERARO 2002; for the Maltese necropolis, see SAGONA 2002.

⁸ SEMERARO 2002: 507-508, 510; NICOLARDI 2018: 24-25.

⁹ SAPONARA 2017, § 3.4, § 4.1.8.

¹⁰ I used mainly the contribution by SEMERARO 2002.

The aim is to highlight, by means of a study sample, the very particular and unique development of Malta compared to the other Phoenician-Punic sites of the Mediterranean basin in terms of acquisition and adaptation of foreign styles and shapes.

Phoenician-style forms

Most of the red slip pottery coming from Tas-Silġ presented here is open forms, in particular plates, cups and bowls. Analysis of the fabrics has identified local and, in a few cases, imported productions¹¹.

Copied and adapted oriental stylistic and morphological elements appear on plates (Cat. nos. 1-3, Fig. 3), spherical cups (Cat. n. 4, Fig. 4) and carinated bowls (Cat. nos. 5-8, Figs. 5-6), dated between the end of the 8th and the 7th c. BC. These shapes are common in all Phoenician settlements in the Mediterranean basin, from the Levant to Spain¹².

The distinction between eastern red slip vessels and the copies produced by the Maltese craftsmen is evident in both the fabric of the vases and their surface treatment: the imports present a fine fabric of orange-yellow clay (7.5YR 7/3), with few inclusions and well-distributed red slip¹³; local examples are produced with a very fine fabric of orange clay (7.5YR 8/6), sometimes with a grey core, white inclusions, and a bright red slip¹⁴.

Among the forms listed above, there are local vessels which are undecorated or decorated in the Maltese style, with lines and bands of matt red or red-purple colour.

One peculiarity is the so-called 'geometric-metopal' or, as defined by A. Ciasca¹⁵, Phoenician-geometric-style decoration, characterised by wide bands and vertical lines in red colour applied on the exterior wall below the edge, on a smooth and pink surface¹⁶. This decoration is documented in several bowls of Levantine derivation with inverted rims and dated in Malta to the second half of the 7th c. BC (Cat. n. 7, Fig. 6).

Greek-style forms

Regarding the Greek imitation repertoire, the elaborated forms follow a specific chronological span, but the *skyphos*¹⁷, already established in the 8th-7th c. BC, is the most commonly imitated and reworked form.

¹¹ CIASCA 1995: 141-146; 1999: 77; SAGONA 2015: 78; SAPONARA 2017: 193.

¹² See 'Comparisons' in the catalogue below.

¹³ SAGONA 2015: 500, fig. 1:248, n. 13; SAPONARA 2017: 193, RSF1.

¹⁴ SAGONA 2015: 498, fig. 1:246, n. 4; SAPONARA 2017: 193, RSM1.

¹⁵ CIASCA 1999: 71.

¹⁶ Regarding the metopal decoration style, see SPAGNOLI 2019: 51-55.

¹⁷ The Phoenician *skyphos* has been analysed by several scholars. For a summary, see DOCTER 2014, note 1 with bibliographical references.

Archaeological literature refers to this shape with three different nomenclatures: two-handled cup, *skyphos* and *kylix*¹⁸. This variance is due to a lack of precise differentiation between the Maltese red slipped form and the subsequent production of the same shape decorated in the typical local style.

The Maltese red slip *skyphos* (Cat. n. 9, Fig. 7) has a vertical rim, a slightly extroverted lip, a less defined carinated edge; the fabric is orange pink (7.5YR 8/6) with some little inclusions; the surface treatment consists of a semi-smooth red slip. The shape is typical of the *skyphos* found in all imitations produced in the other Phoenician sites of the central and western Mediterranean basin¹⁹.

In order to understand the process and development of this kind of pottery production in the local workshops, I attempted to find a direct link with one of the Greek forms imported and found in Maltese contexts. One of the most appropriate comparisons is the two-handled cup found in the tomb of Ghajn Qajjed (Fig. 8); the vessel is dated to the Middle Protocorinthian (690-650 BC). Comparison with the red slipped fragment shows that they are quite similar, and therefore the local form would seem strongly conditioned by the prototype of the Protocorinthian two-handled cup²⁰.

Besides the red slip, the development of the *skyphos* displays different morphological features: an off-set rim, high shoulder, thin walls, with a well-outlined progression to the truncated profile body and disc-shaped base (Cat. n. 10, Fig. 9)²¹. The fabric is typically Maltese, i.e. dark orange clay (5YR 6/8) with inclusions. Surface treatments include both undecorated and decorated types. There are two decorative variants, which also determine the chronological classification:

1. the so-called 'geometric-metopal' or Phoenician geometric-style decoration, with red vertical lines on the shoulder framed by red horizontal bands on a smooth clay-coloured surface; this sub-type, of which there are few examples, dates back to the second half of the 7th c. BC²²;
2. red or red-purple bands cover the entire vessel or on the inner surface, on rim and base only, applied on white-cream or pink-cream slip; because of this decorative technique, this sub-type is dated between the first half of the 6th and the mid-5th c. BC (Cat. n. 10, Fig. 9).

¹⁸ A. Ciasca compared the type of the cup with a distinct edge to the Corinthian prototype of the *kylix*, then the Ionic one; after, she called it *skyphos* in reference to the production of some shapes with 'geometric metopal' decoration: CIASCA 2000.

¹⁹ BRIESE, DOCTER 1992; 1998; DOCTER 2014.

²⁰ BALDACCHINO, DUNBABIN 1953: 39, n. 1, fig. 5, F1, pl. XIV, b; SEMERARO 2002: 492-493, n. 2, fig. 2, 2; regarding the Proto-Corinthian prototype WEINBERG 1943: 33-54, especially nos. 138, 152, 175.

²¹ ROSSIGNANI 1972: 51, type a, fig. 9, 9-11; CIASCA 1982: 143-144, fig. 5; 1999: 76, fig. 7; 2000: 1288, fig. 1; SAPONARA 2017: type 2.

²² CIASCA 1982: 144; 1999: 76.

The most fitting comparisons can be found in local productions at Leptis Magna, as previously reported by A. Ciasca²³, and at Motya (Fig. 10). In Motya contexts, there are *skyphoi* decorated with both ‘geometric metopal’ schemes, lines and bands, that are an echo to Corinthian artefacts circulating in the Sicilian settlements. According to some scholars, Sicily would have acted as a mediator in the spread of this form in the West²⁴.

