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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 185 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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SITUATING COROPLAST AND MOLDED-WARE PRODUCTIONS IN LATE ANTIQUE SAGALASSOS (SW TURKEY)

The ancient city of Sagalassos (SW Turkey) offers the unusually well preserved remains of a ceramic industry that operated in a ca. 6-hectare area of the city's Eastern Suburbium between the mid-/late Hellenistic times and the 7th century AD. Although this industry mostly produced wheel-thrown table wares (designated Sagalassos red slip ware),¹ other ceramic products were also manufactured in the city, including a variety of mold-made wares and figurines. The diversity of production present in the Eastern Suburbium has afforded a unique opportunity to explore the social and economic relationships of these workshops and to consider how developments in figurine and ceramic production were situated within contemporary social and economic trends of the city and region.

The tableware workshops of Sagalassos have been explored since the late 1980s by the Sagalassos Archaeological Research Project² under the auspices of Leuven University (Belgium). Since 2004, a series of late Roman (2nd-half 4th to 1st-half 6th centuries) workshops specializing in the production of mold-made objects (including figurines) has also been investigated. This workshop complex comprises the remains of at least 5 workshops that were tightly built together and share abutting walls (see Fig. 1). Each of the workshops specialized in a highly specific repertoire of figurines, oil lamps, and oinophoroi. Although each workshop was equipped with the necessary infrastructure to be fully independent, a degree of collaboration (as evidenced by the sharing of some stamps) appears to have been taking place between the

workshop units. A relationship between the local tableware and mold-made ware workshops can also be suggested, not only based on their close geographical positioning within the same industrial quarter, but also based on their reliance on a common fabric clay and slip, raw material, and use of similar technologies (e.g. simple updraft kilns and pottery wheels).

Within the late Roman molded-ware workshops, the types of products and the iconographic renderings appear to parallel the architectural development of the complex. That is, the product repertoire can be divided into two phases – one phase beginning in the 2nd-half of the 4th century, in which the workshops produced mainly large oinophoroi and oil lamps depicting (primarily) Dionysiac



Fig. 1: Plan of Moulded-ware Workshops, 6th century architectural phasing highlighted in green.

imagery, and another phase beginning in the 5th century, in which the workshops produced figurines, oil lamps, ‘head pots,’⁴ and oinophoroi depicting mostly Christian iconography. The 5th century transition in the types of manufactured products corresponded to an architectural renovation and reorganization of the entire coroplast workshop complex. The concurrence of these changes suggests that the choice of product types may have been influenced by external factors that, likewise, affected the organization of the workshop complex – both of which may have been related to broader religious, social, and economic trends.

the rider figurine type in the workshop complex (see Fig. 2). Each of these had been fashioned from the same local clay.⁵ Although the patrix-to-object sequence does not provide exact mold-matches, the presence of all three production elements in the workshops suggests that the entire production cycle was likely being performed within the workshops.

The iconography of the horse and rider figurines is consistent with other products manufactured in the workshops. For instance, the warrior on horseback can also be seen in figural scenes on oinophoroi, and the helmeted, bearded rider is consistent with the face used on

visiting Sagalassos, while still engaging and reproducing traditional imagery of local importance.

Analysis of these workshops is on-going; however, preliminary investigations are already beginning to provide important evidence concerning how the production of figurines at late antique Sagalassos was related to other industries in the city and how developments in mold-made production corresponded with, and in reaction to, changing religious, social, and economic milieus.

NOTES

¹ For SRSW typology, see Poblome, J., *Sagalassos Red Slip Ware: Typology and Chronology* (Studies in Eastern Mediterranean Archaeology II). Turnhout 1999.

²<http://www.sagalassos.be> The fieldwork is supported by the Belgian Programme on Interuniversity Poles of Attraction (IAP 6/22), Leuven University (GOA07/02, GOA 12/05 TBA), the Hercules Foundation (AKUL/09/16) and the Fund for Scientific Research, Flanders (G.0788.09 and G.0562.11).

