



# CSIG NEWS

NEWSLETTER OF THE COROPLASTIC STUDIES INTEREST GROUP · No. 3, WINTER 2010



## From the Chair: Entering a New Year

As we enter the New Year of 2010, the CSIG continues to grow in membership, areas of interest, and nationalities. While the strength of our organization is indeed in its 111 worldwide members, it is just that aspect of the CSIG that has generated organizational and procedural issues that should be addressed. The broad representation of our constituency that is spread around the globe precludes personal interaction and face-to-face communication among members, but for the occasional conference or scholarly meeting, and makes dialogue across our membership difficult.

We have tried to address that difficulty by having regional meetings and focus groups, to the extent that a nucleus of members can be found in one place at the same time, or are able to travel to attend such meetings. Thus, 14 CSIG members met at the Annual Meeting of the American Schools of Oriental Research in New Orleans, Louisiana, this November, representing Israel, Japan, the United Kingdom, and the United States. A similar meeting was held at the Annual Meeting of the Archaeological Institute of America in Anaheim, California, in early January, while local meetings for New York City, Athens, and possibly Rome are in the planning stages. Suggestions for other convenient venues are most welcome. The broadest level of democratic participation among members is our goal, if the CSIG is

to develop even further as a vital, active, and even influential organization. We look forward to initiatives for increased communication coming directly from CSIG members that can be put into motion.

It has now become clear that a broader administrative structure also is needed. It has been suggested that a Managing Committee be constituted that could oversee decision making and the implementation of policy. Ideally, such a committee should include representation from all of our constituencies to ensure that all members can play a role in the CSIG. A suggestion also has been made that we incorporate book reviews into the CSIG News and that will require a book review editor who will be responsible for soliciting appropriate reviewers from among our members.

The CSIG is only as strong as the activity and involvement of its membership. As 2010 unfolds before us I look forward to an even stronger organization than we had at the beginning of 2009. I wish you all a productive and prosperous New Year!

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### In this Issue:

- Member Profiles and Projects
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### Special Thanks to



David Frankfurter (Department of History, University of New Hampshire)

## Terracotta Figurines at Christian Saints' Shrines: Egypt and Palestine, ca. 400–700 CE

I have been trying to understand the various religious functions of terracotta figurines manufactured and sold at Christian saints' shrines in Egypt and elsewhere in the eastern Mediterranean world of late antiquity.

At the great pilgrimage center of Apa-Mena, west of Alexandria, coroplastic workshops (whose sites have been identified archaeologically) produced not only the so called Menas ampullae, which carried holy oil across most of the late antique world, but also figurines of women, some pregnant, some holding or suckling infants, many painted with Christian symbols (fig. 2). Since it is highly unlikely that these figurines depict either goddesses or the Virgin Mary (whose lactans iconography

was not popularized at this time), I am trying to identify a range of possible ritual/spatial contexts in which the female figurines would have been meaningful. I suspect they served both as ex voto deposits at the shrines and as souvenirs of the saint's blessing on a family's procreative fertility, to be set on a domestic altar. A third context is suggested

by their occasional appearance in tombs: as requests to an ancestor for procreative fertility. But I remain mystified by the large, elaborately

se Dunand, Laszlo Török, and my own *Religion in Roman Egypt: Assimilation and Resistance* (Princeton, 1998). I would be grateful for any



**Fig. 1** Figurine of a woman (backside), 5th – 6th ct. CE, Metropolitan Museum of Art, New York, 12.185.4.

Photo credit: D. Frankfurter



**Fig. 2** Figurines excavated at Apa-Mena, Egypt, now in the Greco-Roman Museum, Alexandria. Plate from C. M. Kaufmann, *Die Menasstadt und das Nationalheiligtum der altchristlichen Ägypter* (1910), pl. 73.

painted figure allegedly to have been found in a tomb and now on display in the Metropolitan Museum of Art's Coptic art gallery (fig. 1, H. 38.3 cm). Roman Egypt, of course, has an extensive range of terracotta figurines, using various Hellenistic details to develop local features of Egyptian gods. The rich bibliography on these traditions include works by François-

suggestions about the use of such figurines from Christian shrines, as well as for any comparanda from other coroplastic traditions in Christianized cultures.

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Oliver Pilz (Institut für Klassische Archäologie, Johannes Gutenberg-Universität Mainz)

## Terracotta Figurines from the Sanctuary of Kako Plaï on the Anavlochos, Crete

The small, open-air cult place of Kako Plaï on the Anavlochos mountain ridge in eastern Crete has yielded a considerable amount of terracottas dating from the Protogeometric to the Classical period. Situated in the proximity of a settlement occupied from the LM III C period onwards, the cult place can be classified as a suburban sanctuary. After the settlement was abandoned in the course



Fig. 1 Bust with tenon, height 12,9 cm

of the 6th century BCE, the cult assumed an extra-urban character.

Apart from votive terracottas, the sanctuary also produced pottery, which included miniature vessels and fragments of large *pithoi* as well as a number of spindle whorls. Excavated by Pierre Demargne in 1929, the findings were partly presented in a brief report in 1931, but a full publication according to modern standards of research is still a desideratum.

While the pottery finds are currently being studied by Michael Krumme (German Archaeological Institute) and Maia Pomadère (Université de Picardie), my research focuses on the approximately 120 fragments and complete specimens of terracotta figurines and figure vases. The terracottas include hand-made human figurines dating to the Geometric and, possibly, Protogeometric periods. In addition, there are some hand-made animal figurines representing bulls, rams and horses. Mold-made plaques and figurines appear relatively late in comparison with other Cretan sanctuaries, that is to say from the mid-7th century BCE onwards. The early mold-made terracottas depict naked and dressed female figures with or without a polos. Interestingly, nude male figures (*kouros* type), which are usually absent from terracotta assemblages in this period, occur in a few specimens. Several seated *kourotrophoi* dating to the late Archaic or early Classical period have led to the assumption that the deity venerated at Kako Plaï was concerned with pregnancy, childbirth and nursing.