Therefore, in the early stages of the arrival and settlement of the Phoenician people, the Maltese production of *skyphoi* in red slip is similar to that of western Phoenician colonies²⁵. However, in its subsequent evolution, it appears that in the Maltese archipelago, the development of pottery was more ‘regional’. It may be assumed that the development of this shape occurred by altering the familiar truncated form by the addition of a rim, with its associated morphological features. This phenomenon could also be ascribed to later forms that do not copy Greek prototypes as such, but they elaborate it according to a typically local taste.

Between the 6th and the 5th c. BC *skyphoi* are characterised by a deep body, slightly flared wall and a rim tapering at the top (Cat. n. 11, Fig. 11)²⁶. I sought a connection with an imported vase discovered in the Maltese contexts with similar morphological elements to this form; analogies can be found in a *kytyle* coming from the tomb of Tal Ghalja, dated to the second quarter of the 6th c. BC. (Fig. 12)²⁷: the upper part of the wall and the lip of this Corinthian shape is closer to Maltese expressions than to later Attic forms.

Also, this type of *skyphos* was reproduced in several Phoenician-Punic settlements, and it seems to be part of cultural exchanges that influenced the elaboration of the previous forms. Closer comparisons with examples from Tas Silġ have been found in Carthage. C. Briese and R. Docter suggested that the Carthage vases are the elaboration of the *kytylei* of the early Proto-Corinthian type Aetos 666, particularly the version from *Pithecussa*; such examples, therefore, should be dated to the second half of the 8th c. BC based on morphological comparisons, but stratigraphically they fall into the second half of the 7th c. BC (Fig. 13)²⁸. M. Vegas²⁹ compared this form to a generic Archaic Greek prototype. M. P. Rossignani³⁰ considered it an imitation of Late-Corinthian prototypes, widespread in the second half of the 6th c. BC. In fact, the Maltese examples show a local decorative style, with cream or pink-cream slip and red or red-purple lines and bands, dated to the 6th c. BC.

²³ CIASCA 2000: 1288; for comparisons with Leptis Magna, see DE MIRO, FIORENTINI 1977: 31-32, fig. 39, tav. XVII, 45.

²⁴ VECCHIO 2015: 15, particularly nos. 16-18.

²⁵ BRIESE, DOCTER 1992; 1998.

²⁶ CIASCA 1964: 74, n. 7, figs. 7, 9; ROSSIGNANI 1973: 60, n. 1, fig. 16, 1; CIASCA 1982: 147; 1999: 77; SAPONARA 2017: tipo 3.

²⁷ SEMERARO 2002: 495, n. 9, fig. 3, 9.

²⁸ BRIESE, DOCTER 1998: 201, figs. 19 b-d, 20, especially nos. 181-182; DOCTER 2014: 68.

²⁹ VEGAS 1999: 150, Form 12, Abb. 43; VEGAS 2005.

³⁰ ROSSIGNANI 1973: 60, fig. 16, 1.

CONCLUSIONS

Two distinct developments emerge from the analysis of the phenomenon of acquisition and processing of foreign stylistic and morphological canons in Maltese ceramic production.

In the Phoenician-derived pottery, the assimilation and straightforward re-proposal of Levantine stylistic canons is present in the replication of the red slip surface treatment by local artisans. Considering Malta as one of the areas settled by the Phoenicians, it is possible to hypothesize that local craftsmen were influenced by people from the East. Nevertheless, it is essential to consider the matter from a Maltese perspective and to examine its background: on their arrival, the Phoenicians found a millenarian culture that had developed a good self-awareness and that had a ceramic production very similar to that brought by the Phoenicians: the Borg-in Nadur pottery³¹. This class of pottery is hand-made with a red slip on a smooth and shiny surface; sometimes, it can be decorated with geometric lines cut, engraved, embossed, or moulded on the surface, and with plastic applications³².

The similarities between Late Bronze Age/Iron Age and local red slip pottery have been much discussed, hypothesizing a persistence of Borg in-Nadur pottery in the subsequent period in which the Bahrija class spreads and the first eastern presence in the archipelago is established³³. One piece of evidence is a sherd of a typical eastern-style cup with a pronounced rim, produced in red slip with carved lines, a typical Maltese decoration in the prehistoric period (Fig. 14)³⁴. Although a direct relationship between the pottery of the Borg in-Nadur and the local imitation of red slip cannot be established with certainty³⁵, the aesthetic similarities are undeniable and probably they facilitated the finding a common path in which the people could walk and merge.

Regarding the repertoire of Greek derivation pottery, some scholars suggested that the production of such forms between the 8th and the 6th c. BC is due to the spread of the Greek *symposium* or a generic practice of drinking wine³⁶, or to the Greek presence among peoples coming from the East³⁷, or to a Phoenician taste for luxury and exotic goods³⁸, while the change in the repertoire during the 5th and the 4th c. BC, which was characterised by tableware, denotes a cultural change due to the possession of exotic items³⁹. The elaboration

³¹ RECCHIA, CAZZELLA 2011: 382-391, figs. 5-7.

³² TANASI 2011: 88-139; TANASI 2015a; TANASI 2015b.

³³ CIASCA 1982; 1987; 1994; 1995; 2000; CAZZELLA *et alii* 2016: 424.

³⁴ CIASCA 1999: 86, fig. 9.

³⁵ The archaeological excavations in the northern area of the Sanctuary of Astarte in Tas Silg' carried out in 1999-2005 by the University of Salento highlighted in the same context the presence of red slip pottery, Levantine and Greek imports, along with Borg in-Nadur vessels; despite the high rate of fragmentation and the limited scope of the essay, this data is extremely interesting: SEMERARO 2004-2005: 323; SEMERARO 2012a: 117.

³⁶ BRIESE, DOCTER 1998; CIASCA 1991; 2000: 1288; TRONCHETTI 2014: 126-127.

³⁷ BOARDMAN 2004.

³⁸ GIARDINO 2017: 136.

