



CSIG NEWS

NEWSLETTER OF THE COROPLASTIC STUDIES INTEREST GROUP • NO. 5 WINTER 2011

FROM THE CHAIR



It is with great pleasure and pride that I write this letter as I am reviewing all the activities of CSIG members between January 2010 and January 2011, as well

as all the conference papers and exhibitions within which sculptural objects in clay have been the focus. From prehistoric Japanese and Balkan terracottas to Tanagras of the Hellenistic period to Chinese warriors from an emperor's tomb, terracottas were the focus of museum exhibitions in England, Spain, Canada, Sweden, and Australia, where visitors were treated to the differing ranges of sculptural expression that are possible with the plastic medium of clay.

Two conferences had dedicated figurine sessions, while in total some 24 conference papers were presented at various scholarly meetings; of these 16 were presented by members of the CSIG. Two regional meetings of the CSIG were held, one in Athens and one in San

Antonio, Texas. At these meetings a number of issues were addressed that we hope will result in an expansion of the governance structure of the CSIG, an increase in its visibility within the scholarly community, the formulation of plans for future regional events, and the awarding of a publication prize and modest research or travel grants. All of this can become a reality with your participation and support. But, in particular, we need your participation.

Of special interest was the CSIG-sponsored Round Table that was held in November at the Annual Meeting of the American Schools of Oriental Research (ASOR) in Atlanta, Georgia. Organized by CSIG member Rick Hauser, the Round Table opened an avenue for dialogue concerning researcher responsibility in studying objects lacking archaeological context. This aroused such interest that the idea for a three-year workshop on the topic was formulated for ASOR in 2011, 2012, and 2013.

Some 22 articles and books dealing with coroplastic topics have come out in 2010, and more surely will become known in the next month or so. We also are aware of two

forthcoming books of interest to coroplastic research, but those will be included in the next letter from the chair.

As active as 2010 was, 2011 promises to be no less so for the field of coroplastic studies. In this issue and on our website there are three calls for papers, two of them for dedicated figurine sessions. We also look forward to the international conference *Figurines in Context: Iconography and Function(s)* that will be held on December 7 and 8 and that is sponsored by HALMA-IPEL – UMR 8164 at the Université Charles-de-Gaulle, Lille-3, in Lille, France. The organizers Stéphanie Huysecom-Haxhi and Arthur Muller are also responsible for the searchable bibliographic data base that is devoted to coroplastic research and that can be accessed via a link on our website.

So, as you read through this newsletter that has grown from the 12 pages of the January 2009 issue to the present 29 pages, you too can be proud of achievements that have characterized coroplastic studies for the past year.

Jaimee Uhlenbrock



The Coroplastic Studies Interest Group is a recognized Interest Group of the Archaeological Institute of America. Founded in 2007, the CSIG now comprises 124 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 clay, regardless of chronological or geographical focus. <http://www.coroplasticstudies.org>

Museum Report

Nicoletta Poli (Civico Museo di Storia ed Arte)
THE TARENTINE COLLECTION OF THE CIVIC MUSEUM OF TRIESTE

The Civic Museum of Trieste (Civico Museo di Storia ed Arte) possesses one of the richest archaeological collections of objects from Taras, the only Spartan colony in southern Italy, outside the geographical context of provenience. It amounts at more than 2,000 items dating from the Archaic to the Roman period, for the most part still unpublished, and consists of terracotta figurines, antefixes, vases, stone and marble sculpture fragments, various objects of glass, bone, and metal, including an extraordinary silver rhyton in the shape of a fawn's head. The coroplastic repertoire – about 1,500 objects – is extremely varied and includes male banqueters, seated and standing women, horsemen, animals, divinities (Artemis and, in smaller number, Athena, Dionysos, Aphrodite), female protomai, crouching children, actors, satyrs, Erotes, draped females in the Tanagra style, and molds. The complete catalogue of the 700 Archaic and Classical figurines is forthcoming.

Most of the terracottas arrived at Trieste through the antiquities trade between 1886 and 1894, along with other categories of objects. The Museum's director at that time Alberto Puschi bought them from an antiquities dealer, whose name was Vito Panzera. Panzera owned a business in Taranto's old town that often was frequented by dealers from Rome and Naples looking for a bargain, and even by emissaries of major European museums. The first contact of the Civic Museum with ancient Taras was through one of Trieste's most eminent citizens Giuseppe Sartorio. He had cultivated a strong passion for art and



Gorgoneion antefix (CMSA, Inv. 4092). H. 17 cm. End of the 6th century B.C.

antiquities and had enriched his family's already noteworthy collection by purchases made during his business travels. At his death in 1910 he had bequeathed to Trieste more than 2,000 ancient objects and works of art. While at Taranto in 1886, Sartorio bought 21 terracottas from Panzera in order to donate them to the Civic Museo; on that occasion, he probably also played the role of intermediary between the the museum and Sartorio.

Beginning with the end of the 18th century Puglia in southern Italy was being plundered of its archaeological heritage, especially the rich necropoleis of Ceglie, Ruvo, Canosa and Engnazia. Whereas at these sites it was the private collectors who had promoted this clandestine activity, at Taranto a lucrative trade in antiquities that always maintained a delicate a balance between licit and illicit trafficking flourished in the last decades of the 19th century. This was a consequence of an aggressive urban expansion of Taranto and the establishment of a military harbor there that took place after Italy's unification in 1861. Thus, a modern quartier known as the Bor-

go Nuovo was built over the ancient city of Taras and its necropoleis: discoveries of tombs, votive deposits, and other ancient structures occurred on a continuing basis.

Due to the absence of effective conservation actions and to the casual nature of the discoveries, several monuments were completely destroyed and important data regarding the ancient topography and urban fabric of the city were definitively

lost, while an enormous number of archaeological objects poured into the antiquities trade pipelines that supplied many private and public collections in Europe. For example, the French archaeologist François Lenormant, who excavated the immense votive deposit in Fondo Giovinazzi in 1879, personally chose about 800 terracottas for the Louvre and more than 100 for the British Museum. It must be remembered that from a legislative point of view the only impediment to this activity was a royal decree issued by Ferdinand I, king of the Two Sicilies, in 1822 and kept in force until 1913. According to this decree, private citizens who intended to conduct excavations in search of ancient objects merely had to ask for authorization. Additionally, the law granted them the right to own the finds, and, with permission, to export, sell, or restore them.

Trieste's Civic Museo, officially established in 1873, was set up to play a wide-ranging cultural role in Europe, even if its main goal was to document the local history. Thus, museum officials exploited the opportunity to collect a vast range of



Kourotrophos (CMSA, Inv. 2393). H. 19.8 cm.
End of the 7th century B.C.

objects from Taras, one of the major settlements of Magna Graecia. The usual procedure was to buy all items contained in the boxes sent from Panzera to the Civico Museo, not only the most valuable. Those items that eventually were rejected were to be returned to Panzera at the museum's expense, but this practice seems to have never been adopted, probably for economic reasons. Duplicate objects and those in a bad state of preservation were simply not registered in the museum's inventory. Yet even this had very little information aside from synthetic descriptions, measurements, material, and the prices paid in guilders.

The first 60 inventory numbers were given to antefixes, some of them belonging to Sartorio's donation. Besides a Daedalic example, it is worth mentioning a Gorgoneion antefix that still has much of its polychrome decoration (Fig. 1), whose type is documented in several copies and



Banquetor (CMSA, Inv. 3911). H. 23.7 cm. First half of the 4th century B.C.

variants. In southern Italy and in particular at Taras, the Gorgon mask is one of the most common motifs in architectural decoration in the early Archaic period, probably in consequence of Corinthian influence.

Besides the large nucleus of objects acquired through Panzera, a limited number of Tarentine objects were given by other donors or purchased in Trieste. At that time the city was the main port of the Habsburg Empire, to which it belonged, and could offer goods of all types and origins. This situation is well documented in a letter from authorities in Rome to the curator of Taranto's museum in 1894, asking why the city of Taranto was providing ships laden with archaeological objects to be sent to Trieste.

Unfortunately, the museum's inventory does not record the specific find-spots for the Tarentine objects in its collection, an omission that is

usual for collections of the 19th century. However, considering the relative chronology of the archaeological discoveries at Taranto in relation to the acquisition data of the Trieste collection, it is likely that a good number of the Archaic and Classical terracotta female figurines, including the well-known Daedalic kourotrophos (Fig. 2), came from the Pizzone sanctuary, where it is believed that fertility rites were performed.

This perfectly preserved kourotrophos, an *unicum* for the Tarentine production and the oldest-known representation of this theme within Magna Graecia's terracottas, is worked in a mixed technique, with a molded head, hand-modeled bust and child, and a wheel-thrown skirt; some details, such as the hair, the band on the back of the head, and the mantle covering the shoulders, are incised. At Taras, as well as at Metapontum, Sybaris, and



Hermes kriophoros (CMSA, Inv. 4816). H. 12 cm. End of the 6th-beginning of the 5th century B.C.

Poseidonia, a tubular structure continued to be used for a large group of standing female figures during most of the 6th century. The Trieste kourotrophos can be dated back to the end of the 7th century on the basis of the face, which clearly takes inspiration from Corinthian models, and in particular from heads decorating proto-corinthian vases.

As for the numerous reclining male figures, or banqueters (Fig. 3), which represent the most popular and long-lived subject produced by Tarantine coroplasts, it can be assumed that a very large part of them had been dedicated in the sanctuary of Fondo Giovinazzi, whose unidentified male divinity surely had a chthonic character.

Their typology is extremely varied, especially when we consider the heads of the types from the 6th and 5th centuries B.C. Artisans varied their repertoire and differentiated their products by using molds for heads that belonged to bigger statuettes. This practice can be easily recognized on the bearded banquet-

er of the first half of the 4th century (Fig. 3), whose oversized head has been joined to the body by means of a small piece of clay.

Quite interesting for its unusual iconography is the male figure who carries a ram against his chest. The ram, short tunic, and the large hat typical of shepherds and travelers identifies him as Hermes Kriophoros, but his wings are grafted onto his back, and not on his feet or the *petasos*, as is usual. This particularity of the god's imagery is attested on some rare black-figure vase paintings, where, however, Hermes is depicted in different attitudes. Wings are linked to his specific role of messenger and guide, but at the same time they can be put in relation to a divine nature and its extraordinary powers. According to

Trieste's collection includes about 30 molds of Classical and Hellenistic date, besides a rare late Archaic example that conserves a head otherwise unknown within the coroplastic repertoire from Taras. It is likely that it belongs to a type of reclining man, or banqueter. The high quality and the sharp details visible on the modern plaster cast enables one to make some interesting observations. The features of the fleshy face, whose contour is circumscribed in a nearly perfect circle, and the hairstyle of vertical locks framing the forehead, which has its origin in Egyptian and Phoenician art, show a dependence on Ionian models. East Greek female protomai, together with their parallels produced in the Western



Mold for a reclining male (CMSA, Inv. 3964) H. 12.5 cm. Last quarter of the 6th century B.C.

