



CSIG NEWS

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The Coroplastic Studies Interest Group is a recognized Interest Group of the Archaeological Institute of America. Founded in 2007, the CSIG now comprises 157 members from 23 countries around the world who are conducting archaeological, historical, technical, and/or art historical research on issues pertaining to sculptural objects in terracotta, regardless of chronological or geographical focus. <http://www.coroplasticstudies.org>

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NOTE DI COROPLASTICA SIRACUSANA

Fra le statuette rinvenute a Piazza della Vittoria a Siracusa, in parte esposte al Museo Archeologico Regionale Paolo Orsi, Giuseppe Voza¹ ricorda anche una testina fittile bifronte (Fig. 1a-c), a conferma dell'identificazione del culto praticato a Demetra e Kore nell'area del rinvenimento della grande stipe votiva. In essa si ritrovano caratteri iconografici

scende ai lati fino alle orecchie, sui cui lobi inferiori sono indossati orecchini a pendenti triangolari abbastanza evidenti. La configurazione e i particolari dei due visi sono nettamente diversi ed è evidente il lavoro di ritocco con la stecca da parte dell'artigiano. Per i confronti anche con le acconciature di Aretusa su alcune monete di Siracusa dei c.d. mae-

per caratteri iconografici e per lo stato di conservazione anche un'altra testina (Fig. 4a-c), proveniente dagli scavi nel 1946, della stessa area della borgata S.Lucia, in particolare da via Carso, vicino alla zona ove alcuni anni prima Bernabo Breà⁵ aveva individuato e reso noto una stipe, in corso di studio. Si tratta in questo caso di un esemplare di seconda o terza gener



Fig. 1a-c. Da Piazza della Vittoria

- polos con rosette a rilievo, capigliatura a massa di riccioli che circonda tutto il volto, volto ovale pieno, grossi orecchini applicati ai lobi inferiori delle orecchie - simili a quelli di alcune fra le statuette edite, datate in genere alla fine del V o meglio agli inizi del IV secolo a.C.,² a cui si riportano altri tipi provenienti da diversi contesti.³ In realtà per questa testina, di seconda generazione almeno, si potrebbe scendere nella cronologia di qualche decennio, sempre nella prima metà del IV secolo a.C.

A Siracusa erano già note altre testine realizzate da due matrici; una proveniente dagli scavi di viale P. Orsi del 1949-1950 (inv. 52318, Fig. 2a-c) è edita e citata in bibliografia.⁴ In essa i dettagli, nonostante le condizioni frammentarie, sono resi in maniera diversa e su entrambi i lati si intravedono meglio, oltre all'ingobbio biancastro che ricopriva la superficie le tracce di colore rosso su un lato, blu sull'altro. La capigliatura discriminata sulla fronte, con riccioli mossi,

stri firmanti, la cronologia degli inizi del IV secolo a.C. circa è plausibile per la creazione di questa testina, che risulta simile ad un'altra, oggi esposta al Museo nel settore relativo a Siracusa ellenistico-romana (Fig. 3a-c.), acquistata da Paolo Orsi e proveniente dalla Borgata S.Lucia (Akradina).

In questo caso i dettagli, anche per le migliori condizioni delle matrici da cui sono tratte - si nota bene nella parte laterale l'uso della stecca con cui l'artigiano rifiniva il congiungimento delle due valve - riportano ad una cronologia forse più avanzata nel corso del IV secolo a.C. In particolare si nota, oltre al polos in cui si colgono i dettagli delle rosette, la capigliatura che, discriminata sulla fronte, incornicia la fronte e scende ai lati fino al collo e alle spalle. Più marcati anche le palpebre e le labbra, forse evidenziati con colore che si applicava sul bianco, di cui rimangono le tracce.

Simile a quella di piazza della Vittoria

azione, in cui si colgono poco i dettagli, di dimensioni leggermente maggiori delle altre testine (alt. max cm 7) per il polos decorato su doppio ordine con rosette e con elementi vegetali di forma triangolare, a mo' di bocciolo, sulla cui identificazione sono state avanzate considerazioni interessanti in riferimento al simbolismo decorativo nel copricapo.⁶

Siamo sempre nello stesso ambito cronologico della prima metà del IV secolo a.C., periodo fondamentale per la coroplastica siracusana, che merita ancora di essere adeguatamente approfondito. La tipologia della testa bifronte trova la sua più compiuta realizzazione nel famoso busto da Agrigento⁷ esposto al Museo, proveniente dal santuario rupestre sotto S. Biagio, di notevoli dimensioni, con le evidenti modifiche da parte dell'artigiano locale, specie su uno dei lati della testa. Solo una statuette in terracotta realizzata con doppia matrice è nota ad Himera, mentre una statua in calcare acefala a

Pur nell'insieme unitario e con le difficoltà di cogliere i particolari per la matrice logora, diversi sono i dettagli dei due lati - naso, forma del volto, guance e zigomi - che potrebbero contraddistinguere la madre dalla figlia, o comunque l'età giovanile da quella adulta.



Fig. 2a-c. Testina da viale Paolo Orsi



Fig. 3a-c. Acquisto dalla Borgata S.Lucia



Fig. 4a-c. Da Via Carso, Borgata .S. Lucia

Camarina è nota da Biagio Pace e da Guido Libertini, che la data alla prima metà del V secolo a.C. Di essa si ignora la collocazione odierna, come attesta la recente bibliografia.⁸

Il tema della raffigurazione del doppio si arricchisce con questi reperti, offrendo

spunti di riflessione riguardo ai significati culturali e aprendo nuove piste di ricerca nell'ambito della ricca e articolata attività delle botteghe siracusane.

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NOTE

¹ Voza 1976-1977, parte II, pp. 556-559, tavv. XCV-XCVIII

² Voza 1976-1977, tav. XCVIII, 2; Voza 1999, p.99, 75,2.

³ Si veda Bignasca 1992, pp. 18 ss, in particolare per questa testina cfr tav.5 o i tipi di Adrano in corso di studio da S.Amari e noti da Ciurcina 2009 pp. figg.

⁴ Gentili 1951 p.296, 8.2; Sfameni Gasparro 2008 p.33, nota 7

⁵ Bernabò Brea 1947 pp.199-200, figg.8-9; si veda anche Sfameni Gasparro 2008, p.33 nota 4.

⁶ Amari 2006, pp. 213-214; Ciurcina 2009 pp.182 ss.

⁷ Kilmer 1977 p. 104, figg.63-65; Rizza -De Miro 1985, p.239 fig.281 8 Salibra 2006, p.346 e nota 98 con bibliografia di riferimento, vedi Pace 1945 vol. III 1945 pp.490-492 fig.125

⁸ Salibra 2006, p.346 e nota 98 con bibliografia di riferimento, vedi Pace 1945 vol. III 1945 pp.490-492 fig.125

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THE SINKHOLE SANCTUARY AT ŞANGIR MAĞAZA, KONYA, TURKEY



Fig. 1. Şangir Mağaza sinkhole

In the early summer of 2010 a flatbed semi brought a mining excavator to a sinkhole, Şangir Mağaza (fig. 1), in the mountainous northwest of Konya Province, Turkey. For several days the excavator operator was able to tear huge scars in the bedrock, pile mounds of newly formed boulders, and dig 4 m.-wide trenches through the deposits of a Hellenistic and Roman sanctuary. The sinkhole is in the territory of Tyriaion, a settlement granted the status of polis by the Pergamene king Eumenes II, on the border between Phrygia and Lykaonia. Three kilometers distant from the sinkhole is an Iron Age through Late Roman settlement spread around the Hittite sacred pool at Yalbürt. In the 1970s the Museum of Anatolian Civilizations in Ankara conducted excavations at Yalbürt. In the Hellenistic period the settlement stretched from the ridges above and below the sacred pool, which was still in use at that time. In the Roman period the settlement was even more extensive, but was more clearly partly a seasonal settlement in summer mountain pastures.

My research, which is part of the Yalbürt Yaylası Archaeological Landscape Research Project, is designed to combine our survey of the sinkhole sanctuary with the excavations of the Yalbürt settlement. At present the study of the inventoried finds from the Yalbürt excavations has revealed some overlap in artifacts, such as miniature vessels, but the artifacts are predominately domestic, and the one terracotta figurine is

an enthroned Kybele. However, I hope to locate the uninventoried finds from the Yalbürt excavations that I believe are housed in a museum depot in Ankara, Akşehir, or Konya. These may further illuminate the relationship of the sanctuary with the settlement.

The artifacts from the sanctuary are numerous and not typical of survey assemblages because of the scale of the looting and the passage of just a month or two between the looting and our survey of the sinkhole. The bone artifacts are the most unusual: several bone hair pins, furniture attachments, tools, and the bone refuse of feasting at the sanctuary. The profiles of the excavator trenches do not cut through any activity surfaces, and deposition seems to have occurred through the throwing ritual objects and feasting remnants from the mouth of the sinkhole. The foundations of buildings are barely visible in the ground around the mouth. In comparison to other cave and Kybele sanctuaries and the Yalbürt settlement, lamps are absent at the sinkhole, and ritual activities likely occurred

during the day. The hundreds of ceramic dining and cooking vessel sherds provide evidence along with the bones of the feasting.

It is the figurines, however, that hopefully will enlighten the nature of the deities worshipped at the sinkhole. My analysis is still in its beginnings and most of fragments are the draped folds of clothing. However, fragments of lyre players and dancers are clearly identifiable. No conclusive Kybele fragments have been identified, although a comparison has not been found for several copies of a head with double locks falling on either side of the ears and a necklace



Fig. 2. Female head fragment from Şangir Mağaza

with central circular medallion (fig. 2). These may turn out to be the principal female deity of the sinkhole. The deepest trenches date to the second century BCE, and only reach the upper levels of the deposition in the sinkhole. Although the sinkhole dwarfed the surveyors, it was cramped quarters for an excavator with a 4 m.-wide bucket!

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TIN FOIL DETECTED ON HELLENISTIC TERRACOTTA FIGURINES

An archaeometric study of terracotta figurines from excavations in the area of Magnesia in Thessaly was initiated in 2008 to become an ongoing project. The original scope of this study was to better understand the techniques developed for the manufacture of these objects and to identify the pigments, as well as other materials, that were used to decorate them. Non-destructive surface analysis using X-ray fluorescence spectrometry operating in air, X-ray equipment, and UV light were the main methods used in the first stage of this study. However, it also became evident that these techniques were able to help us identify important aspects of the decoration of these figurines that to date has escaped notice.

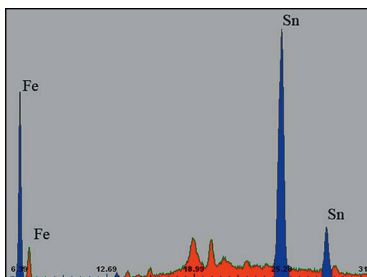


Figure 1: Spectra showing the presence of tin metal. Energy in keV

During the analyses of the pigments high levels of tin were detected in some areas of the figurines (Fig. 1). After careful examination and cleaning fragments of metal tin foil appeared (Figs. 2, 3). In most cases the foil is poorly preserved and covered with a thick layer of soil and salts that makes it invisible. In other cases it appeared as black spots that normally were believed by conservators to be fungus (Fig. 4). From the current examination it seems that the tin foil was used to emphasize certain areas, such as earrings, necklaces, hair, or wings, among others.