³ All of the late Roman figurines discovered thus far are red-slipped.

⁴ ‘Head pots’ is a general term used here to describe both rhytons and oinophoroi depicting a helmeted, bearded male face. Both vessel variants were produced from the same molds.

⁵Sagalassos Fabric Type 1, the same clay used for SRS



Figure 2: (left to right) patrix, mould, finished warrior figurine



Fig. 3: (left to right) Horse and Rider Figurine, Rhyton ‘Head Pot’, and fragment of Oinophoros

The figurines produced in the 5th century largely fall into a single type representing a bearded warrior on horseback. The riders wear helmets and chest armor and they carry a spear or sword. In a few cases, a small cross is incised into the front of the helmet. The figurine sets were made in multiple molds. The horse is typically from a two-part, vertically-seamed mold, and the rider is typically from a single, frontal mold. A patrix-matrix-finished object sequence has been recovered for

the ‘head pots’ from the workshops (see Fig. 3). P. Talloen associates this imagery with the worship of Christian warrior saints, such as St. Michael - the cult of which is well-documented at Sagalassos.⁶ Furthermore, he also considers the elements as referencing and building upon visual imagery associated with earlier Anatolian rider gods within a Christian cult context.⁷ Considering these trends and the assemblage of objects produced, the workshops may have catered to a developing market of Christian pilgrims

⁶ Talloen, P., *From Pagan to Christian: Religious Iconography in Material Culture from Sagalassos. The Archaeology of Late Antique ‘Paganism’* (Late Antique Archaeology 7), L. Lavan, M. Mulryan, (eds.) Leiden 2011, pp. 575-607.

⁷ Ibid

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COROPLASTIC STUDIES IN GREEK AND ROMAN LIBYA



Terracotta figurines from the Extramural Sanctuary of Demeter and Persephone at Cyrene. Above: head of a woman, broken from a seated figure (CAM 77-815); right: standing woman with fruit and wreath (CAM 74-234).



Terracotta figurines from the Extramural Sanctuary of Demeter and Persephone at Cyrene. Left: standing woman holding a piglet and a silphium stalk; above, head of Apollo, broken from a full figure (CAM 71-348). All photos courtesy University of Pennsylvania Museum

This is a very exciting time for coroplastic studies for Greek and Roman Libya, and in particular for those from Cyrenaica. Libya is a relative newcomer to the field of coroplastic studies and, until the last 30 years of the 20th century, presented a barren field for coroplastic research. That coroplastic production was an active part of the ancient Greek religious, social, economic, and industrial landscape in Cyrenaica never was in doubt, for anyone who cared to look. Hellenistic terracottas had been recovered in sizable numbers from Cyrenaic tombs that had been looted over the course of the 19th century and comprise some of the oldest collections at the Louvre Museum, the National Archaeological Museum in Madrid, and the British Museum, among others.¹ Yet they received very little attention for almost 100 years.

The first coroplastic ensemble to come from a documented excavation anywhere in Cyrenaica remained in obscurity for nearly three-quarters of a century. This was uncovered by Richard Norton in 1911 at a sanctuary on the north-east slope of the acropolis of Cyrene, where some 3,500 figurines and fragments were brought to light.² This discovery promised to reveal much about the local coroplastic industry and the impulses behind it, and a two-page report was immediately published with a few accompanying photographs.² However, the effects of the two World Wars on Libya resulted in the loss of this material and for most of the 20th century knowledge of its ex-

istence was all but forgotten. The subsequent discovery of terracottas as part of a discrete votive ensemble at Cyrene's Artemision in the 1930s also never attracted much scholarly attention.³ No doubt the poor state of preservation of these figurines and the absence of any satisfying aesthetic character contributed to their obscurity.