A unique group of figure vases undoubtedly constitutes the most interesting group of finds from the sanctuary of Kako Plaï. There are at least nine hand-made heads, or rather busts (Fig. 1), which exhibit tenons on their lower ends. These heads are fitted into wheel-made

“bodies”, as shown by the two complete specimens (Fig. 2). Since the heads demonstrate observable differences, not only in a qualitative regard, but also in their stylistic devel-

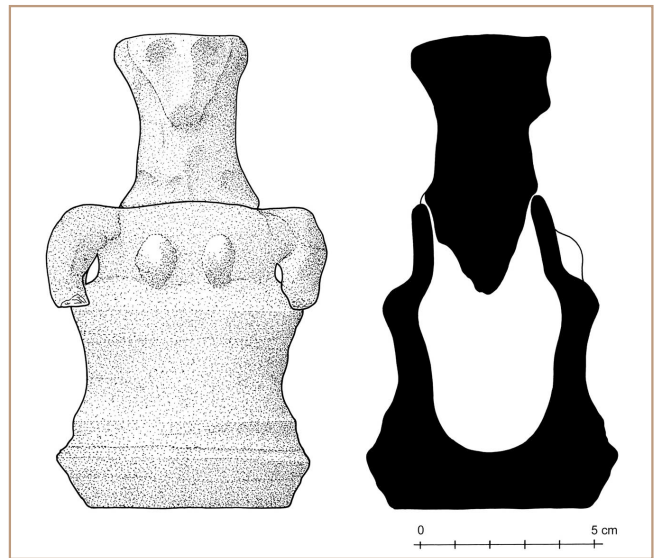


Fig. 2 Figure vase (drawing R. Docsan)

opment, one can assume that this group developed over a longer period of time. The presence of single heads that clearly belong to the Mycenaean tradition leads one to assume that the earliest examples of the group could have already been produced in the Protogeometric period. At least to my knowledge, this unique group of figure vases has no exact typological parallels, neither in Crete nor on the Greek mainland. Technical features such as the connection of a hand-made head with a wheel-made “body” point to Minoan craft tradition. Further research will hopefully clarify not only the chronological range of the group but also the precise function of these figure vases.

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 (Institut d'Archéologie de la République d'Albanie),  
 Arthur Muller, Marion Dufeu-Muller, Stéphanie Huysecom-Haxhi  
 (HALMA-IPEL – UMR 8164 (CNRS, Lille 3, MCC))

## Figurines en contexte: Les offrandes de l'Artemision d'Épidamne-Dyrrhachion

En 1970 et 1971, au cours de l'exploration d'une nécropole classique-hellénistique, Vangjel Toçi a recueilli, à l'emplacement d'un col dans la chaîne de collines de Dautë, au nord-ouest de Durrës (Albanie), l'antique Épidamne-Dyrrhachion, un mobilier d'une richesse impressionnante: des «petits objets» divers, quelques centaines de monnaies, plus d'une tonne de fragments de vases, et surtout 1800 kg de fragments de terres cuites figurées. Malgré leur intérêt exceptionnel, ces trouvailles sont restées entièrement inédites. Aussi

une équipe albanais-française a-t-elle été constituée, en 2003, dans le cadre d'un accord entre l'Institut d'archéologie de la République d'Albanie, l'École française d'Athènes et le centre de recherche Halma (UMR 8142, CNRS, Lille 3, MCC), afin de mener à bien leur étude et leur publication. Après cinq campagnes au cours desquelles elle a sauvegardé toute la documentation de fouille, examiné la totalité des fragments de terres cuites figurées, l'équipe est désormais engagée dans la rédaction des catalogues. Parallèlement, les monnaies ont été

restaurées et identifiées à partir de 2005 et l'étude des vases engagée depuis 2006.

Le faciès des céramiques, où dominent les vases miniature, et celui des terres-cuites figurées diffèrent totalement de celui de la nécropole toute proche; malgré l'abondance des couches «noires» riches de charbons de bois et la répétitivité des formes, l'absence de ratés et l'abondance des monnaies interdisent d'y voir un dépôt d'atelier. Aussi le contexte des trouvailles est-il selon toute vraisemblance celui d'une