The use of tin foil for decorating terracotta figurines has not been recognized in the literature, and its identification now raises an issue of major conservation, archaeo-



Figure 2: Figurine from Pherai. Tin foil traces have been detected in the ears

logical and analytical interest. The first results of these analyses have been published in *Archaeologie und Restaurierung*, the journal of the Roemisch-Germanisches Zentral-Museum in Mainz, vol. 3, 2010 (E.Asderaki-Tzoumerkioti & A. Doulgeri-Intzesiloglou,

“Hellenistic Terracotta Figurines from Pherai: Tin Foil Detection and Pigments Identification”, pp. 151-161).

This discovery encouraged us to further examine selected areas of the figurines with an environmental scanning electron microscope-EDS. This confirmed that the presence of the tin foil is beyond any doubt. Its thickness has been measured, and the organic binding medium with which it was adhered to the surface of the figurines has been determined. These recent results will be presented at the 39th International Symposium on Archaeometry to be held in Leuven, Belgium, in 2012. It is worth mentioning that the use of non-destructive analytical techniques for the examination of archaeological objects makes X-ray analytical techniques, and especially XRF, an important tool in the conservator’s hands for the better understanding of our cultural heritage, as it detects hidden evidence and in this way contributes significantly to enabling a better informed conservation treatment.

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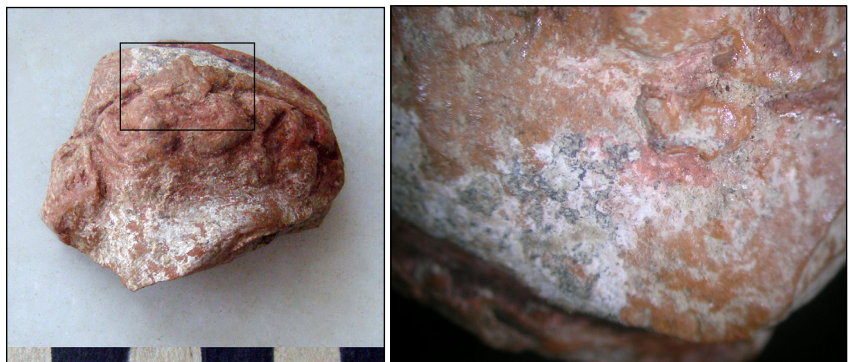


Figure 3 (a, b): Figurine from Pherai. Tin foil traces have been detected in the hair.



Figure 4 a,b: Wing from figurine from Pherai. Tin foil is poorly preserved and is obvious only as black spots.

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GREEK FIGURINES IN AN INDIGENOUS SOUTH ITALIAN CONTEXT: THE VOTIVE TERRACOTTAS FROM THE GROTTE DELLE FONTANELLE SACRED AREA OF GARAGUSO (MT)*



Fig. 1 – View of the countryside and the modern village of Garaguso (photo Museo Archeologico D. Ridola - Matera).



Figs. 2,a, 2,b - Votive terracottas from the Autera deposit (photo Valentina Garaffa; from *Brateis Datas*, in press)

Garaguso, an indigenous settlement of the *mesogaia* beyond the Ionian coast of southern Italy, rises on one of the hills that dominate the important Salandrella-Cavone river axis that separate the latter from the Basento valley. It lies 55 km from the Metaponto area, bordering the current provinces of Matera and Potenza. The site is known to the archaeological community mainly because of the discovery of a temple model and of a statue of an enthroned female, both in marble and attributed to Greek workmanship of the first half of the 5th century BCE. But Garaguso offers a much richer documentation, dating from different chronological periods (fig. 1). The communal district called Grotte delle Fontanelle is located on the north-western slopes of the hill on which lies the modern village, in a landscape characterized by the ancient presence of caves and springs that give the area its toponym. Here, two rich groups of votive material were found in 1969-1970 and again in the early 1980s. About 40 meters apart from each other, they are known as the Autera and the Altieri deposits from the names of the area's landowners. These deposits consist mainly of ceramic fragments, terracottas, and a few metal objects that suggest that they belonged to a sacred area that was frequented from the middle of the 6th century to the end of the 3rd/beginning of the 2nd century BCE. Apart



Figs. 2,c, 2d - Votive terracottas from the Autera deposit (photo Valentina Garaffa; from *Brateis Datas*, in press).

from some indigenous artefacts, the offerings in question consist of products that are typical of the Greek tradition and probably are of colonial manufacture. The rich group of terracotta figurines on which this short paper focuses certainly belongs to this last category.

The votive coroplastic material from the Grotte delle Fontanelle is characterized by its large quantity and also by its considerable typological range. The group of figurines discovered on the Altieri estate is clearly more numerous than the one from the Autera estate. In the first case, some 220 individual figurines have

been recognized, and the fragments that have not been typologically determined or identified exceed a thousand; in the second case, only 77 figurines have been found. Both of these groups, however, show such marked typological, technological, and chronological homogeneity (also noticed in some ceramic types) that it is possible, in our opinion, to discuss them together as part of a coherent context of worship.

Typologically, the corpus in question is very heterogeneous, with some types often represented by just a few individual examples. Female subjects prevail, par-



Fig. 3 - Votive terracottas from the Altieri deposit (photo Silvia M. Bertesago; from *Brateis Datas*, in press)

ticularly enthroned figures without any attribute (fig. 2,a; fig. 3,a-b), while those with an attribute are scarce; female heads belonging to standing or seated types are also numerous. Less frequent, on the other hand, are the standing females (fig. 2,b, 3,c), and rare are those with attributes, such as the female with piglet (fig. 2,d below; fig. 3,d), the female with oinochoe (fig. 3,e), or the kouroutrophos. Standing male figures constitute a discrete group and those without attributes are in the majority (fig. 2,b below), although less documented but interesting is the type that portrays a male figure with a piglet (fig. 3, f). Represented by only one example is a type of moscophoros (calf-bearer) or criophoros (ram-bearer) (fig. 2,d). Rather numerous, if fragmentary, are protomai, all feminine (fig. 2,c; fig. 3,g), but rare are female busts. Finally, there are also several other types, such as a pinax with a satyr and probably a nymph, a little animal, two birds, and a cake on a plate.

As regards to the technology, the artefacts are mainly produced using a frontal mould with the back hollow or plain because of the use of a clay slab. In general the figurines are not of high quality, except for a few cases (fig. 3,b), and show only vaguely-defined details. This suggests the use of worn moulds, or of moulds taken from positives that were not properly made. Only a few examples are handmade, such as the small animals, the cake, and a standing male figure; the moscophoros and criophoros were produced using a mould, but the animal on the shoulder was applied afterwards. Due to the overall poor documentation

of each type, the presence of two different generations has been identified only in two cases. Autoptic analysis shows that the clays are very different from each other, and the recognition of groups with similar characteristics has been possible only for those examples belonging to the same type.

Overall, the broad diversification of the figurines is indeed the distinctive feature of the group in question. This is probably due both to the varied provenance of individual examples and to the different sources of the prototypes, which can be traced back to distant geographic areas. For example, a

Pestan origin for the woman with piglet (fig. 3,d) and a Metapontine origin for a type of standing female figure (fig. 3,c) have been identified, while some protomai similar to examples from Policoro show a clear Ionian influence. We cannot exclude the presence of other iconographic traditions, as a Tarantine one, or the existence of a local production derived from imported figurines. This last possibility could explain the poor quality of our terracottas.

Stylistically, most of the material can be dated from the end of the 6th to the end of the 5th centuries BCE; only a few types, such as the previously mentioned pinax and a female bust with piglet and torch (fig. 3,h) belong to the 4th century BCE.

Regarding the iconography, the figurines are mainly generic, since anthropomorphic, female subjects without specific attributes prevail. Among them the enthroned figure is the most common type (about 47%). This has been traditionally interpreted as a divine image and could suggest the presence of a female divinity within the sacred context of Grotte delle Fontanelle. This enthroned figure also closely recalls the famous marble statuette of a seated woman found in the Contrada Filera on the south-western side of the main hill. This spot was probably the site of another cult devoted to a goddess, as we can suppose from the discovery of some female figurines similar to those found in Grotte delle Fontanelle, in some cases of the same type, such as a protome and an enthroned female. It could be profitable to explore the particular significance of these two places of worship, which were probably mutually related or

even complementary.

We have more information about the identity of the votaries for Grotte delle Fontanelle. The presence of both female and male standing figurines resembling the posture often assumed by devotees would suggest the presence of rituals with wide participation, such as that of men and women from different social strata. Some representations suggest more complex hypotheses: the female with oinochoe, for example, could indicate the presence of libation rituals; the kouroutrophos could refer to the presence of a divinity that protects maternity and human fertility; the moscophoros or criophoros could indicate ritual sacrifice. Finally, both the male and female types with piglet relate to the specific cult context of the Thesmophorion of San Nicola di Albanella, where we find the same female type and some iconographically comparable male figurines with piglets. This probably indicates common features belonging to the Demetriad cult system.

A connection with the traditions and customs of the Greek world is indeed natural for Garaguso. This is a site that demonstrates close links with the Hellenic world, thanks primarily to its easy access to the coast along the Salandrella-Cavone rivers, and the marble artefacts are a clear sign of this phenomenon. The presence of pottery and terracottas of Greek production, not only in funerary contexts, as is frequent in indigenous settlements, but also in a religious space, may also suggest a deeper relationship, probably involving the beliefs and ritual practices of this native community.

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* This brief paper is the abstract of a wider study of the so-called stipe Autera and stipe Altieri, which constitutes the argument of our thesis for the "Scuola di Specializzazione in Archeologia," in Matera. Here we can thank only a small number among the many people who have made such study possible: our supervisor Prof. Massimo Osanna; the director of the Archaeological Museum of Matera Dr. Annamaria Patrone; and our friends Prof. Fabio Colivicchi and Attilio Tramonti for their precious help. We should like to thank in particular Dr. G. Orlando for the translation.

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NEW BOOK ON KOUROTROPHIC ICONOGRAPHY

Stephanie Lynn Budin, *Images of Woman and Child from the Bronze Age: Reconsidering Fertility, Maternity, and Gender in the Ancient World*.
Cambridge University Press, x+384 pp. 45 illustrations.

