



CSIG NEWS

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The Coroplastic Studies Interest Group is a recognized Interest Group of the Archaeological Institute of America. Founded in 2007, the CSIG now comprises 122 members from 19 countries around the world who are conducting archaeological, historical, technical, and/or art historical research on issues pertaining to sculptural objects in terracotta, regardless of chronological or geographical focus. <http://www.coroplasticstudies.org>

D'arne O'Neill (University of Sydney)

SOUTH ARABIAN TERRACOTTA FIGURINES FROM THE MARIB OASIS, YEMEN

South Arabian terracotta figurines are currently known from both excavations and art market purchases in Yemen. However, apart from studies describing unprovenanced examples held in various museums in Sana'a and mention in some excavation reports, there has been little research devoted to them.¹ One of the earliest dated repertoires was excavated from settlement sites near Aden in the south of Yemen by a joint German-Russian team in the 1990s. It consists of about 120 terracottas and is dated from the third to the very early first millennia BCE.



Fig. 1. Dromedary terracotta figurines Awam cemetery Marib oasis. Photo © DAI J. Kramer. Drawing © DAI M. Manda

However, one of the larger repertoires is from the Marib oasis and the nearby Sabaean city of Sirwah, about 135 kms north-east of Sana'a. Excavated by the Deutsches Archäologisches Institut (DAI), these terracottas currently make up the main body of a research project into South Arabian terracotta figurines. The Marib oasis was the 'heartland' of the powerful Sabaean state dur-

ing the first half of the first millennium BCE. It consisted of an extensive settlement infrastructure that included Marib, the capital, the state temple of Almaqah, and the Awam cemetery, as well as other temples, cemeteries, settlements, and hydraulic works.

So far the greatest numbers of terracottas from the oasis have been excavated from the Awam cemetery.³ The cemetery was most probably an elite cemetery because of its monumental architecture and its location next to the Almaqah temple, the main state shrine. Unfortunately, the cemetery lacks stratigraphy, being badly eroded and looted in both ancient and modern times, so dating of the terracotta figurines cannot be more precise than the first millennium BCE. A further 88 terracottas are known from general surveys in the oasis. Again dating is very uncertain, but the oasis was irrigated by at least the second, if not the third, millennium BCE. However the only terracottas so far excavated from stratigraphic contexts in the oasis come from the Bar'an temple, where they have been dated between the fifth/fourth centuries BCE and the third century CE.⁴

The Awam cemetery repertoire consists of nearly 300 zoomorphic and anthropomorphic terracotta figurines, with zoomorphic terracottas accounting for slightly over half the total repertoire. Together, dromedaries and female figurines make up 90 per cent of the total repertoire. Both groups comprise stylized, simple representations, and where decoration is applied it is most commonly as bands of red paint, although head and neck treatments are also present (figs. 1 - 4). Much discussion has been spent on the function of figurines so that terracotta in-

terpretation can often be seen as a proxy indicator of the latest intellectual paradigm. However, at least in the case of the dromedary terracottas it may be that they were substitutes for burials of real camels. Whether the dromedary terracottas co-existed with, preceded, or post-dated burials of real camels is difficult to know. The anthropomorphic representations are mainly standing females, with only two figurines of males

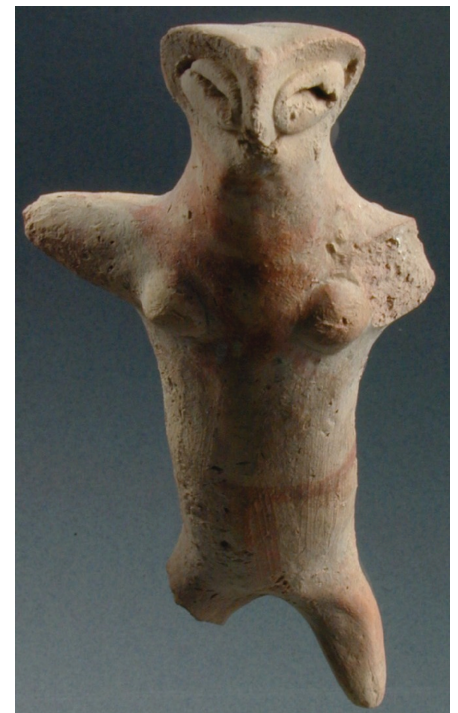


Fig. 2 Female terracotta figurine Awam cemetery Marib Oasis. Photo © DAI J. Kramer

currently identified. At this stage of the project comparanda is limited to South Arabia.

As with all repertoires of figurines, the functions and symbolic importance of the South Arabian repertoire are ambiguous and dependent on their specific cultural context. However, the project will initially concentrate on three questions. First, the notion of substitution is a fertile concept in relation to terracotta use. Such use of substitution has been argued for

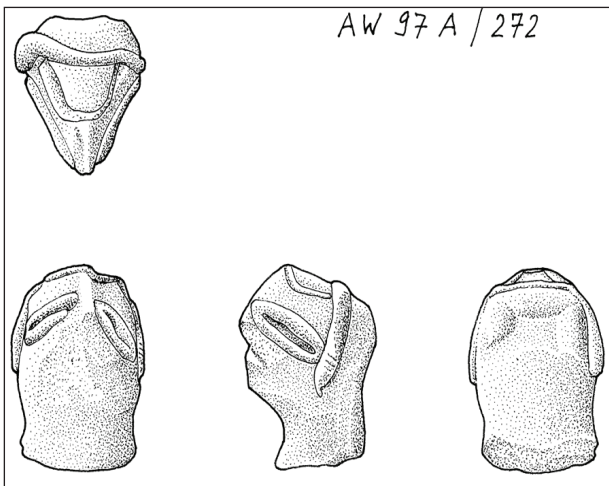


Fig. 3. Figurine head treatment. Awam cemetery Marib oasis. Drawing © DAI M. Manda



Fig. 4. Terracotta figurine neck treatment Marib Oasis. Photo © DAI

clay figurines and miniature vessels in other West Asian contexts by Postgate, but is it a relevant concept for South Arabian terracottas?⁵ Second, both Moorey and Meskell have commented on the ‘everyday-ness’ of terracottas.⁶ To what extent do terracotta figurines provide a much needed window into South Arabian everyday symbolic landscapes, including non-elite, symbolic landscapes? Third, terracotta figurines are known from mortuary, settlement, and temple contexts in the oasis, so can different production, use, and discard patterns be discerned between the various contexts? It would also be exciting

to track diachronic changes in terracotta function, but the lack of stratigraphy and the unprovenanced nature of much of the Marib oasis terracotta figurine repertoire prevent this. However, the terracotta figurines from Sirwah, a well-controlled, stratigraphic excavation, may make this a possibility as the project progresses.

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Erell Hubert (Cambridge University)

MOCHE FIGURINES AND THE COLONIZATION OF THE SANTA VALLEY, PERU

For my master's thesis, I tried to understand the meanings and functions of Moche figurines, notably their ideological role within the context of the Moche colonization of the Santa Valley in Peru. The Moche were present along the north coast of Peru

local population during phase III (300 to 450 AD), to a real political hegemony of the Moche over the valley during phase IV (450 to 700/800 AD) (Chapdelaine, 2008). I analyzed a corpus composed of 10 complete figurines and 621 fragments

Valley are hollow (78,4%). The posture of the figures represented by the figurines is highly standardized with straight legs and arms folded across the chest. Faces are naturalistically treated. Most figures appear bald or have very simple hairstyles fram-



Fig. 1 Moche figurines from the Santa Valley, Peru

between 200 and 850 AD, and the Santa Valley is considered to have been a central objective in the southern Moche expansion (Chapdelaine, 2008: 129 ; Castillo and Uceda, 2008: 716). Recent results point toward a relatively gradual colonization of the valley, from a political and economic alliance with the

coming from El Castillo, phase III regional center, and Guadalupe, phase IV regional center. My corpus is divided in two main categories: small solid figurines (5-10 cm) and larger hollow figurines (15-20 cm). In both cases, the figurines are moulded ceramic objects. The vast majority of Moche figurines in the Santa

ing the face in relief or going around the neck and down the back of the head in black paint. Only a minority of the figures wear bracelets and earrings, but more than 90% wear necklaces ranging from a simple band to, rarely, several rows of beads. The figures are also mostly nude or wearing a shirt stopping just

above the pelvis, a mode of dress that highlights the female genital area. It can then be said that Moche figurines from the Santa Valley mainly represent women (97,4%) only partially clothed and wearing few adornments. While they can be recovered from public or funerary contexts, Moche figurines are much more frequent in domestic contexts. They are present in similar proportions in every residential compound of both El Castillo and Guadalupito. They are not used in specific rooms, but seem to have been used in more private areas rather than in rooms with a more public vocation. The absence of figurine concentrations and their important fragmentation suggest their manipulation by the living rather than their use as offerings. The presence of figurines in places as politically and religiously important as huacas also seems to rule out a purely profane function. It is therefore plausible that figurines had a ritual vocation. However, ritual use of Moche figurines did not entail their ritual destruction after use. Indeed, the loci of fragmentation are directly linked to the figurines' weaknesses, and reparation traces, as well as use after breakage, are visible on some fragments. They can then be considered as ritual objects manipulated in a relatively private context, probably in everyday life, and shared by the whole Moche population of El Castillo and Guadalupito.