³⁹ TRONCHETTI 2014: 126-127.

of Greek forms and the spread of this practice in the subsequent centuries are probably due to the fact that new Corinthian vessels were imported into the Maltese archipelago through the exchanges, and these entered the social context at various levels, as evidenced by the presence of hand-made *skyphos*⁴⁰; subsequently, in the Punic period, Attic and Italiote shapes circulated mainly throughout the Mediterranean basin. A hypothesis could be that Sicily influenced the local craftsmen, due to the contacts occurring before the arrival of the Phoenicians⁴¹, but it is problematic to consider this the only source of inspiration, given the stylistic differences with the Maltese production.

Examination of the phenomenon of imitation of vessel forms unrelated to the Maltese repertoire found in the Great Dump of the southern area of Tas-Silġ sanctuary, albeit based on a single context, allows us to highlight that the development of ceramic production in Malta cannot be classified in connection with the other Phoenician-Punic sites, and that when foreign people arrived (and with them ideas, symbols and images), in my opinion, they were encountered a society with an extremely strong and solid background.

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⁴⁰ CIASCA 2000: 1289.

⁴¹ GIANNITRAPANI 1997; SEMERARO 2002: 506-507.

Catalogue of the Maltese pottery discovered in the Southern Area of Tas-Silġ

1. *Fig. 3, a*

Plate with thinned rim, lightly everted.
Polished red slip on all over the vessel.
Orange clay with grey core and few white inclusions.
Rim diam. 22 cm.
Type SAPONARA 2017, plate, type 1.
Second half of the 8th c. BC.
Bibliography: CIASCA 1999: 75, fig. 6; SAPONARA 2017: 219, piatto tipo 1, n. 20, Inv. n. 1437/1, tav. V, 20; tav. 2.
Comparisons: SCHUBART 1976: 179-196; BIKAI 1978a: 20, Plate types nn. 2, 3 and 7; BIKAI 1978b: 51-52 (Tyre); VEGAS 1999: 135-136, Form 1.1, Abb. 24 (Carthage); CATALBIANO, SPAGNOLI 2010: 140, tav. IV, MD.07.2206/3 (Motya); NIGRO 2010: 12, fig. 10 (Motya); ORSINGHER, GIARDINO 2011: 386, MF.07.1902/10, tipo 125.1, tav. CXXVIII; GIARDINO 2017: 67-68, tav. II, n. 3280 (Huelva, 900?-775/760 BC).

2. *Fig. 3, b*

Plate with wide everted convex rim, with a squared profile and a groove in the middle, deep hollow.
Polished red slip on all over the vessel.
Orange clay, sometimes pinky, with grey core and white inclusions.
Rim diam. 18-26 cm.
Type SAPONARA 2017, plate, type 2.
Second half of the 8th c.-first half of the 7th c. BC.
Bibliography: SAPONARA 2017: 18, piatto tipo 2, Inv. n. 1336/20.
Comparisons: SCHUBART 1976: tab. XXVIII, A 1-3, XXX; MAASS-LINDEMANN 1986: 229, fig. 1, 4, n. 715 (Spain, 8th-7th c. BC); VEGAS 1999: 136-138, Form 1.2, Abb. 25 (Carthage); GIARDINO 2017: tipi 1.2.1 and 1.2.3 (8th-7th c. BC).

3. *Fig. 3, c*

Plate with wide and oblique everted rim, wide and shallow hollow.

Polished red slip on all over the vessel.
Orange clay with grey core and white inclusions.
Rim diam. 18-28 cm.
Type SAPONARA 2017, plate, type 4.
7th c. BC.
Bibliography: SAPONARA 2017: 219, piatto tipo 4, n. 26, Inv. n. 1410/51, tav. V, 26; tav. 2.
Comparisons: SCHUBART 1976; 1982; SAGONA 2002: 664, fig. 344, n. 11, Plate Form III:1 (Malta); BARTOLONI 2010: 72, fig. 3 (Motya); GIARDINO 2017: tav. XXXIV, n. 2447 (Toscanos, 700-600 BC).

4. *Fig. 4*

Cup with vertical and rounded rim, spherical body.
Surface as the fabric colour, decorated with matt red-purple lines.
Pink orange 7.5YR 8/6 clay with few inclusions.
Rim diam. 13 cm; h. 3,5 cm.
Type SAPONARA 2017, cup, type 1.
Early 7th c. BC.
Bibliography: SAPONARA 2017: 289, coppa tipo 1, n. 163, Inv. n. 1344/AQ, tav. XVII, 163; tav. 5.
Comparisons: SPAGNOLI 2019: 33, fig. 3, 21 about the decoration; CIASCA 1982: 145-146, fig. 6f (Khaldé, Lebanon); MAASS-LINDEMANN 1990: 176 (Morro de Mezquitilla, Spain); BERNARDINI 1990: 93, fig. 4 (Sardinia); VEGAS 1999: 139, Form 2.1, Abb. 27, (Carthage); BARTOLONI 2010: 72, fig. 4, 7 (Motya); GIARDINO 2017: 80, tipo 3.3.1, tav. LXIX.

5. *Fig. 5, a*

Carinated bowl with thick and everted rim, oblique on the top; the wall above the edge is slightly bent outwards.
Red slip on interior and exterior wall up to the carinated edge.

Pink orange 7.5YR 8/6 clay with white inclusions.

Rim diam. 6 cm; h. max 5 cm.

Type SAPONARA 2017, bowl, type 3.

8th-7th c. BC.

Bibliography: DEL MONACO 1968: 31, fig. 4,5; ROSSIGNANI 1972: 49, n. 6, fig. 9, 5; SAPONARA 2017: 38-39, scodella tipo 3, Inv. n. 1348/12.

Comparisons: BIKAI 1978a: pl. 9, nn. 9-10 (Tyre); CULICAN 1982: 71, Taf. 6h; MAASS-LINDEMANN 1986: fig. 1, 6-7, nos. 151-160 (Spain, 8th-7th c. BC); BERNARDINI 1990: 90, fig. 1; VEGAS 1989: 237, Abb. 6, nos. 81-84 (Carthage); VEGAS 1999: 143, Form 4.1, Abb. 32 (Carthage); *Toscanos* 2: Taf. 5, 160-162 (Toscanos, Spain); GIARDINO 2017: 84, tipo 3.7.3, tav. CI, particularly n. 691.