Greek religious beliefs, gods could appeared as birds or communicate through birds. Thus, in the Archaic period other divinities were represented with wings, especially Athena and those goddesses who exercise their power on nature and animals. Among terracottas, the statuettes of "potnia theron" from Metapontum come to mind.

colonies of Sicily and South Italy, provide the closest comparisons for the Tarentine mold, which can be considered a local adaptation of imported products (protomai and plastic vases).

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SAPIR & QUANTIFIABLE “CRUDENESS”¹

The awkwardness of the word “crudeness” in the title of this paper should alert us to the quagmire of give-and-response that follows. For “crudeness” is not a word we often use. The “crudeness” of this molded plastic gnome. This lamp exhibits an unaccustomed degree of “crudeness.” “Crudeness” is not a quality to be prized, especially in a near relative.

Clearly, “crudeness” admits of little subtlety. It seems rather monolithic, as if struck at one blow on the anvil of English syntax. And we seem never to consider that the concept might be quantifiable—“this x is ‘more crude’ / ‘cruder’ than this y.” I don’t know that I have ever heard the term used in this way. Such usage is far from accustomed.

Why is that?

In this paper, I will explore how the word has been applied in the domain I study, using concepts offered by Edward Sapir in what will be for me, I sense, *un écrit charnier* in my further studies of hand-modeled clay figurines, particularly as I seek to work across cultures and out of my accustomed time-frame. Here, I will often refer to his essay, “Grading: A Study in Semantics” (Sapir, in Mandelbaum 1951 [1949], 122-149).

The briefest background. As I examined the Bronze Age figurine corpus at Urkesh, in northeastern Syria, I was often brought up short by my colleagues, some of whom referred to the entire corpus (100s of exemplars) as “a pile of dog bones.” Of course, as the years wore on and my typology became more precise

and solidly based on an accessible, if somewhat compulsive, body of measurement, the remark was heard less frequently. Apparently I had communicated the fact that this was no joking matter. And “scientific” rigor quelled to an extent the glowering tide of ridicule.

“Crude”, however, was never really silenced—grudgingly so, if at all—in spite of my insistence on the sophistication and skill of the makers. Admittedly, it was something of an uphill battle. The greatest minds and hoariest heads who had attended to the problem, to say nothing of the cowering novice analyst, were almost all under the sway of Frankfort—

The prehistoric clay figurines of men and animals do not differ in character from similar artless objects found throughout Asia and Europe. A history of art may ignore them, since they cannot be considered the ancestors of Sumerian sculpture. (Frankfort 1970 [1954], 18)

A corrective has never been issued. The damnable qualifier “artless” stuck.

Not so for Sapir. In his essay, he gives us a scalable panoply of terms that might be used in “grading”—assigning *difference* to a sliding scale of qualifiers that pertain to a given set. I think his work originated in the professorial dilemma that periodically must make one question why one chose to teach—How exactly is Student Essay I “better/worse” than Student Essay II? If not so “brilliant,” is I “less worse” than II? How does each evaluation correlate with other scales, say, “stupid?” Lest these distinctions be thought trivial or not worthy of being parsed, Sapir deals with just

such gross determinations, holding each to be worthy of note, while hewing closer and closer to an essential kernel of meaning compromised by overuse and misuse; and informed by matters of collective psychology and individual idiosyncrasy.

Complete analysis must wait on another forum. Here, I wish to consider individual cases drawn from one corpus of hand-modeled terra-cotta figurines in light of some of Sapir’s perceptions. In my concluding remarks, I will also attend to differences in the cultural implications of distinctions which, in my preliminary survey, do seem to point to different ways of applying the terms as they pass from culture to culture. I am urged on to commentary, even at this preliminary stage, by Sapir himself—

It seems best to offer this fragmentary contribution to semantics in the hope that others may be induced to explore the sadly neglected field of the congruities and non-congruities of logical and psychological meaning with linguistic form. (Op. cit., 148–149)

The corpus I will examine in this first instance is from the Mesopotamian site of Ur, excavated over a period of years by Sir Leonard Woolley and his team. This is the least well-known of the various reports that issued from the archetypal site, largely, I would tentatively venture, because there were no golden artifacts retrieved from mortuary, discard or domestic context.

Admit it—the majority of the three-dimensional objects recovered were, well, “crude.” The word itself occurs frequently in the introductory prose: thirteen times in reference

to architecture and an essential building material (six references to “bricks”; seven references to bitumen chunks); eight times as applied to three-dimensional representa-

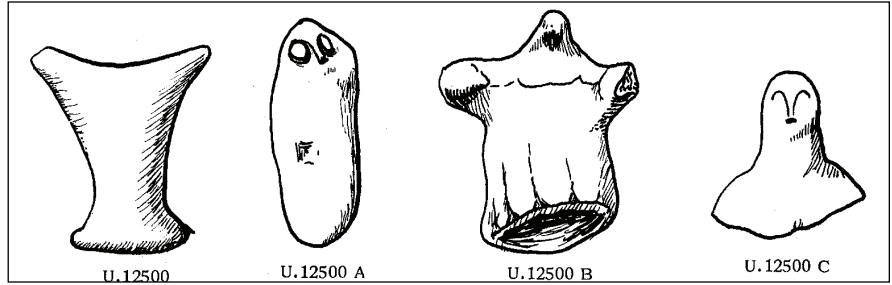


tions (five humanoids, one boat; one plaque; and once—astonishingly—to a diorite statue of a ruler [Entenema],² dating to Lagash times, mid-late third millennium).

In the catalog, as might be expected in a summary compilation, the term occurs forty-one times. Let’s look at a few of these hand-modelled objects and see if we can come any closer to understanding how the term “crude” is used. More importantly, perhaps some functional meaning will become obvious.

Consider these four (of five) “humanoid” representations shown above. The excavator says this:

“U.12500 Terra-cotta figurines of human beings, five [only four are represented, ed.] in all, fragmentary, crudely hand modelled, from the rubbish stratum underneath the Royal Cemetery. Pl. 23. (L. BM.) (P.31.17.324.)”



How are these representations, apart from medium and their gross manufacture, alike? I think they are each fragmentary (with the possible exception of 12500), rather schematic, light on detail. They are all diminutive in size, while perhaps not “miniatures” in an objective sense.³ Three of four have a head with features that can be “read.” Each seems to represent the upper body (shoulders or the beginning of shoulders). The surface of each is smoothed, either by the fingers or with an instrument.

Finger-work is palpable, as was noted by one informant: “These objects are hand-formed. You can see where the edges of fingers stopped; they are ‘outlined’ in the clay” (Here, she placed her two thumbs side-by-side and indicated the arching “eyebrows” of 12500 C).

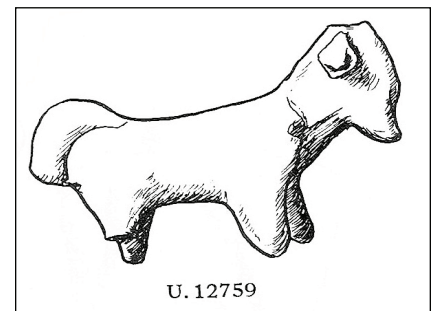
I think I can safely say that these representations are different in that they each treat the human form in an individual way; they don’t—to my mind, anyway—belong to the same “family.” Whether they are all, in fact, “human” may be open to question—perhaps they represent different states of being, stages of existence. Are some of them “ghosts”, mere ectoplasm?

But do they share in equal measure, “crudeness?” Only if by that term we mean some aspect or combination of the qualities observed above, could that be said. Alright—in Frankfort’s terms, provided we

hold them firmly in mind, these objects may be found lacking in some essential aspect of (Western-echo-located) sophistication. Perhaps “primitive” might serve in place. As if further iterations of these forms might “progress,” lead to forms that were more subtle and aesthetically satisfying.

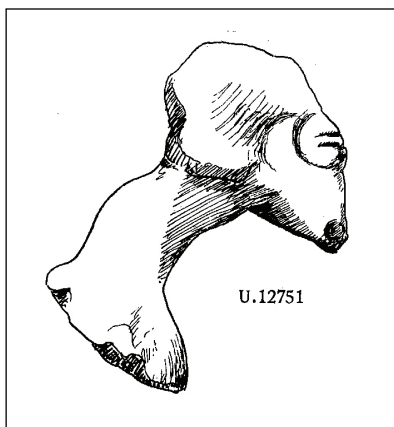
But to apply the term in any manner that were *scalable*, as Sapir might require, is not, I think, possible.

Perhaps examination of the animal representations might help us. Outright, I might say that if we can “identify” a representation, assign a species to its form, then probably the figure is not “crude” in the sense of amorphous or indistinguishable lump, or “formless.” In such an instance, “crude” is no guide at all, and yet, as we shall see, it is applied indiscriminately to all—



“U.12759 Terra-cotta figurine of a dog (?), crudely hand-modelled, ht. 0.04 m., l. 0.055m. In the rubbish stratum underneath the Royal Cemetery. Pl. 24. (L. BM. 124467.)”

I was startled by Woolley's assessment: he must have made his judgment based on attitude and the upward tail curving over the hindquarters. Nothing else in this representation is diagnostic of the canid body, certainly not the unusual curvature of the skull. The shape of the muzzle and its undercarriage? Ears that are more representative of *Ovis* than *Canis*? Whatever we may further tease out of the details of this representation, we shall have, I fear, to discard the term "crude." We simply have learned too much, even in this superficial canvassing of diagnostic detail, to admit the utility of the word.

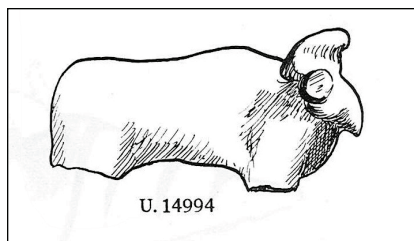


"U.12751 Terra-cotta figurine, fragment of; head of a ram (?) crudely hand-modelled, l. 0.065 m., al' Ubaid style. In the rubbish stratum underneath the Royal Cemetery, depth c. 8.50m. P1. 22. (L. BM. 124468.)."

This representation is an interesting meld of schematic and representational— witness the applied slotted eye-discs and the naturalistic curve of the snout and neck. They are from two different representational modes, here forced to be accommodating in a single visual thrust.

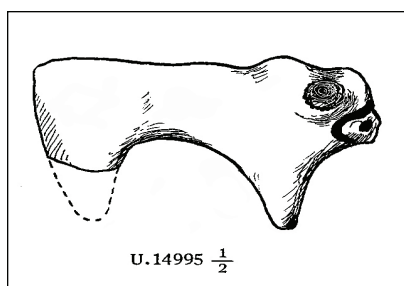
In any event, the excavator takes the flat sweep of the crown of the animal's head to be horns—on a "ram (?)." Fair enough. But "crude?" More "crude" than 12759? Or less

so, because the excavator includes a (?) in his schematic analysis? Yes. Uncertainty in itself might lead a researcher to project this lack of precision onto the object itself. "The object is 'crude'. My observations, on the other hand, are precise and refined, not to say, 'sophisticated'."