On a more ideological level, several features also suggest that Moche figurines in the Santa Valley participated to the reinforcement of social cohesion: the sharing of figurines by the whole population; the homogeneity of representations that eludes social differentiations; the emphasis on figurines of females, considering that women are mostly repre-

sented in scenes referring to social reproduction in Moche iconography; and the high visibility of hollow figurines that suggests rituals involving a group of people. These features are particularly strong at El Castillo and decrease slightly at Guadalupito. By contributing to the reinforcement of social cohesion between Moche colonists, and therefore contributing to the maintenance of Moche socio-cultural schemes in the Santa Valley, figurines were involved in the ideological colonization of the Santa Valley. During phase IV, the change towards a hegemonic control over the valley and the massive arrival of population from the Moche valley probably ensured a more solid social stability, thus necessitating less reinforcement. Figurines then lost a bit of their symbolic importance on a social level

In my PhD, I intend to expand on the relationship between the appearance and use of figurines and the strategies adopted by the Moche for the integration of a large territory. I will compare figurines, but also other small anthropomorphic artifacts, such as whistles and pendants, from the Santa Valley with those from the site of Huaca del Sol y de la Luna, considered the center of power behind the political unification of the southern valleys of the Moche sphere of influence. Based on the results of the Santa Valley Project of the University of Montreal, I suggest that the Santa Valley had been colonised by colonists from Huaca del Sol y de la Luna who took control of the lower valley during phase IV and who progressively gained more independence from the capital. If this hypothesis is correct, figurines, musical instruments, and pendants should reflect Moche general stylistic canons, while still revealing some transformations linked to

the specific colonial situation of the valley.

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COROPLASTICA MODELLATA A MANO IN SICILIA
PROBLEMI DI PRODUZIONE E DIFFUSIONE



Fig. 1. Soggetti di vita quotidiana.

La stipe votiva di Piazza San Francesco a Catania, uno dei più importanti e ricchi complessi votivi dell'Occidente greco, ha restituito un'immensa mole di materiali, circa 15000 esemplari tra ceramica e coroplastica. Fra essi una particolare classe di oggetti, quantitativamente e anche qualitativamente "inferiori": si tratta di figurine umane o antropomorfe e di centinaia di piccoli animaletti fittili -soprattutto volatili- modellati a mano e in tecnica mista.

Lo studio di questi fittili -oggetto del mio progetto di ricerca per il dottorato presso l'Università di Messina- ha già messo in evidenza alcuni aspetti di particolare interesse, sia dal punto di vista tecnico e della produzione sia dal punto di vista iconografico.

Fino ad ora è stato possibile individuare una notevole varietà tipologica e avanzare delle ipotesi sul possibile funzionamento delle botteghe di produzione di tali materiali tra il VI e il IV secolo a. C.

Tra i materiali spiccano in particolare i soggetti di vita quotidiana (Fig. 1) che costituiscono un importante documento per risalire a mestieri e utensili di uso comune in età arcaica.

Come le altre classi prodotte contemporaneamente in Sicilia, anche la produzione a mano e in tecnica mista ha risentito di influssi esterni. Influenze greco-orientali e attiche emergono nella scelta di stilemi caratteristici della grande

corda i kouroi greco-orientali.

Molto consistente si è rivelato, inoltre, l'apporto corinzio nella scelta di tipi e modelli, si possono ricordare cavalieri, three legged satyrs, bamboline ad arti mobili. Sono presenti, inoltre, attardamenti di tipi minoico-micenei, come le figurine a corpo cilindrico, alcuni soggetti fantastici (centauro, sirena, cavalluccio marino e così via) e una consistente presenza di figurine appartenenti a gruppi plastici, il cui significato simbolico si può immaginare connesso a pratiche rituali (come danze in cerchio) che si svolgevano nel santuario.

Seppur spesso ispirata a tecniche e modelli esterni, la produzione catanese appare, in questa fase



Fig. 2. Volatili

scultura, come l'impostazione dei volti o la capigliatura delle korai arcaiche, nella scelta di soggetti particolari (ad esempio scimmiette) o nell'abbigliamento che ri-

preliminare dello studio, complessivamente frutto di un artigianato locale che ha rielaborato attivamente tali modelli, giungendo a creazioni originali.

La produzione di animali fittili, invece, molto varia dal punto di vista delle specie rappresentate (cavalli, cani, tartarughe, rane, scrofe, arieti e soprattutto volatili) (fig. 2), appare più omogenea dal punto di vista tecnico. Ancora oggi aperto resta il dibattito sul valore religioso di tali offerte, che ha dato adito a diverse discussioni e interpretazioni.

Fra gli spunti più interessanti che da questo studio si sono desunti sono senza dubbio quelli sulla possibile coesistenza della tecnica a mano e di quella a matrice all'interno dello stesso atelier e quindi sul valore "economico" di tale produzione.

Queste "piccole" offerte, che circolavano parallelamente alle produzioni a matrice di alto livello

stilistico, rispondevano probabilmente alla richiesta di un ceto non elevato: la relativa facilità di produzione e le dimensioni ridotte ne consentivano, infatti, la vendita a costi molto ridotti e, in ogni caso, costituiscono un interessante punto di partenza per lo studio del mondo delle "piccole cose" che ruotava intorno alla vita del grande santuario.

Gli obiettivi fondamentali di questo progetto di ricerca (per notizie preliminari visita il sito http://www.figuredargilla.com/1/terrecotte_a_mano_e_in_tecnica_mista_2204937.html) sono la disamina completa dei processi di fabbricazione di tali materiali, del funzionamento delle botteghe di coroplasti in età arcaica e l'opportunità di tracciare una sintesi dello sviluppo di questa

classe di materiali in Sicilia con un'attenzione maggiore posta ai maggiori centri produttori, alle varie fasi di ricerca, ai contesti di rinvenimento, ponendo l'attenzione sull'eventuale associazione con altri materiali.

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FIGURINE SESSION AT ASOR 2011

AMERICAN SCHOOLS OF ORIENTAL RESEARCH ANNUAL MEETING

NOVEMBER 17 - 20, 2010, ATLANTA, GEORGIA

"FIGURING OUT" THE FIGURINES OF THE ANCIENT NEAR EAST

This session aims to bring together scholars researching terracotta figurines from sites across the Ancient Near East to facilitate interdisciplinary dialogue and cross-cultural comparisons of figurines. Many advances in the technological analysis of figurine production, anthropological theory of figurine use, and art historical analysis of figurine iconography have been made in recent years. This session will allow room for discussion of these advances in figurine research, as well as demonstrate their practical application to ancient Near Eastern terracotta figurine analysis.

Stephanie Langin-Hooper (University of California, Berkeley) presiding

RUEDIGER SCHMITT (University of Muenster), "Animal Figurines as Ritual Media in Ancient Israel"

CHRISTOPHER A. TUTTLE (American Center of Oriental Research, Jordan), "Nabataean Camels & Horses in Daily Life: The Coroplastic Evidence"

ERIN DARBY (Duke University), "Seeing Double: Viewing and Re-Viewing Judean Pillar Figurines Through Modern Eyes"

ADI ERLICH (University of Haifa), "The Emergence of Enthroned Females in Hellenistic Terracottas from Israel: Cyprus, Asia Minor, and Canaanite Connections"

P. M. MICHELE DAVIAU (Wilfrid Laurier University), "The Coroplastic Traditions of Transjordan"

RICK HAUSER (International Institute for Mesopotamian Area Studies), "Reading Figurines: Animal Representations in Terra Cotta from Urkesh, the First Hurrian Capital (2450 BCE)"

Izak Cornelius (University of Stellenbosch, South Africa)

TERRACOTTA FIGURINES FROM PALESTINE IN THE PERSIAN PERIOD

As part of a project (undertaken together with Christian Frevel of Bochum, Germany, and in cooperation with the *International Consortium for Research in the Humanities: Dynamics in the History of Religions between Asia and Europe* at the Ruhr University, Bochum) on the material culture and symbol systems of Palestine in the Persian period, I am researching the terracotta figurines. Whereas the material from Syria, Phoenicia and Jordan was studied by Astrid Nunn, such an undertaking is still a desideratum for the southern regions.

In this period some iconographic types disappear, whereas others appear on the scene for the first time. The naked female figurines so typical of the previous period are replaced by dressed pregnant women and women holding children. There are also types which look more “Western”, indicating Greek influence. A type which is typical for the period are bearded men (mostly seated) with high head-dresses, and especially horse riders. Again more “Western” types enter the repertoire, resembling Hercules and the “temple boys” from Cyprus.