6. *Fig. 5, b*

Bowl rim, flat on the top and thinned outward; slightly carinated wall.

Inner wall slipped in a red hue up to the rim.

Pink orange 7.5YR 8/6.

Max. width 5 cm; h. max 5 cm.

Type SAPONARA 2017, bowl, type 6.

8th c. BC.

Bibliography: SAPONARA 2017: 39-40, scodella tipo 6, Inv. n. 1162.

Comparisons: *Tell Keisan*: pl. 41.5-6 (Israel); VEGAS 1999: 146, Form 8, Abb. 38 (Carthage); SAGONA 2015: 59, 302, fig. 1:50, 2; GIARDINO 2017: 84, tipo 3.7.3, tav. CII, particularly n. 725.

7. *Fig. 6*

Carinated bowl with inverted rim, concave body, disc or flat base.

Surface as the fabric colour, decorated with red vertical lines and wide horizontal bands on the exterior wall, under the carinated edge.

Orange clay 7.5YR 7/6-8 with numerous small inclusions.

Rim diam. 30 cm; h. max. 6 cm.

Type SAPONARA 2017, bowl, type 7.

Second half of the 7th c. BC.

Bibliography: SAPONARA 2017: 40, scodella tipo 7, 232-233, fig. 4, Inv. n. 1329/42+118-1254.

Comparisons: CHAPMAN 1972: 138, fig. 28.304 (red slip), 127, fig. 25.256-258 (decorated); *Tell Keisan*: pl. 53.1-6 (Israel); MAASS-LINDEMANN 1986: figs. 1, 8, n. 204 (Spain, 8th-7th c. BC); VEGAS 1999: 142, Form 3.3, Abb. 31 (Carthage); *Toscanos* 2: Taf. 6, 7, nr. 182-200 (Spain); GIARDINO 2013: 844, fig. 7, 7-8 (Spain, 5th c. BC); GIARDINO 2017: 78, tipo 3.1.2, tavv. XLV-XLIX, particularly n. 3363.

8. *Fig. 5, c*

Carinated bowl with vertical rim, simple rounded lip.

Red slip on the inner and outside wall up to the carinated edge.

Pink orange 7.5YR 8/6 clay with grey core and inclusions.

Rim diam. 14 cm; h. max. 5 cm.

Type SAPONARA 2017, bowl, type 8.

7th c. BC.

Bibliography: ROSSIGNANI 1972: 49, nos. 4-5, fig. 9, 3-4; CIASCA 1982: 145, fig. 6 a-b; SAPONARA 2017: 40-41, scodella tipo 8, Inv. n. 1329/61.

Comparisons: VEGAS 1999: 144, Form 5, Abb. 35 (Carthage); GIARDINO 2017: 84, tipo 3.7.2, tav. XCIX, particularly n. 2914.

9. *Fig. 7*

Rim fragment of *skyphos* with almost vertical rim, narrow and lightly everted lip.

Semi-polished light red slip.

Pink orange clay 7.5YR 8/6 with few small inclusions.

Rim diam. 17 cm; h. max. 2,8 cm.

Type SAPONARA 2017, *skyphos*, type 1.

End of the 8th-7th c. BC.

Bibliography: SAPONARA 2017: 261, n. 28, Inv. N. 1401-1401/9, tav. V, 28; tav. 2.

Comparisons: about the Greek prototype in Malta see BALDACCHINO, DUNBABIN 1953: 39, n. 1, fig. 5, F1, pl. XIV, b; about local productions of the form in Phoenician-Punic context see VEGAS 1999: 147-149, Form 11,

Layers

8 (2023)

Abb. 42 (Carthage); BRIESE, DOCTER 1992: 25-69, fig. 3-11; (Carthage); POMPIANU 2010: fig. 8, 5; DOCTER 2014; GIARDINO 2017: 103-104, type 8.1.0, pls. CXLVII-CXLIX.

10. Fig. 9

Skyphos with off-set rim, high shoulder, thin-walled, truncated conical body, disc base.

Outer white-cream slip up to the interior side of the rim, pink slip on the interior wall; on both side decoration with red colour lines.

Dark orange 5YR 6/8 clay with grey core and inclusions.

Type SAPONARA 2017, *skyphos*, type 2.2.

Rim diam. 15 cm; base diam. 4 cm; h. 4 cm.

First half of the 6th-half of the 5th c. BC.

Bibliography: SAPONARA 2017: 293, n. 194, Inv. n. 1406/12+13, tav. XIX, 194; tav. 5.

Comparisons: BALDACCHINO 1951: 1-22, fig. 11, E24, E27 (Malta, funeral contexts); DE MIRO, FIORENTINI 1977: 31-32, fig. 39, tav. XVII, 45 (Leptis Magna); SAGONA 1996: 32,

fig. 1.1, pl. 12:4 (Malta); BARTOLONI 2010, figg. 76-77 (Motya); VECCHIO 2015: 15-16, cat. nn. 12-18, tavv. 2, 2.1; SAGONA 2015: 46-47, figs. 1:81, 1:82.

11. Fig. 11

Skyphos with thinned rim, slightly oblique and unvaried thickness wall.

White-green slip on the exterior surface and red-purple matt lines and bands on the inner and outer side of the form.

Dark orange 5YR 6/8 clay with inclusions.

Type SAPONARA 2017, *skyphos*, type 3.

Rim diam. 17 cm; h. max. 6,5 cm.

6th-5th c. BC.

Bibliography: SAPONARA 2017: 294, n. 205, Inv. n. 1452/29, tav. XX, 205.

Comparisons: SPARKES, TALCOTT 1970: 82, fig. 4, n. 305 (Athens); VEGAS 1999: 150, Form 12, Abb. 43 (Carthage); GIARDINO 2017: 105, tipo 9.2.0, tav. CL.