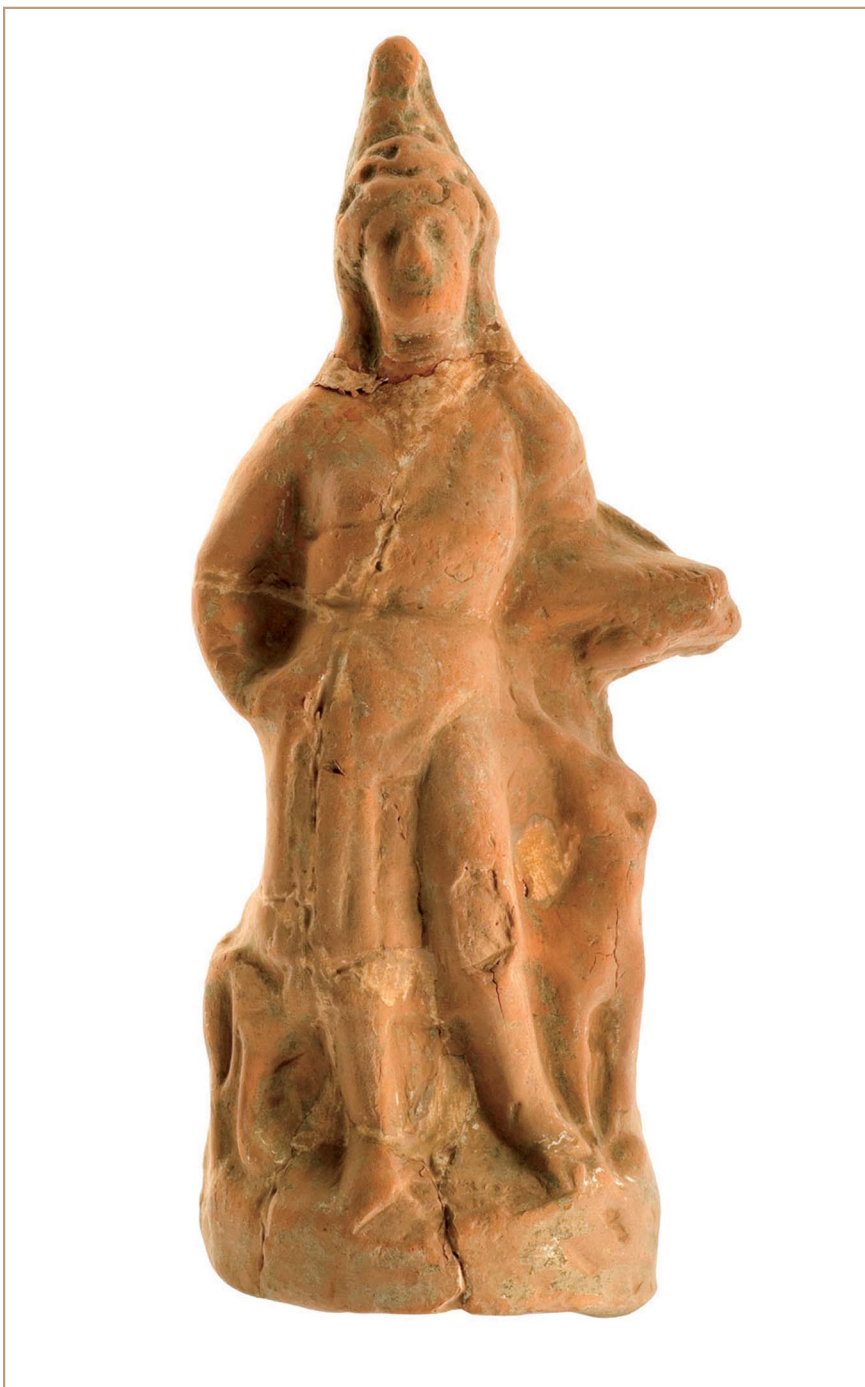


accumulation d'offrandes déclassées, dans ou à proximité immédiate d'un des sanctuaires extra- ou périurbains de la cité. D'après les monnaies, les vases et les terres cuites, la fréquentation a commencé dès l'époque archaïque et s'est particulièrement intensifiée à partir du iv<sup>e</sup> s.; les objets les plus récents du dépôt datent du ii<sup>e</sup> s. En dehors de quelques représentations masculines (criophores, rares banqueteurs et jeunes hommes debout), les figurines sont exclusivement des représentations féminines. Les protomés, sous diverses formes (protomés-masque, «protomés-épaules» = *shoulder bust*, protomés-buste) et dans une grande variété de types (avec ou sans voile, avec ou sans diadème, drapées ou nues, avec ou sans avant-bras, avec ou sans attributs), de dimensions (de quelques centimètres au visage presque grandeur nature) et bien sûr de qualité (le meilleur côtoie le pire), constituent l'écrasante majorité (autour de 90 %) ; les statuettes en revanche – quelques divinités, des femmes drapées, trônantes ou debout, des femmes dans des attitudes rituelles (porteuses de plateau à offrande, de cruche; jeunes femmes nues assises) – ne représentent qu'une toute petite partie du total.

Diverses observations permettent d'ores et déjà de caractériser l'artisanat qui est à l'origine de cette production coroplastique. L'ensemble reflète diverses traditions et influences venues de Grèce (Athènes, Corinthe, Corcyre) pour le vi<sup>e</sup> s. et l'époque classique, et surtout d'Italie méridionale à partir du iv<sup>e</sup> s. En revanche, il semble bien qu'il faille renoncer à l'origine «illyrienne» d'un type de protomé-épaules à la coiffure originale. Plusieurs indices montrent que le tout est la production d'une ou de plusieurs officines d'Épidamne-Dyrrhachion, qui utilisent toutes les ressources du moulage et du surmoulage en vue d'une production de masse, à la fois répétitive et variée, pour une clientèle généralement peu soucieuse de qualité.

Le répertoire de ces offrandes est caractéristique d'un culte rendu par des femmes à une divinité féminine,

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protectrice des moments importants de leur vie. On a voulu déduire l'identification de cette divinité de celle de l'offrande majoritaire dans le sanctuaire, la protomé féminine. Vangjel Toçi y reconnaissait des images d'une «Aphrodite paysanne d'origine illyrienne» et identifiait

donc le sanctuaire comme Aphrodision, nom qui est passé dans ses rares mentions bibliographiques. En revanche, si on reconnaît dans les protomés, comme on le fait souvent en Italie méridionale, des images de divinités chthoniennes et plus précisément de Korè-

Perséphone, il faudrait identifier le sanctuaire où se trouvait le dépôt comme celui de Déméter.

Mais on sait désormais que les protomés sont consacrées en nombre chez d'autres divinités féminines, tout simplement parce qu'elles ne représentent pas la divinité dédicataire. Tout comme les statuettes des types iconographiques dont elles ne sont que la forme abrégée, les protomés représentent la mortelle qui en fait l'offrande dans différents statuts sociaux et familiaux que permettent de distinguer quelques marqueurs conventionnels, les mêmes que dans la grande plastique :

- protomé voilée = dame trônante, toujours voilée: épouse, mariage comme statut;

- protomé sans coiffe = korè debout sans coiffe: jeune fille nubile;

- protomé avec diadème = korè avec diadème: mariée, mariage comme moment;

- protomé buste nue = «poupée nue» assise: attitude rituelle (bain nuptial?).

Aussi faut-il se tourner vers les représentations de déesses recueillies dans ce dépôt. On n'a identifié aucune Korè-Perséphone, quatre

Aphrodite en tout et pour tout (une «Aphrodite au livre» de la même série que celle du Louvre, et les fragments de trois Aphrodites naissant entre les valves d'un coquillage). Le tri de la totalité des tessons a surtout permis de réunir les fragments de quelques dizaines d'Artémis: les plus nombreuses d'un type iconographique bien connu en Italie méridionale et Tarente, dit «Artémis-Bendis» (la déesse porte un chiton court, une nébride, une coiffe associant *léontè* et bonnet phrygien; elle est accostée d'un ou deux chiens); les autres simplement trônantes et coiffées du bonnet phrygien. À cela s'ajoutent les fragments d'une demi-douzaine de petits marbres et un petit bronze représentant également Artémis. L'hypothèse d'un Artémision, à laquelle chacune de nos campagnes donnait plus de corps, a reçu en 2006 une confirmation épigraphique. Le nettoyage d'un tesson de grand skyphos, simplement enregistré en 1971 comme «tesson décoré à figure rouge», a fait apparaître une inscription exceptionnelle: elle est peinte sous le bord du vase dans la technique de la figure rouge, en

lettres hautes de 1,5 cm, soulignées de rehauts rouges; on y lit la formule d'une dédicace à [A]rtémis. En 2008, c'est une dédicace à Hékate, réalisée dans la même technique, qui a été retrouvée, ainsi qu'un graffito donnant le nom d'Artémis. Cette identification du sanctuaire valide du même coup l'interprétation comme mortelles des statuettes et protomés proposée ci-dessus.