As far as interpretation goes, Ephraim Stern described the figurines as “cult figurines” and even identified some with deities by calling them Astarte or Baal. This is debatable. Stern also argued that because of the lack of such figurines in the regions of Samaria and Judah (Yehud) in contrast to an abundance in the other regions, there was a “religious revolution”, or a “purification” of Israelite religion. This is an over-simplified interpretation. It is not true that there are none, although we have only a few examples from Judah and Samaria. There are also other explanations for the presumed total

discontinuity

A matter which also needs serious attention is the find spot. Stern over-emphasized the importance of the favissae (refuse or repository pits of sanctuaries for discarded objects). Another matter for consideration is the distribution between the different sites where figures were found and how these link with the boundaries of Yehud, Samaria and Edom. It seems possible to differentiate

between different regions, e.g. demarcating Yehud from Edom, as far as figurines are concerned.

In January 2010 I spoke on the material at a Workshop at the Ruhr University, Bochum, Germany. This paper will be published in an *Orbis Biblicus et Orientalis* volume *Jewish “Material” Otherness? Studies in the Formation of Persian Period Judaism(s)* (Editors: Christian Frevel & Izak Cornelius), entitled “‘East meets West.’ Phoenician and Hellenistic Trends in the Terracotta Figurines.” This volume will also include a contribution by Katharina Pyschny (University of Bochum) on “Puzzling Bearded Men. The Issue of Horse and Rider Figurines.”



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Raz Kletter
Yavneh I Published

Raz Kletter, Irit Ziffer, Wolfgang Zwickel, *Yavneh I: The Excavation of the 'Temple Hill' Repository Pit and the Cult Stands*. OBO SA 30, xii+298 pp., 176 plates (including 29 color plates). With contributions by D. Ben-Shlomo, A. Gorzalczy, H.K. Mienis, D. Namdar, R. Neumann, N. Panitz-Cohen and S. Weiner.

Link: <http://www.st-paul.ch>

In the words of the late Professor Moshe Kochavi, the Philistine repository pit at Yavneh (Iron Age II, c. 950-850 BC) is the kind of discovery made only once every fifty years. It is the richest repository pit ever found from Bronze and Iron Ages Israel/Palestine, containing thousands of cultic finds originating from a temple. The finds include an unprecedented number – more than 100 – of cult stands (so-called 'architectural models') carrying rich figurative art, dozens of fire-pans, thousands of chalices and bowls and other objects. The Yavneh pit was excavated in November 2002; but for 3 years there were no funds to enable work on the finds. Considering the number and quality of finds and the complexity of the issues under study, we are proud to be able to offer *Yavneh I* to the readers.

The present volume includes chapters on the history and archaeology of Yavneh; the excavation of the repository pit and the stratigraphy; the typology, disposal, and breakage patterns, and iconography of the cult stands; the petrography (133 samples, including samples from 73 cult stands); pottery vessels (based on a sample of 14 baskets with 6102 sherds); clay and stone altars, including a restored four-horned clay altar; a cassid lip; and resi-



Finding the figures on cult stand CAT47 (photo R. Kletter)

of cult stands based on form. There are two major types (rectangular and elliptic) and one minor type, which is a sort of an in-between (ellipto-rectangular). Former scholars employed various typologies and each defined differently the term 'cult stand'. They also often discussed together a wide array of objects, spanning several millennia and regions. It is important to note that cult stands are constructions, so when they are described, scholars often use architectural terms (walls, roof, windows, etc.). This is only because we have only one language to describe constructions, that is, the language of architecture. However, the use of



Lions stand CAT2 (photo L. Padru).

due analysis of chalices (showing traces of plant materials used most likely as incense, perhaps for hallucinatory aims). Two concluding chapters discuss the functions of cult stands and the phenomenon of repository pits / favissae / genizot. The volume also holds detailed catalogues of cult stands (119 items) and of more than 50 figures detached from cult stands.

Yavneh presents a clear typology

such terms does not indicate that ancient cult stands were 'architectural models'. For example, we may often say that a chocolate box has walls and if it has a transparent part, we call it a window. Yet, we do usually interpret it as a 'model' of a house or a temple. The figurative art on the cult stands depicts female figures (standing or sitting, cupping the breasts, with hands along the body, or one hand folded and the other along

the body; often appearing in pairs or triads on the same stand), musicians (including a stand showing a procession of four musicians); sphinxes; lions; bulls;

ures on the cult stands represent mortal women, or goddesses? If goddesses, can we identify them with Philistine deities known from Biblical or other written sources?

burnt traces from burning of incense and we also have in the repository pit vessels especially designed for holding burning coals. We believe that the repository pit



CAT90, found complete, showing caprids, a schematic tree and females on bull heads (photo L. Padrul)

winged disks; date palms; caprids; architectural columns with capitals, rosettes, etc. Most of the figures are depicted frontally, but some are depicted in profile as part of scenes (for example, a lion attacking a bull, a suckling calf). We have not found depiction of snakes, but at least one tiny bird, most likely a dove, survived as a detached figure.

In the book we raise a host of important and intriguing questions: Is this a favissa, or even a genizah? Why are many cult stands badly broken, while some are intact – were cult stands broken on purpose? What is the explanation for the unique stratigraphy and for the layer of gray ash in the pit – was fire kindled inside as part of a ritual? How do we know that these finds are Philistine? Are they part of the ‘furniture’ of the temple or objects dedicated by worshipers as votives? Why are female figures dominant, while male figures are virtually absent? Do the fig-

ures on the cult stands represent mortal women, or goddesses? If goddesses, can we identify them with Philistine deities known from Biblical or other written sources? What was the function/s of cult stands? Were they models of buildings, supports for images, offerings tables, altars, or perhaps incense burners? In discussing such topics, *Yavneh I* treats issues that are central to many fields of study: religion and cult in Iron Age Israel/Palestine; the history and archaeology of the Philistines and their ‘western’ relations; Near Eastern iconography, the meaning of cult stands/architectural models and the understanding of votive objects and of repository pits.

This volume does not mark the end of our work on the Yavneh finds. Thanks to the generous grant of the Shelby White – Leon Levi Grant Program, we continue to study and prepare for publication other finds from the pit. We hope to be able to publish a much larger pottery sample as well as more residue analysis of chalices, bowls and juglets. Many finds (but not the cult stands) show



Detached female figure CS122 (photo, C. Amit)

originates from an ‘official’ or ‘public’ Philistine temple (located on the same hill, or perhaps in nearby city). It presents a uniquely rich assemblage of votive offerings, brought to the temple by the local people.

Although this publication forms the final report for the cult stands, there is no ‘final word’ for such finds. Generations of scholars will continue to discuss and reinterpret them and hence, this volume is not an end, but a beginning. The hopes, the endless days (and nights) of work, the frustrations have all been distilled into words. These words are now offered, like sweet wine, to the few gods of final reports – the readers.

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Mehdi Mortazavi (University of Sistan and Baluchestan)

FIGURINES OF BRONZE AGE IRAN: TEPE DASHT

During excavation undertaken by this author at the Bronze Age manufacturing center of Tepe Dasht in Iran's Sistan basin in January and February 2009, 65 baked and unbaked ceramic objects were recovered. Of this total, 26 are either complete or fragmentary terracotta figurines. These can be categorized into two main groups: animal and human. These objects were discovered around a kiln at



Fig. 1. The kiln site at Tepe Dasht

the southern part of the site, where a number of other kilns also were visible. Evidence indicates that this kiln, at least, was used for the firing both of pottery and terracottas.

Tepe Dasht, which extends over some 5 hectares (Tosi 1984: 42), is situated on the right side of the Zabol-Zahedan highway, about 68 km south of Zabol, the administrative centre of Iranian Sistan. It also is located 3 km southwest of Shahr-i-Sokhta, which is the key site of the Bronze Age in the area. During my first visit to the Tepe Dasht I realized that the site could have functioned as a manufacturing center for ceramics for nearby Shahr-i-Sokhta during the third millennium B.C.

In 2009 we conducted three exploratory campaigns: a systematic survey, excavation to determine

the extent of this manufacturing center, and stratigraphic excavation. Pottery and terracottas were discovered in a 5.5 m trench at the southern part of the site that indicate that this settlement was occupied in periods II-III of the Shahr-i-Sokhta sequence. During stratigraphic excavation we were able to uncover a kiln for the firing of pottery and terracotta figurines. In addition, ceramic wasters were found that confirm that pottery also was produced at the site, and in all likelihood so were the terracotta figurines.

I believe that four factors are critical in the functioning of an industrial site such Tepe Dasht surely was. These are wind, fuel, clay, and water. Clay and water as basic materials for ceramic and figurine production were readily available in the area in the third millennium B.C. During excavations we encountered an ancient lake bed that must have been an important source of water. Clay is abundant, as is evidenced by the modern kilns in the area for the manufacture of bricks. And the wind to feed the fire is the strong Sistan wind that is felt in the well-known Badhah-e-Sadobist Roseh, or 120-Day Wind. This blows during May to September from the northwest. Among the twenty-six terracottas brought to light at Tepe Dasht to date, three anthropomorphic figurines are of particular interest. Two of these represent females, one of which is pregnant, and one shows a man with a necklace.