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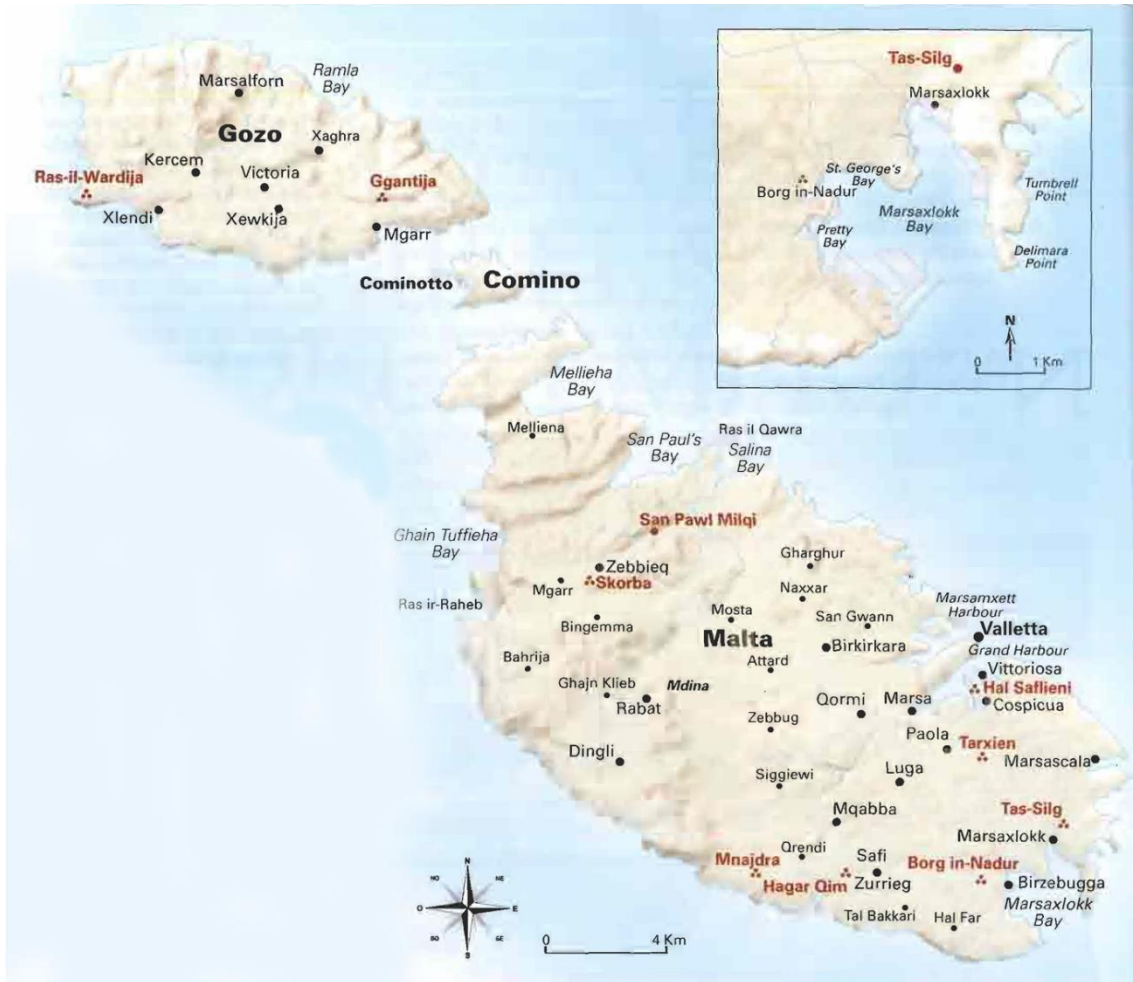


Fig. 1: Map of the Maltese Archipelago with the location of the archaeological sites; in the upper box, the complex of Tas-Silg (ROSSIGNANI 2012: 26).

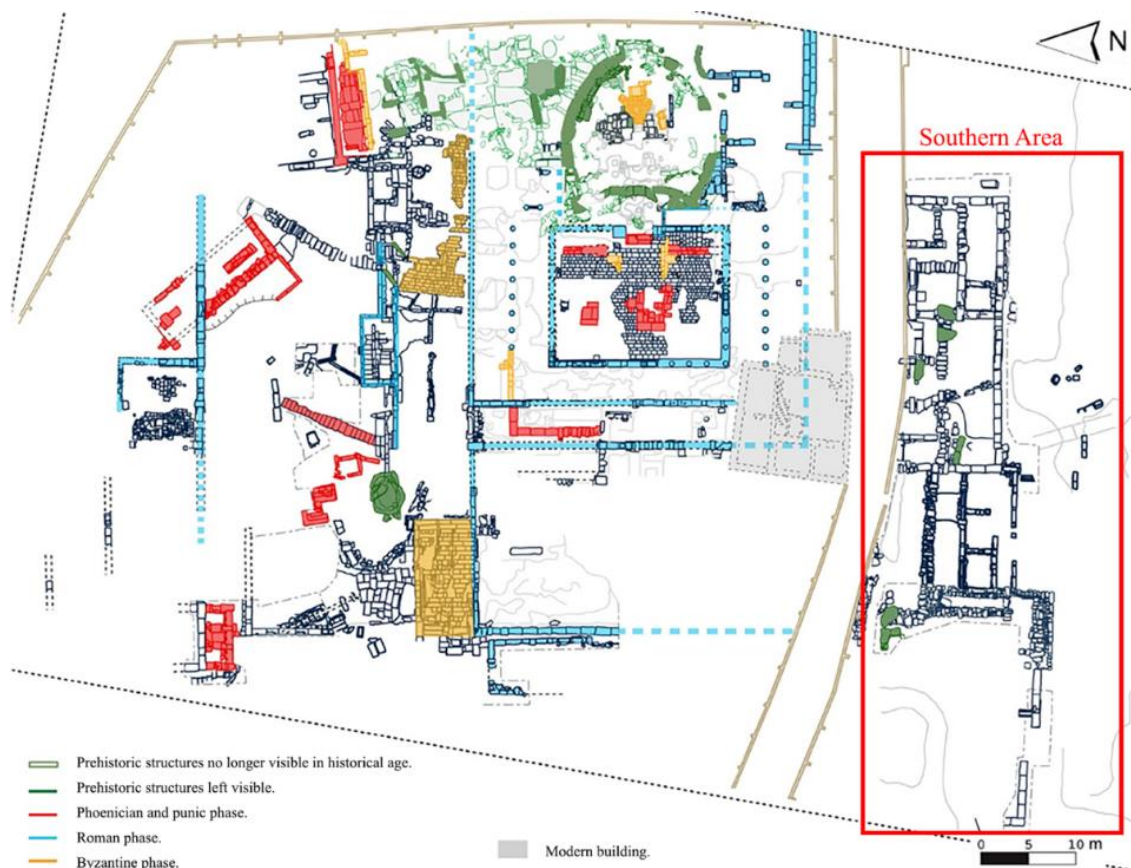


Fig. 2: General view of the sanctuary of Astarte in Tas-Silġ (Malta) (Archive of Italian Archaeological Mission in Malta).