It was only in 1978 that the first publication appeared that was dedicated to Cyrenaic figurines from an scientifically excavated context. This presented a homogeneous corpus of types completely unknown outside of Cyrenaica, but one that was deemed worthy of investigation, despite the aesthetically unappealing character and fragmentary state of this material. This corpus, comprising some 300 figurines, was uncovered at the port city of Apollonia in a back fill of a foundation trench for the south rampart wall of the acropolis.⁴ The range of types was limited, and included females holding cups, wreaths, or the plant silphium, an important Cyrenaic commodity, as well as types of cloaked or nude ephesbes, and types of an older bearded male. Some of these were identical to the figurines from Cyrene published by Norton, and this clearly indicated a typological exchange between the cities. The Apollonia publication resulted in the important documentation of a prolific coroplastic industry producing a shared, local typology over the course of the late 5th and 4th centuries B.C. that was unrelated to any outside influences.

Eight years later in 1987, Patrizio Pensabene published a survey of sporadic coroplastic finds from various contexts within the city of Cyrene and its hinterland⁵ that illustrated an identical typology to that of Apollonia and a much wider dissemination than was previously recognized. The importance of the Apollonia corpus was brought into sharper focus by the fact that Pensabene had a body of comparative material against which he could view the figurines in his own study. Although this was only slightly more than 20 years ago, this was the first time that a comparative study of coroplastic material from Libya was ever undertaken. The scholarly availability of this new material also occasioned several investigations into the unusual iconography of these figurines.

Roughly around the same time that the Apollonia figurines were being excavated, masses of terracotta votives were being unearthed at the terraced Extramural Sanctuary of Demeter and Persephone at Cyrene by Donald White. By 1979 roughly 4,500 figurines and figurine fragments dating from the early 7th century B.C. to the 2nd century AD had been found in varying concentrations throughout the middle of the three terraces that were believed to comprise the sanctuary.⁶

These figurines presented a completely unexpected cosmopolitan and international typology that represents every terracotta-producing site of commercial importance in the Archaic and early



Terracottas from the Sanctuary of the Chthonic Nymphs at Cyrene. Photos after Micheli/ Santucci.

Classical Greek world and illustrate with clarity the roles that the products of these sites played among the coroplasts' workshops at Cyrene. They also provide excellent documentation for a lively local industry from the later 6th century B.C. to the 2nd century A.D. that, from the late 6th century to the later 4th century B.C., favored seated females, among other types. Additionally, the figurine finds brought to light thus far suggest that votive practices at the sanctuary began to change around the late 4th century B.C., when the offering of terracottas seems to dwindle to a mere trickle, even though it continued into the period of Roman rule. However, the upper and lower terraces of the sanctuary are largely unexplored so it is imprudent to draw definitive conclusions based on what is known to be only a part of the archaeological record. The need for prudence is brought into even higher relief by the recent find of a concentration of figurines during repair work on a wall in the sanctuary in 2007.

Cyrenaican terracottas have been the focus of considerable attention over the last decade, whether they have come from older excavations or from recent discoveries. Unquestionably this is due in part to the coming of age of coroplastic studies in general and the realization that this genre of industrial production has much to offer scholars for an understanding of

the religious, social, economic, and industrial environments for which, and within which, these figurines were made. Now, as a result of the publications that have appeared over the course of the last 30 years, Cyrenaican coroplastic studies are based on scientifically-excavated bodies of material that are available for comparison and re-evaluation, such as the figurines from the British excavation of a sanctuary of Demeter and Kore at Tocra,⁷ or those from Sidi Krebish.⁸ Moreover, the eventual publication of the catalogues of Cyrenaican terracottas in the Louvre Museum in 1992 and those in the British Museum in 2001 have provided substantial corpora of comparative material for study and reflection.⁹

This also has stimulated an interest in material from older excavations, such as that of Richard Norton's at Cyrene in 1911. Although most of Norton's coroplastic material had disappeared, a photographic catalogue of some 813 figurines resurfaced in Italy, as well as Norton's photographs, excavation reports, and 89 actual figurines that had been deposited in the Museum of Fine Arts in Boston after Norton's death in 1917. In addition, 20 figurines were discovered to be at the University of Swansea in Wales. The typology revealed by this material comprised silphium holders, nude epebes, and cloaked male types that are identical to those discovered at Apollonia, in Cyrene's agora, and at sites in Cyrene's hinterland.