This book is an examination of kouroutrophic iconography in the Bronze Age Near East and Aegean. A kouroutrophos is here defined as an adult—almost inevitably female—mortal or divine, who holds and/or nurses a child. My first interest in writing this book was to gather together in one place a sort of catalogue of Bronze Age kouroutrophoi. A larger interest was what these images had to say about gender in the ancient world. With the exception of the extremely small sub-set of 18th-Dynasty Egyptian royal tutors, all kouroutrophoi are female, be they mortal or divine, named, anonymous, or purely theoretical. In spite of all the “ungendering” of archaeology currently taking place—arguing that the modern, dyadic approach to sex and gender does not reflect ancient gender and sex constructions—it is impossible to deny that the ancients clearly associated children with females, strongly and exclusively. Also of interest was the fact that, in spite of the universality of maternity, kouroutrophoi outside of Egypt were relatively rare, usually only showing up as sub-types of far more popular images devoid of children. In places like Minoan Crete, they did not show up at all. In the Levant, they only appear because of Egyptian intervention. The first and last chapters deal with these issues, noting in particular the utter lack of prestige that attended motherhood and child-care in the ancient world. This is at least one reason why the image was rare—there was no status to be derived from it (outside of Egypt and certain royal families). This may also be a reason that men are not shown as kouroutrophoi—although fathers might be depicted in context with their children, they never show the intimacy and implied drudgery typical of the female kouroutrophoi.

The regions covered in the book are Egypt, the Levant, Anatolia, Mesopotamia, Iran, Cyprus, Crete and Greece. As stated above, the image is ex-



New Kingdom Potency Figurine (Brooklyn Museum 14.606)



Revadim Plaque (JAA 1982, 219)

tremely popular in Egypt, where it existed in many media and contexts from the Predynastic through to the present day in images of the Madonna and Child. The earliest manifestations of Bronze Age Egyptian kouroutrophic iconography are as figurines of wood, terracotta, and ivory. These typically show an adult female carrying, although not nursing, one or even two infants. Such images continue throughout the Bronze Age, and prestige examples in bronze also come into being, such as the figurine of Princess Sobeknakht nursing her child upon her knee. By far the most long-lived kouroutrophic icon from Egypt is the so-called Divine Wet Nurse—an icon which shows a goddess nursing a diminutive pharaoh. The earliest known such depiction comes from the funerary complex of Sahure in the 5th Dynasty. It is this image that evolved into the well-known portrayal of Isis with Horus upon her lap, popular especially in the Greco-Roman period. Other examples of Egyptian kouroutrophic iconography include flasks used to contain mother's milk for medicinal purposes, painted ostraca (shards) depicting birthing chambers, royal tutors (the only example of male kouroutrophoi), scenes from everyday life, and what I call “potency figurines.” This last group, more commonly known as “fertility figurines,” is a corpus of related figurines depicting nude females with accentuated sexual characteristics. Of the six types established by Geraldine Pinch, four have kouroutrophic subtypes. Although it was originally believed that these figurines were used for fertility magic, I argue that it is more likely that they had a broader function, being used to add potency to any intention, not merely fertility.

The popularity of the Egyptian kouroutrophoi is not repeated elsewhere. To Egypt's north, in the Levant, the kouroutrophos only appears in areas under Egyptian influence. To the north, in

what is now Syria and Lebanon, there are local variants of the Divine Wet Nurse, most famously in the ivory panel from Ugarit which shows a winged goddess of diverse iconographies nursing two identical boys. In the south, modern-day Israel/Palestine, the potency figurine predominates. The most exceptional, and unique, of these are the three terracotta figurines (all made from one mould) discovered in Aphek, Revadim, and Tel Harasim. This shows the somewhat confusing image of a frowning female with tree and caprid tattoos upon her thighs. She holds apart her labia, while foetus-like creatures are shown on either side of her breasts. Although identified as possibly the goddess Asherah, or the unpleasant birthing of twins, I argue that this is but one more example of an Egyptian potency figurine with additional, specifically Egyptian iconography.

The kourotrophos is more varied in Anatolia, but there are nevertheless even fewer examples from here than the rough dozen from the Levant. Although some Anatolian examples are unique to the culture, several others, such as the tiny gold pendant of the Sun Goddess of Arinna with child, show, once again, Egyptian influence.

Koutrotrophi exist in only two, clearly defined, categories in Mesopotamia—glyptic and terracotta plaques. Both categories are separated by time and class. The meager handful of seals showing kourotrophi dates to the late Ur III–Akkadian periods. Approximately half show a goddess holding a child, and the consistency of the iconography in these scenes indicates that a single birth goddess is portrayed. The other half show mortal women holding a child. Most are anonymous, but a collection of sealings (deriving from two seals) discovered in Tell Mozan (ancient Urkesh) show Queen Uqnitum holding the crown prince upon her lap. Clearly this was a power-play on the part of the queen to assure her status vis-à-vis the king. At the far end of the social scale are the terracotta plaques which date to the Old Babylonian period (and would re-emerge in the New Babylonian period). There are three variants of kourotrophi: clothed standing, clothed seated, and nude standing. In most instances the kourotrophi are relatively rare variations on similar icons without child.

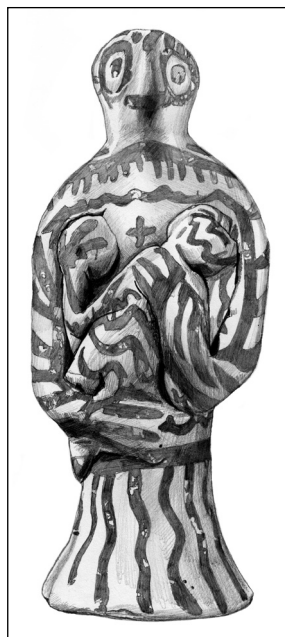
As with the Levant, kourotropic ico-



“Ninhursag,” Old Babylonian Plaque (Louvre AO 12442. Drawing from Winter 1983 390)



Middle Cypriot Plank kourotrophos (Oriental Institute X1161. Drawing by Paul C. Butler)



Aidonia Kourotrophos (Nemea Museum 489. Drawing by Paul C. Butler)

nography is very rare in Iran and exists in exclusively two media. More common are the terracotta plaques showing very close affinities with their Mesopotamian counterparts. A single, bronze, peg-like example from Susa is also known. Kourotropism was not a popular motif.

Cyprus is the only place where one might argue that the portrayal of motherhood was as popular as it was in Egypt. One example of this is the kourotropic iconography that typifies the Bronze Age from Early Cypriot III through Late Cypriot II. The medium is exclusively terracotta, and kourotrophi are either free-

standing or are attached as decoration to clay vessels. The earliest examples show elaborately decorated females (breasts indicated) standing rigidly *en face* and holding a baby in a cradleboard before them. This iconography is the same for both the free-standing and attached figures. By the Late Bronze Age, the iconography changes due to influence from the Levant. The females change from schematic, mortal females to, I argue, divine females resembling the broad-hipped, large-nosed “goddesses” of the Near East. Unlike their Levantine predecessors, however, the Cypriot bird-faced figurines have kourotropic examples, something not seen in the Levant until the Iron Age under influence from both Egypt and Cyprus. Of especial interest in this chapter is the on-going debate about what such figurines say about emergent patriarchy on the island.

The penultimate chapter deals with the Aegean, looking separately at Minoan Crete and Mycenaean Greece. Kourotropic iconography in the former is limited to one, possible two, tiny, broken terracotta plaques that display examples of the Egyptian Divine Wet Nurse. The images are wholly Egyptian, and there are no other examples of kourotropic iconography from the island. By contrast, terracotta kourotrophi form a subset of the female figurines that typify the mainland from LB II to the fall of the Bronze Age. Once again, the kourotrophi are a relatively rare: there are only about 80 known, most from either Mycenae or Aigina. Included in this chapter are studies of two objects—the Mavrospelio “Kourotrophos” and the Ivory Triad from Mycenae—that have been mistakenly identified as kourotrophi.

The kourotrophos is usually assumed to depict a mother and child, and by extension is also often assumed to represent some kind of “Great Mother Goddess” or image of fertility. This is not the case. As the data collected in this book indicate, the image can have a number of different meanings across time and geography. Furthermore, and perhaps more importantly, the image is relatively rare: Although it is extremely and consistently popular in Egypt, it is atypical in Mesopotamia, Iran, Anatolia, and Mycenaean Greece, and only appears in the Levant and Minoan Crete because of Egyptian influence. The kourotrophos most certainly does not display the “universal theme of mother and child.” It is my hope that this book will start a new chapter in the dialogue currently taking place on gender and ungendering in the ancient world.

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PUNIC CLAY FIGURINES: AN OVERVIEW



Fig. 1. Map of the Mediterranean showing the main Punic sites.

1. THE PUNIC CULTURES

The term Punic is used to define diverse groups of people inhabiting the western Mediterranean, mainly current Tunisia, Sardinia, western Sicily, Eivissa, south Iberia and North of Africa, between the 6th and the 2nd centuries B.C.E. (Figure 1). Traditionally the Punic world has been defined in terms of the colonial influence of Carthage around the western Mediterranean and along the western north African shores, and that is why it is very common to use the terms Punic and Carthaginian synonymously in the literature. However, Punic is not a term exclusively related to the citizens of Carthage, but to a wider spectrum of peoples, such as the indigenous populations of the above mentioned diverse areas, former Phoenician inhabitants of the Carthaginian colonies, Carthaginians themselves, and other people from North Africa. Consequently, the use of the term Punic does not denote ethnic or political identities, but is best used as an archaeological or historical category.

Punic societies share the same material culture and ideology, and a good case in point is the clay figurines (masks, protomes, and figurines of divinities and people). This material expression is found widely in funerary and ritual contexts, and gives us information not only about Punic beliefs, but also about the body politics of the Punic people. Indeed, I am interested in ap-

proaching the figurines from this point of view, as embodied material culture that sheds light on issues such as corporeality, senses, or gender. Furthermore, my studies are also concerned with the idea that figurines can be interpreted not

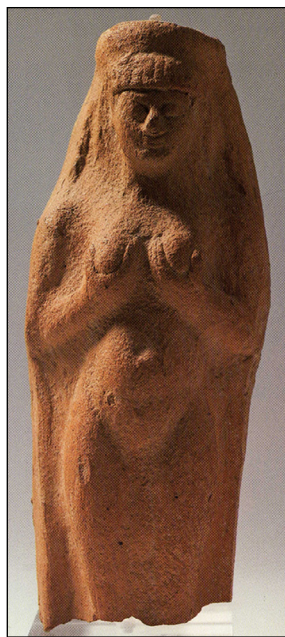


Fig. 2. Terracotta from Nora (Sardinia, Italy) (Photo from *I Fenici*).



Fig. 3. Kourotrophos from the shrine of the Algaida (Cádiz, Spain). Museo de Cádiz

only as representations of individuals, but also as figurines in motion, that is, as elements of material culture that actually play a role in ritual performances.