Cet Artémision dans les collines de Dautë ne peut être que celui mentionné par Appien, *Guerre civile* II 60 : le récit de l'historien, qui évoque un coup de main de César contre Dyrrhachion tenue par les alliés de Pompée en 48, dit la proximité du sanctuaire et des portes de la ville. Cette localisation est une donnée d'importance pour la topographie de Dyrrhachion, encore mal connue : elle montre une extension de la ville grecque et romaine supérieure à ce que l'on admettait, mais plus conforme aux données du relief. Protectrice des passages de la vie des femmes, l'Artémis de Dyrrhachion est aussi gardienne d'un col et d'un accès potentiellement dangereux pour la cité.

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Giorgos Papantoniou (Department of Classics, Trinity College Dublin)

## Cyprus, from Basileis to Strategos: 'Reading' the Terracotta Figurines

I completed my Ph.D. dissertation entitled *Cyprus, from Basileis to Strategos: Social Power and the Archaeology of Religion* at Trinity College Dublin, under the direction of Christine Morris in 2008. I am currently holding an Irish Research Council for the Humanities and Social Sciences (IRCHSS) Postdoctoral Fellowship with the aim of turning my dissertation into a monograph.

By focusing on the archaeology of religion, my research aims to understand how *l'histoire événementielle*, namely the political transition from segmented administration by many Cypriot *Basileis* (Kings) to the unitary island-wide government by a foreign Ptolemaic correspondent, the *Strategos* (General), affected the socio-cultural infrastructure, the *mentalité*, of the island. The relation between socio-political structures and religion, and the consideration of both elite and non-elite, as well as 'inside' and 'outside' structures, remain its principal concerns throughout. The interaction between power, religion and ideology from *Basileis* to *Strategos* is explored with

an attempt to redefine the involvement of Cyprus in the so-called Hellenistic 'cultural *koine*'. It is concluded that a sociologically/anthropologically informed analysis could indeed provide, through the prism of



Photo credit: private

social power and the *longue durée*, a more holistic and diverse approach to the character of this transition.

A section of my work involves the study of terracotta figurines. By 'reading' the terracotta figurines found in Amathous, I attempt to explore how the spread of the Helleni-

stic *koine* models affected Cypriot tradition. Does this suggest a passive acceptance of standard forms and a uniformity of the artistic repertoire, especially in a place like Cyprus, which had a very ancient and distinguished coroplastic tradition? How are cultural and religious meanings expressed through this artistic production? In addition, could any changes in the figurine repertoire be associated with socio-political change? The major types under discussion include figurines from the Cypro-Archaic to the Hellenistic period: 'goddesses' with upraised hands, 'Astarte' plaques, figurines holding a circular object, horseback riders, terracotta masks and figurines representing persons wearing masks, korai figurines, figurines of Aphrodite, Isis, Artemis, Eros, Dioscuri, Attis and various agents of cult. In this study of figurines the mode of enquiry is shifted from stylistic change towards social dynamics, religious change and politico-religious agency and ideology.

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### Announcements:

**Caitlin Barrett** is a Post Doctoral Research Scholar at Columbia University for the 2009–2010 academic year.

**Alexander Nagel** is a Freer Fellow at the Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution for the 2009–2010 academic year.

**Theodora Kopestonsky** will teach at Dennison University in Spring 2010.

**Belisa Muka** completed her PhD at the University of Charles-de-Gaulle - Lille 3 with her dissertation *Terres cuites de type grec en Illyrie méridionale et en Épire du Nord*.

**Maya Muratov** has been appointed Assistant Professor of Art and Art History at Adelphi University.

**Angela Bellia** has won a research award for 2010 in the Dipartimento di Storia e Metodi per la Conservazione dei Beni Culturali in Bologna for her project *Per un repertorio delle raffigurazioni musicali nella coroplastica greca (VI–III sec. a.C.): la Magna Grecia*.

**Giorgos Papantoniou** was awarded an Irish Research Council for the Humanities and Social Sciences (IRCHSS) Postdoctoral Fellowship for the 2009–2010 academic year for the revision of his dissertation *Cyprus, from Basileis to Strategos: Social Power and the Archaeology of Religion*.



Angela Bellia (Università di Bologna.  
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## The Musical Representations of the Pinakes of Locri Epizefirii

The archaeological survey conducted in 1908 by Paolo Orsi at Locri in Calabria revealed a votive deposit at an extramural sanctuary dedicated to Persephone. Here many pinakes, small clay votive tablets in relief, had been dedicated. The production of these pinakes, part of the thriving craft production of Locri, was driven by intense sacred activity that took place over the course of the 6th and



Photo credit: Type 8/1 (I pinakes di Locri Epizefirii 2004-2007, III, 5, fig. 1)

5th centuries B.C. The discovery of these clay tablets represents an important contribution to the knowledge of the art of Magna Graecia and the history of Greek religion.

The systematic study of the corpus of these Locrian pinakes has been focused mainly on the work of the craftsman, from the conception of the compositional scheme to sale of the product. Four phases are evident in the 'production cycle' of the pinakes that include the creation of the handmodeled prototype, the mould, the addition of figurative particulars, and the application of color.

The main figurative theme of this corpus is linked to the great mythological cycle of the life of Persephone, with scenes that illustrate the story of the passage of Kore to Persephone. These revolved around the abduction of the goddess by Hades when she was still a virgin while picking flowers in a meadow, her arrival in

the Underworld, the preparations for her wedding, and the feast of the presentation of gifts to the goddess

al iconographic "types", totaling 197 in all. To the first, third, eighth and ninth "groups" belong eight "types"