However, the most popular and certainly the most important figurine type at Tepe Dasht represents a bull. Although most of these bull figurines are very fragmentary,

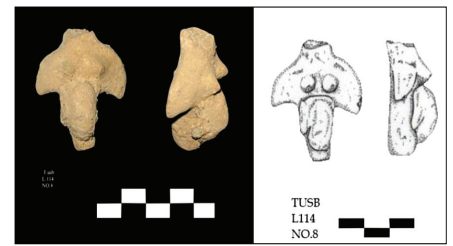


Fig. 2. Figurine of a pregnant female

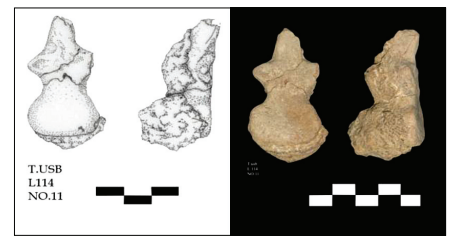


Fig. 3. Figurine of a female



Fig. 4. Figurine of a man with a necklace



Fig. 5. The Sistan bull

nevertheless the preserved anatomy indicates that the bull represented was the famous bovine of the Sistan Basin, a breed that recently has disappeared from the Sistan Plain because of drought conditions. It should be noted that the Sistan bull is represented in the relief sculpture of the eastern stairway of the Apadana at Perse-



Fig. 6. A Sistan bull on the eastern stairway of the Apadana at Persepolis

polis, where Sistani and Gandaran delegates are ushering it in. This demonstrates the importance of this breed of bull for southwestern Afghanistan and southeastern Iran.

I believe that the Sistani bull had a particular importance during the third millennium BC. The presence of many figurines of bulls at a manufacturing site for ceramic production testifies to this. I have noted above that fuel was one of the four important factors for the

successful functioning of a manufacturing site such as Tepe Dasht. Yet we are unable to find evidence for sufficient enough sources of wood to fuel a manufacturing center of some 13.5 acres, or 5.5 hectares. The nearby sites of Rud-i-Biyaban 1 and 2 were other ceramic manufacturing centers that also required a reliable source of fuel (Tosi 1970). The scarcity of wood I believe lead the craftsmen of Tepe Dasht to use cow dung as the main fuel for their kilns, and this type of fuel is still being used in modern kilns in a number of villages in Iranian Sistan today.

Although the evidence at Tepe Dasht of kilns and wasters shows that the site was a manufacturing site for ceramic production, it is possible that the site also functioned as a center for the manufacture of clay figurines. More excavations are needed to discover further evidence for the figurines. The main question remaining to be answered in the future is: is there any relation between the

manufacture of bull figurines and pottery production at a site as vast as Tepe Dasht?

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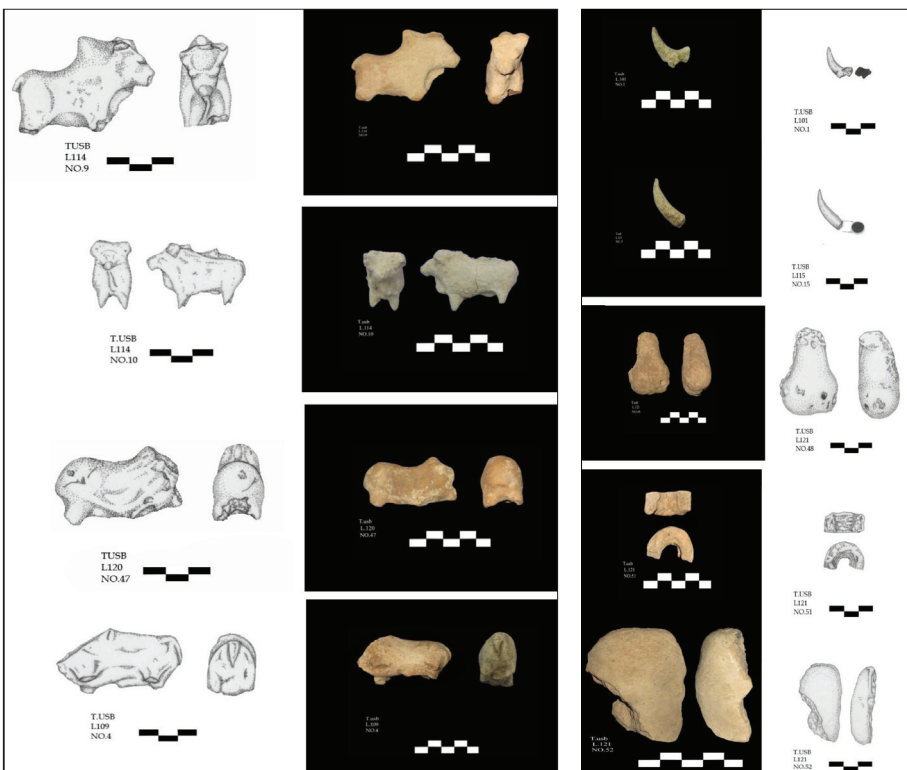
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Figs. 7 and 8. Figurines and figurine fragments of the Sistan bull

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TERRACOTTA VOTIVE OFFERINGS FROM THE ATHENAION IN FRANCAVILLA MARITTIMA, CALABRIA, ITALY: FROM COLLECTION TO CONTEXT

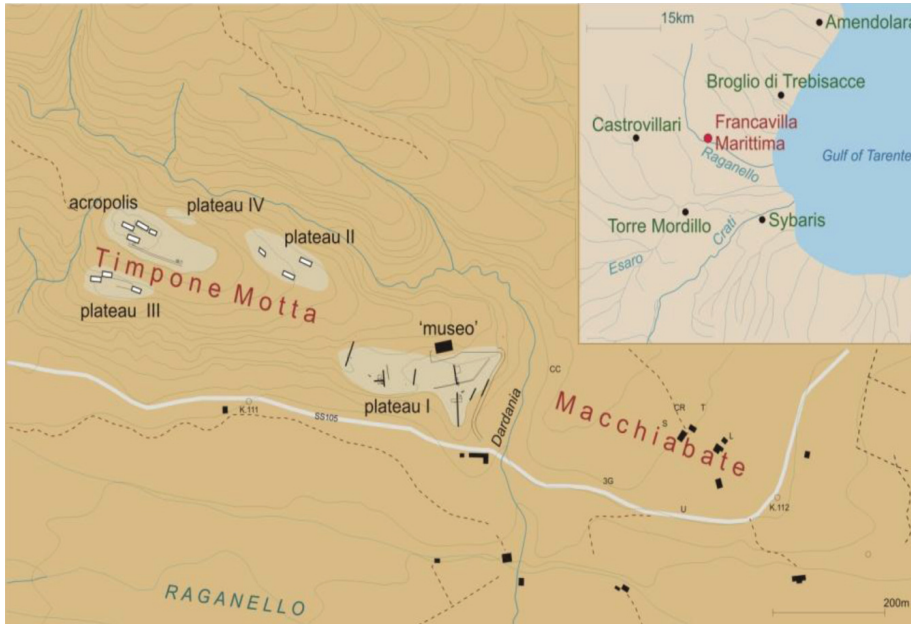


Fig. 1. Location and plan of Francavilla Marittima. Drawing H. Waterbolck, GIA

The indigenous-Greek site of Francavilla Marittima in the foothills of the plain of Sibari in Calabria, Italy, with the site of the ancient polis Sybaris along the coast, has yielded an interesting body of terracotta votive offerings dating from the eight to the third centuries BC. Having a settlement history going back to the Middle Bronze Age, Francavilla Marittima blossomed during the period of the Greek colonization of the region, from the late eight to the late sixth centuries BC. It had a sanctuary for the goddess Athena on the hilltop Timpone Motta, houses and huts on the terraces of the hill, and a necropolis in Macchiabate at the foot of the hill. Based on an inscription in a bronze plaque from the sixth century BC, the sanctuary has been identified as an Athenaion. Most of the terracotta votives date to the seventh and sixth centuries BC and were found at the sanctuary, but a small part comes from burials in the necropolis. Since 1992

the Groningen Institute of Archaeology (GIA) in the Netherlands has been carrying out excavations in Francavilla Marittima, until 2004 under the direction of emerita Professor Marianne Kleibrink, and since 2008 under the direction of Professor Peter Attema. As part of the 'International Francavilla Project' at this institute, my PhD research focuses on the social and religious meaning of the terracotta votive offerings and on questions concerning their context.

The subtitle for this communication is taken from the CSIG colloquium held at the 110th Meeting of the Archaeological Institute of America in Philadelphia. Having excavated for eight years in Francavilla Marittima, I have always been

both intrigued by the significance of terracotta figurines within their local, ritual contexts and confronted by issues concerning the history of their collection. The latter is a necessary part of the research, due to illicit trafficking. Almost half of the terracottas now known from Francavilla Marittima, still a very limited number (in all some 600 fragments and specimens), came to light during regular excavations in the 1960s, the 1980s and from 1992 onwards. The other half remains without context due to illicit trafficking in the 1970s and early 1980s. Those from the former collections of the J. Paul Getty Museum in the U.S.A. and the Institute for Classical Archaeology in Bern, Switzerland, have



Fig. 2. Fragments of female figurines with uplifted arms, from the excavations Kleibrink 1991-2004. Complete specimen in the Ny Carlsberg Glyptothek, Copenhagen, Denmark. Early seventh century BC.