2. STUDIES ON PUNIC FIGURINES

Clay figurines have been found mostly

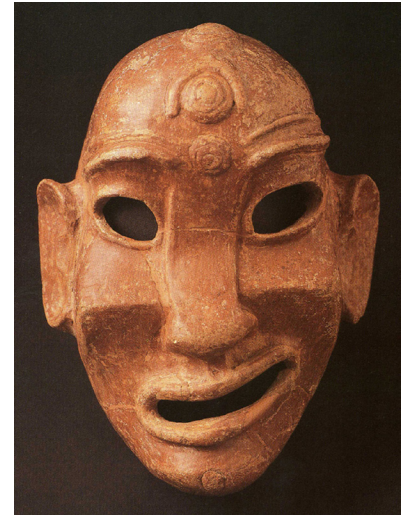


Fig. 4. Funerary mask from Carthage (Photo from *I Fenici*).

in shrines and cemeteries, and scholars have studied them since the beginning of Punic studies, keeping in mind stylistic patterns in order to identify the figurines with gods and goddesses and to analyse technological and typological features. Three main influences in the production of Punic figurines have been identified. First, the so-called oriental influences occurring between the 7th and the 5th centuries entailed the arrival of iconographies such as the pregnant woman or goddess holding her breasts, which are closely related to Cypriot and Levantine models (Figure 2). Second, there are the Greek and Hellenistic influences that resulted in such types as the Demeter-shaped incense burners, enthroned goddesses, musicians, or kourotrophoi (Figure 3). These became widespread throughout the Punic Mediterranean via Sicily between the 4th and the 2nd centuries B.C.E., as the diffusion of these figurines shows. Third, a large group of figurines present a combination of Punic or local traditions with Hellenistic iconographies.

The funerary masks, protomes (Figure 4), and the so-called bottle-shaped figurines (Figure 5) have been defined as typical Punic productions and they mainly come from the cemeteries of Carthage, Sardinia (Tharros and Nora among others), Sicily (Palermo, Mozia), Eivissa (Puig des Molins), and Cádiz (south Iberia). They also have also been found in votive deposits and shrines in Eivissa (Illa Plana) and Sardinia (Bitia, Narbolia, Neapolis among others). These terracottas have been seen as one of the forms of expression of a so-called popular religion because clay is an inexpensive and commonly available material,

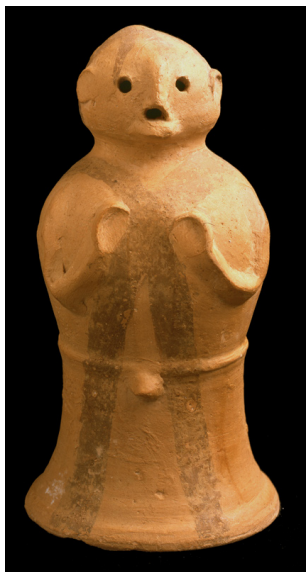


Fig. 5. Bottle-shaped figurines from Illa Plana (Eivissa, Spain). Museu Arqueològic d'Eivissa i Formentera.



Fig. 6. Bottle-shaped figurine from Illa Plana (Eivissa, Spain). Museu Arqueològic d'Eivissa i Formentera.



Fig. 7. Figurine holding oil-lamps from Illa Plana (Eivissa, Spain). Museu Arqueològic d'Eivissa i Formentera



Fig. 8. Bottle-shaped figurine from Bitia (Sardinia, Italy) (Photo from *I Fenici*).



Fig. 9. Bottle-shaped figurine from Bitia (Sardinia, Italy). Museo Archeologico Nazionale di Cagliari

compared to more costly materials, i.e. stone, metals. Furthermore, due to the fact that these figurines are simple and modest, they have traditionally not been considered art but rather craftwork. That is why clay figurines are labelled expressions of popular handicraft. In that sense, scholars have created a group of dichotomies that affect the study and definition of this material.

Figurines are usually divided into the so-called 'low styles' and 'high styles.' Whereas the former is connected to local or indigenous ways of representing bodies, the high style comprises figurines that clearly reflect Eastern and Hellenistic iconographies. Figurines that are

hand-made and that are non-naturalistic in style are labelled 'low' or 'popular,' whereas those that are mould-made or produced on the wheel and conform to Hellenistic models are considered examples of the 'high style.' The division goes one step further when discussing authorship: the manufacturers of the so-called 'low style' figurines are considered local artisans without enough skills to re-create or imitate the 'high style.'

These rather old-fashioned interpretations assume that there is only one proper way to produce figurines that has to be imitated and followed everywhere, regardless of local contexts, local interests, and the way of understanding and view-

ing human bodies. They offer an evolutionary discourse on Punic handcraft. In short, these studies do not take into account the possibility that these figurines were made according to specific criteria and logic. It is these that are the subjects in which I am interested and on which I am working currently.

3. THE BOTTLE-SHAPED FIGURINES

My ongoing postdoctoral research project analyses a typical group of Punic figurines, i.e. the bottle-shaped ones (6th-2nd centuries B.C.E.). They are morphologically connected to Cypriot cylindrical and bell-shaped figurines and simultaneously offer local or Punic features in their iconography and production.

These traits make it attractive to study topics such as the construction of bodies in situations of cultural contact. Moreover, they represent people, not divinities, and that fits perfectly well into my agenda of recovering what people did during ritual performances and how they embodied issues of gender, status, or age.

Figurines belonging to this group have been found mainly in the cemeteries of Carthage, two votive deposits in Sardinia (Bitia and Narbolia), and in Eivissa (Illa Plana). Typically they average some 28-25 centimetres in height and present different clay fabrics. A wash and preserved red color depicts clothes or some body decoration. The body and head were wheel-made and the most significant parts of the body, - the eyes, mouth, ears, noses, genitalia, and arms - hand-modelled. This was done by making incisions and perforations on the surface and then attaching clay coils and pinched blobs representing arms, breasts, necklaces, and especially penises (Figure 6). This supports the idea that each figurine represented different postures and actions and thus each figurine was likely to have represented an individual.

My analyses involves three topics: technology, ritual, and gender.

a. Technology

Keeping in mind that the figurines are a mixture of standardized elements (bottle-shaped bodies) and differentiated, personal ones (genitalia, arms etc), I am interested in exploring the agency of both the artisans and the people represented by the figurines. Other relevant

questions are: does the production of the figurines give us information about the shared technological skills of the communities within which they were made. Can we discover if the process of manufacturing the figurines has been carried out according to ritual or religious activities?

b. Rituals: figurines in motion

In general terms, the figurines represent individuals touching their genitalia, chest, head, and/or praying. The ones presenting their palms open in front of the chests are considered in prayer. Holding lamps on heads or in hands is also another activity (Fig. 7). Because these lamps are burnt, the figurines might not only represent a ritual performance being carried out, but they are also objects in motion.

The common gesture shared by most of the figurines is the touching of genitalia, breasts, hands, and head. It has been said that the figurines are pointing them out, instead of actually touching their body parts, but this is an assumption that does not consider the corporeality of the pieces in ritual performances (Fig. 8). According to a contextual analysis of the figurines, I have interpreted the care in representing the genitalia as the materialization of the role of sex in ritual performances. Moreover, the emphasis on the representation of people who touch their genitalia and other parts of their

body has to be connected with healing rituals as well (Fig. 9). The figurines have large hands in order to indicate the importance of touch as a way of healing. In that sense, expulsions of fluids like semen, breast milk, or even urine could be a way of expelling diseases in antiquity.

c. Engendering the figurines

The presence or absence of genitalia and breasts is the starting point for engendering the figurines. I consider the figurines in terms of male, female, and "other" based on a careful study of the representation of genitalia, breasts, beards, and body decoration. Following the challenging and groundbreaking gender studies in archaeology, I maintain that the absence of sex markers or the presence of intersexed features (incorporation of both male and female features in a single figurine) emphasizes the need to look beyond a simplistic dual division between male and female.

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THE PRODUCTION OF ANTHROPOMORPHOUS FIGURINES IN THE CUCUTENI-TRIPOLYE CULTURE (COPPER AGE, 5050-3150 CAL. BC). PROBLEMS AND DIRECTIONS OF RESEARCH.

One of the most characteristic and recognizable traits of the sites belonging to the European Copper Age Cucuteni-Tripolye culture (5050 – 3150 cal. BC) is the abundant presence of specific anthropomorphic figurines, most of them made in clay. These figurines, different in their proportions, style, and ornamentation, are found almost on every researched settlement, regardless of the area excavated. From the quantitative point of view, the anthropomorphic figurines can be attributed to the category of mass artifacts within the inventory of Cucuteni-Tripolye sites, together with clay ware, stone, bone and clay tools. At the same time, on the Cucuteni-Tripolye settlements, the anthropomorphic statuettes outnumber such artifacts as adornments, metal items, and animal figurines.

The bibliography of the Cucuteni-Tripolye anthropomorphic imagery is vast

and comprises more than one hundred years of research. However, the emphasis has been mainly focused on the religious (eq. ideological) aspects of the figurines' use. Also, some classifications and typological criteria have been proposed. The figurine as an art history object has been mostly regarded as a separated item (or a cluster of separate items), lacking any thorough contextual analysis.

At the same time, given the mass occurrence of anthropomorphic figurines on Cucuteni-Tripolye sites, their production aspects should not be neglected. By production, I mean the process of the purposeful and wide-scaled manufacture of anthropomorphic figurines, as well as their dissemination, distribution, and circulation within the Cucuteni-Tripolye sites (and, in some cases, on the sites of the neighboring cultures). The research on the figurines' production should in-

clude the quantitative (numerical), technological (raw materials, manufacturing techniques) and qualitative (proportions, style, and ornamentation) parameters, regarded on a chronological, geographical and contextual scale.

Taking into account that the production of artifacts for the needs of a settlement and/or a small group has a social character, one of the main scopes of my study is to educe the social aspects of the figurines' production in the Cucuteni-Tripolye communities. Spread over a vast area, the Cucuteni-Tripolye culture had a long evolution (around 1950 years), with a consequent change in the figurines' iconography, distribution, and style (fig. 1). So, the main question would be what is the meaning of these changes? How can they reflect possible social changes in the Cucuteni-Tripolye communities?