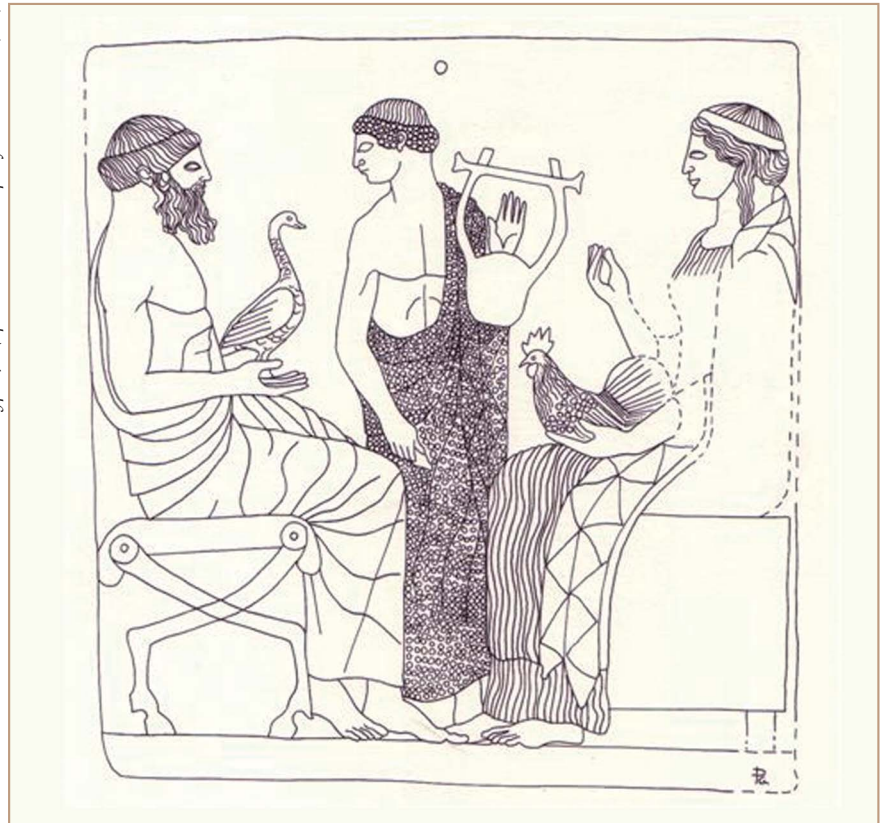


Photo credit: Type 8/1 (I pinakes di Locri Epizefirii 2004-2007, III, 5, pl. II)

seated on the throne as wife of Hades and sovereign in the kingdom of the Underworld.

These scenes on the pinakes were an expression of the worship of the goddess in her dual capacity as goddess of the Underworld and protector of human fertility, as it was practiced at the sanctuary of Locri.

The study of the representations documented in the 5360 pinakes found at Locri has enabled the identification of 10 thematic "groups" that have been given particular designations. Each group consists of sever-

al iconographic "types", totaling 197 in all. To the first, third, eighth and ninth "groups" belong eight "types"

that have scenes involving music and dance. In the ideology of the pinakes, especially in connection with the prenuptial sphere, we can see the role attached to music and its link to female rites of passage from adolescence to adulthood and marriage that already was well established in the Archaic period. The clearest example of the role of music in this particular ritual context is represented on the pinakes with a *choros* of dancing girls at the preparation of the wedding crown for Kore.



Although not depicted with particular frequency, musical instruments, musicians, or a musician, could play an important role both in ritual scenes and in those alluding to the *paideutika* function of music in relation to the universe of men. In

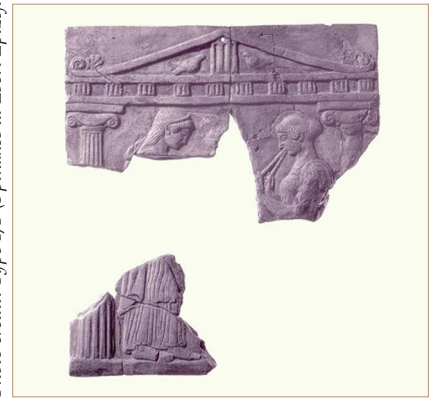
and particularly the presence of the lyra, seems to be an attribute of Castor. Although the Dioscuri were pre-Hellenic deities, they were closely associated with Laconia and were the Spartans' heroes of excellence. It is possible that in Locri during the

tation of ancient Greek music. My current research is devoted to musical representation in the pinakes of Locri, an extraordinary resource for music in Greek antiquity. This is the first attempt to utilize this particular resource, which has never been analyzed from a musicological perspective. This study will be characterized by a comparison of the hypotheses advanced by archaeologists and historians of religion and of art. These are based on the written sources, both historical and literary, that reference the symbolic function of musical instruments. In this way

Photo credit: Type 3/5 (I pinakes di Locri Epizefiri 2000-2003, II, 5, fig. 5)



Photo credit: Type 3/5 (I pinakes di Locri Epizefiri 2000-2003, II, 5, pl. XVI, a)



one can better understand the role of music in ritual and myth characteristic of this geographic area of southern Italy between the sixth and fifth centuries BCE.

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the representations of the ritual ceremonies, the presence of a *aulete*, or female musician (fig. 3-4), can perhaps be understood when taking into account the role allocated to music during festivities in the Greek world, particularly those that celebrated the return of *Kore* from the Underworld. During these moments, characterized by sacrifices and by a festive atmosphere, the written sources also document the performance of dances accompanied by the *aulos*.

In the education of the young male in both the athletic and the military spheres, the learning and performance of music and songs,

Archaic period, given the relationship it had with the Laconian cultural sphere, a special value had been given to music in military activities. The usual combination of the two attributes of *Apollo*, the bow and the lyra, in the presence of the Underworld Couple presents a similar problem (fig. 1-2). The object, the bow, and the musical instrument, the lyra, symbolically represent weapons, or war, and intellectual, or poetic, activities, two fundamental aspects of human life, particularly in the masculine sphere.

Pinakes have been considered only occasionally for the documen-

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Conference Report I, Jaimee Uhlenbrock

## “Figuring Out” the Figurines of the Ancient Near East I and II

At the Annual Meeting of the American Schools of Oriental Research held in New Orleans, Louisiana, from November 18 to 21, 2009, there were two sessions dedicated to research on terracotta figurines. Originally, only one session was planned, but when the call for papers was issued the response was such that a second figurine session had to be added to the program. Organized by Stephanie Langin-Hooper, the sessions focused on new perspectives, interdisciplinary dialogue, and cross-cultural comparisons within the area of coroplastic studies.

In the first session five papers were presented. Adi Erlich discussed a unique group of conical figurines from the Edomite site of Maresha in Israel, proposing that they represent

a fusion of the multiple cultural forces that were at play in Hellenistic Israel. Elizabeth Waraksa presented standardized types of nude, female figurines from the Temple of Mut at Karnak that were consistently broken during magico-medical healing rituals. Jaimee Uhlenbrock introduced an unparalleled figurine excavated from the Greek city of Cyrene, Libya, that appears to have originated at an as yet undetermined Near Eastern center in Iron-Age Syria. Erin Darby examined a corpus of Judean pillar figurines of the 8th to 7th century BC from Jerusalem in conjunction with Jerusalemite pottery production in order to illustrate the likelihood of specialized producers of religious paraphernalia for separate elite and non-elite consumers. Susan Downey

focused attention on images of divinities in both terracotta and stucco from the second to third centuries AD at Dura Europos, Syria, exploring the implications of their types and find-spots for the religious and cultural life of the city.