The exact site of Norton's excavation also was located and revealed still to be rich in coroplastic material that awaits further exploration. In the publication of these figurines that came out in 2000 this site was identified on the basis of the terracotta typology as an indigenous sanctuary dedicated to the Chthonic Nymphs.¹⁰ Curiously, this typology that is so diffuse in Cyrenaica appears to be completely absent so far from the nearby extramural sanctuary of Demeter and Persephone.

Exactly why this is the case is a question that warrants further inquiry.

Currently under investigation are Richard Norton's activities in the necropolis of Cyrene.¹¹ Among Norton photographs in the Museum of Fine Arts in Boston are those that document the discovery and contents of three tombs dating from the late 5th century B.C. to the first century AD that contained figurines among the scores of both fine and coarseware vases. These figurines, mostly from the Hellenistic period and early Imperial era, have a particular importance as they are the only ones at Cyrene to come from an unlooted tomb, whose co-finds and location are known.

Recent excavations at Apollonia, at Euesperides, and at Cyrene have brought to light more assemblages of figurines that presently are undergoing study and evaluation. When completed these studies will considerably expand our understanding of the nature of the coroplastic industry in Greek and Roman Cyrenaica. In 2002, excavations conducted on the acropolis of Apollonia brought to light a concentration of terracotta figurines and other votive material in an abandoned quarry that was adjacent to a series of rock altars and other architectural structures.¹² The proximity of the altars to the quarry and the dedicatory inscriptions found on some associated pottery fragments suggests that the quarry was the locus of a votive pit. Based on the pottery and coins found in this assemblage, a date within the 4th century B.C. has been suggested for its formation. This is a period for which much already is known about coroplastic production in Cyrenaica, yet among these terracottas from Apollonia there are types of temple boys that are completely new to the repertoire, as well as some 20 examples of an enigmatic type of plump boy with grapes.

The Greek city of Euesperides is another site that has produced intriguing assemblages of coroplastic material, this time from industrial and residential quarters of the city. Figurines dating from the 4th to the mid-3rd century B.C. were brought to light in almost every season of digging, and among cosmopolitan types are several identical to those from Apollonia and from the sanctuary of the Chthonic Nymphs. Several fragments of molds found in backfills attest to coroplastic activity at the site, although no architectural evidence has been forthcoming for the presence of actual coroplasts' workshops in the industrial quarter. One of these molds for the production of a head of a bovine is incised on the outside sur-

face with the letters ΦΙΑ, perhaps a coroplast's signature or workshop mark.¹³

Recent excavations at Cyrene conducted by Mario Luni immediately outside of its southern gate have unearthed concentrations of terracotta figurines from several areas. The most interesting of these concerns a sacred precinct with a Doric temple, altar, and at least two other temples that were brought to light immediately to the south of the southern city gate along the southern slope of the Wadi bel Gadir. Terracotta figurines dating from the 4th to the early 2nd century B.C. were found along with pottery and other finds in disturbed fill along the base of an altar and represent a variety of known Cyrenaican coroplastic types. Another group of figurine fragments now in the storeooms of the Antiquities Service had been recovered from the area earlier and are being considered together with the finds from Luni's excavation.¹⁴

As to be expected, heads belonging to characteristic types of enthroned females predominate, but among other types there also are varieties of cloaked male figures and female silphium holders similar to those from the Sanctuary of the Chthonic Nymphs and from the foundation fill of the acropolis wall at Apollonia. Of particular interest is a mold for a female head of the 4th century B.C. that was found fortuitously in the area.¹⁵ Our first documentation for the actual presence of coroplastic workshops at Cyrene, this mold may perhaps indicate that a workshop was nearby.