"U.14994 "Clay figurine, crudely hand-modelled, of a humped bull; in plain reddish-drab clay; ht. 0.035m. Pit F, level 6.00m. P1. 24. (P.31.16.749.) (180)."

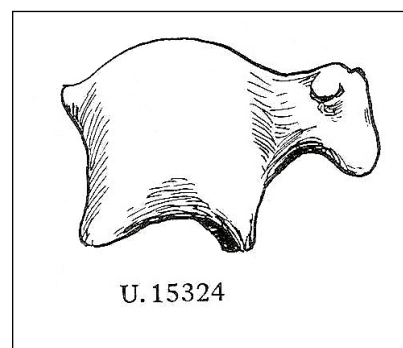
I am utterly at a loss with Woolley's assessment. Where is the *Bos* body-shape? Where the "hump"? (Ah!— I see it, on a second look. Behind that unusual upswept crown.) Where the bovid muzzle? Unusual, certainly—but precise in its evocation, enough so that the excavator invites us to see the representation as a "bull". Not so "crude", then?



"U.14995 Clay figurine, crudely hand-modelled, of a humped bull; in green clay with details in black paint. Ht. 0.055m. Pit F, level 6.50m. P1. 23. (B.30914.)."

We are on somewhat firmer ground here, I think. Not enough information is given visually to determine if the physiognomy does conform

to the characteristic bovid shape (1 : 1 : 1 = forequarter : torso : hindquarters). But it is unlikely we would take, even on casual observation this animal to be a horse (say). So, is it a "crude" representation? Can "schematic" mean "crude", in the mind of the investigator? Can selection mean lack of inspiration?



"U.15324 Clay figurine, crudely hand-modelled, of a sheep (?); ht. 0.03m. Pit F, level 5.80m. P1. 24. (P. 31.16.973.)."

One more "crude" exemplar from Ur. Another informant said this represented "a sheep." It was "hand-formed," she said. So, she agreed with Woolley; and would probably also agree with Bökönyi and others that this object was made by someone who knew sheep and sheep-herding; but she differed with Woolley in that she could not be coerced into saying that the artifact was "crude."

What is going on here? Obviously, the category "crude," so variously applied, has little meaning. It cannot help us distinguish amongst individual artifacts in this admittedly heterogenous collection of objects. These objects are not similar in that they are the work of an inept craftsman. And the shorthand that "crude" provides says something more about the culture of the researcher than about the artifact which is made to bear the appellation.

The word is inherited, handed down in the least respectable manner. Little better than hearsay. So much cultural baggage that we, as objective and thoughtful researchers, would do well to discard. The word stands as a metaphor that Lakoff and Johnson would reject, for it communicates no discernible category that affords comparison or meaningful scale when applied (Lakoff and Johnson 2003 [1980]).

Having begun with figurine exemplars from a site as exalted as Ur, I am anxious to assay similar assessments with other corpora. I have done so with P.R.S. Moorey's catalogue of Bronze Age terracottas from the collections of the Ashmolean. I reached similar conclusions, but rather out of exasperation and long exposure to the ill-considered judgments of a rather vocal cadre of colleagues. And, after all, Moorey is among the most reasonable of a number of commentators on this type of object; many of his judgments are sound and deserve wide implementation. It is therefore something short of odd that he proffers his ideas more as hunches than as categorical observations that should be heeded by the field.

Alas, Moorey is recently gone; but his right-headedness as evidenced in his writings and in the work of his students (as an example, Wenigrow 1998) remains.

I will rework my assessment of Moorey with Sapir in mind.

I will soon also cross the ocean to the New World and consider the corpora of some American Indian peoples. Kidder's site reports and essays about the Pueblos of the Pecos are astute and provocative. His documentation is complete enough to permit evaluation by present-day researchers. We might reconsider

this work in light of these remarks by others who know the field far better than I—

Candor would seem to compel the admission that archaeology could be made much more pertinent to general cultural studies if we paused to take stock of its possibilities. Surely it can shed some light not only on the chronological and spatial arrangements and associations of elements, but on conditions underlying their origin, development, diffusion, acceptance, and interaction with one another. These are problems of cultural process, problems that archaeology and ethnology should have in common. (Steward and Setzler 1938)

As prolegomenon to this work, I reproduce here an image from an essay by Bullen on the Kidders' work on the Pecos (Navahos and Pueblos)—



Clay figurines and miniature pots made by contemporary Navaho children.

—enough to confound even the most resolute of critics who would deny that figurines are the work of children.

There is much work ahead. Sapir's resolve in setting meaningful parameters to such discussion and even his preliminary remarks about scalar analysis will be put to good use.

ENDNOTES

¹ With thanks to William O. Beeman for introducing me to the work of Ed-

ward Sapir and the power of linguistic anthropology.

² This—quite accomplished by some accounts—headless representation in diorite, was one of the objects looted from the Iraq Museum in 2003. It has since been returned. Woolley's critique: "Crude as it is and incomplete, the statue of Entemena has this special interest, that it is the earliest piece of large-scale sculpture in the round that comes to us from the school of Lagash; it bridges the gap between the archaic figures of which a fair number survive and the Gudea series which show the full development of Lagashite art: here the old conventions still hold good, though they have lost the charm of sincerity, but the detail gives promise of better things." (WOOLLEY 1955, 48) Shared certainties!

³ I am thinking of Bailey, and latterly, Schmandt-Besserat. I define the term quite precisely in my own study on the Bronze Age figurines from Urkesh (HAUSER 2008 [2007]).

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AT THE MUSEUMS, 1

The Power of Dogū: Ceramic Figures from Ancient Japan
British Museum, September 10 - November 22, 2009

Although this exhibition took place in 2009 it is worth this brief notice for the exclusive focus that it placed on terracotta figurines and for the fully illustrated catalogue *The Power of Dogū: Ceramic Figures from Ancient Japan* by Douglass Bailey and Simon Kaner that accompanied it. The exhibition, held at the British Museum from September 10 to November 22, 2009, featured dogū, prehistoric Japanese figurines from the Middle and Late Jomon period (2500 BC to 1000 BC) that are outstanding for their powerful forms, often embellished with elaborate, rope-like, surface decoration. These also are features characteristic of the Jomon pottery that it is believed was produced by the same artisans who made the figurines.

In this exhibition, 67 dogū were presented that ranged from small, unadorned images of several inches to ones up to a foot high, often en-

crusted with intricate plastic decoration. The exhibition explained the origins, development, and disappearance of dogū, and demonstrated how they shed light on the archaeology of prehistoric Japan. Most scholars have associated dogū with fertility concerns, and they are thought to sometimes have aided in childbirth; others have been found in simulated burials. But most of the 15,000 dogū known have been recovered from rubbish heaps and show evidence of purposeful breakage. This has led scholars to postulate that they were created for a one-time usage as effigies and then discarded after a ritual act.

Many of the dogū that were on display in this exhibition have been designated Japanese National Treasures or Important Cultural Properties, and all were on loan from public and private collections in Japan.

Jaimee Uhlenbrock



Goggle-eyed dogū. Kamegaoka, Aomori prefecture, Japan. 1000–300 BC. On loan from Tokyo National Museum. Designated 'Important Cultural Property' by the Japanese Government.

Serena Raffiotta

TERRACOTTA FIGURINES FROM THE EXTRAMURAL SANCTUARY OF CONTRADA SAN FRANCESCO BISCONTI AT MORGANTINA¹

The ancient Sicilian city of Morgantina has recently been of particular interest to the international scholarly community on account of the repatriation of several important antiquities, most notably the over life-size statue of a goddess known popularly as "la Venere" or Venus, formerly in the J. Paul Getty Museum. Other important looted works that have recently been returned to the Museo Archeologico of Aidone, in the province of Enna, include images of Demeter and Persephone in the acrolithic technique (heads, hands, and feet in marble) and a treasure of precious Hellenistic silver vessels. The presumed context of both the over life-size cult statue and the acrolithic images is the monumental but still little known extramural sanctuary of Contrada San Francesco Bisconti, located in an evocative natural setting midway between the archaic site of the polis of Morgantina, called Citadella, and the Serra Orlando plateau, where the city was moved in the fifth century B.C.

The sanctuary came to light somewhat casually in the late 1970s as a consequence of clandestine looting. The still-unpublished scientific excavations that followed were conducted by various Sicilian Superintendencies of Cultural Properties. These brought to light an elaborate architectural complex consisting of a series of rooms or naiskoi of differing dimensions, constructed in rows on several artificial terraces cut into the hillside. The excavations also established the chronology of the sanctuary, which was occupied over a long period from the sixth to the third century BCE, and they also left no doubt about either the identification of the presiding

deities Demeter and Persephone or the chthonic nature of the cult.



In 2004 I had the good fortune to serve as site supervisor of the excavations conducted at the sanctuary of San Francesco Bisconti by the Superintendency of Enna under the direction of Dr. Caterina Greco. These led to the discovery of a broad terrace where cult activities took place in the open, centered around a large semi-subterranean altar of circular form. The opportunity of working at San Francesco gave me a particular interest in the site, which led in 2005 to the choice of a thesis topic in the graduate program in classical archaeology at the University of Catania. From the thousands of objects brought to light in the sanctuary I narrowed the field to the terracotta figurines of votive type, which over the years

had been found in large numbers. The thesis was presented to the faculty in 2006.

My scholarly study of the terracottas, which has recently been published (2007), securely confirmed the consecration of the sanctuary to the cult of Demeter, in the Greek pantheon the tutelar divinity of agriculture, and in particular of the cultivation of cereals-- the principal resource of Morgantina in antiquity, as it still is today of Aidone and inland Sicily. In my research I confronted a variety of issues, concentrating at times on the technical aspects of production, at others on the style of the figurines, producing in the end a variety of new evidence concerning the cult places of



Morgantina and our understanding of Sicilian coroplastic production between the archaic and Hellenistic periods.



First-hand analysis of the catalogued finds, which number ca. 400 in all (of which only 158 were included in the publication of 2007), revealed that for the most part the local production was standardized. Among the finds that I studied was a substantial group of standing draped female figures (the few seated figures belong to the early period of occupation in the sixth century BCE). As was the custom in the Greek world, the statuettes mostly reproduce figures of young women making offerings; these have a semblance of divinity (heads surmounted by the cylindrical crown called a polos) and the typical divine attributes of torch and votive piglet. These were produced in series by means of front and back moulds, and traces of vivid polychrome painted decoration were preserved in a few cases. The statuettes were offered by worshippers as votive gifts in the sanctuary, deposited on ritual benches along the internal walls of the naiskoi, or buried as votive deposits in the surrounding earth.

The importance of this class of terracotta figurines for archaeological studies is well-established. On the

one hand the terracottas make it possible - because of their specific attributes - to identify the cult of a given sanctuary with great certainty; on the other, like ancient coins they provide a valuable resource for our knowledge of the contemporary large-scale sculptures that seem likely to have inspired the



coroplasts who were their makers. The terracottas of the sanctuary of San Francesco Bisconti include examples of particular beauty, clearly inspired by major sculptures with divine subjects.