The second session originally had four papers scheduled, but one of the presenters had to cancel because of the inability to obtain a visa. Thus, three papers focused on material from Jordan, Cyprus, and the southern Levant. Christopher Tuttle summarized the synthetic methodology recently employed for the classification and analysis of the complex corpus of Nabataean terracottas and presented an interpretive analytical model for the identification and assessment of the varied functions and meanings of these terracottas. Erin Walcek Averett argued that terracotta figurines, such as those from the rural sanctuary at Athienou-Malloura, Cyprus, were used as important symbols in the construction and maintenance of important social identities and institutions during the politically crucial time of the early Archaic period. Finally, Elizabeth M. Bloch-Smith focused on the Judean pillar figurine from the late Bronze and early Iron Ages as a type to illustrate how this figurine type and biblical accounts of women were both likely sponsored by centralized religious and civil authorities to promote the woman's role as vulnerable, nurturing mother.

The response to these sessions was enthusiastic and lively discussions followed each paper. A call for submissions focusing on coroplastic topics was immediately issued for the upcoming 2010 ASOR Annual Meeting in Atlanta, Georgia, in November.

Those wishing to submit a paper proposal should contact Stephanie Langin-Hooper at [stephanie\\_langinhooper@berkeley.edu](mailto:stephanie_langinhooper@berkeley.edu).

[www.coroplasticstudies.org](http://www.coroplasticstudies.org)

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Néguine Mathieux (Musée du Louvre, Département des Antiquités grecques, étrusques et romaines)

## Du Louvre à Myrina: les figurines et leurs tombes

Les figurines de Myrina conservées au Musée du Louvre proviennent de fouilles archéologiques menées au XIXe siècle mais bien documentées. Cependant ce mobilier funéraire, dans son acheminement depuis la terre d'enfouissement jusqu'aux vitrines du musée, a perdu son ancrage archéologique et le contexte précis des découvertes a été peu à peu effacé. Aussi, les études du XXe siècle ont été menées uniquement sur le matériel. S. Besques, puis D. Kassab, ont ainsi étudié soigneu-



Photo crédit: Louvre, Paris (1-2)

sement le millier de figurines en terre cuite qui a été découvert dans les tombes. Mais ce n'est que très récemment que l'intérêt s'est porté sur le matériel pris dans son ensemble, dans le but d'y repérer une unité possible où ancrer sa signification.

Nous sommes encouragés dans cette voie par la découverte d'archives inédites qui permettent d'ajouter plus d'une centaine de descriptions de tombes à celles publiées en 1886. Outre une meilleure connaissance

de la localisation de la nécropole, des différents types de tombes et des rites funéraires, ces notes permettent de recontextualiser le matériel en identifiant le mobilier des différents tombeaux. Ainsi, l'étude que je mène s'attache, d'une part à confronter les figurines en terre cuite au reste du matériel, céramiques, verres ou bronzes, et d'autre part, à relier les différents types de figurines entre elles. Strigiles, miroirs, boîtes à fard, hameçons, bassins, perles, palettes à fard, unguentaria en verre ou en terre cuite... sont ainsi progressivement identifiés. On observe alors l'importance du mobilier lié à la toilette, et donc à la sphère féminine, qui a été retrouvé avec les figurines.

La recontextualisation iconographique déjà proposée lors d'une petite exposition dossier qui s'est tenue au Louvre en 2007, invite à penser, comme l'a déjà fait D. Graepler, que les figurines prennent sens les unes par rapport aux autres comme avec l'ensemble des offrandes. La signification des figurines et la compréhension de leur fonction dans ce contexte funéraire peut s'enrichir de nouveaux regroupements. On a ainsi reconstitué plusieurs mobiliers funéraires soulignant, semble-t-il, le statut social du défunt, lié à son genre, assurant son devenir dans le monde des morts.

L'étude systématique des contextes amène également à s'intéresser à des typologies négligées jusqu'à alors car relevant d'une production de série. Sirènes et éros funéraires sont ainsi des types importants, tant par leur signification que pour l'étude des pratiques artisanales, du fait du nombre important d'exemplaires intacts ou complets provenant d'un même contexte archéologique. La caractérisation de générations, de variantes et de versions à l'intérieur de cet ensemble homogène pose la question de l'évolution du type, des sirènes par exemple, produit localement mais dans une variété due aux différents ateliers rattachés à la cité de Myrina.

Une campagne d'analyses débutée en 2008 et prévue sur 2 ans, au Centre de recherche et de restauration des Musées de France, complètera la connaissance de ces figurines en argile de Myrina. Il s'agit désormais de croiser les analyses de pâte des figurines avec les rassemblements archéologiques par tombes,



les regroupements techniques par série de production et les ensembles signés. Ainsi les séries des sirènes ont été systématiquement analysées, puis le mobilier des tombeaux A et B, et les conclusions seront bientôt publiées.

L'étude des pigments et des pratiques du décor peint, indispensable aujourd'hui, pourrait aussi être renouvelée par l'examen approfondi et systématique de la polychromie des figurines de Myrina. Les études en cours montrent ainsi l'usage de pigments locaux, pour le vert par exemple, qui n'ont pas encore été identifiés sur d'autres sites.

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Elena A. Solovieva, Andrei V. Tabarev, Julia V. Tabareva  
(Institute of Archaeology & Ethnography, Novosibirsk, Russia)

## The Riddles of Dogu: Work with collection of Jomon Figurines at Tohoku University, Japan

In November 2009 a group of Russian archaeologists initiated work on outstanding collections of *dogu* – clay anthropomorphic figurines – (fig. 1), one of the brightest manifestations of the Jomon period in the Laboratory of Archaeology at Tohoku University in Sendai, Japan. This is a part of a broad program of cooperation between the Siberian Branch of the Russian Academy of Sciences and Tohoku University.



**Fig. 1** Dogu figurines in the Laboratory of Archaeology, Tohoku University, Sendai, Japan.

In total, the Tohoku University archaeological collection consists of about 200,000 specimens from representative Paleolithic sites in the Japanese archipelago that comprise shell middens and settlement sites from the Jomon period, early farming villages in northeast Japan, ancient political centers, and temple remains in the Mutsu province. While there has been continuing interest in these beautiful *dogu* figurines, most of the collections were never studied as a cohesive phenomenon, and exhibitions of these figurines outside of Japan have been extremely rare, with the one exception of a major exhibition of *dogu* comprising some 70 figurines at the British Museum this Fall. In any case, in comparison with the huge numbers of *dogu* found, this exhibition presented only a minuscule amount.