It is clear that excavations carried out over the course of the last 30 years demonstrate that coroplastic production in the Greek cities of Cyrenaica was an active and vital industry driven by the changing traditions and requirements of religion. What still remains to be investigated are the roles played by economic, social, and political factors in the development of this industry, as well as the general character of the industry itself. We await the results of more clay analyses, such as those conducted recently by Keith Swift for Cyrenaican pottery fabrics,¹⁶ that will enable the identification of local figurine fabrics from different centers of manufacture. Comparative statistical analyses also promise to illuminate typological inclinations, although a number of the terracotta-producing sites still have much to reveal.



From Apollonia Young boy holding grapes. Photo courtesy Jean-Sylvain Caillou



From Cyrene. Mold for the head of a woman and a modern cast. Photo: after C. Cardinali, fig....

In particular, the extramural sanctuary of Demeter and Persephone holds significant promise for future coroplastic research. Unfortunately, over the last 30 years political tensions between the United States and Libya prevented continued exploration of the sanctuary and further seasons of study of the finds. However, with the establishment of the new regime it is hoped that work at the sanctuary can resume and the study of the terracottas from the 1969 to 1979 seasons can be brought to completion.¹⁷

NOTES

¹ *Catalogue raisonné des figurines et reliefs en terre-cuite grecs, étrusques et romains* 4,2. *Epoques hellénistique et romaine Cyrénaïque, Egypte Ptolémaïque et romaine, Afrique du Nord et Proche-Orient*, Paris 1992, pp. 20-92; A. Laumonier, *Catalogue des terres cuites du Musée Archéologique de Madrid*, Bordeaux 1921, pp. 83-106; L. Burn and R. A. Higgins *Catalogue of Terracottas in the Department of Greek and Roman Antiquities, British Museum* 3, 2008, pp. 211-255; P. G. Leyenaar-Plaisier, *Catalogue de la collection du musée national des antiquités à Leiden. Les terres cuites grecques et romain*, Leiden 1979, pp. 86-88

² R. Norton, C. Densmore Curtis, "The excavations at Cyrene. First Campaign 1910-1911, Bulletin of the Archaeological Institute of America, II, pp. 166-167. See also see L. Bacchielli and J. Uhlenbrock, in M. E. Micheli and A. Santucci (eds.), *Il santuario delle nymphai chthoniai a Cirene*, Rome 2000, pp. 17-22

³ L. Pernier, L'Artemision di Cirene, *Africa Italiana* 4, 1931, pp. 212-213, fig. 37-38; tomb finds from Benghazi

⁴ A. Davesne and Y. Garlan, Découverte d'un lot de figurines grecques en terre cuite à Apollonia de Cyrenaïque, *LibyaAnt* 15-16, 1978-1979, pp. 199-226

⁵ P. Pensabene, Statuine fittili votive dalla chora cirenaica, in *Cyrene e i Libyi*, (*QuadALibia* 12) Rome 1987, pp. 93-169

⁶ J. Uhlenbrock, History, Trade, and Terracottas at the Demeter Sanctuary, *Expedition* 34, 1992, 1-2, pp. 16-23

⁷ R. A. Higgins in J. Boardman and J. Hayes, *Excavations at Tocra, 1963-1965, The Archaic Deposits* I, London 1966, pp. 151-155; R. A. Higgins in J. Boardman and J. Hayes, *Excavations at Tocra, 1963-1965, The Archaic Deposits* II and Later Deposits, London 1973, pp. 75-76, 99-101.

⁸ A. Bonanno, in *Excavations at Sidi Krebish, Ben-ghazi, (Berenice) II*. (J. Lloyd, ed.) Tripoli 1979, pp. 65-90.

⁹ See note 1 above.

¹⁰ M. E. Micheli and A. Santucci (eds.) *Il santuario delle nymphai chthoniai a Cirene. Il sito e le terrecotte*, Rome 2000.

¹¹ A. Santucci and J. Uhlenbrock, Richard Norton and the Exploration of the North Necropolis of Cyrene (October 24, 1910 – May 4, 1911): From archives to archaeological contexts, in preparation.