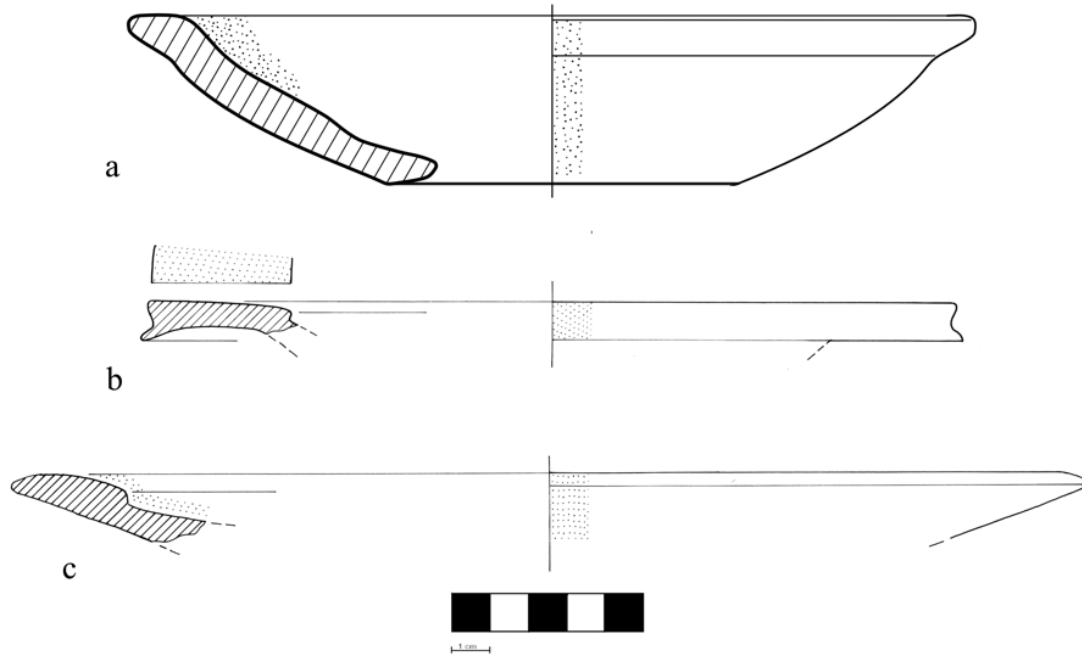


Fig. 3: Plates from the southern area of the sanctuary of Astarte in Tas-Silg (Malta), 8th-6th c. BC (SAPONARA 2017: 18-19, plate: a. type 1; b. type 2; c. type 4).

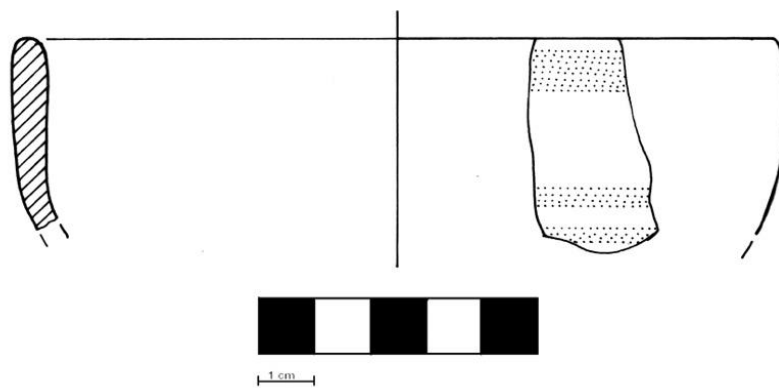


Fig. 4: Decorated spherical cup from the southern area of the sanctuary of Astarte in Tas-Silg (Malta), early 7th c. BC (SAPONARA 2017: 28, cup, type 1, decorated, 289, n. 163, Inv. n. 1344/AQ, tav. XVII, 163, tav. 5).

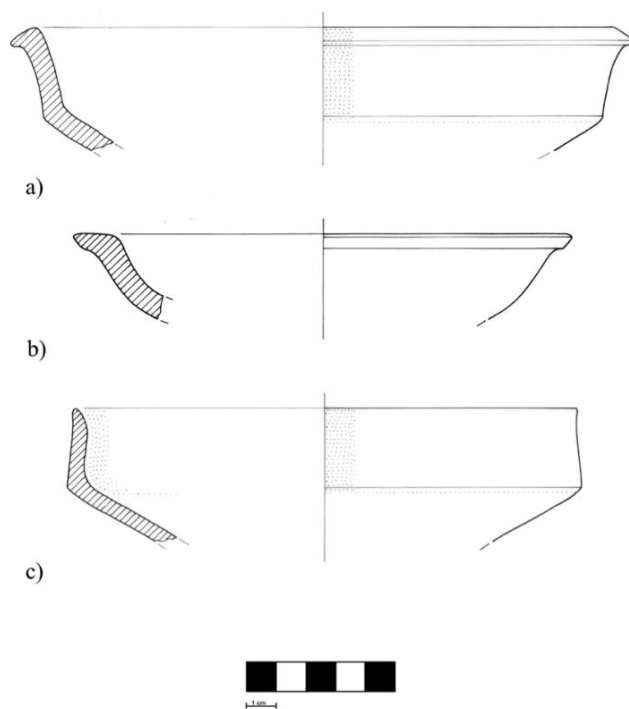


Fig. 5: Carinated bowls from the sanctuary of Astarte in Tas-Silġ (Malta), 8th-6th c. BC (SAPONARA 2017: 38-41, bowls: a. type 3; b. type 6; c. type 8).