In addition to the statuettes of standing and seated female figures there is the well-known category of protomai, mask-like images of small and medium dimensions. Mostly comparable with the Geloan protomai studied by Prof. Uhlenbrock, they evidently had an essentially apotropaic function and were intended for suspension, as is indicated by the presence of a small hole in some of the examples from the sanctuary. There is also evidence for the well-known Sicilian class

of terracotta busts, which represent the natural evolution of the protomai, reproducing not only the face but also the three-dimensional bust of the divinity or votary. Also present were several much larger female figures of medium and even sculptural scale, preserved only in fragments of drapery and limbs which bore some notable traces of applied colors.

The scientific study of these finds, which augment our understanding of the religious life of the inhabitants of ancient Morgantina, represents a significant contribution to our understanding of the practices of the cult of Demeter in Greek Sicily. They also considerably increase our knowledge of the interesting and up-to-now little known sanctuary of Contrada San Francesco Bisconti, which - to judge from the repatriated acrolithic cult statues and the so-called "Venere" - must certainly have been the most important among the cult places of Morgantina.

¹Translated from the Italian by Prof. Malcolm Bell, III

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ARCHAIC, HANDMADE, TERRACOTTA FIGURINES FROM THE ATHENIAN ACROPOLIS



Fig. 1. Archaic, handmade, terracotta figurines

In 1921, Dorothy Brooke included handmade figurines from the Acropolis in the second section of Stanley Casson's *Catalogue of the Acropolis Museum*, which includes all types of terracotta figurines. In particular, she made note of 94 uniform, handmade, standing figures, probably of female sex, without indication of breasts, with a cylindrical body and bird face, and with painted decoration in bands round the lower part of the figure. The most significant and probably unique information provided, however, was that many of them were marked on their backs: "Προπ.Β.Α.," that is, north-east of the Propylaea.

Additionally, in 1956, Nikolaos Balanos referred to a considerable number of similar figurines that were found inside the poros base-

repository of the cult statue of the temple of Athena Nike during the new restoration work conducted at the temple from October 1935 to March 1939. For the first time an excavation photograph of the poros base-repository was published in 1940 by Otto Walter (fig. 2). In the same year, Anastasios Orlandos studied the finds from the area surrounding the temple of Athena and noticed that the soil from the "rectangular altar" east of the temple contained archaic potsherds and figurines, similar to those that Bala-

nos had noted in the poros base-repository. However, these figurines were considered lost in the subsequent bibliography, even until recently (LIMC II, 1984, Mark, 1993, Glowacki 1998, Scholl 2006).



Fig. 2. The poros base-repository of the cult statue of the temple of Athena Nike during the restoration works conducted at the temple of Athena Nike from October 1935 to March 1939 by Nikolaos Balanos.

However, extensive archival and bibliographic research carried out as part of my doctoral thesis (submitted at University of Ioannina in 2009) made possible the identification of these three groups of handmade figurines with 412 examples that had been kept for decades in the storerooms of the old Acropolis museum without any stratigraphic reference. I also was able to identify, to a certain extent, the potential site where these figurines were found. The first group was registered in the museum inventory by Maria Brouskari in the 1970s, and the second and third groups were traced to the storerooms by the then Acropolis Ephor Ismene Trianti and were unpacked and recorded by Christina Vlassopoulou between 1989 and 1990.

In my study a new classification for these handmade, terracotta figurines of the Archaic period from the Athenian Acropolis was proposed, where previously these figurines were referred to in the bibliography as “Primitives” in general terms.

This new classification is useful because it may be applied to all the handmade figurines of this period found in abundance in many Attic shrines dedicated exclusively to female goddesses: Athena, Artemis, Demeter and Kore, Aphrodite, the Nymphs, Semnes, and Erinyes, female deities who were worshipped during the Archaic period in special sites all over Attica. Handmade figurines found on the Athenian Acropolis, its slopes and its surroundings hills, at the Athenian Agora, but also at Eleusis, Piraeus, P.Phaliro, Brauron, Sounion, Geraakas, Megara, Aigina, and at Kiapha-Thiti near Vari, among other places, have striking homogeneous technical and morphological features.

The handmade terracotta figurines from the Acropolis are typical and form an important part of the evolution of Attic coroplastic production of this period in Greece. They can be dated from the end of the 7th century B.C. to the beginning of the 5th century B.C.

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CALL FOR PAPERS

Figurine Session at ASOR 2011

“FIGURING OUT” THE FIGURINES OF THE ANCIENT NEAR EAST

This will be the third year for this session at the American Schools of Oriental Research (ASOR) Annual Meeting. This session will focus on the research and analysis of terracotta figurines from across all regions, sites, and time periods in the ancient Near East and Eastern Mediterranean. New perspectives, interdisciplinary dialogue, and cross cultural comparisons within figurine studies are encouraged. This session is very popular and some 85 people attended in 2010. Participants will have the opportunity to engage in lively and theoretically-informed discussion with other figurine scholars.

ASOR 2011 will be held in San Francisco from November 16 to November 19. If scholars are interested in presenting a paper in this session, they should submit an abstract on the ASOR website by February 15, 2011. <http://www.asor.org/am/2011/call-2.html>

Any questions can be directed to the session chair,
Stephanie Langin-Hooper,
at stephanie_langinhooper@berkeley.edu

Barbara L. Wolff (Department of Anthropology, Catholic University of America)

FIGURINES AND MOLDS OF THE EARLY INTERMEDIATE PERIOD AND MIDDLE HORIZON (A.D. 400-1100) FROM CONCHOPATA, AYACUCHO, PERU

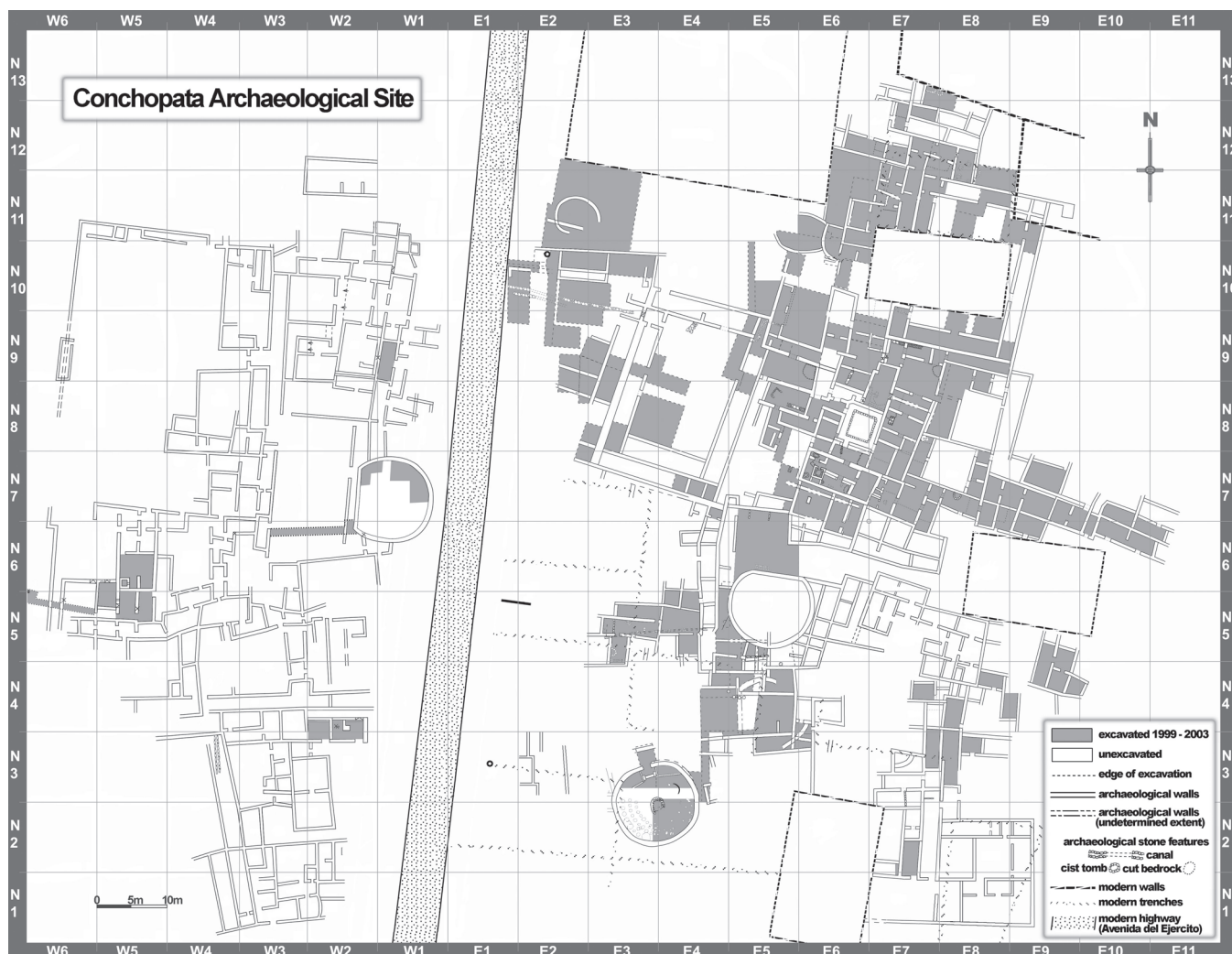


Fig. 1. Map of Conchopata, 1999-2003 excavations in gray. Map prepared by Juan Carlos Blacker, William Isbell, Barbara Wolff, Patricia Wolff.

Peru's Ayacucho Basin was the heartland of Huari (A.D. 650-1100), one of the most extensive but least studied prehispanic Andean polities. The Huari Empire left its mark throughout Peru in the form of imperial art and architecture. Conchopata, Huari's second largest city, is key to understanding Huari interactions with contemporary polities, largely because its oversize pottery bears iconography identical to that on stone monoliths, including the Gateway of the Sun at Tiahuanaco, a partly contemporary Bolivian site

400 miles away. Conchopata is situated on the outskirts of the modern city of Ayacucho, and severely damaged by modern construction that continues unabated.

From 1999-2003, the Catholic University of America, Binghamton University, and the University of Huamanga conducted extensive salvage excavations at the site under the direction of Anita Cook, William Isbell, Jose Ochatoma, Martha Cabrera, and Ismael Pérez, recovering more than twenty tons

of artifacts from more than 200 architectural spaces (Figure 1). The 1999-2003 excavations were the most extensive conducted in Ayacucho since the late 1970s, when archaeological excavation came to a near standstill because of the Shining Path terrorist movement. Excavated spaces provided extensive evidence of domestic, mortuary, ceremonial and ceramic production activity dating from the Early Intermediate Period through Epoch 2 of the Middle Horizon, when Huari reached its maximum extent.



Fig. 2. Large female figurine from Middle Horizon 2 tomb.