¹² J-S. Caillou, La zone sacrée de Callicrateia à Apollonia de Cyrénaïque, in *Cyrene, "Atene d'Africa"*, (M. Luni, ed.) Rome 2006, pp. 182-183.

¹³ This material is being studied by Lucilla Burn, to whom I owe thanks for a photographic catalogue of it.

¹⁴ C. Cardinali, Terrecotte figurate da Cirene, in *Cyrene, "Atene d'Africa"*, pp. 125-132

¹⁵ Ibid, p. 132, fig. 8.

¹⁶ K. Swift, *Classical and Hellenistic coarse pottery from Euesperides (Benghazi, Libya): archaeological and petrological approaches to pottery production and inter-regional distribution*, Oxford 2006. See also *Tocra II*, pp. 73-74.

¹⁷ These are being prepared for publication by me for a volume in the series University Museum Monographs *The Extramural Sanctuary of Demeter and Persephone: The Final Reports*.

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UNE DANSEUSE ORIENTALE À SANTA MARIA DI AGNANO (OSTUNI)



La grotte de Santa Maria di Agnano se trouve à 2 kms à l'ouest de l'actuelle ville d'Ostuni, bâtie sur une antique cité messapienne dont ne sont connues que quelques tombes découvertes à l'extérieur des murailles

La grotte s'ouvre sur un escarpement du Rissieddi, "mont" qui fait partie des Murges méridionales. Les témoignages les plus anciens font remonter au XVI^e siècle la présence, à l'intérieur de la grotte, d'un sanctuaire dont n'est conservé qu'un pan de mur décoré d'une frisque représentant la Vierge et l'enfant. Au XVII^e siècle, une chapelle, en partie conservée, occupe le centre de cet abri sous roche. La base du mur ouest de la chapelle, constituée de grands blocs équarris, de remploi, conservent des fragments de fresques byzantines. A l'ouest, une aire pavée était utilisée au XIX^e siècle par les bergers comme abri pour leurs troupeaux.

Cet abri sous roche a été artificiellement divisé en deux cavités. La cavité Est n'a gardé que son substrat de brèches concrétionnées, riches de restes paléontologiques, tandis que la cavité Ouest est encore presque entièrement remplie de sédiments archéologiques stratifiés qui témoignent de la fréquentation du lieu à partir du Néolithique jusqu'à l'époque hellénistique. Le paysage vers lequel le site s'oriente est rythmé par une série de terrasses artificielles limitées au nord et à l'ouest par un mur d'enceinte antique dont deux segments constitués de grands blocs équarris ont été mis au jour. Ce site, tourné vers la mer et situé à 174 m. alt., devait constituer parmi la dense végétation des Murges, un repère certainement bien visible pour les navigateurs qui empruntaient ce passage relativement étroit entre la péninsule italienne et l'Albanie actuelles.

En 1987, la Surintendance Archéologique de la Pouille a confié l'exploration des alentours de la grotte à Donato Coppola

actuellement chercheur, chargé de cours de Paléontologie et d'Archéologie de la Préhistoire à l'Université di Bari, et directeur du Musée "Civiltà preclassiche delle Murge meridionali" à Ostuni. Un premier sondage a confirmé une intense fréquentation culturelle de la terrasse située devant l'entrée de la grotte; la fouille de ce sondage, élargi en 1999 et en 2000, a restitué une très grande quantité de fragments céramiques (dont 17 portent une inscription votive) datés entre le VIII^e et le III^e s. av. J.-C. et des offrandes métalliques (fibule en argent, fragments de plaques de bronze, fragments d'un bouclier en bronze). Ce matériel est encore inédit. En revanche, aux abords de la grotte, les strates d'époque historique ne sont pas conservées mais y est témoignée la présence d'une importante industrie lithique.