Our work at Tohoku University focused on a large collection of some 250 figurines from such sites as the Numazu shell mound, Aso, Fujikabu, Kamegaoka, Danoue, Takosinai, and Fukurohara. According to the chronology of the Jomon period these sites represent the so-called Late (4000–3000 BP) and Final (3000–2400 BP) stages of this culture. Most of the figurines were found fragmented or broken, which allowed some specialists to speculate about the symbolic death of the artifact that accompanied the death of the owner. Of course, this is just one of the interpretations and there are



**Fig. 2** Clay head with sophisticated ornamentation of the face (painting? tattoo?)

many others. It is clear that clay figurines were closely connected with the rich ritual and ceremonial practices of the people. *Dogu* were found both in dwellings and burials, broken and intact, in pairs, groups, and as single artifacts. There are female, male and transsexual representations. In fact, they may serve as the “clay encyclopedia” of Jomon life, depicting various styles of dress, decoration of body and head, different positions of arms and legs, and

enigmatic objects on the face, among other aspects.

There are many regional styles of *dogu*. The Tohoku region demonstrates one of the most complicated of the styles, the so-called *kamegaoka*



**Fig. 2** Broken *dogu* of *kamegaoka* style.

(“goggle-eyed” in English). The figurines of this style have elaborated dress with spiral ornamentation and masks on the face that have strange “coffee-bean” shaped eyes (figs. 2, 3).

Many hours were spent making drawings, photographs, and detailed descriptions of these figurines. Preliminary results of our work will be published in periodicals in Russia and Japan in the near future.

Our visit to Japan also included a series of excursions to Miyagi and Yamagata prefectures, as well as the presentation of two lectures about the Paleolithic and Neolithic of the Russian Far East for graduate students and faculty, with a special focus on the wide range of parallels between continental and island cultures in pottery design, figurines, and ornamentation. We express our gratitude to our Japanese colleagues and hope to continue this fascinating work. The project is supported by the special grant from the Russian Foundations for the Humanities.

Photo credit: author (1–3)



Elaine Sullivan (University of California at Los Angeles)

## New Finds of Terracottas from Karanis, Egypt

The University of Michigan's excavations of 1924 to 1935 at Karanis, the Greco-Roman period site located in Egypt's Fayum oasis, uncovered several hundreds of terracotta figurines. A small portion of these were kept by the excavators and now form part of the collections of the Kelsey Museum in Ann Arbor. Both stylistic and materials studies of these pieces have contributed to our knowledge of Egyptian coroplastics from the Fayum. However, due to industrial-scale farming of the site for sebakh, the Michigan dig operated as a type of rescue operation, and thus only general contextual information was recorded for the majority of these objects. Even conclusions on those pieces with well-recorded contexts are problematic for chronological studies because of the expedition's dating system, which has now been shown to have significant inaccuracies.

Renewed excavations at the site of Karanis since 2004 by the University of California at Los Angeles and the Rijksuniversiteit Groningen (UCLA/RUG) have uncovered a number of comparable terracotta figurines. These pieces were excavated from various areas of the site and in a variety of contexts, including houses, streets, and granaries. Modern excavation methods, combined with a more advanced study of site stratigraphy and ceramics, now should allow these objects to be placed within a more meaningful context. As well, because Michigan recorded the general find location of even those figurines they did not keep, the project will use modern spatial analysis tools (GIS) to look into the site-wide distribution patterns of the figurines by iconographic type.

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*Figs. 1-2* Recently excavated fragments of figurines from Karanis, Egypt



*Photo credit: author (1-2)*



CSIG Exhibition Report, Jaimee Uhlenbrock

## Neolithic Terracotta Figurines on Display in New York City

On November 11 an exhibition opened at the Institute for the Study of the Ancient World (ISAW) at New York University that focuses attention on some 250 artifacts from the Neolithic cultures of Old Europe that flourished in Bulgaria, Romania, and Moldova. Called *The Lost World of Old Europe: The Danube Valley, 5000-3500 BC*, the exhibition features imposing and richly-decorated ceramics, objects in gold and copper, shell ornaments, and an impressive assemblage of terracotta figurines, all displayed in the two rooms that comprise the exhibition galleries of ISAW.

This material is little known beyond the eastern European academic community because of restrictions that continued after the fall of the Iron Curtain. Its presence at ISAW represents its first appearance outside the former Soviet Bloc and is the result of an impressive collaboration between Bulgarian, Romanian, and Moldovian museums and ISAW.

While the first room of the exhibition is devoted principally to pottery and small finds, the second room is dedicated exclusively to terracotta figurines, although large terracotta building models, figured vessels, and a few other terracottas are found in the first gallery as well. In all, figurines and figured vessels representing the Neolithic cultures of Cucuteni, Hamangia,

Photo credit: Marius Amarie, courtesy the Institute for the Study of the Ancient World at NYU, /The Lost World of Old Europe/ (1 - 2)



Gumelnitca, Vinca, and Vadastra provide an excellent overview of the range of plastic expression that was characteristic of Old Europe. Thus, from the Cucuteni culture of Romania come intriguing figurine groups dating ca. 3700 BC that were made in two-part molds. These represent long and slender nude females with pinched heads, long necks, simple, flat, and schematic bodies without arms, pronounced hips and buttocks, and attenuated legs tapering to a point. On occasion, the torso and legs are embellished with rich, incised decoration (Fig. 1). A selection of these figurines is displayed in a single case as a group that underscores their common characteristics, while revealing the mass-production that was responsible for their manufacture. Another case holds an architectural model from Ghelaiesti within which 7 of these figurine types were found, of which one is male. Still another case displays a "set" of 21 earlier Cucuteni figurines of seated females of ca. 4700 BC that are distinguished by exaggeratedly bulbous thighs and buttocks and linear decoration. Ranging in size from small to miniscule, they were found together with 13 miniature chairs in a large vessel near the

*Fig. 1* Female Figurine, Fired Clay, Cucuteni, Draguseni, 4050-3900 BC, Botosani County Museum, Botosani: 7558.



hearth of a building at the site of Poduri-Dealul Ghindaru.

Completely different in style are the figurines that represent the Hamangia culture of Bulgaria and Romania that date from 5000 to 4600 BC. While also depicting nude females, these are bolder in the greater plasticity and simplicity of their forms, which tend toward simple, geometric volumes. Perhaps the most well-known of these is the so-called Thinker of Cernavoda, a figure seated on a low bench whose elbows rest on the knees while the arms are brought up to the head (fig. 2).