From 2004-2007, I led a team of U.S. and Peruvian archaeologists who individually analyzed and photographed more than 15,000 ceramic production tools, whole ceramic vessels, figurines, spoons, worked shell and stone adornments, weaving tools, and musical instruments. The analyzed artifacts included 547 ceramic figurines and figurine fragments whose analysis began under the direction of Anita Cook in 2003, as well as 631 ceramic molds and mold fragments (Figures 2-4). Attributes related to the provenience, morphology, manufacture, use, and discard of these artifacts have been entered into a relational data base that I created, and hope to soon integrate into a larger Conchopata data base that includes contributions from several archaeologists who have analyzed a variety of materials recovered from the site.

The majority of Conchopata's figurines date to Epoch 2 of the Middle Horizon and are hollow, formed

with two piece press molds. A small number of solid, molded figurines was also recovered. The figurines are finished with modeling, incising, burnishing and painting. Duplicate figurines made from the same mold were not identified although very similar figurines made from different molds were found. Fragments representing human heads and feet were the most common finds, but recovered specimens also included 22 complete figurines. Complete figurines as well as fragments were commonly found in trash deposits and fill, with complete figurines also excavated from mortuary contexts and on house floors. Seventy six percent, or 373, of the figurines and fragments that could be identified were anthropomorphic. The human figurines typically measure 7-12 cm. in height. For the 62 human figurines for which sex could be determined, 29 were interpreted as female and 33 as male; however the evidence for gender is often ambiguous. (See Cook, 2004 for a discussion of gender in Huari art, including the Conchopata figurines.) Figures were both clothed and nude. Represented activities include standing, dancing or walking, playing a musical instrument, vocalizing, and giving birth. Several figurines appear to represent mummies or bodies after death. Even the intact figurines show signs of wear such as concentrated areas of abrasion.

Conchopata's molds include one and two piece press molds used to form figurines, vessel bodies and appliqué, and musical instruments. Base molds for conical vessels were also recovered. As with figurines, fragments (518) widely outnumber intact molds (113). Of the 494 molds and mold fragments sufficiently intact to identify the



Fig. 3. One of four similar figurines from Middle Horizon 2 floor. Photo courtesy of Anita G. Cook.

molded object, 20 percent were figurines, and 95 percent of the figurines were human. As with the figurines, the sexes were found with roughly equal frequency in the figurine molds for which sex could be ascertained: 14 males and 12 females. This contrasts sharply with molds for vessel necks and appliqué in the form of faces, all of which are interpreted as male. Figurine molds and mold fragments were found in floors, trash dumps, offering pits, graves, and ceramic production areas. Most complete figurine molds were found in deposits initially interpreted as in-floor offering pits; however, my ongoing analysis of ceramic production debris such as vessel shaping tools and supports, raw materials and defective objects discarded during production suggests that these were instead storage pits for ceramic production tools. Descriptions and photographs of a limited number of molds from previous excavations at Conchopata can be found in Ochatoma (2007) and Pozzi-Escot (1983).

The best known Huari figurines are

two caches of 40 turquoise figurines recovered from Pikillacta, the largest Huari site in the southern Andean highlands. Both Pikillacta caches were found in offering contexts. All of the Pikillacta figurines bear elaborate clothing, jewelry and headdresses, leading Conchopata Project co-director Anita Cook to argue that the clothing expresses rank and conveys concepts central to early Andean political administration. Cook hypothesizes that the Pikillacta figurines may represent the legendary 40 founding ancestors of the Huari polity, an antecedent to the Inca subdivision of political administration into 40 lordships (Cook, 1992). The Pikillacta figurines predate the majority of the Conchopata figurines, and their morphology is far more standardized. They do not exhibit the variety of poses or dress exhibited by the Conchopata figurines. Their gender is uncertain.

Extensive mold-based ceramic production occurred earlier on the North Coast of Peru than in Ayacucho and the nearby South Coast. Press mold technology may have been introduced to the Central Highlands by the Moche, and by Epoch 1 of the Middle Horizon, press molded jar necks became common in Ayacucho (Shimada, 1998, p. 9). Middle Horizon 2 figurine technology at Conchopata is similar to that described by Hubert (2010) for the earlier Santa Valley Moche; however, Conchopata's ceramic figurines are significantly more varied. They exhibit a wider variety of clothing, postures and actions. Interestingly, the Santa Valley figurines are predominantly feminine, in contrast to both the Conchopata and Pikillacta figurines.

The Conchopata molds and figurines present numerous avenues for further investigation at the intra-



Fig. 4. Two-piece mold of a drummer, with modern cast. Middle Horizon 2.

site to pan-Andean level. At Conchopata, matches between molds and molded objects were identified for a number of molds, promising to illuminate producer/consumer relationships. Women are rarely depicted in Huari art; Conchopata's figurines coupled with its mortuary remains comprise a large corpus of provenienced finds that can provide evidence of Huari women and other aspects of gender. Music, often thought to be out of reach to archaeological investigation, emerged as a strong theme in the Conchopata molds and figurines, in the form of figurines and molds depicting musicians, as well as in ceramic musical instruments and the molds used to make them (Figure 4). Comparative studies of Huari figurines and mold technology with those of the North Coast, South Coast and Lake Titicaca area may contribute to a better understanding of mutual influences among these regions during the rise of the earliest Andean states. Owing to the Conchopata project's extensive digital data base of text and images, these and many other themes can be investigated for years to come.

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At the Museums, 2

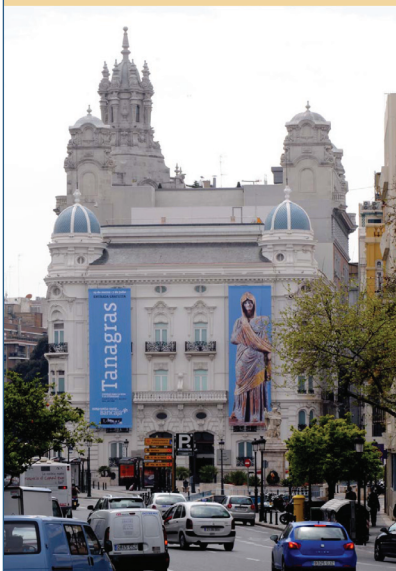
Tanagras: Figurines for Life and Eternity. The Musée du Louvre's Collection of Greek Figurines
Bancaja Foundation, Valencia, Spain, March 30–July 7, 2010.

Exhibition curated by Violaine Jeammet (with the help of Isabel Bonora Andujar, specialist in Greek archaeology, Annabel Remy, Registrar, and the Bancaja team) held in Valencia (Spain) at the Bancaja Foundation, March 30–July 7, 2010.

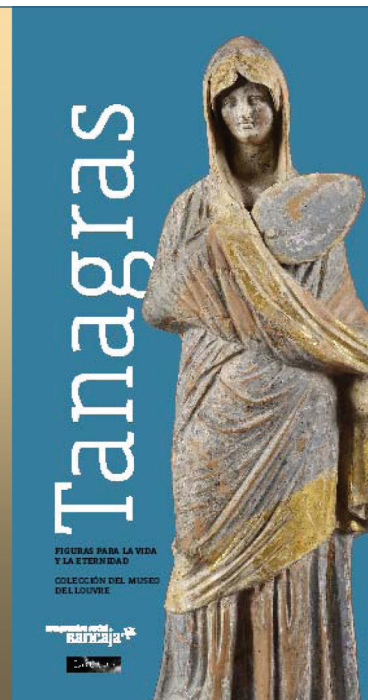
Catalogue directed by Violaine Jeammet, senior curator (department of Greek, Etruscan and Roman Antiquities, Musée du Louvre). With Juliette Becq, studies engineer, and Néguine Mathieux, researcher (department of Greek, Etruscan and Roman Antiquities, Musée du Louvre). Bancaja Foundation (Valencia) edit.

Seven years after its first showing and success at the Musée du Louvre and the Musée des Beaux-Arts de Montreal and thanks to the generosity of the Bancaja Foundation, the Tanagra exhibition was presented again in Valencia last spring. In 2003 and 2004, Paris and Montreal had the unique opportunity to view and appreciate *Tanagra. Mythe et Archéologie*, an exhibition that benefited from the unfailing support and invaluable help of V. Aravantinos, the Director of the Greek Ephoria of Boeotia. In 2010, thanks to the patronage of the Bancaja Foundation, we presented in Valencia a new version of this exhibition, proof of the renewed interest for the “tanagran” genre at the beginning of the third millennium. On this occasion, the foundation enabled the release of an English version of the exhibition catalogue in a revised and augmented edition. This new publication, available in

«Tanagras. Figurines for Life and Eternity»



Valencia
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three languages (English, Spanish and Valencian), has dropped the 19th-century content of the initial French edition to concentrate exclusively on the presentation of works from the Louvre. It also introduces original essays, whether written specifically for this catalogue or previously released in the proceedings of recent conferences, based on the very latest research pertaining to the meaning of the figurines and their polychrome decoration.

The organisation of an exhibition on Tanagra and the “Tanagras” – a new style originating in Athens in the second half of the 4th C. B.C. which enjoyed great success during antiquity – promised to be something of a challenge. The clandestine excavations carried out in Tanagra itself and throughout Boeotia during the 19th century resulted in the destruction of all contextual information

surrounding the finds, including data on associated objects, on the arrangement of tomb goods, and on the sex of the deceased, thus depriving us of a clear understanding of the funerary practices connected with the burial of the objects. For the same reasons it is impossible to establish a chronology based on easily identifiable and classifiable objects, such as pottery and coins. Consequently, within a Hellenistic period that offers no reliable reference markers, it is rare to be able to provide secure dating for a figurine, and then only by comparison with parallel objects found in a scientifically excavated archaeological context. Moreover, the moulding technique itself, which offered the possibility of using the same mould over several generations, only increased the difficulty. This problematic situation was however mitigated by several positive fac-

tors that have made it possible to reconsider this phenomenon of considerable historical and cultural importance: new information resulting from rescue excavations conducted by the Greek Ephoriae in Boeotia and the rest of Greece, availability of better-documented parallel works from other countries (Tarentum and Alexandria), and new research published recently.

Almost 210 pieces, some of which previously held in storage and restored with the help of the Bancaja, were exhibited in the Bancaja building in Valencia on two floors (1700 m) with a magnificent museography due to Pepe Beltran. Long, thin and varied height display cases were inserted in earth-coloured walls, as to suggest an archaeological stratum. The most beautiful or more important works were exhibited in their own display cases.