En 1991, Donato Coppola ouvre une tranchée à l'intérieur de la cavité ouest et peut établir une stratigraphie précise des sédiments qui contiennent les restes de pratiques rituelles liées au culte d'une divinité féminine de type thesmophorique pour la période hellénistique; ce niveau couvre d'importantes strates de l'Age du Bronze et de plusieurs phases du Néolithique. Cette même année, lors d'une simple reconnaissance de la brèche paléolithique à l'intérieur de la cavité Est, il découvre plusieurs sépultures, et en particulier celle d'une femme enceinte, proche de l'accouchement, dont la tête était couverte de plus de six cents coquillages percés, liés par une pâte d'ocre rouge.

Ces premières explorations suggèrent que le site de S. Maria di Agnano détient un important potentiel de connaissances sur le gravettien dans les Pouilles et sur la présence d'un lieu de culte voué à une divinité féminine messapienne aux multiples aspects : assimilée à Déméter et Perséphone et associée à Dionysos.

A l'occasion du congrès international "Saturnia Tellus", tenu à Rome en novembre 2004,² une équipe de chercheurs et d'étudiants doctorants se sont engagés à faire l'étude de la documentation du site et celle du matériel d'époque protohistorique et historique fournies par les fouilles précédentes.

La reprise des activités avec Donato Coppola et Alessandro Quercia a déjà fait l'objet de plusieurs campagnes de fouilles en 2002 et 2003, puis en 2008, 2009 et 2011, et de campagnes d'études du matériel coordonnées par Vita Soleti en 2004, 2005 et 2010. L'aire explorée

jusqu'à présent se situe au nord-nord-est de la terrasse sur laquelle s'ouvre la grotte. Le terrain superficiel, agricole, conserve quelques fondations de structures médiévales auxquelles fait suite une stratigraphie d'époque hellénistique (IV^e- III^e s. av. J.C.): un niveau de fréquentation caractérisé par des traces de foyers et une strate de fragments de tuiles et de pierres qui scelle un dépôt votif composé essentiellement de céramiques, très fragmentées, parmi lesquelles ont été trouvés quelques offrandes métalliques et coroplastiques. Ces dernières ont un caractère assez exceptionnel et comprennent des éléments d'armement (sauroter, pointe de javelot, boucle de ceinturon, bouclier), un groupe en terre cuite à thème dionysiaque, des fragments de protomés, une danseuse orientale.

Une phase archaïque et classique (mi-VI^e à mi-V^e s.) est marquée par de nombreuses poches de terre cendreuse contenant des offrandes : petites coupes, fibules, perle, lamelles de bronze.

La campagne de 2011 s'est déplacée sur une terrasse inférieure et a mis au jour un « crollo » de tuiles et de pierres, ce qui suggère la présence d'une structure construite.

Parmi les fragments de statuettes en terre cuite, provenant essentiellement de strates datées de fin IV^e et III^e siècle, je voudrais soumettre aux membres du CSIG la figurine³ représentant une danseuse d'*oklasma*, une danse orientale qui animait un banquet ou symposium, sur une mélodie d'origine perse ou persikon, au son de l'*aulos*, d'instrument à corde et du tympanon.⁴

Comme l'écrit Luigi Todisco, cette danse, parfois acrobatique avec les genoux fléchis, se caractérise par les bras tendus et les mains jointes; il présente, dans son ouvrage, une liste exhaustive des représentations de cette danse sur la céramique à figures rouges et les lécythes à décor plastique, attiques et béotiens, sur quelques lécythes de provenances diverses et sur la céramique italiote à figures rouges. Sur les quinze vases italiotes répertoriés, treize sont apuliens.

La chronologie de ces céramiques atteste du spectacle de cette danse entre la fin du V^e et la fin du IV^e siècle et, tout particulièrement, à l'occasion de banquets et/ou de cérémonies liées à la sphère dionysiaque et/ou d'Aphrodite.⁵

La statuette d'Ostuni provient d'une strate dont le contexte céramique couvre la seconde moitié du IV^e et le début du III^e siècle. L'argile (M 7.5 YR 7/3), légèrement poudreuse en surface avec de fines inclusions blanches et des particules de mica argenté, suggère une production régionale. La cassure curviligne

du revers pourrait indiquer son appartenance à un vase plastique.