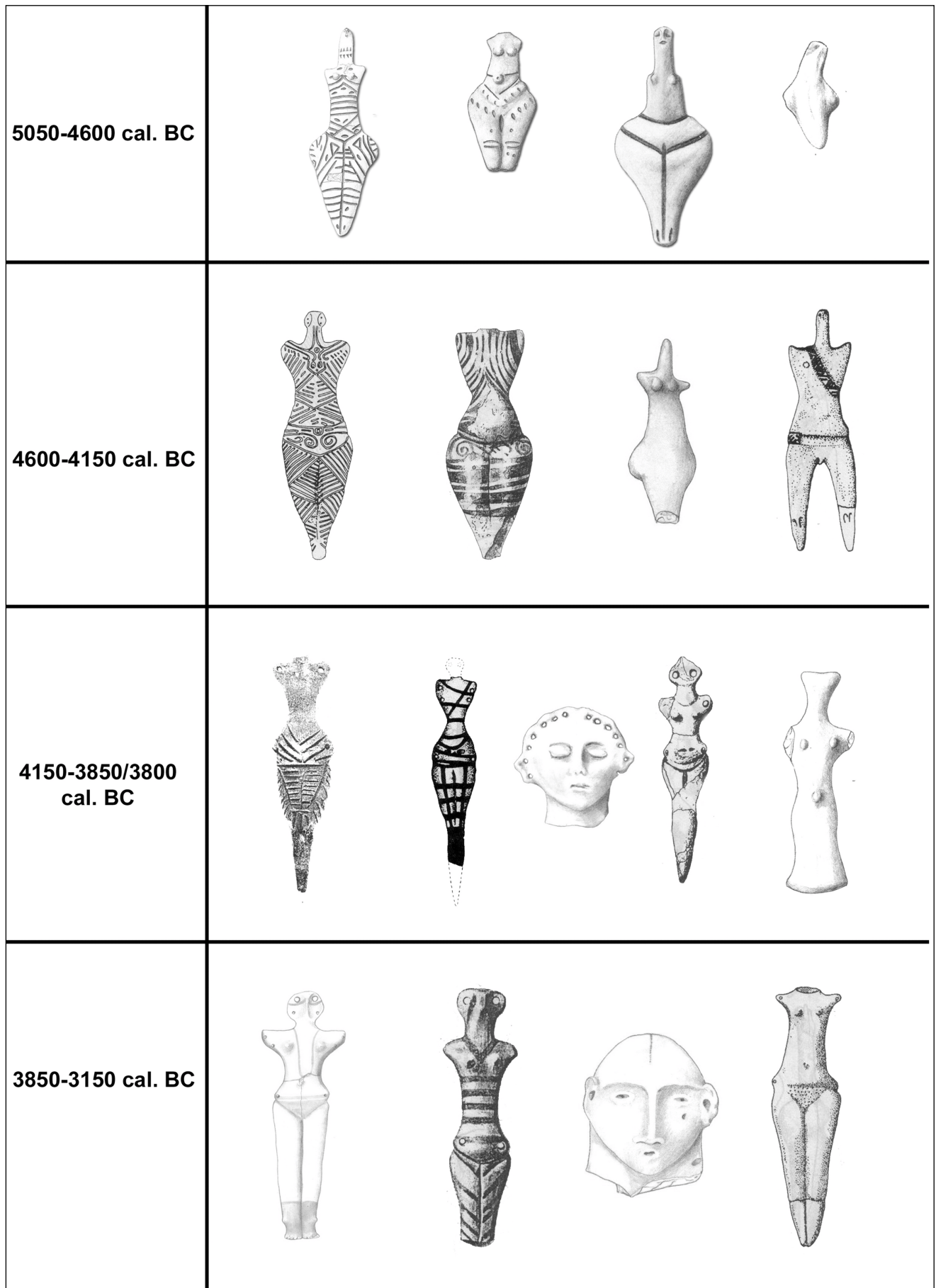


Fig. 1.

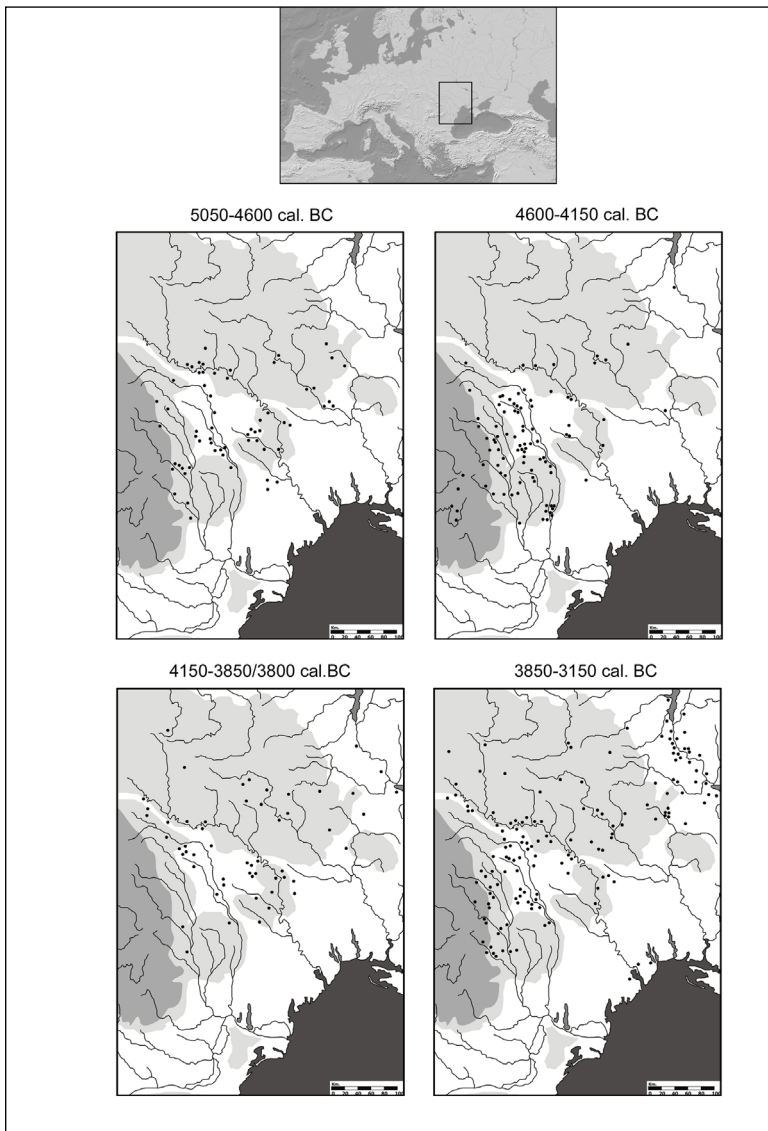


Fig. 2

My database includes, at the moment, over 7,200 figurines from more than 370 sites, distributed unevenly at different stages of the Cucuteni-Tripolye cultural evolution (fig. 2). My project is only at its first stage, e.g., the analysis of the quantitative parameters of the figurines' production and occurrence. I am tracing the distribution of the figurines' collections (an example in fig. 3) and the possible regional variability in the presence of figurines on different sites. It has been suggested that different regions within the Cucuteni-Tripolye complex used different numbers of figurines at different times. In order to verify this assumption, I have calculated the simple ratio between the number of discovered figurines and 100 square meters of the area excavated, for every single site (an example in fig.4).

Another important issue in the interpretation of the Cucuteni-Tripolye figurines is the context of their discovery. For most of the cases, it is a settlement context (there are known only a few graves

with clay statuettes dating from the final stage of the culture). Unfortunately, a complete and thorough contextual analysis of the figurines' occurrence within a completely excavated site has not yet been made. This situation is determined by a few reasons. First of all, there are not so many complete or large-scale excavated sites in the Cucuteni-Tripolye culture and many of them remain unpublished. Second, a special attention has been drawn to "special" peculiarities of the figurines' discovery, as "ritual sets" or statuettes, found near some architectural elements of dwellings, as ovens, clay constructions, or under the clay platforms. Third, the contextual analysis itself is an issue, that has remained quite undeveloped in Cucuteni-Tripolye research, until recently

So, I propose to analyze the production of the anthropomorphous figurines of the Cucuteni-Tripolye culture, in a close re-

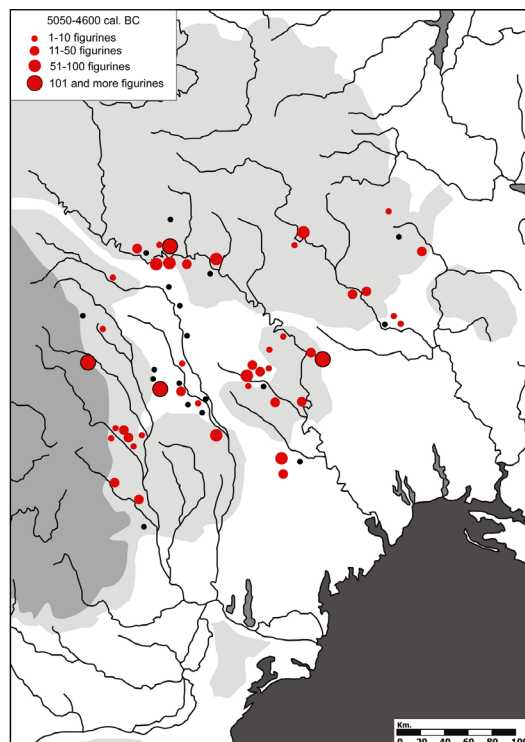
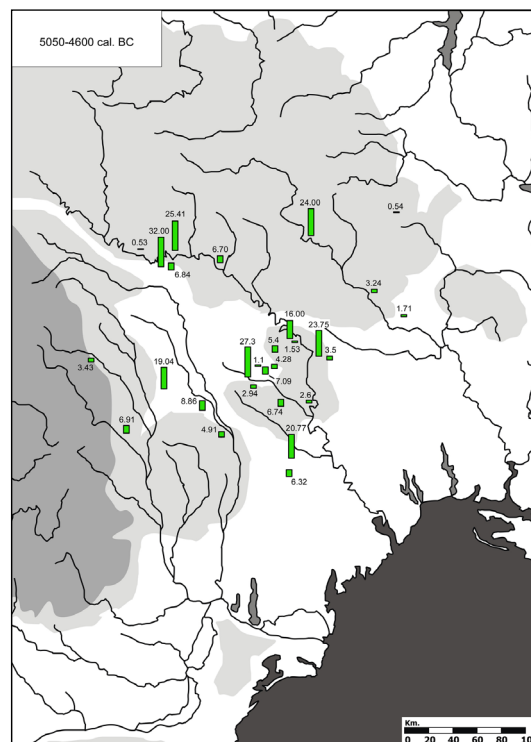


Fig. 3 (above). Fig. 4 (below)



lationship to the chronology, geographic spread and contextual data from sites. Apart from the numerical database and a catalogue, I am building up a contextual database based on the existing information. I am looking forward to any proposals and suggestions from colleagues, interested in the human imagery of the European Copper Age and, particularly, in the Cucuteni-Tripolye figurines.

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Serena Raffiotta

MORGANTINA: UNA DEA, TANTE DEE

Fig. 1.

La recente esposizione, al Museo Archeologico Regionale di Aidone, della grande statua di divinità femminile della fine del V secolo a.C. nota come “Venere di Morgantina” (fig. 1), trafugata circa trent’anni fa dal sito archeologico nel cuore della Sicilia e restituita all’Italia lo scorso Marzo dal J. Paul Getty Museum di Malibù, che l’aveva acquistata nel 1988 dal mercato antiquario, ha rinnovato l’interesse nei confronti della straordinaria produzione coroplastica dell’antica città siculo-greca, esaurientemente studiata da Malcolm Bell (*Morgantina Studies. I. The Terracottas*, Princeton 1981) e da me recentemente aggiornata (*Terracotte figurate dal santuario di San Francesco Bisconti a Morgantina*, Assoro 2007; CSIG News, no. 5, Winter 2011, pp. 10-11).

L’allestimento della sala del museo di Aidone che attualmente ospita la colossale scultura pseudo-acrolitica dal corpo in tenera pietra calcarea e la testa e gli arti in marmo pario ha, infatti, previsto l’esposizione di alcuni tra i più significativi reperti fittili testimonianti pratiche e rituali diffusi nei numerosi santuari di Morgantina consacrati a Demetra e Persefone, le divinità protettrici della città, numi tutelari dell’agricoltura e della cerealicoltura, principale risorsa di questo territorio in ogni tempo. Oltre a una serie di busti in terracotta di età ellenistica



Fig. 2.

rappresentanti una figura femminile con polos sul capo (Demetra? Persefone?), dai capelli riccamente acconciati e la veste dipinta con colori vivaci, talvolta anche ornata—all’altezza del petto—da un fregio figurato con scene di gineceo, merita particolare attenzione una statua femminile di medie dimensioni (alt. max 62 cm.) di produzione locale (fig. 2), tra le più grandi terracotte figurate votive rinvenute a Morgantina.