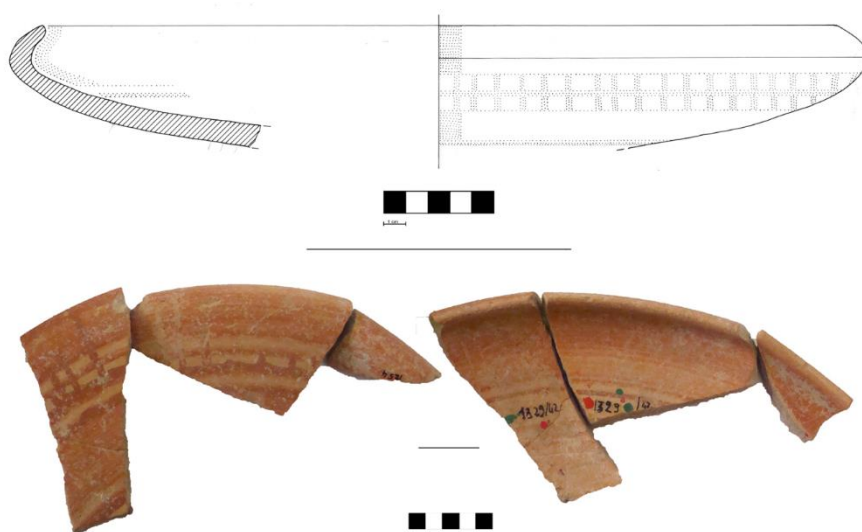


Fig. 6: Carinated bowl from the sanctuary of Astarte in Tas-Silġ (Malta), late 8th-7th c. BC (SAPONARA 2017: 40, bowl, type 7, 232-233, fig. 4, Inv. n. 1329/42+118-1254).

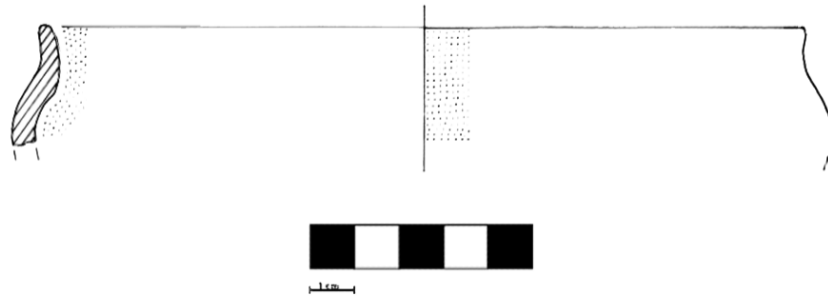


Fig. 7: *Skyphos* in red slip from the southern area of the sanctuary of Astarte in Tas-Silġ (Malta), late 8th-7th c. BC (SAPONARA 2017: 33, *skyphos*, type 1, 261, n. 28, Inv. n. 1401-1401/9, tav. V, 28; tav. 2).

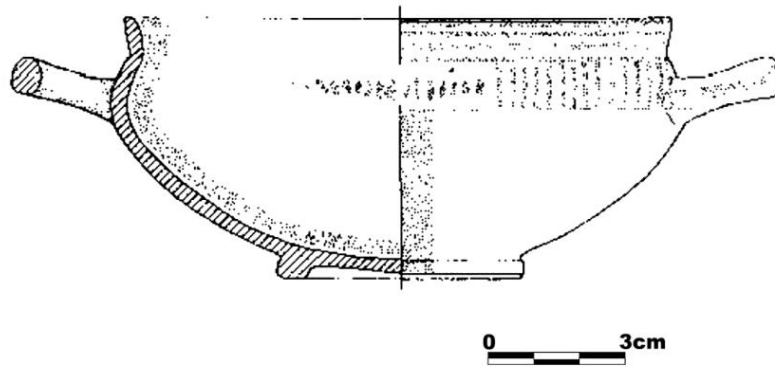


Fig. 8: *Skyphos* from the tomb in Ghajn-Qajjet (Malta), 690-650 BC (SEMERARO 2002: 521, fig. 2, 2).

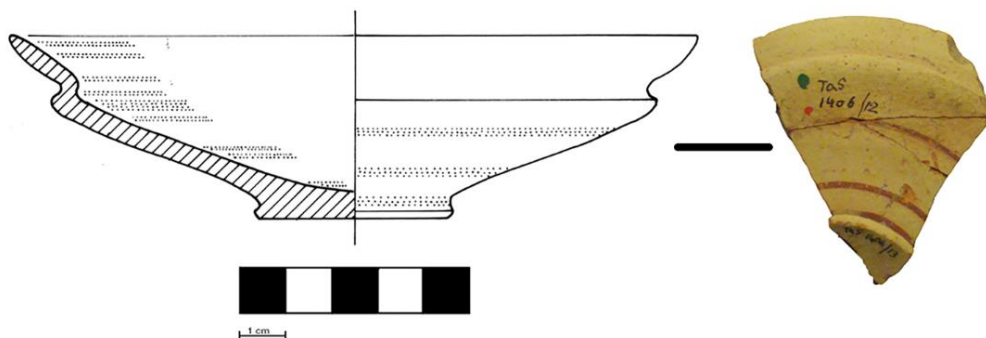


Fig. 9: *Skyphos* with red lines on the inner and outer walls, from the southern area of the sanctuary of Astarte in Tas-Silġ (Malta), 6th-5th c. BC (SAPONARA 2017: 33-34, *skyphos*, type 2, 293, n. 194, Inv. n. 1406/12+13, tav. XIX, 194; tav. 5).