Following Burr Thompson's and Higgins' theories, the goal of the exhibition was to shed light on (or try to) what were the "Tanagra" figurines, to explain the birth of the tanagran phenomenon and its success in Tanagra itself. The exhibition focused first on a historical approach of Boeotia from the Geometric to the Hellenistic period ("Terracotta production in Boeotia: a thousand-year-old tradition"). A special section was devoted to 4th-century B.C. Athens, which saw the origin and the development of this new genre with three special topics: the Middle Comedy, the Plastic Vases, and the Veiled Dancers. This specific production from Athenian workshops may have per-



mitted the creation of this new genre in the 3rd quarter of the 4th century, which was then coined "tanagran" in the 19th century. In the two following sections, the attempt was first to classify some of the Boeotian "Tanagras" following chemical analysis: they have recently made it possible to identify maybe three different Boeotian workshops (two Tanagran, linked to two major works "The Lady in Blue" and the "Sophoclean Lady", and one Theban). The question of their meaning was then broached with the presentation of a series of works: were the clothes significant (mere fashion or ritual?); what were the principal cults and divinities in Boeotia?; was it possible to discern a more general significance? Our study revealed that the types were indifferently distributed between tombs and temples throughout the Greek world. There was a specialisation of offerings centered on sanctuaries of divinities linked with the world of women (marriage and fertility) and deities who protected the passage from childhood to adulthood, a transition period during which a number of initiatory rites were performed (for both sexes). Dedicated

in the tombs, these figurines were supposed to represent symbolically the future of the young girl (or boy) unfortunately deceased before adulthood.

This new style spread out throughout the Greek world, and it was the opportunity to exhibit some of the numerous Tanagras from Cyrenaica and Italy which belong to the Louvre collection.

Finally, the last two sections were devoted to scientific analysis: chemical (classification by production workshops, luminescence dating for forgeries), and surface analysis for colors. The polychrome decoration on terracotta figurines was detected long ago, but in contrast to large-scale statuary and architecture, it has only recently become the object of detailed analysis. This has been developed at the Musée du Louvre during the last 15 years with the assistance and help of the Centre de Recherche et de Restauration des Musées de France (A. Bouquillon) and through video-microscopy (B. Bourgeois): the study and restoration of terracottas has involved a detailed analysis of their differ-

ent surfaces. Today, we are trying to link ancient craft practices with data obtained from modern scientific analyses conducted directly on traces of ancient polychrome decoration, and to view these results in the light of information derived from ancient texts. As a result of this research, we now have a wealth of information on how color was applied during antiquity. Although the figurines only had a few traces of their original polychrome decoration, once they were cleaned and examined they provided us with a considerable amount of information. We have chosen some of the

most beautiful figurines to summarise the conclusions drawn from the restoration campaign on the Louvre figurines leading up to the 2003 exhibition and cross-checked our observations with the analyses of the pigments. This research study was the first time that pure scientific analyses were correlated with actual gestures of ancient Greek craftsmen, posing the question of their know-how, which was particularly efficient between materials and researched effects.

The exhibition was very successful in Valencia (more than 35,000 visi-

tors), supported by a strong marketing and publicity campaign which even included, in France, a Facebook page.

The catalogue is available at the University of Chicago Press.

Violaine Jeammet

AT THE MUSEUMS, 3

Unearthed

Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, June 22 and August 29, 2010

The focus of this exhibition was on prehistoric terracottas from Japan and the Balkans from the Neolithic and Eneolithic eras. Spanning almost 10,000 years, from ca. 12,000 B.C. to ca. 2,000 B.C., these respective areas represented two diverse and geographically separate and unrelated cultural spheres that produced highly evolved figurine traditions. Mounted as a complement to the exhibition *The Power of Dogū* that was held at the British Museum in the fall of 2009 (see above, p. 9), *Unearthed* sought to explore further the nature of prehistoric figurines and their role in village life by means of cross-cultural comparisons and comparisons with contemporary imagery. But the main thrust of the exhibition, according to the curators Douglass Bailey, Andrew Cochrane, and Simon Kaner, was to provoke inquiry into what it means to be human and to fashion images in human form. It also explored the idea of purposeful breakage that was evident in many of the figurines on display. Visitors to the ex-



Jomon figurine from Sannai Maruyama. Japan, Middle Jomon Period. © Aomori Prefectural Board of Education

hibition were encouraged to handle small terracotta figurines that were made by artist Sue Maufe in order to understand their own physical relationship with such tactile objects. They also were encouraged to break them and deposit the fragments in a rubbish heap of broken figurines that accumulated in the gallery, a heap that mimicked the archaeological context from which many of the prehistoric figurines were recovered. Contemporary images of the human form from Japan and the Balkans were juxtaposed with the prehistoric figurines as a means to generate dialogue about the human form in a broader perspective and to explore identity through material culture. An illustrated catalogue accompanied the exhibition that is available in digital format <http://www.scva.org.uk/exhibitions/archive/index.php?exhibition=78>.

Jaimee Uhlenbrock

AT THE MUSEUMS, 4

The First Emperor: China's Entombed Warriors

Art Gallery of New South Wales, Sydney, Australia, December 2, 2010 - March 13, 2011



Terracotta warriors *in situ* at Mount Li in Shaanxi Province, China. Photo: Wikimedia Commons

The exhibition showcases 10 life-size, terracotta figures, including two horses and 8 warriors of various rank from the massive funerary complex of the First Emperor of China, Qin Shihuang (259-210 BCE), at Mount Li in Shaanxi Province, China. The terracotta figures, and the wealth of other objects making up the exhibition are drawn from various institutions including the Museum of Terracotta Warriors and Horses, the Shaanxi Provincial Archaeological Institute and the Shaanxi History Museum. Described as 'one of the most significant and spectacular archaeological discoveries of modern times', the terracotta army is thought to include eight thousand warrior figures standing in military formation, 140 chariots, 560 chariot horses and 116 cavalry horses, and is part of an eternal city covering an area of approximately 56km².

The 4 burial pits containing the army are located to the east of the burial mound of the Emperor Qin

Shihuang and are assumed to have served a military function in guarding the burial and its entrance. In Sydney, the 10 life-size figures are exhibited in a single row in an attempt to recreate their original po-

sition in the pits. The exhibition allows the audience to see close-up the individual details of the figures that is one of their hallmarks. Details of the hair and headdress, remains of pigment, and dress and armour details provide a critical database of information on ancient Qin costume and military dress. The 8 figures chosen for display each reflect a different type, and include an armoured general, a light infantryman and a standing and a kneeling archer. It is, however, impossible to convey the sheer monumentality of the pits and their contents in the exhibition, and for this reason video footage of the pits and the warriors *in situ* is shown on two separate walls of the display.

The logistics for the assemblage of the terracotta figures are impressive. It is assumed that the figures were made by a team of master potters and their assistants. The names



Terracotta warriors as they were on display at Ocean Park, Hong Kong, 2006. Photo: Enoch Lau. Wikimedia Commons



High-ranking officer of the terracotta army in Xi'an. Photo: David Castor. Wikimedia Commons

of approximately 80 master potters have been identified on the figures, while it is estimated that each figure required approximately 150 days to be made. The various parts of the body were separately moulded or sculpted, and then joined together using a coil technique. In all cases, the torsos are hollow, while the other body parts are either solid or hollow. A thin layer of clay was applied to the assembled figures, onto which the individual features were carved or stamped. Pigments were added to the figures after firing.

Much of the mound covering the funerary complex remains unexcavated, despite over 40 years of excavations – an indication of the enormous task ahead for archae-

ologists. The complex comprises a palace equipped with everything to ensure that the Emperor could attain immortality and maintain his place in the history of China. The Exhibition contextualizes the terracotta figures through the inclusion of a myriad of other objects, including three life-sized bronze water birds from this eternal city.

Fiona Kidd

AT THE MUSEUMS, 5

The Warrior Emperor and China's Terracotta Army

Museum of Fine Arts, Montreal, Canada, February 11 - June 26, 2011

Kinas Terrakottaarmé

Museum of Far Eastern Antiquities in Stockholm, Sweden, August 28, 2010 - February 20, 2011,

Concurrent with the exhibition now on view at the Art Gallery of New South Wales in Sydney, (see above), two other, independent exhibitions that focus on the life-size, terracotta warriors and attendants from Qin Shihuang's burial site also have been on view, or will open in the near future.

Kinas Terrakottaarmé (China's Terracotta Army) was inaugurated at the Museum of Far Eastern Antiquities in Stockholm, Sweden, on August 28, 2010, and will remain open through February 20, 2011, while *The Warrior Emperor and China's Terracotta Army* was on view at the Royal Ontario Museum in Toronto, Canada, from June 26, 2010, to January 2, 2011. This exhibition will then travel to the Museum of

Fine Arts in Montreal, where it will open on February 12 and remain until June 26, 2011.

Two other exhibitions featuring the terracotta warriors were on display during 2010. These include *Terra Cotta Warriors: Guardians of China's First Emperor* at the Bowers Museum in Santa Ana, California, and later at the National Geographic Museum in Washington, D.C., and *La Antigua China y el Ejército de Terracota* (Ancient China and the Terracotta Army) at the Centro Cultural Palacio de la Moneda, in Santiago, Chile. The first two of these exhibitions were organized by the British Museum, which had mounted the exhibition in London in 2008, before sending it on to the High Museum in Atlanta,

Georgia, in 2009. The exhibition in Chile was an independent initiative between the Chilean Cultural Ministry and Chinese cultural authorities from Shaanxi Province.

Between 2007 and 2009, 4 other exhibitions whose theme centered around the terracotta figures from Qin Shihuang's burial site also were held in Maaseik, Belgium, in Malta, in Rome, Italy, and in Gdynia, Poland. Another exhibition opened at Hamburg's Ethnographic Museum in 2007, but the terracotta warriors on display were fakes and the exhibition was abruptly closed.

Jaimee Uhlenbrock

**PAPERS DELIVERED ON COROPLASTIC TOPICS AT SCHOLARLY MEETINGS
JANUARY 2010-JANUARY 2011**

2010 Annual Symposium of the Center for Ancient Studies. Connections You Can Believe In: Syncretism in Ancient Religion, University of Pennsylvania, Philadelphia, February 26, 2010

CAITLÍN BARRETT (Columbia University)*

Religious Syncretism in the Household and the Sanctuary: Egyptian and Egyptianizing Terracotta Figurines from Hellenistic Delos

Center for the Ancient Mediterranean, Columbia University, New York, NY, April 23, 2010

CAITLÍN BARRETT (Columbia University)*

Religious Syncretism in the Household and the Sanctuary: Egyptian and Egyptianizing Terracotta Figurines from Hellenistic Delos

Silelikà Hierà. Approcci multidisciplinari allo studio del sacro nella Sicilia greca, Catania, June 11-12, 2010

ELISA CHIARA PORTALE (Università degli Studi di Palermo)

Iconografia votiva e performances rituali: qualche esempio dalla Sicilia greca

ANNA MARIA MANENTI (Museo Archeologico Regionale Paolo Orsi di Siracusa)

Una dedica su un busto da Grammichele

MARIO COTTONARO (Università degli Studi di Messina)*

Animali, attributi e altri elementi iconografici nelle statuette della “Artemide sicula”. Un tentativo di interpretazione sul piano simbolico

ANTONELLA PAUTASSO (Consiglio Nazionale delle Ricerche, Istituto per i Beni Archeologici e Monumentali)*

Il corpo, l'abito, l'attributo. Religione e società nella coroplastica della Sicilia greca

Classical Studies Colloquium, University of Pennsylvania, September 2010.

CAITLÍN BARRETT (University of Pennsylvania)*

Egyptian Cosmology on Hellenistic Delos: Figurines of Harpocrates as a Solar Creator God.”