La figura, elegantemente panneggiata e con il capo sormontato dal tipico polos, è rappresentata incedente, con la gamba destra saldamente appoggiata al suolo e la gamba sinistra leggermente flessa. Secondo Malcolm Bell, che identifica la statuetta con Persefone, il braccio destro proteso avrebbe dovuto reggere una phiale per libagioni, dal momento che la mano è aperta e il palmo rivolto verso l’alto. La statuetta è priva del braccio sinistro, con cui—secondo lo studioso—doveva sostenere uno scettro o una torcia, analogamente ad altri ex voto di piccole e medie dimensioni provenienti dallo stesso sito.

La terracotta votiva in questione, in esposizione al museo di Aidone sin dalla sua inaugurazione (1984) come importante testimonianza della vita religiosa dell’antica città, merita oggi maggiore attenzione per la sorprendente somigli-



Fig. 3.

anza con la più grande statua di culto che, per convenzione, chiameremo “dea Getty”. Pur riconoscendo il maggior senso di movimento e di conquista dello spazio che sprigiona la grande statua, dal confronto tra le due figure non possiamo non notare l’assoluta analogia nella posa e nell’incedere in avanti, così come sorprendentemente identica è la posizione del braccio destro che—per una singolare coincidenza—è il solo ad essersi conservato in entrambi gli esemplari. Simile è anche l’abbigliamento: un chitone dallo scollo a V, lungo sino a coprire quasi del tutto i piedi e che aderisce al corpo risaltandone le forme, è coperto da un ampio himation dalla fitta plissettatura, che avvolge quasi integralmente la figura, attraversandola diagonalmente all’altezza dell’addome e lasciando del tutto scoperto il braccio destro proteso.

Le due dee sono cronologicamente distanti di un secolo: alla fine del V a.C. è stata attribuita la “dea Getty”, che trova specifici confronti nella scultura greca post-fidiaca, mentre alla fine del IV a.C. Malcolm Bell colloca la realizzazione della più piccola statua fittile, un vero e proprio capolavoro della produzione coroplastica di Morgantina, un esemplare ad oggi privo di confronti, plasmato da un abilissimo artigiano che nell’umile argilla volle riproporre—con eccel-

lenti risultati—l'immagine a lui evidentemente nota della monumentale statua di culto venerata in uno dei numerosi santuari demetriaci di Morgantina. La sorprendente somiglianza tra le due dee è l'ennesima testimonianza dell'influenza della grande scultura nella produzione coroplastica, influenza che ho già avuto modo di riscontrare nel corso del mio recente studio sulle terrecotte figurate dal santuario di contrada San Francesco Bisconti, analizzando una singolare statuette votiva con fiaccola (fig. 3) datata

alla seconda metà del V sec. a.C., di eccezionale fattura e pressoché priva di confronti.

Oggi la colossale “dea Getty”, dopo decenni di complesse indagini giudiziarie, faticose investigazioni e lunghe trattative diplomatiche a livello internazionale, è finalmente tornata al proprio contesto di appartenenza; se qualcuno nutrisse ancora qualche dubbio circa la provenienza da Morgantina, ritengo che la statuette in terracotta appena analizzata possa fugare

ogni dubbio, aggiungendosi alle altre prove che hanno determinato la restituzione all'Italia e al museo di Aidone della splendida colossale statua di culto.

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Maja Rzeplińska (University of Warsaw)

TERRACOTTA FIGURINES AND PLAQUES AS A POSSIBLE INDICATOR OF ETHNIC DIVERSITY THE CASE OF DURA EUROPOS*

The multi-cultural aspect of the society of Dura Europos has been discussed many times since the discovery of the site.¹ Founded by Greeks and Macedonians, ruled by Parthians and Romans, inhabited by Semites, like many other cities in Mesopotamia, Dura had a varied population nearly from its beginning. Fortunately it is a perfect place to conduct a comprehensive study of population distribution, since it existed over a rather short period of time, has clear boundaries, and has yielded many inscriptions and documents. Dura was founded at the end of 4th century BCE by the Seleucids, yet it flourished during the 2nd BCE of the Arsacid reign when it benefited from its fertile lands and trade with Palmyra.² As we can assume from the epigraphical sources, there was no major change in the city's organisation. The majority of its aristocracy considered itself Greek or Macedonian, although we have epigraphical evidence for a presence of Iranians as well. In addition, Charles Bradford Welles points out that there was a “native” population in Dura, which probably should be described as Semitic, such as in nearby Ana.³ There also were Palmyrenian traders. Moreover, double names occur, mostly Semitic and Greek.⁴ Temples conforming to a local Durene plan were built both for local inhabitants and for newcomers, regardless of their dedication to Greek or Semitic gods.⁵

In 165 CE the city was seized by Romans, and new sanctuaries, such as the Mithreum, the Dolicheneum, the “Military Temple,” the Synagogue, and the Christian House were built to serve the new arrivals, who bore Latin, Greek, Semitic, Aramaic, Hebrew, and even Thracian names, although Welles has shown that the names are “frequently so mixed in the same family, that they

can have had no real racial meaning.”⁶ At the beginning of the third century the Romans built a garrison over the north part of Dura resulting in the removal of old inhabitants, whose houses were converted into barracks and a wall between the civilian and military part of the city was built. The city was converted into a fortress, and soldiers were placed throughout its area. At that time Dura's prosperity dwindled and its activity was limited to services for the army.⁷ The entire population of the city changed with the establishment of the garrison, and the Greco-Macedonian aristocracy ceased to exist.⁸ In the first decades of the 3rd century CE in the face of Sassanian invasions, all the buildings situated along the west wall were filled with soil and rubble to strengthen the defence of the city. Nevertheless the city was captured in 256 CE by Shapur I, who deported the inhabitants. At this point Dura Europos ceased to exist.

The city was discovered in the late 1920s and has been the focus of archaeological exploration ever since, even though this has been concentrated mostly in its northern and central areas, leaving the southern part only partly excavated. Many publications have appeared, including the important work of Susan Downey that focused on the Dura figurines and plaques.⁹ In her book Downey believed that we cannot detect the ethnicity of the terracotta users from the objects' findspots since approximately one third of the three hundred figurines and plaques do not have a secure context. This is partly because of imprecise documentation, but in general the problem stems from the fact that large numbers of terracottas were found in the fill of buildings along so-called Wall Street or in debris pits located in the necropolis.

Thus it is impossible to determine which of the terracottas were actually used in these areas.

In this paper I would like to suggest otherwise. As a working hypothesis I assume that terracottas, not analysed individually, but in a group, can be indicators of ethnicity if we examine them relative to style, type, or technique. In Dura Europos the style of the figurines can be Hellenistic or Mesopotamian. Further, the type or theme can be Hellenistic, Syrian, or Mesopotamian, with the former two mostly reflecting divine themes, unlike the latter. There also is technical information. In Mesopotamia figurines were traditionally made by hand or cast using single molds, while the double-mold technique is Hellenistic in general. This suggests the organization into three groups of objects: Hellenistic, Mesopotamian, and Syrian. In Dura, there are indications of ethnicity thanks to the inscriptions,¹⁰ which can be used to confirm my hypothesis. I will therefore analyse the findspots of the terracottas with the belief that terracottas can be indicators of ethnicity according to the criteria I have outlined above. I will be looking for consistencies, areas where more terracottas of one kind were found, or where a certain kind was not found at all. I will then compare the results with what we know from inscriptions and other artefacts.

Only a few terracottas can be described as Hellenistic in style or type.¹¹ Nearly all of those for which the context is certain were found in the north part of the city or in the agora-bazaar located in the center of Dura. Two small male heads¹² were found in a room in a block of houses converted to barracks. Both are Hellenistic in style and made with the double-mold

technique in a fine, red clay that is rare at Dura. This indicates that they may have been imported, possibly by soldiers. In the cistern in the same block a plaque was found showing a bust of a warrior in a Greco-Roman helmet that enabled it to be identified as Athena.¹³ Further, one of three medallions representing Artemis and a dog or a panther¹⁴ was found in a secure context: in a house in block C3 in the western part of the city near the agora-bazaar, along with Hellenistic pottery and graffiti with Greek names. Downey suggested that one of these medallions could have reproduced in miniature a copy of the cult image in the Artemis temple in Dura.¹⁵ Finally, two other Hellenistic terracottas came from a secure context. They represent two identical male busts on stands, probably in imitation Roman bronze vessels,¹⁶ and were found in the shop located at the agora-bazaar.¹⁷ The rest of the figurines and plaques that are Hellenistic in style or type were found in the necropolis or along the western wall.¹⁸

Another distinctive group of terracottas consists of objects deriving from Syrian culture. These are medallions with a bust of Hadad and plaques with Atargatis. One of the medallions with Hadad¹⁹ was found in a bath in block F3 in the northern part of the city. Two others,²⁰ and unfortunately all of the Atargatis plaques,²¹ were excavated along Wall Street or from the debris pits on the necropolis. To these we can add three medallions with female busts. Their interpretation is uncertain, but other medallions generally similar in style were brought to light that are stylistically similar to those with Hadad imagery. This suggests that we should assign them to the Syrian group as well. One of these was found along Wall Street,²² a second in the Dux Ripae,²³ the palace of Roman commander in the north-east part of the city, and the third in the Temple of the Gaddé.²⁴ Camel images also can be included in this group since few have been found in Mesopotamia during this period and they are relatively popular in Dura. Perhaps we can ascribe this phenomenon to the presence of Palmyrenes, who transported goods on camels, especially since in block E8 was found a mold for a medallion with camel rider,²⁵ possibly the Palmyrenian god Arsu. Camels also were found in the north part of the city, in the agora-bazaar, in the Palmyrene temple of Gaddé located in the center part of the city near the agora-bazaar, and along Wall Street. No fragment of such type was found in the southern or eastern part of the city.

The third group of terracottas consists of those of Mesopotamian origin. Surprisingly, as in the case of the Hellenistic types, this group is rather small. Primar-

ily it consists of horses and horses with riders. Their great popularity in Mesopotamia is ascribed to the presence of the Parthians. However, we should not attribute their presence at Dura to the Arsacids, since we know of almost no figurines of that type from Iran, and they were already known in Babylonia in earlier times. In Dura they were found mainly in secure contexts in the central part of the city: in the agora-bazaar, in houses and shops located in block C7 where the Roman bath was uncovered, and in a private house in block B2 located on the cliff above the Euphrates, where Syrian names occur on the walls. Only three of that large group that comprises 17 examples were found in the northern part of the city in blocks E8, F3 and J5. Secondly, as Mesopotamian we can describe figurines depicting musicians.²⁶ They were popular especially in Babylonia from the Sumerian period onwards. Yet Robert Koldway stated that the number of terracottas representing musicians increased during Seleucid rule.²⁷ Thus the Mesopotamian analogy may be misleading and instead they should be ascribed to the presence of Greeks and Macedonians. Two other terracottas with musicians playing the tambourine were found in the Palmyrene temple of the Gaddé and in the nearby shop in block C3, therefore both in the center part of the city and in parts occupied by Palmyrenians (temple of the Gaddé) and in part by soldiers (block C3).