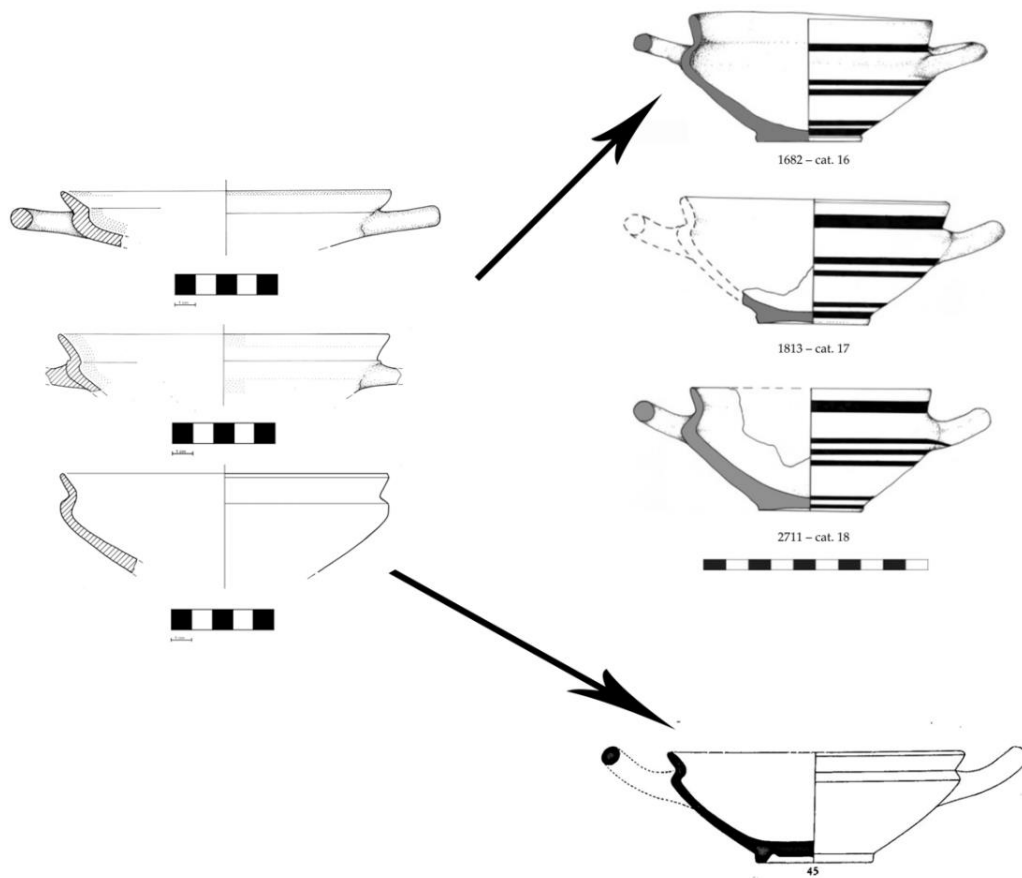


Fig. 10: On the left, *skyphoi* from southern area of the sanctuary of Astarte in Tas-Silġ (Malta), 8th-6th c. BC (SAPONARA 2017: *skyphoi*, type 2); on the right up, *skyphoi* from Motya (VECCHIO 2015: tav. 2, 1); on the right down, *skyphos* from Leptis Magna (DE MIRO, FIORENTINI 1977: tav. XXVII, n. 45).

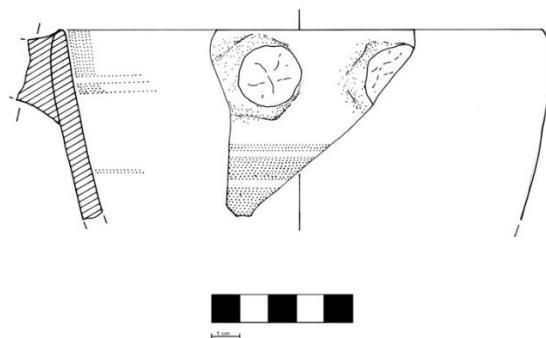


Fig. 11: *Skyphos* from the southern area of the sanctuary of Astarte in Tas-Silġ (Malta), 6th-5th c. BC (SAPONARA 2017: 34, *skyphos*, type 3, 294, n. 205, Inv. n. 1452/29, tav. XX, 205).

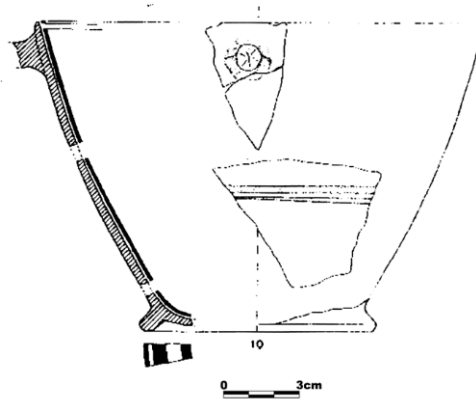


Fig. 12: *Kotyle* from Mtarfa (Rabat), Late Corinthian (SEMERARO 2002: 522, fig. 3, 10).

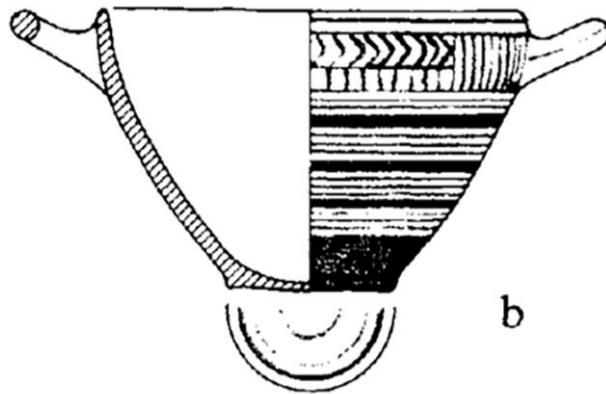


Fig. 13: *Kotyle* from the 'Chapelle Cintas', Carthage, mid-8th c. BC (BRIESE, DOCTER 1998: fig. 20, b).

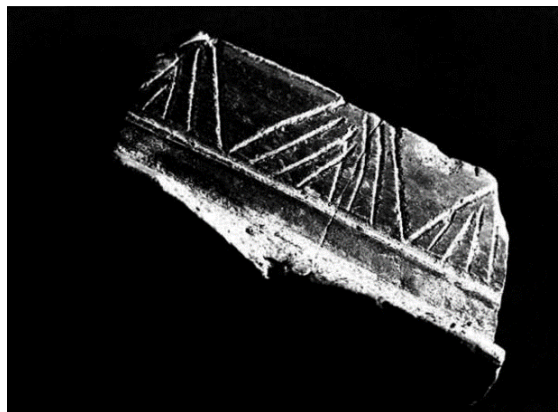


Fig. 14: Particular of the pronounced rim sherd of a red slip cup with a typical Borg in-Nadur decoration of carved lines, from Malta (CIASCA 1999: fig. 9).