Mädchen in Altertum. Freie Universität, Berlin, October 7 – 10, 2010

STEPHANIE BUDIN (Rutgers University, Camden)*

The Socialization of Aegean Girls and Issues of Maternity

“Figuring Out” the Figurines of the Ancient Near East. Annual Meeting of the American Schools for Oriental Research (ASOR), San Antonio, Texas, November 17-20,

CHRISTOPHER A. TUTTLE (American Center of Oriental Research, Jordan)*

Nabataean Camels & Horses in Daily Life: The Coroplastic Evidence

SCHMITT RUEDIGER (University of Muenster)

Animal Figurines as Ritual Media in Ancient Israel

ERIN DARBY (Duke University)*

Seeing Double: Viewing and Reviewing 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

PAPERS DELIVERED ON COROPLASTIC TOPICS, CONTINUED

“Figuring Out” the Figurines of the Ancient Near East. Annual Meeting of the American Schools for Oriental Research (ASOR), San Antonio, Texas, November 17-20, 2010

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 B.C.E.)

Annual Meeting of the American Schools for Oriental Research (ASOR), San Antonio, Texas, 2010
SHANNON MARTINO (University of Pennsylvania Museum of Archaeology and Anthropology)*
Defining the Eneolithic to Early Bronze Age Transition in Northwestern Anatolia through an Analysis of Clay Figurines from Turkey and Bulgaria

Artémis à Épidamne-Dyrrhachion. Un mise en perspective, Ecole française d’Athènes, Athens, November 19-20, 2010

STÉPHANIE HUYSECOM-HAXHI (CNRS, Halma-Ipel, Lille), BELISA MUKA, (QAS/ITA)*
Les terres cuites votives: analyse du repertoire

KALLIOPI PREKA-ALEXANDRI (YPPO)
Le culte d’Artémis à Corcyre

BELISA MUKA (QSA/IAT)*
Sanctuaires et mobilier votif en Illyrie méridionale

MASSIMO OSANNA (Università de Matera)
Artemis nella Magna Grecia: il caso delle colonie aachee

VALERIA PARISI (Università di Roma-La Sapienza)
Offerte votive nei santuari della Magna Greca: dal contesto archeologico al sistema rituale

Figurines in Context. British Association for Near Eastern Archaeology (BANEA) Conference, January 6th – 8th, 2011, Sainsbury Centre, Norwich

ADI ERLICH (University of Haifa)*
From Clay to stone: Production methods of figurines from Israel in the Hellenistic, Roman and Byzantine periods and their impact on style

DIANE BOLGER (University of Edinburgh)
Social Identity in Prehistoric Cyprus: evidence of anthropomorphic figurines, vessels and pendants

DAISY KNOX (University of Manchester)*
Making Sense of Plank Figurines in Early-Middle Bronze Age Cyprus

REBECCA TROW (UNIVERSITY OF LIVERPOOL)
Gendered attributes on female figurines from the Iron Age Transjordan

CONFERENCE REPORT, 1

**CSIG SPONSORED ROUND TABLE AT ASOR 2010 ON
OBJECTS OF UNKNOWN ORIGIN AND RESEARCHER RESPONSIBILITY**

Under CSIG sponsorship, our members chaired a heavily-attended Round Table at this year's (2010) ASOR conference that promises to become an important fixture of future conferences.

Our topic? – studying artifacts of unknown origin and the ethics of research. The topic was much in evidence at other ASOR sessions this year – including a paper by journalist Andrew Lawler of *Science* magazine entitled “Tracking the Loot – Perils and Possibilities in Covering Cultural Heritage,” and a witty entry by our own Christopher Tuttle on his own contested corpus of camelids and equids.

Concern over individual researcher responsibility was much in evidence at the meeting. One colleague volunteered that she had brought her own research to a premature conclusion because she felt she could not reference unprovenanced artifacts in her studies – even were she not to publish them! Another senior

researcher volunteered that his corpus of more than 80 ostraca lie fallow and unstudied, because ASOR guidelines regarding publication of artifacts of unknown origin prohibit, he feels, his work on these contested objects.

Unanimity was not the order of the day.

Discussion was sparked by filmed interventions from three notable researchers on different sides of the controversy – Elizabeth Stone, David Owen, and Zahi Hawass. The technique proved useful, allowing commentary from key players who were not in attendance at the conference. Moderator Tuttle invited colleagues to consider a protocol for analysis of objects without known origin that he termed “situational.” Curator Christina Brody outlined her thoughts on the scholarly responsibility of museums regarding corpora of such objects in their collections that presently are simply gathering dust.

We did not feel that the Round Table – designed as an informal instrument of communication only – should result in any kind of official statement about researcher responsibility. It was clear, however, that concerns were varied and deeply held. As a result of the success of this meeting, ASOR program planners invited us to consider the possibility of more formal sessions in each of three subsequent years.

We thought this was a good idea. The title of next year's Workshop (a regular session) is “Secondary Context for Objects with No Known Origin – a Workshop about the Ethics of Scholarly Research.”

The proceedings of the Round Table, including recorded intervention by Elizabeth Stone, David Owen and Zahi Hawass, are archived here: <http://coroplasticstudies.org/archive.html>

Rick Hauser

NEW AND FORTHCOMING BOOKS BY CSIG MEMBERS

SUSANNA AMARI

Terrecotte figurate di tipo greco del Museo del Castello normanno di Adrano
Siracusa 2010

DAVID BEN-SHLOMO

Philistine Iconography. A Wealth of Style and Symbolism
Orbis Biblicus et Orientalis (OBO), Volume 241,
Freibourg 2010,

DAVID BEN-SHLOMO, YOSEF GARFINKEL, NAOMI KORN

Sha'ar Hagolan 3. Symbolic Dimensions of the Yarmukian Culture: Canonization in Neolithic Art. Jerusalem: Israel Exploration Society (IES), 2010

VIOLAINE JEAMMET, (ed.):

Tanagra. Figurines for Life and Eternity. The Musée du Louvre's Collection of Greek Figurines.
Chicago: University of Chicago Press 2010

CAITLÍN E. BARRETT

Hybrid Cult in the Household: Egyptianizing Figurines from Delos
Columbia Studies in the Classical Tradition 36. Leiden: Brill, forthcoming 2011

STEPHANIE LYNN BUDIN

Images of Woman and Child from the Bronze Age. Reconsidering Fertility, Maternity, and Gender in the Ancient World
Cambridge University Press, forthcoming 2011

CONFERENCE REPORT, 2

FIGURINES IN CONTEXT AT BANEA 2011, NORWICH

This year the annual conference of the British Association for Near Eastern Archaeology (BANEA) was themed around “Artistry, Artisanry and Divisions of Labour in the Ancient Near East”. The conference, which took place at the University of East Anglia, Norwich on 6th – 8th January 2011, featured a session devoted to the study of ancient figurines entitled “Figurines in Context”, organised by Daisy Knox (University of Manchester). This session recognised the complex interpretive challenges faced by modern scholars attempting to move beyond purely aesthetic analyses towards re-integrating figurines into their socio-cultural contexts. Its aim was to explore some of the methods by which current studies of Near Eastern figurines are surmounting these problems.

The session featured five papers covering a wide range of material from Cyprus in the West to Israel and Jordan in the East and from the fourth millennium BC to the first millennium AD. Dr Diane Bolger (University of Edinburgh) began the proceedings with a paper originally devised for the IV Cypriological Congress. It considered the complicated gender identity

of figurines from Chalcolithic and Bronze Age Cyprus and their relationship with significant phases of the human life-cycle. Two more papers dealing with Cypriot material followed. The first, presented by Elizabeth Cory-Lopez (University of Edinburgh) and Christine Winkelmann (Westfälische Wilhelms – Universität Münster), dealt with Chalcolithic cruciform figurines. It looked at the combined implications of their stylistic features as well as the peculiar material properties of the picrolite from which they were made for divining the skill and intentions of the craftsmen who made them. Next, Daisy Knox (University of Manchester) discussed the clay Plank Figurines from the Early-Middle Cypriot period. She used both stylistic and contextual evidence to eschew traditional interpretations of these figurines as fertility goddesses and suggest an alternative association with textiles and jewellery used in elite display in both settlement and burial contexts.

The fourth paper, by Rebecca Trow (University of Liverpool), moved away from Cyprus to explore the figurative material from Iron Age Transjordan. She presented evi-

dence to suggest that certain features of dress and decoration on these figurines varied according to both their place of discovery and their gender. Supporting evidence from burials and two-dimensional figurative representation was used to suggest that this division was a reflection of a genuine difference in appearance of those living in that area during the Iron Age. Adi Erlich (University of Haifa) presented the final paper which dealt with mould-made figurines from Israel in the Hellenistic to Byzantine periods. She addressed the curious and arguably retrograde change in manufacturing techniques from clay moulds to stone moulds during the Early Byzantine period and considered the relationship between this change and the increased production of lamps made by the same method and in the same workshops as the figurines.

Each paper received constructive questions and comments during this well-attended session. Although only a short time was left for general discussion at the end, the issues raised provoked further lively debate in the ensuing coffee-break!

Daisy Knox

CSIG BOOK REVIEWS INITIATIVE, A REMINDER

This is a reminder that the CSIG has initiated scholarly reviews of current book-length publications that focus on, or contain information about, terracotta figurines in an effort to promote coroplastic studies through peer reviews accessible through the CSIG website. As noted in the June 2010 issue of the *CSIG News*, Professors Maya B. Muratov (Adelphi University, mmuratov@adelphi.edu) and Ioannis Mylo-

nopoulos (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. They also ask that authors request that review copies be sent directly from the publisher to one of the editors.

CONFERENCE REPORT, 3

“FIGURING OUT” FIGURINES AT ASOR 2010, ATLANTA

The Annual Meetings of the American Schools of Oriental Research (ASOR) took place in Atlanta, Georgia from November 17-20, 2010. For the second consecutive year, the conference featured a session centered on the study of figurines, which was entitled “Figuring Out’ the Figurines of the Ancient Near East”, organised by Stephanie Langin-Hooper (University of California, Berkeley). The session focused on the research and analysis of terracotta figurines from across all regions, sites, and time periods in the Ancient Near East and Eastern Mediterranean, with emphasis placed on encouraging interdisciplinary dialogue. Theoretical perspectives on figurine interpretation and cross-cultural comparisons were also encouraged.

The session featured six papers, the subject matter of which spanned the Ancient Near East both geographically and temporally. Ruediger Schmitt (University of Muenster) was the first participant, speaking on “Animal Figurines as Ritual Media in Ancient Israel.” He argued that animal figurines, which are often ignored by scholars in favor of anthropomorphic figurines, held ritual significance and were engaged as votive objects in Iron Age Israel and Judah. The second paper in the session, presented by Christopher Tuttle (American Center of Oriental Research, Jordan), also investigated the role of animal figurines in the ancient Levant. He utilized the coroplastic evidence of horse and camel depictions, including the details of harnessing shown on the figurines, to shed light on how living animals were used in Nabataean society.