Fig. 3. Goddess seated in a naiskos, Francavilla Marittima, formerly collection Jucker Bern, late seventh century BC



Fig. 4. Fragmentary figurines showing females offering cloths, formerly Getty Collection, early 6th century BC

been repatriated to Italy, to the National Archaeological Museum of Sibari, together with the bronzes, pottery and other objects from Francavilla. Others are at the Ny Carlsberg Glyptothek in Copenhagen, Denmark, and still others surface temporarily in auction catalogues. Thanks to a complete specimen in the Ny Carlsberg Glyptothek, we know for instance that two fragments of statuettes (Fig 2), found during the excavations of the GIA, belong to a type of figurine with uplifted arms, and vice versa, that the complete specimen in Copenhagen surely stems from the Timpone Motta. Therefore, collecting and cataloguing these illicitly trafficked terracottas contributes to our understanding of Fig. 3, a goddess seated in a naiskos from Francavilla Marittima and formerly in the collection Jucker Bern, from the late seventh

century BC

As to their social and religious meaning, for example, the terracottas, together with other material and stratigraphical evidence, attest to the continuation in the seventh and early sixth centuries BC of the indigenous, eighth-century BC significance of cloth and weaving, the veneration of a Palladion, and a connection with myths from the Trojan cycle, and cult practices, such as singing and dancing, and processions in the context of courtship and marriage (Fig. 4). Some of the results of the research concerning their social and religious meaning will be published shortly, together with other material from Francavilla Marittima (Kleibrink and Weistra, forthcoming, *The Goddess and the Hero*). The iconography and cults of the sanctuary on the Timpone

della Motta at Francavilla-Lagarria). The terracottas also attest to the cult of the goddess Athena as early as the second half of the seventh century BC, albeit an Athena with a multifarious identity. After the destruction of Sybaris in 510 BC, the quantity of terracottas and other votive material in Francavilla Marittima significantly diminishes. While still attesting to the worship of Athena in the fifth century BC, the latest, small complex of terracottas indicates a cult for Pan and Nymphs.

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TERRACOTTA DEDICATIONS IN CONTEXT: AN EXAMPLE FROM ELEA-VELIA

Although the intentional disposal of terracottas as “sacred rubbish” is in some cases difficult to distinguish from residues of an actual offering of figurines (first of all in the context of sanctuaries dedicated to Demeter and/or Kore), there are a few cases in Magna Grecia and Sicily that provide clear archaeological evidence for the original placement of this kind of votives within a sacred area.

Terracotta dedications could, as the research at Piazza della Vittoria in Syracuse shows, be grouped in concentric form around a focal point of the sanctuary. As documented in S. Nicola di Albanella and S. Maria d'Anglona, this focal point could also be represented by an important sacrificial building or precinct, around which small groups of terracottas were placed directly into the earth. Votive figurines could also be arranged on benches within and in front of cultic complexes, as known from Sicilian Eoro. In the case of the Locrian Grotta Caruso and the Santuario Rupestre at Acragas, niches in the walls of the cave were used as repositories for terracottas and other kinds of offerings. In rural sanctuaries like Rivello and Torre di Satriano in the Lucanian hinterland of Elea-Velia, figurines were placed either directly into the earth or into dry water channels or riverbeds, as in the case of Satriano where they formed part of a “rito di chiusura”.

To these few examples I would like to add the dedication of figurines in small naiskoi, a practice



Fig. 1. (© Velia-Archiv, Institut für Klass. Archäologie, Universität Wien) Naiskos 213, sealed with a roof tile after the abandonment of the cult

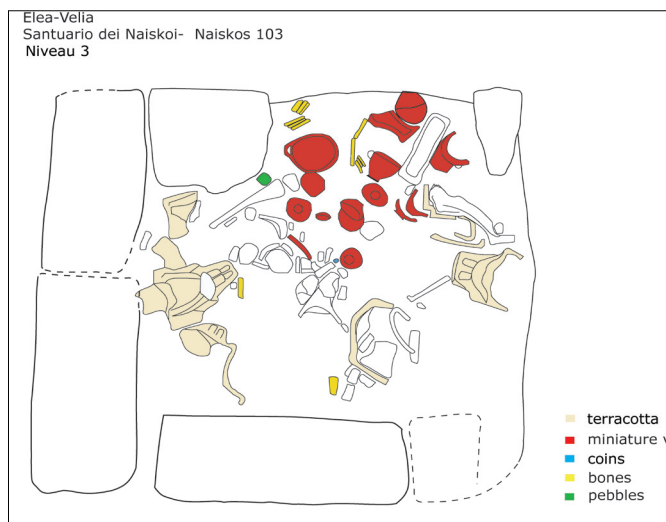


Fig. 2. (© Velia-Archiv, Institut für Klass. Archäologie, Universität Wien) Schematic plan of Naiskos 103 with votive material in situ

already known from Lucanian Roccagloriosa and, since 2005, also from Elea-Velia's “Santuario dei Naiskoi”.

The city of Elea-Velia, located 50 km south of Paestum, is divided into two parts by a fortified ridge, ascending inland from the acropolis. Along this ridge and directly south of City Wall A, remains of at least eight sanctuaries, varying in

shape and chronology, had been documented under the direction of Verena Gassner from 2001-2010, among them the Santuario dei Naiskoi.

Within the excavated area (22 x 6 m) of this small cult place at least ten naiskoi could be traced, alike in size (0,90 x 0,60/0,80 m) and layout but varying in building material (small quarry stones and bricks). They all show a small access on their eastern side, placed off-center and sealed with tiles and small stones after usage (fig. 1). The naiskoi contained miniature vessels, terracottas, animal-bones, and coins. Naiskos 103 with its votive material still *in situ* exemplifies the arrangement (fig. 2): The terracottas are placed leaning against the northern and southern side of the structure facing the opening to the east. The two figurines occupying the center of each side could be identified as representing a type of Paestan origin, the so-called

“Hera Paestana con velo puntato” (an enthroned female figure, dressed in a mantle with slight peak as drawn over the head) that represents by far the most common type within the coroplastic finds of the sanctuary (fig. 3-5). Placed opposite each other, both figurines can be reconstructed to a height of approx. 19,5-20 cm. The basic image, as well as details of the drapery, show a very close re-

lation to Paestan models in terms of style. The type of additional terracottas found on both sides of the central figurine (probably one on each side) cannot be identified due to their poor preservation.



Fig. 3: (© Velia-Archiv, Institut für Klass. Archäologie, Universität Wien) Seated female figure of the "velo puntato" type. The figurine shows the poor preservation of the votives within Naiskos 103.

Miniature vessels, among them skyphoi, bowls and cups, as well as louteria or thymiateria, were placed in the immediate vicinity of the naiskos' opening to the east. Coins, dating to the early 3rd century BC, miniature vessels placed on the naiskos' threshold, and the tile sealing the opening are interpreted as indicators for point in time and ritual involved in the closure of the shrine.

Although hypaethral cult places consisting of altars and votive-

deposits are common in southern Italy and Sicily, the closest parallels for naiskoi of this type can be found in the indigenous hinterland. As already mentioned, Lucanian Roccagloriosa offers a



Fig. 4: © Velia-Archiv, Institut für Klass. Archäologie, Universität Wien. Head of a "velo puntato"-type figurine from one of the naiskoi.

comparable installation: Situated in the courtyard of a representative housing complex, the naiskos with roof-tile sealed opening on its western side contained a similar set of votive objects. The terracottas were arranged in three groups, each composed of an enthroned figure representing the Paestan type holding a phiale and a bowl of fruit, accompanied by a smaller enthroned figurine of the type with "velo puntato." The



Fig. 5: © Velia-Archiv, Institut für Klass. Archäologie, Universität Wien Torso of a "velo puntato" figurine. Surface find within the Santuario dei Naiskoi

newly discovered naiskoi of Velia's sanctuary 4 and their close relation to Lucanian examples could indicate the presence of a non-Greek population group within the Greek city, maintaining their own cultural traditions and introducing new ritual concepts.

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Caitlín Barrett (Columbia University) and Emil Nankov (American Research Center in Sofia)

EGYPTIAN IMAGERY IN HELLENISTIC BULGARIA: LAMPS FROM THE THRACIAN CITY OF SEUTHOPOLIS

In 2010, the present authors commenced study of three terracotta lamps from Hellenistic Seuthopolis depicting Egyptian or Egyptianizing religious iconography. Two of these three lamps represent the heads of Nubians, while one depicts an ithyphallic figure. In all three cases, the closest parallels for the lamps' imagery come from terracotta figurines and lamps from Greco-Roman Egypt.¹

Seuthopolis understand the foreign motifs present on these objects? To what extent do these lamps suggest some local awareness of foreign theological concepts, and to what extent do they suggest a local reinterpretation of exotic motifs? (3) Based on the lamps' archaeological context, which inhabitants of Seuthopolis were using these objects, and in what ways were they using them?

tion of the lamps' clay fabric and the manufacturing techniques used in their production, in order to determine whether these objects were locally made or imported. The results of this study will shed new light on the trade connections between Hellenistic Seuthopolis and the rest of the Mediterranean, as well as the social context of Egyptianizing religion on the fringes of the early Hellenistic Greek world.