The last group is difficult to ascribe to any of the aforementioned ethnicities and probably can be best described as "local." This comprises plaques representing a man in Parthian dress, the so-called "Parthian warrior" type, and is represented by ten examples²⁸ and one mold²⁹. The man is portrayed in typical Iranian dress with long mantle and trousers and has a distinctive Parthian coiffure. He was modeled in the simple manner characteristic of Durene art, yet with visible ease in showing details not evident in some other sculptures.³⁰ There should be no doubt that the artisan actually saw such men in this dress in real life. This type is related to the so-called "Sarré's mold," which was purchased by Sarré in Syria and is considered to come from the Palmyrene or Durene region.³¹ In this mold a "Parthian warrior" stands before a draped goddess who wears a polos and who is presented within an aedicula adorned by two eagles. She raises her hand in the gesture of blessing. The same imagery also was found on plaques from Dura,³² but without secure contexts. Downey interpreted the female as Atargatis and saw the man dressed in the Parthian costume as adoring a Syrian goddess. Two other examples of this iconographic type, a plaque and a mold,

are known from Palmyra and therefore can be attributed to the local Syrian tradition.³³ Perhaps their popularity in Dura should be linked to graffiti depicting Parthian warriors on horseback. None of these representations were found in the north part of the city. Most were excavated along the city wall while four came from secure contexts in the center or center-west part of the site: two from the agora-bazaar, one from the "house of the priests" in block H2, and one from the street close to a house in the block C11. One additional plaque was found in a debris pit in the necropolis.

It is noteworthy that the small group of Hellenistic figurines was concentrated in the northern area of the city, as were the Syrian types. The archaeological and epigraphical finds indicate that this was the part occupied by the Roman army, within which many soldiers with Greek, Latin, and Syrian names served. Thus the epigraphical and archaeological evidence seem to coincide with what we know from analysing the terracottas. Of course, we need to say that the camel figurines should be associated with Syrian traders rather than soldiers. Unfortunately the Roman occupation disturbed the archaeological picture of Dura, thereby making more precise distinctions difficult. This should be a subject for future analyses.

The terracottas of musicians and the horse/horse with rider comprise a group from Dura that is of Mesopotamian style and is distinguished on the bases of type. Assigning them to an ethnicity is not easy since we do not know of Babylonians living in Dura, and it was in Babylon where both of those types were most common. In my opinion they should be associated with the "native" and pre-Roman inhabitants of the city, since the newcomers were all from the west of Dura, where these types were not so popular. Once we connect the findspots of the terracottas with information about the populace of particular quarters of the city, we see that those Mesopotamian-related terracottas were all found in the central, or east central area of Dura, where the older inhabitants of Dura are attested. In addition, none of the "Parthian warrior" plaques that I have also assigned to native populations where found in the northern part of the city. Therefore we can conclude that the local types were used by the "native," pre-Roman population of Dura Europos, a conclusion that is supported by the evidence of other archaeological finds, mostly epigraphical. This can be confirmed further by the fact that most of the figurines whose findspots are unknown (not counting those discovered along the Wall Street and on the necropolis) were excavated in the center and

southern parts of the city. In the western regions of Dura, figurines and plaques made from clay were not so common, unlike their occurrences in Mesopotamia throughout its history. Therefore soldiers of the Roman army probably would not feel the need to produce such amount of different terracotta.

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NOTES

¹Rostovtzeff 1938; Downey 2003, to name only the earliest and the latest)

²Dirven 1999

³Northleage et al. 1988, 6)

⁴Welles 1951, 264

⁵Downey 1988, 88ff

⁶Rostovtzeff, 30-31

⁷Rostovtzeff 1938, 30-31

⁸Welles, 1951, 267

⁹Downey 2003

¹⁰Welles 1951

¹¹See also Downey 1993, 130-135, 144).

¹²Downey 2003, nos.81-82

¹³Downey 2003, no.19

¹⁴Downey 2003, no. 13

¹⁵Downey (2003), 47

¹⁶Downey (2003), nos.75-76

¹⁷Downey (2003), 122

¹⁸Downey (2003), nos. 11-12, 51, 53-54, 57

¹⁹Downey (2003), no.22

²⁰Downey (2003), nos.20-21

²¹Downey (2003), nos.1-6, 9-10

²²Downey (2003), no.14

²³Downey (2003):no.15

²⁴Downey (2003), no.16

²⁵Downey (2003):no.38

²⁶Downey (2003):nos. 39-42

²⁷Koldewey 1914, 284; Downey 2003, 82-86

²⁸Downey (2003), nos. 22-31; 32-34

²⁹Downey (2003), no. 31

³⁰Downey (1977)

³¹For full descriptions see Downey (2003),39-44

³²Downey (2003), nos.1-6

³³Seyrig (1951), 301-2, 305, 310. nos. 11, 21, pl. I, II, fig. I.

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Rick Hauser (IIMAS International Institute for Mesopotamian Area Studie)

READING FIGURINES

ANIMAL REPRESENTATIONS IN TERRA COTTA FROM URKESH THE FIRST HURRIAN CAPITAL (2450 BCE)

For the better part of three decades, I have excavated at Urkesh (Tell Mozan in northern Syria) and studied the figurine corpus at the site. Some of this research has been the subject of a recent publication: "Bibliotheca Mesopotamica 28, Urkesh / Mozan Studies 5" (Undena). In the past, scholars have used my work to trace the progress of Indo-European languages down from a homeland in the Caucasus (V.V. Ivanov); and excavators in Jordan, Israel, and Crete have just started to consider my typology in detail and to apply its methods to their own corpora.

In the case of animal figurines, at least, I believe that we have ignored one of the most useful and obvious diagnostic tools—measurement of given body parts and their ratio and proportion to other

parts of the animal anatomy. These measurements have become for me primary characteristics, rather than obligatory notations without any particular meaning other than classification by size—a "large horse," a "larger horse," the "largest of the lot," etc. Shared characteristics are also categorized, some almost entirely absent from the literature—stance (inside/outside), angle of appendage/body join, among others. The methodology has led to the identification of at least six different genera, and informs the study of domestication at Urkesh—a program that met with enduring success as demonstrated by figurine finds in post-Palace strata near the monumental staircase leading to Temple BA, atop the mound (I have just completed this summary study.).

In presenting this work, I would explain not only methodology, but also consider finds in cross-disciplinary perspective, using analytical tools derived from anthropology and translation studies, with attention to the much-abused concept of performativity. Such tools bring us closer to an understanding of function.

I aim for this work to be applicable in other contexts and of use to the field of ancient Near Eastern archaeology in general.

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TRADE, TRAVEL AND TRANS-CULTURALISM FROM 100 B.C.E. to 250 C.E

A STUDY OF MINOR ANTIQUITIES FROM THE DECCAN, INDIA

My area of study looks at the role of trade, travel, and the resultant trans-cultural society in the Deccan, India, with reference to the minor antiquities found in the western Deccan plateau at the sites of Paithan, Ter, Kolhapur, and Kondapur from 100 BCE to 250 CE. This was a period when the winds of change were blowing across the Deccan, with expansion of agricultural activities, the use of iron, and the development of towns and settlements in this region. This was also the time when the Satavahana dynasty was exerting its political power and consolidating its empire in this region.

THE BACKGROUND

It is generally believed that during this period there was contact between the Deccan and the Roman empire via Roman traders. The entire premise of the presence of the Roman trader in the Deccan plateau and southern India during the first centuries of the common era is based on Sir Mortimer Wheeler's discoveries in 1946 at the port of Arikmedu (near Pondicherry). Hoards of Roman coins primarily from the reigns of Augustus and Tiberius, with some probably extending into the rule of Nero, have been excavated at many sites across the region, as have Roman amphoras, among other objects. No doubt trading activities would have continued beyond the dates suggested by these coins. This material evidence is supported by literary accounts, such as the *Periplus of the Erythraean Sea* and Ptolemy's *Geography*, which have helped to put accent on scholarship that attempted to establish the extent and supremacy of the Roman world across its boundaries. In fact, that is why Sir Mortimer Wheeler undertook his expedition. What I want to emphasize is that while there were multiple groups of people who were involved in trade across the Indian Ocean, the impact of the people and the culture from the region of Saudi Arabia seems to have been overlooked. They have to be credited for developing a taste for the exotic by making it available in the first place, as they have been doing so for centuries.

The Roman trader in all probability was a Greek who may have had Roman citizenship and was sailing from the ports of Egypt that had been set up during the Ptolemaic period. Regardless, it has been accepted that there were foreigners in this region as travelers as well as settlers. However, other channels of exchange were the Indian traders and settlers of



Fig. 1. Female figurine, kaolin, Ramlingappa Lamture Government Museum, Ter, Maharashtra



Fig. 2. Head, State Archaeology Regional Museum, Aurangabad, Maharashtra

the Indian Ocean which are affirmed by Brahmi inscriptions on the island of Socotra (off the coast of Yemen) for one. What emerges is a picture of a diffused cultural milieu with multiple points of references. In such an instance it would be naïve to attribute only to the Romans the source of influence for the presence of mould-made clay figurines and vessels in the region.

THE OBJECTS

Mold-made clay objects, both vessels and figurines, comprise the majority of the finds related to this period from the sites in the Deccan. The presence of molds in the Deccan region has been mostly cred-

ited to the presence of Romans in the region. But in Deccan the use of the mold was not restricted to the manufacture of vessels, but was also used for bullae, figurines, and lamps. Therefore ascribing the introduction of the mold to Classical models is not tenable, and we have to look at this as an indigenous mode of production. Also, most of these objects whether figurines or vessels, range between 4 to 6.5 cm in height, a size for which there seems to be no parallel tradition in the Classical world. Furthermore it is difficult to draw immediate stylistic and iconographic parallels between the two traditions.

So far I have been able to study over 200 clay objects from across the Deccan, and the bulk of them are concentrated at two sites – Ter and Kondapur – which could have been centers of production. An analysis of the figurines reveals that the number of mold-made heads far exceeds that of figurines, animals, vessels and bullae. The variety and intricacy of hairstyles and ornamentation is dazzling, especially given their miniature format and their evident well-codified mode of production.

There are some figurines that have strong parallels with mold-made terracottas from Egypt, such as the figure of Bes. Unfortunately, all the clay objects are surface finds, and excavations have not yielded anything of interest so far. And, not surprisingly, with the exception of a handful of molds, no molds that produced the typical figurines, animals, or bullae have been recorded. There is little that these objects have in common with any other clay figurines from the sub-continent. There seem to be no stages of evolution or experimentation that are apparent. How can one explain this? Also the similarity in ornamentation, facial features, and gestures across all the figurines from the Deccan indicate a centralized or codified visual vocabulary. What would have inspired such a mode of circulation, what ritual would demand such icons? These are some of the questions that emerge from the survey of the minor antiquities in the Deccan.