Erin Darby (Duke University) presented the third paper in the session,

in which she utilized new theoretical approaches to interpret Judean pillar figurines. Challenging the notion of a straightforward visual experience, her paper suggested to the modern audience that we confront our preconceived assumptions about the relative hierarchy of importance we assign to various figurine features (breasts, arms, eyes, etc.), and instead become more aware of the culturally-contingent process of viewing the human body. Adi Erlich’s (University of Haifa) presentation on “The Emergence of Enthroned Females in Hellenistic Terracottas from Israel: Cyprus, Asia Minor, and Canaanite Connections” also engaged with concepts of culturally-specific meaning and viewing in terracotta figurines. Her paper discussed how cross-cultural influences brought the motif of the enthroned female to the Hellenistic Southern Levant, the acceptance of which may have been connected to the concurrent rise in popularity of the goddesses Cybele and Dea Syria.

The fifth paper in the session, presented by P.M. Michele Daviau (Wilfrid Laurier University), discussed the increasingly apparent diversity in the figurines excavated from Iron Age central Jordan. Although these figurines come from a limited number of sites, she presented evidence showing that they reflect a large variety of cultural traditions – some with ties to Phoenecia-Egypt and others more locally connected. Rick Hauser presented the final paper in this session, in which he returned to the subject of animal figurines that was discussed in the first two papers. His paper investigated animal representations from Urkesh, the first Hurrian Capital (2450 BCE), and argued for increased precision in

the measurement of proportions on the animal figurines. From ratios of such measurements, combined with archaeological evidence for animal populations, he posits that we can better access the actual species and social roles of the living animals in Hurrian society.

The “Figuring Out” the Figurines session was exceptionally well-attended, and sparked lively discussion both during the question periods following each paper and after the session concluded. The session will be held again at ASOR 2011, and all figurine scholars are encouraged to attend!

CALL FOR SUBMISSIONS *CSIG News*

This is a call for submission for communications for the June 2011 issue of the CSIG News.

Deadline is June 15, 2011

Communications that concern any aspect of research on sculptural objects in clay are welcome. Beginning with this issue we are particularly interested in reports on museum collections of terracottas, as well as field reports of excavations during which terracottas have been found. Announcements of conferences, exhibitions that feature sculptural objects in clay, calls for papers, announcements of forthcoming or new publications, new appointments, or any other relevant announcement also is welcome. Please send your submission to Jaimee Uhlenbrock at uhlenbrj@newpaltz.edu

UPCOMING CONFERENCE

International Conference
ISHTAR/ASTARTE/APHRODITE: TRANSFORMATION OF A GODDESS

Under the auspices of Keio University and the The Society of Near Eastern Studies in Japan
Keio University, Mita Campus, Tokyo, 29th-30th March 2011

March 29th, Tuesday

Opening Session 16:00-16:30

D. T. Sugimoto (Keio University)*

Session 1 16:30-17:50

C. Watanabe (Osaka Gakuin University, Japan) Presiding

E. Matsushima (Hosei University, Japan),

Ishtar and other Goddesses in so-called 'Sacred Marriage Rite' in Mesopotamia

Tsukimoto (Rikkyo University, Japan),

'In the Shadow of Thy Wing' – A Study on Ishtar's Wings

March 30th, Wednesday

Session 2 10:00-12:00

D. T. Tsumura (Japan Bible Seminary, Japan) Presiding

M. Smith (New York University, USA),

Astarte in Texts from Ugarit and Emar

I. Cornelius (University of Stellenbosch, South Africa), *

"Revisiting" Astarte in the Iconography of Bronze Age Period Canaan

K. Tazawa (University of Liverpool, UK),

Astarte in New Kingdom Egypt: Reconsideration of her Role and Function

Session 3 13:00-14:20

A. Echigoya (Doshisha University) Presiding

E. Bloch-Smith (Villanova University, USA),

Archaeological Evidence for Phoenician Astarte

D. T. Sugimoto (Keio University, Japan), *

The Judean Pillar Figurines and "the Queen of Heaven"

Session 4 14:40-16:40

K. Yamahana (Keio University, Ja-

pan) Presiding

S. Budin (Rutgers University, USA), *

Before Kypris was Aphrodite

I. Sato (Japan Women's University, Japan),

Goddess of the Punic World: an Analysis of the Votive Inscriptions from Tophets

S. Tsujimura (Kokushikan University, Japan),

Syncretism of Egyptian Goddess Isis as seen in Terracotta Figurines

Closing Session 16:40-17:00

D. T. Sugimoto (Keio University)

* Indicates CSIG members

CSIG MUSEUMS REPORT INITIATIVE

While the collections of many museums have been published in illustrated catalogues or, at the very least, are available in on-line data bases, many museum collections remain unavailable to the researcher in coroplastic studies. The CSIG has initiated a new series of communications for the *CSIG News* that will focus on museum collections that have remained unpublished. Such communications can present: the history of the formation of a collection; its size and scope; its chronological range; its geographic origins

or contexts, if known; conservation issues; technical studies; publication plans; and any other aspect of a collection that could be of interest to coroplastic studies. Such communications could feature several important or representative terracottas from the collection with brief discussions that illuminate their significance within the collection and their relationship to coroplastic corpora outside of the collection. If such a collection comprises terracottas of unknown origin it is the responsibility of the author of the

communication to state the issue relative to their acquisition.

The first communication in this series is by Nicoletta Poli and features the Tarantine collection at the Civico Museo di Storia ed Arte. It can be found on page 2 of this issue.

Anyone wishing to write a Museum Report please contact Jaimee Uhlenbrock at uhlenbrj@newpaltz.edu.

Jaimee Uhlenbrock

CALL FOR POSITION PAPERS & CASE STUDIES

AMERICAN SCHOOLS OF ORIENTAL RESEARCH (ASOR) ANNUAL MEETING 2011

San Francisco, November 16 - November 19, 2011

SECONDARY CONTEXT FOR OBJECTS WITH NO KNOWN ORIGIN A WORKSHOP ON THE ETHICS OF SCHOLARLY RESEARCH

Sponsored by the Coroplastic Studies Interest Group

International conventions and policies have been promulgated in an effort to stem, if not curtail, the trade in looted antiquities. As the CSIG-sponsored Round Table at ASOR 2010 demonstrated, there are deep-seated feelings regarding the interpretation of these legal measures. Some scholars feel that what we are able to do responsibly is unfairly circumscribed, should our research require study of artifacts without context. Is there a way research can go forward, given present injunctions prohibiting publication or exhibition? We aim to provide a forum for responsible discussion and dissemination of information regarding ethical issues related to study of artifacts without known origin; contribute to a clearer understanding of researcher responsibility both in the field and in the laboratory; investigate strategies for how we can collectively and as individuals combat illegal trafficking in archaeological objects of study; develop a “situational” approach to publication and display of unprovenanced artifacts; document our collective wisdom regarding this matter as a basis for further discussion with colleagues. We will revise existing documents pertinent to the 2010 Round Table and invite other scholars to contribute to the debate in person or in interview; provide background information and case studies, choosing discussion topics from among a constellation of shared concerns.

§

CSIG members: The Chairs hope that you will submit a position paper on any aspect of the topic considered in the abstract above. If you have an “alternate tack” on the issue, we would be excited to hear from you, for our aim eventually is to create a document for the field that will contribute responsibly to ongoing discussion of researcher responsibility. Should your own research have been affected by the UNESCO rulings on illegal trafficking and ASOR/AIA publication prohibitions now in place, the field would benefit mightily from a case study of this work.

Presentations at this Workshop are necessarily brief—three to five minutes only, for they are meant to stimulate discussion. Think of them as “opinion pieces” or editorials. If you cannot attend the Conference and your paper is one of those selected, we will arrange a recorded interview, edited to support your point of view. Frank and open discussion by attendees will follow each presentation. The proceedings of last year’s Round Table, including recorded intervention by Elizabeth Stone, David Owen and Zahi Hawass, are archived here: <http://coroplasticstudies.org/archive.html>

Scholars in filmed presentations need not be ASOR members nor in attendance at the Conference. If you do attend and present in this session, normal membership requirements obtain. See ASOR website for details (<http://www.asor.org/am/2011/call-2.html>) or call Rick Hauser to discuss your concerns ([651] 224-1555 or beyond.broadcast@mindspring.com).

Deadline for submissions is February 15, 2011.

CALL FOR PAPERS

113th Annual Meeting of the Archaeological Institute of America (Philadelphia, January 5-8, 2012)

Colloquium Session

SILENT PARTICIPANTS: TERRACOTTAS AS RITUAL OBJECTS

The Coroplastic Studies Group is pleased to announce its organization of a panel for the 113th Annual Meeting of the Archaeological Institute of America (Philadelphia, January 5-8, 2012). Building on the foundation laid by a 2009 panel addressing current trends in coroplastic studies, this session focuses on one specific issue within the field: the interpretation of terracotta figurines from ritual contexts. We welcome abstracts (250 words or less) for the proposed AIA colloquium session, “Silent Participants: Terracottas as Ritual Objects,” co-organized by Caitlín Barrett (University of Pennsylvania), Clarissa Blume (University of Heidelberg), and Theodora Kopestonsky (Columbus State Community College). Abstracts must follow the AIA Style of Guidelines for the Annual Meeting Abstracts available from the Annual Meeting section of the AIA website. Jaimee Uhlenbrock has graciously agreed to act as respondent for the panel. We hope this will be the second panel in a long series of future AIA sessions on coroplastic studies.

The study of figurines not merely as objets d’art, but as artifacts within specific archaeological contexts, can reveal a great deal of information about the lives, practices, and beliefs of the people who made and used these objects. Terracotta figurines appear in a broad range of archaeological contexts in the ancient Mediterranean, and context is thus crucial to their interpretation. A single iconographic type can frequently appear and signify different meanings within a wide variety of settings. In some cases, those settings suggest a ritual function for these artifacts. In sanctuaries, graves, and domestic shrines, terracotta figurines may play the role of votive offering, stand in for a worshipper, or even embody the divine. Their appearance in both sanctuary and domestic contexts facilitates an exploration of the relationships between household and temple cult. Furthermore, as small, relatively cheap objects made of inexpensive materials, terracottas open a valuable window into popular cult and the religious practices of non-elites as well as elites.

Accordingly, this colloquium session investigates the range of ritual contexts within which terracotta figurines can appear – both within the Mediterranean world and beyond – and the ways those contexts shape our interpretation of the figurines. We are requesting papers that offer interpretations and discussions of figurines from any type of ritual context. Examples include (but are not limited to) terracottas dedicated in sanctuaries, employed in domestic cult, or deposited in burials. We also welcome papers on figurines whose iconography suggests a ritual function: for example, by depicting deities, ritual acts, or cultic officiants. Papers that employ multiple academic and interdisciplinary approaches are particularly welcomed.

Format: 15 or 20 minute paper and panel discussion

DEADLINE: MARCH 1, 2011

Notification of acceptance of paper to the panel: March 20, 2011

Please send abstracts to: coroplasticstudies@gmail.com

¹See <http://aia.archaeological.org/webinfo.php?page=10457>