Lamp in the form of a head of a Nubian. Photo: Krasimir Georgiev

Although preliminary publications exist for the lamps in question,² there has been as yet no serious discussion of the significance of these objects' allusions to Egyptian iconography. Accordingly, our research will address the following questions: (1) Were these lamps local productions, or imports from Egypt or elsewhere? (2) How did the inhabitants of

What do the results imply about the degree of popular access to exotic goods and foreign theology?

In addition to an iconographic analysis of the motifs present on the lamps, drawing on detailed parallels with comparanda from Greco-Roman Egypt, we are conducting a macroscopic examina-

¹ Caitlín Eilís Barrett, *Diversity within Domestic Cult: A Contextual Analysis of Egyptianizing Terracotta Figurines from Delos* (Ph.D. dissertation, Yale University, 2009), p. 397-405, 479-495, with bibliography. See also Caitlín Eilís Barrett, "Harpocrates on Rheneia: Two Egyptian Figurines from the Necropolis of Hellenistic Delos," in E. Laffi and A. Muller (eds.), *Figurines de terre cuite en Méditerranée orientale grecque et romaine* (BCH supplement, forthcoming).

² D.P. Dimitrov and M. Chichikova, *The Thracian City of Seuthopolis* (Oxford, 1978), p. 19, fig. 48; D.P. Dimitrov et al., *Seuthopolis I* (1984), cat. nos. III.105-107

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FIGURINE 70668, TELL HALIF, ISRAEL

Halif Figurine 70668 (<http://www.cobb.msstate.edu/dignew/htmls/70668.htm>) depicts two nude women standing side-by-side on a plinth, though in different frontal poses. This moldmade terracotta was discovered in the 1999 excavation season at the bottom of a robber trench in Field IV at Tell Halif in southern Israel. This brief article presents details about the figurine, with the aim of eliciting information from readers on parallels and identification.

THE ARCHAEOLOGICAL SETTING

Tell Halif is located in southern Israel, at the juncture of the Shephelah, the Negev, and the Judaeian Hills. The site has been associated with traffic that moved between Gaza, Hebron, and Jerusalem, whether economic or military in nature. Halif has consistently been within the sphere of one or another nearby political power, always related to the economy and military forces of Arad, Gaza, Hebron, Jerusalem, Maresha, and others.

The findspot of Figurine 70668 is of little use for determining either its age, its intended function, or its associations with other artifact material. Probably as late as the Mamluk era, villagers, whose houses were no longer located atop the tell but at its base, searched extensively for stone building materials by digging a trench up to 10 m. wide along the western edge of the tell across what are now designated Fields III and IV. This trench cut through several strata (Byzantine, Hellenistic, and Persian) and into the late Iron II 8th century BCE re-

mains, often to a depth of 1.5 m. In the process of removing desirable building stones, unwanted debris was used as backfill in the trench as it was cut. Part of this backfill included the majority of

the 7th or 6th century BCE, i.e., to the late Iron II or very early Persian period.

ASTARTE AND DEA GRAVIDA, FIGURINE 70668



Figurine 70668 has been tentatively assigned the types Female--Astarte and Dea Gravidia, since one figure is shown with hands on or under breasts, while the second holds both hands to the abdomen as if pregnant.

The description (by Nancy Serwint, Arizona State University) of Figurine 70668 follows: *Fragment of figurine of two nude females standing on high plinth. Plaque type. Both figures stand frontally with straight legs and feet flat on top of plinth. Proper left figure holds breasts in both hands; abdomen swells, and vaginal slit is indicated. Face of left figure missing (ancient break); no evidence of headdress; hair appears to be short on left (right side of head is broken) and worn low on forehead. Proper left figure has no articulation to the hands, which appear mitt-like. Proper right figure either holds abdomen or cups hands in front of pudenda with fingers of hands indicated by shallow incisions (which may be secondary after removal from the mold) and there is no naturalistic articulation. Both figures have round faces, and preservation of head of figure on right allows for identification of short wig, indented eyes, short-broad nose and no mouth. Possible traces of red paint on hands of right figure (only seen under*

the 794 terracotta and stone figurines found in our excavations at Halif. The effect was the loss of both primary and secondary contexts of the terracottas.

The typological analyses of the 794 figurines reported from Halif established a wide period of time for the artifacts, most from the Iron II through the Hellenistic periods, with a lone figurine assigned to the Roman period. Based on typological considerations, Figurine 70668 has been assigned a date in

scope). Back of plaque slightly curved horizontally and vertically but not articulated. Legs of both figures are short and thin. Feet of both are not naturalistically treated; figure on right has secondary, horizontal incisions on top of inside of right foot; right foot of left figure has incisions to indicate toes, but it is not clear if four or five toes were represented. Unusual type: hollow, plinth figurine that is of plaque type. Holding abdomen; holding breasts. *Dea gravis* and *Astarte* types.

FIGURINES WITH TWO WOMEN

Other figurines found at Halif also depict two women. Figurines 2045 (<http://www.cobb.msstate.edu/dignew/htmls/2045.htm>), 2326 (<http://www.cobb.msstate.edu/dignew/htmls/2326.htm>), 2516 (<http://www.cobb.msstate.edu/dignew/htmls/2516.htm>), and 2595 (<http://www.cobb.msstate.edu/dignew/htmls/2595.htm>) have also been assigned to the type Female—*Astarte* figurine. Unfortunately only the lower halves of these examples have been found, depicting a nude woman or girl with hand(s) to her breast(s). A second human figure—a woman—stands to her right in each instance. This woman on the right is much larger and appears to be (at least partially) clothed. These differences—one figure draped, one figure much smaller than the other—means that they are not exact parallels to Figurine 70668. The terracotta assemblage from Maresha reported by A. Erlich includes a match (Figurine 940-160-546 <http://www.cobb.msstate.edu/digmaster2/index.php?mode=tree&id=111>) to these latter four from Halif, but it is also broken so as to disguise the features of the taller figure.

Important parallels to these standing, nude females on Halif figu-

rine 70668 are (1) the so-called “naos” plaques (a) found at Tell Qasile in the Philistine temple (Mazar 1980: fig. 20 and plate 30; Uehlinger 1997: 116; Mazar 1985, Fig. 1), (b) in the collection of the Hecht Museum presumably from Gaza (Mazar 1985, Fig. 2), and (c) in the Petrie collection purchased in Memphis (Mazar 1985: figs 13, 14, 15, 16), and (2) the ceramic shrine models which feature standing nude females on either side of their openings (see *La Méditerranée* 2008: 193; Uehlinger 1997: Figs. 8, 9 and 51). Both “naos” and shrine model share the characteristic of two standing, nude females in frontal pose. The “naos” plaque No. H.83.33 (Figure 2 in Mazar 1985) in the Hecht Museum also displays both a taller and a shorter female, like Halif figurines 2045, 2326, 2516, 2595; however, the hands of the smaller female on the Hecht Museum “naos” plaque are not to her breasts as in the Halif figurines. Plaques UC 30188, UC 30193, UC 30195, and UC 30199 in the Petrie collection (Petrie 1909, Pl. 35) all display a taller and a shorter nude female side by side in frontal pose; only plaque UC 30199 depicts the females with a hand to a breast. The nude females on the other plaques hold arms at their sides.

The nude females in the Tell Qasile temple plaque and on the ceramic shrine models are equal in height, the females on the two shrines holding hands to or just beneath the breasts, while the upper portions of the females on the Tell Qasile “naos” are absent (N.B. excavator Mazar writes that the negative impression of the missing upper parts of the females indicated that the hands of both were held to the breasts; Mazar 1985, p. 6.) None of these parallels show one of the women with hands encircling her (preg-

nant?) abdomen as on Halif Figurine 70668. Another distinction between Halif Figurine 70668 and the plaque figurine is that the women in the plaque and shrine figurines are associated with architectural features.

COMPARANDA TO FIGURINE 70668

None of the suggested parallels match precisely with Figurine 70668. For example, the nude females of Figurine 70668 stand atop a plinth, those of plaque and shrine do not; the two women of Figurine 70668 strike different frontal poses, while the women of plaque and shrine hold identical poses.

These data and photograph are meant to elicit comments and comparanda from readers of the CSIG News. Please send your comments to Paul Jacobs (pfj1@ra.msstate.edu).

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TERRACOTTA FIGURINES FROM ANCIENT TIMES
AN EXHIBITION AT THE NATIONAL MARITIME MUSEUM IN HAIFA, ISRAEL

On the 26th of December 2009 a new exhibition featuring terracotta figurines from antiquity opened at the National Maritime Museum at Haifa. This is the first time that an exhibition of terracotta figurines is being displayed in Israel. The exhibition is based on the original collection of Dr. Alexander Roche, the founder of the Museum of Ancient Art at Haifa. Dr. Roche was an amateur archaeologist who traveled around the Mediterranean and acquired artifacts during the 1930s and '40s. Other objects in the exhibition are from controlled excavations in Israel and were lent by the Israel Antiquities Authority. The curator of the exhibition is Avshalom Zemer, the chief curator of the National Maritime Museum, assisted by Oren Cohen and Orit Rotgaizer.