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ANNOUNCEMENTS

AMERICAN SCHOOLS OF ORIENTAL RESEARCH ANNUAL MEETING,
SAN FRANCISCO, CA, NOVEMBER 16–19, 2011

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

This Workshop will consider how the field should deal with controversial issues of study, exhibition, and publication of artifacts whose origins are contested or unknown.

STATEMENT OF INTENT

We aim to contribute to a clearer understanding of researcher responsibility both in the field and in the laboratory; to investigate strategies to combat illegal trafficking in archaeological objects of study; and to document our collective wisdom regarding this

matter as a basis for further discussion with colleagues.

NOTE: Due to the nature of this event and a volatile world situation, the participant list is subject to change. This session will be recorded and subsequently transcribed.

INTRODUCTORY REMARKS & OBSERVATIONS IN CONTEXT

RICK HAUSER, Research Associate, IIMAS International Institute for Mesopotamian Area Studies. Co-Chair (2011 Program Design)

THE COMPELLING NATURE OF "VALUE" Since the inception of the enabling legislation, one concept, that of the "value" of looted artifacts, has received varying emphasis; whereas another, that of a national "culture" worth preserving, has emerged to take center-stage.

CHRISTOPHER TUTTLE, Associate Director, American Center of Oriental Research (ACOR). Co-Chair (Moderator)

REDEFINING CONTEXT. The actual place—in the soil—where the object fell, its final deposition, may not be necessary to give an artifact contextual meaning. Instead of a *carte blanche* policy that applies in each and every instance, perhaps what we need is a situational approach to context and meaning.

CHRISTINA BRODY, Assistant Registrar, San Francisco Museum of Modern Art (Co-Chair).

RECONTEXTUALIZATION. While recognizing the challenges of studying unprovenanced archaeological collections, I envisage a framework through which these collections may be given "secondary context." The efforts and resources of

museums directed towards acquiring questionable material are better spent researching those already owned, and shedding light on the skeletons in the closet.

POSITION PAPERS/CASE STUDIES

LYNN SWARTZ DODD, Curator, USC Archaeology Research Center and Lecturer in Religion; (ASOR Committee on Publication).

POLICY IN PRACTICE. You would think it would be simple: ASOR publications will not serve as the initial place of publication or announcement of any object acquired by an individual or institution after...when? For NEA -- 30 December, 1970. But wait, BASOR uses 1973. And what about objects without provenance published elsewhere, or from someone else's excavation, or from an excavation in an occupied territory? We'll discuss a few knotty problems, past, present and future.

PATTY GERSTENBLITH, Professor of Law, DePaul University College of Law.

THE LAW AND CURRENT POLICY. AIA/ASOR publication policies aim to bring attention to problems of site looting and undocumented antiquities, yet some scholars criticize these policies. I will look at their differences and exceptions, and the specific policy that ASOR developed to allow for publication of undocumented cuneiform tablets under very limited criteria.

DAVID I. OWEN, Bernard and Jane Shapiro Professor of Ancient Near Eastern and Judaic Studies, Cornell University.

REJECTING BASIC EVIDENCE. Two American and one German archaeological societies are the only ones anywhere in the world who have instituted a ban on publication. Even in countries that are being looted, publication is a desired end (see statement of Z. Hawass for Egypt). Suppression of knowledge, even with the best of intentions, is simply unacceptable.

BEZALEL PORTEN, Professor Emeritus, Department of Jewish History, Hebrew University of Jerusalem.

CASE IN POINT. Nearly 1800 Aramaic ostraca from Idumea have come on the antiquities market in the last twenty years—an unparalleled source

of information, shedding light on onomastics, chronology, social and economic history. Said to come from Khirbet el-Kom, they demonstrate beyond a shadow of a doubt why unprovenanced textual material must be published.

ELIZABETH C. STONE, Professor, Department of Anthropology, Stony Brook University.

WHY LOOTING? Part of the problem, frankly, is a blow-back from U.S. policy. We went to war in 1992 in Iraq. We told the population to rebel, but when the population in the South rebelled, we said, essentially, "Sorry. We didn't mean you." And then, we left. Saddam drained the marshes, removing the irrigation for farmers. What are they going to do? They have kids to feed. . .

CHRISTINA LUKE, Senior Lecturer, CAS Writing Program and Anthropology and Senior Research Associate in Archaeology, Boston University.

THE CONVENTIONS IN 2011. Cultural diplomacy focused on heritage issues centers on four major themes—universal value, national ownership, heritage security, and, increasingly, cultural and natural landscapes. Successful governance of international conventions requires skilled diplomats who are able to navigate the process of archaeological research by archaeologists to understand fully the dangers of presuming the neutrality of cultural heritage.

GIORGIO BUCCELLATI, Director, Mesopotamian Lab (Urkish), Cotsen Institute of Archaeology, UCLA.

THE SITE AS BOOK. The story of ancient Urkish unfolds along a suggested itinerary, of interest to both visitor and local resident. Curiosity is both met and generated. Most importantly, with involvement comes understanding and a sense of ownership.

ZAHY HAWASS, Minister of Antiquities, Egypt.

OUR RESPONSIBILITY. Regardless of whether an artifact has a known origin or not, it is still of academic and scientific value and should certainly be studied. You can't ignore it! Without this, the objects would live in the dark, all the time. All of us have to work together to publish them.

FIGURINES EN CONTEXTE : ICONOGRAPHIE ET FONCTION(S)

XXXVe Symposium International organisé par HALMA-IPEL – UMR 8164

les 7 et 8 décembre 2011

à l'Université Charles-de-Gaulle / Lille 3 (Lille, France)

PROGRAMME

MERCREDI 7 DÉCEMBRE 2011

Accueil des participants

Ouverture

Introduction scientifique : Problématiques du colloque (S. Huysecom-Haxhi)

1- LIRE, DÉCODER ET INTERPRÉTER LES IMAGES

DU MONDE DE LA FILLE ET DE LA FEMME

M. ALBERTOCCHI

Shall we dance. Terracotta dancing group of archaic period in the aegean world

A. BELLIA

Female Triads of Players in Greek Sicily and Calabria (IV-III sec. a.C.)

A. PAUTASSO

La fille au pavot dans la coroplastie archaïque. Histoire et interprétations des relations symboliques

M. CHIDIROGLOU

Female figurines of Classical and Hellenistic times from Euboea, Greece. An exploration of their votive and funerary uses

V. JEAMMET

Des Vases plastiques aux Tanagras : une affaire de femmes ?

DU MONDE DE L'ENFANCE ET DU GARÇON

S. HUYSECOM-HAXHI

Du coq au canthare. Images de l'initiation masculine dans la coroplastie béotienne au Ve siècle av. J.-C.

M. BONNANO, M. PISANI

L'iconografia dell'Efebo beotico : una nuova interpretazione

N. MATHIEUX

Jouet, attribut ou symbole ? Le motif du raisin dans les figurines en terre cuite des tombes de Myrina

V. DASEN

Les démons ventrus : de la tombe au sanctuaire

2- LECTURE DES RÉPERTOIRES ICONOGRAPHIQUES ET INTERPRÉTATION DES CONTEXTES

B. MUKA

Offrandes votives dans un lac : le cas de Seferan (Albanie)

A. HERMARY

Une étude contextuelle des terres cuites de Délos est-elle possible ?

JEUDI 8 DÉCEMBRE 2011

3- OFFRANDES DE FIGURINES DANS LES SANCTUAIRES : PRATIQUES RITUELLES, CULTE ET FONCTIONS DES DIVINITÉS

S. HUBER, P. MAILLARD

Les terres cuites votives de l'Athénaion à Érétrie

ID. PAPAICONOMOU

L'Artémis thasienne à l'épreuve des figurines. Rites de passage, initiations, et périodes à risque en milieu votif et funéraire

L. GASPARRI
Terrecotte figurate e vasi configurati arcaici di produzione greco-orientale e di imitazione locale per la Malophoros di Selinunte

G. SALAPATA
Terracotta votive offerings in sets

M. LADURNER
Campano-Lucanian Seated Female Figures with “Velo Puntato” and their Potential Relation to Prenuptial Rites of Transition. Evidence from Elea-Velia, Poseidonia and the Italo-Lucanian Settlements of the Hinterland.

J. P. UHLENBROCK
Heirlooms, Aphidrumata, and the Foundation of Cyrene

E. MARIN CEBALLOS
Les terres cuites de la grotte d’Es Culleram (Ibiza, Espagne)

4- INTERPRÉTATION DES ENSEMBLES COROPLATHIQUES EN CONTEXTES FUNÉRAIRES

A. SCHWARTZMAIER
Terrakotten in der Nekropole von Lipari

F. HORN
Terres cuites funéraires, individualités et sociétés. L’exemple du monde ibérique (VIe – IIe s. av. J.-C.)

S. DE LARMINAT
Les figurines en terre cuite dans les sépultures d’Afrique romaine

5- QUELLE(S) FONCTIONS POUR LES TERRES CUITES EN CONTEXTES PROFANES ?

R.M. AMMERMAN
Interpreting Terracottas in Domestic Contexts and Beyond: The Case of Metaponto

H. JACKSON
Cult or culture? Figurine fragments from a Hellenistic housing insula in North Syria

A. ERLICH
Buried under the floor: An Eros figurine from Tel Kedesh at Northern Israel

CONCLUSIONS DU COLLOQUE : BILAN ET PERSPECTIVES (A. MULLER)

FIGURINE SESSION AT ASOR 2011

AMERICAN SCHOOLS OF ORIENTAL RESEARCH ANNUAL MEETING
SAN FRANCISCO, CA, NOVEMBER 16–19, 2011

“FIGURING OUT” THE FIGURINES OF THE ANCIENT NEAR EAST

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

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

113TH ANNUAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA
PHILADELPHIA, PA., JANUARY 5-8, 2012

COLLOQUIUM SESSION

SILENT PARTICIPANTS: TERRACOTTAS AS RITUAL OBJECTS

Specific time and date to be announced

ANN-LOUISE SCHALLIN

Defining a Cultic Context at Mastos in the Berbati Valley Using the Setup of Mycenaean Figurines

MELISSA VETTERS

From Passive Objects and Discard Patterns to Enacted Rituals? Contextualizing Mycenaean Terracotta Figurines -- A 'Practice' Approach

ELIZABETH WEISTRA

"Coming-Out" Performances and Rituals in the Athenaion at Francavilla Marittima, Southern Italy"

ZDRAVKO DIMITROV

Terracotta Figurines from the Thracian Sanctuary of Tatul

STEPHANIE HAGAN

Two Woman-and-Child Figurines from Byzantine Tombs at Beth Shean

Discussant: Jaimee Uhlenbrock

Organizers: Caitlin Barrett, Clarissa Blume, Theodora Kopestonsky

CSIG BOOK REVIEWS INITIATIVE, A REMINDER

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

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

this new endeavor of the CSIG among colleagues and institutions.

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

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

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