A fully illustrated catalogue is available with chapters designed to illuminate aspects of the exhibition. A chapter entitled “The Figurines of Old



Europe” is written by Douglass W. Bailey, who is critical of the earlier interpretations of these figurines as representations of the divine. The exhibition runs through April 25, 2010. ISAW is located at 15 East 84th Street in New York City and the exhibition is open Tuesday through Sunday.

**Fig. 2** The ‘Thinker’ from Cernavoda, Fired Clay, Hamangia, Cernavoda, 5000–4600 BC, National History Museum of Romania, Bucharest: 15906.

Conference Report II, Maria Chidirolou (Hellenic Ministry of Culture, Greece)

## A Colloquium on Terracottas and Small Artifacts in Rhodes, Greece

*A colloquium on Terracottas and Small Artifacts in the Aegean Region from the Geometric to the Roman Period* was held in the memory of the late Dr. Eos Zervoudaki, a distinguished member of the Greek Archaeological Service. It took place in the city of Rhodes, on Rhodes Island, Greece, from the 26th to the 29th November 2009 and was organized by the 22nd Ephorate of Prehistoric and Classical Antiquities (KB EPKA), the Hellenic Ministry of Culture and Tourism, the Lindos Acropolis Project Technical Bureau, and the Archaeological Institute of Aegean Studies. The colloquium attracted a large number of Greek, Italian, and French participants, who presented finds from museums, as well as from old and recent excavations.

The colloquium opened with honorary speeches “In Memoriam of the late Eos Zervoudaki” on the first day. The papers of the first two sessions on the second day were devoted to finds from the Dodecanese, the Cyclades, and north Aegean, those of the third session to northern Greece (Greek Macedonia and Thrace), and of the fourth to Thessaly in the Greek mainland and to the island of Euboea. Finds from Boeotia, Attica, and the Peloponnese were presented during the fifth session, on the third day, followed by presentations focusing on Sparta, Laconia, and the southeastern Mediterranean in the sixth session. The last two sessions of the colloquium concentrated on metal vases and jewelry from the Dodecanese and Greek

Macedonia. A large number of types of terracotta figurines and groups of many periods were discussed, together with possible type origins and dispersion range of molds. Terracotta figurine contexts, such as their find spots in public sanctuaries, private houses, graves, or kiln sites, were also presented, as well as production techniques, and coloring preserved in many cases. The Colloquium was concluded with a trip of the participants to ancient Lindos, where, in recent years, monuments of the ancient acropolis have been systematically restored on a scholarly and modern scientific basis. The proceedings will be published.

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## Papers delivered by CSIG members on topics relating to coroplastic research

**Deliciae Fictiles IV. Architectural Terracottas in Ancient Italy. Images of Gods, Monsters, and Heroes**  
*Dutch Royal Institute in Rome, October 21–25, 2009*

Anna Santucci (Università di Urbino), Maria Elisa Micheli (Università di Urbino), "Terrecotte architettoniche dal territorio marchigiano: vecchie conoscenze, nuovi questioni."

Laura Gasparri (Università degli studi di Torino). "Gli acroteri del tempio B di Himera"

**Coroplastic and Small Finds from the Geometric Period to the Roman Era – Colloquium held in the Memory of Eos Zervoudaki**

*Rhodes, Greece, November 26–29, 2009*

Alexandros Andreou (University of Athens), "A Terracotta Head from Miliades' Excavations on the Athenian Acropolis South Slope. A Philosopher's Portrait?"

Vasilios Aravantinos (Hellenic Ministry of Culture, 9th Ephorate of Prehistoric and Classical Antiquities, Thebes); (Margherita Bonano-Aravantinos (Università degli Studi di Roma 2); Kyriaki Kalliga (9th Ephorate of Prehistoric and Classical Antiquities, Thebes); Marcella Pisani (Università degli Studi di Roma 2), "Terracotta Figurines, Garlands, and Miniature Objects: Ex-votos from a Rural Sanctuary at Orchomenos, Boeotia."

Maria Chidioglou (Hellenic Ministry of Culture), "Terracotta figurines from Euboea in the National Archaeological Museum in Athens: Groups of Deities and Actors."

**Archéologie des espaces économiques. La concentration spatiale des activités et la question des quartiers specializes**

*Université Charles-de-Gaulle – Lille 3  
Lille, France, December 16–17, 2009*

Marcella Pisani (Università degli Studi di Roma 2, Scuola Archeologica Italiana di Atene), "Fornaci per la produzione di terrecotte figurate in Sicilia: costanti e distribuzione spaziale. Il caso di Camarina."

**American Schools of Oriental Research Annual Meeting "Figuring Out" the Figurines of the Ancient Near East I, II**

*New Orleans, LA, USA, November 18–21, 2009*

Nancy Serwint (Arizona State University), "Cult and Ethnicity in a Cypriot Sanctuary"

Adi Erlich (University of Haifa), "Double Faces, Multiple Meanings: The Hellenistic Pillar Figurines from Maresha, Israel"

Elizabeth Waraksa (University of California at Los Angeles), "Female Figurines from the Mut Sanctuary at Karnak: Evidence of Ritual Use."

Jaimee Uhlenbrock, (SUNY, New Paltz), "A Near Easterner at Cyrene: Cross Cultural Implications at a Greek City in Libya"

Erin D. Darby (Duke University) and David Ben-Shlomo (The Hebrew University of Jerusalem), "Sugar and Spice and Everything Nice: Terracotta Pillar Figurines and Jerusalemite Pottery Production in Iron II Judea."

Christopher Tuttle (American Center of Oriental Research, Amman), "The Nabataean Coroplastic Arts: A Synthetic Methodology for Addressing a Diverse Corpus."

Erin Walcek Averett (Creighton University), "The Ritual Context of Archaic Cypriote Figurines."

**Archaeological Institute of America Annual Meeting**  
*Anaheim, CA, January 6–9, 2010*

Sarah Hawley (University of Southern California), "The Iconography of Empire: Figurines from Tell al-Judaidah."

**Jewish 'Material' Otherness? Ethnic, Religious and Cultural Boundaries in Late Persian and Early Hellenistic Times in the Southern Levant**

*Ruhr University, Bochum, Germany, January 15, 2010*

Izak Cornelius (Universiteit van Stellenbosch), "Phoenician and Hellenistic influences on clay figurines in the late Persian period."