The exhibition presents a variety of figurines, masks, and plastic vases from the second millennium BCE to the sixth century CE and consists of 170 objects from the ancient cultures of Mesopotamia, the Levant, Greece, Asia Minor and Greco-Roman Egypt. Many of the figurines come from Israel and its neighbors. The terracottas display the techniques used in the coroplastic industry and include wheel-made, hand-made, and mold-made sculptural objects in clay, as well as various treatments of the surface. The earliest group in the exhibition is of Northern Syrian origin and comprises nude females of the Middle Bronze Age. Another group of a later date consists of Cypro-Achaean figurines depicting standing males and females, as well as a rider.

Many other figurines come from Palestine and Phoenicia. The Iron

Age II period in Israel is represented by figurines from Judea and southern Phoenicia, with the Judean figurines consisting of animals and the mysterious type of the so-called pillar figurine, portraying a female head set on a pillar-like body with hands supporting the breasts. The Phoenician assemblage is more diverse and includes zoomorphic vessels, plaque figurines, standing males and females, musicians, and masks. The greater part was unearthed during controlled excavations at sites on the northern coast of Israel. Their context is primarily funerary.

The Persian period is represented by Phoenician figurines of standing males and females recovered from the sea near the northern coast of Israel. One of the females carries the Tanit symbol, while another figurine, recovered from the sea at Shavei-Zion, is in the form of a large, votive leg. Achaemenid terracottas present a plaque figurine, a kourtophos, and a few horsemen of the so-called "Persian rider" type, both the Syrian type and the type with a breastplate attached to the horse, typical of the Judean foothills region (Idumea).

The Greek world is expressed by Classical seated and standing figures, some of them holding various objects, a protome, and a terracotta relief of woman riding a horse. Hellenistic figurines are varied and include different Tanagra-style figures, some mythological figures, Erotes, Aphrodite, and scenes of daily life. The Hellenistic repertoire seems to come from Greece, Asia Minor, Ptolemaic Egypt, and also some local pieces from Maresha in southern Israel.



Fig. 1. Standing woman of Tanagra style, 3rd century BCE



Fig. 2. Standing woman with upraised arms raised of the Beit Nattif type (southern Israel), late 3rd –early 4th century CE

The Roman cache seems to derive mostly from the region lying between Egypt on the south to Tarsus on the north. The Egyptian figurines include the common deities Harpocrates, Bes, and other Greco-Roman gods and demons, as well as other well-known Egyptian types. The Syrian and Asian types consist of masks, mythological figures, and banquet scenes. A group of children and goddess protomes are probably Levantine as well.

The Late Roman and Early Byzantine figurines by and large are from Israel. There are some Beit-Nattif figurines, named after the site in the Judean foothills where they were found together with lamps and lamp molds. These figurines, dated from the third to

the fourth centuries CE, are made in stone molds and therefore they are linear and stylized. Other terracottas are in the form of zoomorphic vessels, which are occasionally found in Byzantine tombs in northern Israel. A ram vase is inscribed "Talithos" in Greek, probably referring to the artisan or the owner.

The exhibition is well illustrated and explained with signage both in Hebrew and English. It is accompanied by a beautiful Hebrew and English catalogue *Terracotta Figurines in Ancient Times* (Haifa 2009) with color illustrations of nearly all the objects. The catalogue contains an introduction and discussions on terracotta figurines that include comments on their manufacture and usage, as

well as on the main groups in the exhibition. The curator Mr. Zemer should be commended for the enlightening exhibition and accompanying catalogue that introduce terracotta figurines to the public. The exhibition at the National Maritime Museum at Haifa will be displayed until the end of 2010.

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CSIG BOOK REVIEWS INITIATIVE

The CSIG will be initiating scholarly reviews of current book-length publications that focus on, or contain information about, terracotta figurines and other sculptural objects in terracotta. This initiative is intended to promote coroplastic studies through peer reviews accessible through the CSIG website. Professors Maya B. Muratov (Adelphi University, mmuratov@adelphi.edu) and Ioannis Mylonopoulos (Columbia University, jm3193@columbia.edu) are the current book review editors for the CSIG.

Although the editors will contact publishers and relevant institutions informing them of this CSIG initiative, the editors also are requesting publications for review directly from CSIG members and ask that they assist in publicizing

this new endeavor of the CSIG among colleagues and institutions.

Review copies should be sent to one of the editors (see snail-mail addresses at the end of this message), but under no circumstances directly to possible reviewers. Following the example of the *Bryn Mawr Classical Review*, there will be a list of books received at the end of every issue. However, it will be the responsibility of the CSIG book review editors to contact an appropriate reviewer from among the members of the CSIG and request a respective review. Only in those rare cases where reviewers cannot be found among the members of the CSIG will the editors contact scholars who are not members of the group. Although the exact time allotted for

the completion of a review has yet to be determined definitively, reviews should reach the editors within four to six months after receiving the review copy.

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εις μνήμην PIERO ORLANDINI

In April of this year Piero Orlandini, eminent archaeologist and scholar of unquestioned moral stature, passed away at the age of 87. He had graduated from the Università degli Studi in Rome, focusing on Greek sculpture, as his studies on Kalamis and Kresilas attest. Soon after postgraduate studies, however, Orlandini became a true field archaeologist. Appointed Inspector at the Ministero dei Beni Culturali at Gela in Sicily in 1952, he remained there for 16 years, making



significant contributions to our knowledge of this ancient Greek colony. During the 1950s the discovery of oil off the coast of Gela resulted in a tumultuous and chaotic urban expansion of the modern town that had developed over the site of the ancient city. Landowners, hoping to benefit from the creation of a large petrochemical complex, moved to the town in large numbers, causing a dramatic economic and social change that had a profoundly negative impact on the sensitive archaeological remains of the ancient city. Orlandini was called in aid Dinu Adamesteanu, then director of excavations at Gela, to recover as much of the ancient city as possible, and the two archaeologists established a scientific partnership that lasted a lifetime, developing the archaeological concept we now call urban archeology. Orlandini and Adamesteanu uncovered shrines, walls, and the urban fabric of ancient Gela, always providing well-documented, prompt reports of their findings in *Notizie degli Scavi* and *Monumenti Antichi*, among other journals.

In 1972 Orlandini was appointed Professor at the University of Milan, where he spent more than 20 years teaching classical archaeology. Master of many students, who followed his example of meticulous research with care and respect, he kept in mind and heart the strong colors of southern Italy. Thanks to this powerful attachment he was able to instill in his students a curiosity and enthusiasm for studies focusing on Magna Graecia. During that time his friend Dinu became Superintendent of Antiquities of Basilicata, and Orlandini joined him there, a position that gave him the opportunity to carry out important excavations at Inconronata near Metapontum. Author

of more than 120 publications and member of the Accademia dei Lincei since 1970, Orlandini devoted his major scientific efforts to the excavations that were carried out both in and around Gela and the Geloan hinterland and the Metapontine territory from the 1970s onwards.

Concerning his contribution to coroplastic studies, we state without hesitation that certain of his publications are of singular importance, and only less so are his excavation reports.

In the first place, we remember his groundbreaking contributions to the study of terracotta architectural elements (antefixes and akroteria) that inaugurated interest in this field of study for Sicily. One also can cite his "rediscovery" of coroplastic activity at Gela that occurred during the age of Timoleon, when previously it was held that the coroplastic industry was all but defunct at this time. His coroplastic research also revealed a taste for the "imitation of antiquity" that he believed was evident during the Hellenistic period, a topic for which the scientific debate still is open.

However, his most remarkable achievement for the field of coroplastic studies concerns his excavations at the Bitalemi sanctuary in Gela, considered a cornerstone in the chronology of East Greek coroplastic imports to Archaic Sicily and in the establishment of a relative chronology for the first stages of a local terracotta industry. These excavations revealed a clear stratigraphic distinction between level 5, of the mid-seventh to mid-sixth century BC, which yielded imported coroplastic material, and level 4, which contained a completely different typological range of figurines comprising only local imitations and reproductions of the second half of the sixth century BC. This stratigraphic evidence established a solid chronological reference for terracotta types otherwise dated only on stylistic grounds. It has also provided a compelling benchmark for subsequent studies dealing with the introduction of Archaic coroplastic production on the island.

Finally, it cannot be overstated that Orlandini's generosity in granting access to Geloan coroplastic ma-

terial to scholars regardless of status and nationality is the singularly most important reason that studies of Geloan coroplastic material are among the most numerous ones for Sicily. This has resulted in the fact that the local production of this Rhodian-Cretan colony is now so well known, at least until the end of the Classical period. Just citing the monographs, there are the studies carried out by Emma Meola on Geloan orientalizing terracottas, by Michel Sguaitamatti on Geloan pig holders, by this writer on the so-called Athena Lindia types, and the study of the terracotta protomai from Gela by Jaimee Uhlenbrock.

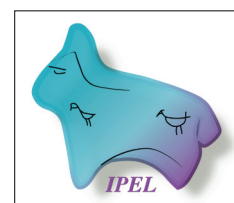
The memory, still vivid among his pupils, of his exemplary, warm, and friendly behavior, ready to switch from writing rhymes to a serious scientific debate, is the same one that is held by his workmen who accompanied him during his excavations at Gela and Metapontum. And my thoughts also go out to his beloved wife Carla, who was always at his side, and this makes even more poignant the nostalgia for the loss of a great man and a valiant scholar.

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FIGURINES IN CONTEXT: ICONOGRAPHY AND FUNCTION(S)

XXXV INTERNATIONAL SYMPOSIUM, DECEMBER 7 AND 8, 2011
HALMA-IPEL – UMR 8164,
UNIVERSITÉ CHARLES-DE-GAULLE — LILLE 3



CALL FOR PAPERS

ORGANIZERS

Stephanie Huysecom-Haxhi, CNRS - UMR 8164 stephanie.huysecom-haxhi@univ-lille3.fr	Arthur Muller Lille III (Université Charles de Gaulle)/ Efa arthur.muller@efa.gr
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GENERAL PRESENTATION

An intensified interest in coroplastic issues, and particularly in questions related to the identification and interpretation of terracotta figurines and protomes, has led to a need for a broad examination of the current state of research in the light of recent and on-going studies. The HALMA-IPEL – UMR 8164 XXXV International Symposium will address this need. The focus of this two-day symposium is limited to assemblages of figurines from well-known contexts, or find-spots, such as sanctuaries, graves, houses, etc., from which they take their meaning. Even though anthropomorphic representations are dominant within the coroplastic repertoire and occupy an important place in on-going research, we also recognize the importance of other categories of terracotta objects, such as animals, decorative reliefs, and architectural models, whose presence in sanctuaries of certain divinities can be a rich source of information concerning the rites, the dedicant, and the personality of the receiving divinity. There are no chronological or

geographic limits, since coroplastic objects appear in very large numbers throughout antiquity and throughout the ancient Mediterranean. The scope of such a wide panorama is to gather reliable data that will shed light on the circumstances of the use of terracotta figurines and that will aid in the interpretation of the iconography of these images.

THE THEMES OF THE SYMPOSIUM

1 Problems of reading and interpreting terracotta images

The papers that are submitted could consider iconographic types that continue to be problematic and that are often interpreted in very different ways by scholars. Except for a minority of figurines that obviously represents divinities, the majority of generic anthropomorphic representations have no identifying attributes, companions, posture, or clothing, such

as korai, kouroi, reclining men, enthroned women, dwarfs, kourotrophoi, sitting naked “dolls,” and protomes, all of which have been considered to be either divinities or simple mortals. Beyond the differentiation between mortals and divinities, there also are difficulties in understanding the image and its use in each context. Who really are these mortals? What are the aspects that enables one to identify them and to define their familial or social status, their age, and especially the reasons for their use in a grave, a sanctuary, or in a room in a house?

One can also examine the meaning of other categories of images whose presence in votive or funerary contexts is often problematic, such as such as animals, fantastic or real, geniuses and daemons, elements of furniture, articulated dolls, or models,

These types should be systematically placed within their contexts and not studied from a strictly formal point of view. For instance, one can study the same iconographic type from various contexts (votive, funerary, or profane), in several sanctuaries of the same divinity, or in sanctuaries of different divinities, in contexts from only one or from several areas, according to various periods. From the collected data perhaps answers to some questions will be forthcoming. Why are certain iconographic types present in great quantities at some sites while at other sites they are not represented? Why are the same types found in very different archaeological contexts? Does the meaning of a type change with the context, with the divinity honoured, or with the status, the sex, or the age of the individual who makes the dedication, or the deceased with whom it is deposited? Does the meaning of the type also change over time? Or is a unique interpretation possible, regardless of context, place, and the date?

2. Figurines in a votive context

With increasing frequency coroplastic research has highlighted the importance of terracotta figurines within the archaeological material from sanctuaries of female and kourotrophic divinities, either feminine or masculine. It appears that their presence in these votive contexts must be related to the prerogatives of the divinity honoured and the rituals in which certain categories of believers took part. Thus it would be of interest to examine the place of the various types of terracotta offerings among the other finds, the meaning of the images they represent, and the information they can give us, not only about the dedicant by whom, or for whom, they were brought in the sanctuary, but also the nature of the rites (of fertility, passage, and integration, etc.) to which they allude, as well as the personality and the roles of the divinity

honoured. One can also question if the iconographic repertoire allows the identification of a divinity, when her/his name is not confirmed by written sources.

3 Figurines in a funerary context

The debate also can be directed to funerary contexts as well. One can examine the question of the relationship between terracotta images and the deceased: what kind of information the first can indicate concerning the second (sex, age, social status). Recent research tends to show that figurines were primarily, but not exclusively, a burial gift for the immature individual, such as a baby, a child, or a pre-nuptial boy or girl). It has also been noted that the iconographic types offered to the deceased are often the same as those offered in sanctuaries of kourotrophic divinities and protectors of fertility. Why do the same types appear in such different contexts? What are the circumstances of the offering of these terracottas in sanctuaries, and why were they deposited in graves of young individuals? Could terracotta figurines possibly play the role of “substitutes”? Can they indicate what the deceased would have received, the new social or familial status he would have reached were it not for a premature death? Recent research, indeed, tends to connect the presence of terracotta figurines in graves with rites of passage and integration, and especially with marriage: did the young person receive in death what life did not give him?

4. Figurines in a profane context

As for finds from profane contexts, in particular houses, their interpretation remains very problematic. Are they offerings dedicated within the framework of domestic cults, did they have an apotropaic function, or were they merely toys or even simple decorative objects without any meaning? Many of these questions could be addressed during the symposium.

The deadline for abstract submission is July 30th, 2010.

Abstracts of a maximum of 300 words should be submitted to the following address

stephanie.huysecom-haxhi@univ-lille3, in Word format (Abstract.Name.doc) including :

Last name,
First name
Title;
University/ research unit/ institutional address;
Phone/fax;
E-mail;
Title of paper

Abstract (300 words maximum)

Only 22 papers will be selected for the two-day symposium. There will be no posters. The abstracts will be evaluated by the Scientific Committee on the basis of their originality and their relevance to the themes of the Symposium.

The oral presentation should not exceed 20 minutes

The official languages of the Symposium are French, German, English, and Italian.

TRAVEL AND ACCOMMODATION

Participants are responsible for the costs of their own travel and lodging. However, specific requests for financial assistance can be directed to the symposium organizers and will be addressed according to available funds.

ANNOUNCEMENT

CSIG TO SPONSOR ROUND TABLE AT ASOR 2010

The CSIG will sponsor a round table discussion at the 2010 Annual Meeting of the American Schools of Oriental Research in Atlanta, Georgia. Organized by CSIG member Rick Hauser, this is titled *Provenance, Accessibility of Information, and Research Ethics*. The roundtable discussion will focus on the much-debated issue of unprovenanced material and the role of the archaeologist relative to this material. In Rick Hauser's words: "The problem is rather simply stated, but the solution is not easy. How comfortable do any of us who work with the remains of material culture feel when the origin of our study is uncertain, and perhaps even contested, because it lacks context? In recent years, various interest groups in the archaeological community have openly stated that to study such materials harms no one. In fact, not to study artifacts of contested provenance is to shirk one's responsibility to the scholarly community.

One response to this quandary follows: The current text of the *AJA* publications policy as

amended in 2004 reads: "As a publication of the Archaeological Institute of America, *AJA* will not serve for the announcement or initial scholarly presentation of any object in a private or public collection acquired after December 30, 1973, unless its existence is documented before that date, or it was legally exported from the country of origin. An exception may be made if, in the view of the Editor, the aim of publication is to emphasize the loss of archaeological context. Reviews of exhibitions, catalogues, or publications that do not follow these guidelines should state that the exhibition or publication in question includes material without known archaeological findspot."

This round table will provide information on how the field variously has dealt with this controversial issue. Our brief exchange of views may contribute to a clearer statement of researcher responsibility and a cogent statement about how we can collectively and as individuals combat abuse and illegal trafficking in archaeological objects of study.

CONVENTIONS

1970 UNESCO Convention on Cultural Property

http://portal.unesco.org/en/ev.php-URL_ID=13039&URL_DO=DO_TOPIC&URL_SECTION=201.html

Convention for the Protection of Cultural Property in the Event of Armed Conflict

<http://www.icomos.org/hague/>

REFERENCES

An article from *Biblical Archaeology Review*, graciously provided with permission, is provocative <http://www.bib-arch.org/e-features/unprovenanced-objects.asp>

Luke, C. and M. Kersel (2005). "The Antiquities Market: A Retrospective and a Look Forward" *Journal of Field Archaeology* 30 (2): 191–200.

"Tainted Objects" <http://www.culture.gov.uk/images/publications/Dealincultural.pdf>

Art, Antiquities and the Law (blog) <http://illicit-cultural-property.blogspot.com/2008/10/united-states-senate-finally-ratifies.html>

Please Join Us

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