Je suis donc à la recherche de parallèles en terre cuite de cette figurine et serais reconnaissante de recevoir toute suggestion de "pistes" à suivre.

NOTES

¹D. Coppola, Nota preliminare su un villaggio di facies culturale subappenninica a "Rissieddi" in territorio di Ostuni (Brindisi), dans *Archivio Storico Pugliese*, 26, 3-4, 1973, pp. 607-650; D.

Coppola, La Grotta di S. Maria di Agnano ad Ostuni, dans *Atti dell'VIII Convegno dei Comuni Messapici, Peuceti e Dauni*, Alezio 14 - 15 novembre 1981, pp. 175-188; D. Coppola, Le origini di Ostuni. Testimonianze archeologiche degli avvicendamenti culturali, dans *Museo di Civiltà preclassiche della Murgia meridionale*, 1, Martina Franca 1983, pp. 249-252.

² Santa Maria di Agnano, in *MEFRA*, Tome 116 - 2004-1, p.661-668. *Saturnia Tellus - Definizioni dello spazio consacrato in ambiente etrusco, italico, fenicio-punico, iberico e celtico*, X. Dupré Raventos, S. Ribicchini, S. Verger (éd.), Roma 2008, pp.201-249.

³ Museo delle Civiltà preclassiche delle Murgie meridionali, Ostuni, n° inv. 96210.

⁴ L. Todisco, *Pittura e ceramica figurata tra Grecia, Magna Grecia e Sicilia*, III, 4. *Danze orientali tra Attica e Magna Grecia*, p.131-155, Bari 2006.

⁵ Comme en témoigne la présence des ménades, des satyres, de Dionysos lui-même et d'Eros. Deux des vases plastiques illustrés figurent la danseuse, ailée.

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A NEW BOOK ON THE TERRACOTTA MASKS FROM THE NECROPOLIS OF LIPARI

Agnes Schwarzmaier, *DIE MASKEN AUS DER NEKROPOLE VON LIPARI*

Palilia 21. Dr. Ludwig Reichert Verlag, Wiesbaden 2011

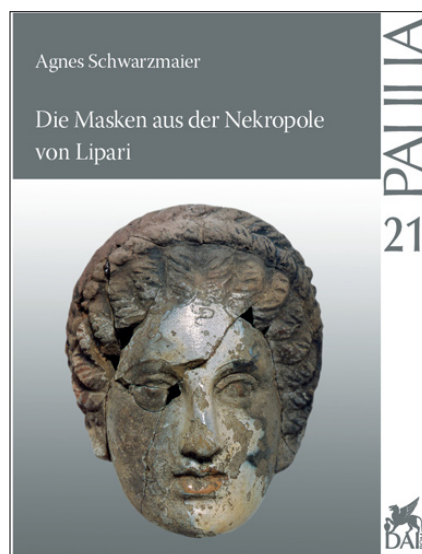
280 p. with 48 b/w ill., 2 colour pl., 24 b/w plates

I am pleased to have this opportunity to announce my book *Die Masken aus der Nekropole von Lipari*, which is about to appear in the series Palilia published by the German Archaeological Institute in Rome. The manuscript originally was accepted as a dissertation in Classical archaeology by the Freie Universität Berlin. The book deals with the well-known Classical and early Hellenistic terracotta masks that were found in the necropoleis of the ancient city of Lipari on the Aeolian island of the same name north of Sicily. Most of them were excavated and eventually published over the last 60 years by Luigi Bernabò Brea (†), Madeleine Cavalier, and their team.

The masks, which must have been produced on the island, are not only of considerable interest for their great number, artistic quality, and polychromy, but also because they are an important source for our knowledge of the history of the Greek theater and the actual masks, now lost, that were worn by actors during their performances of Greek comedy and tragedy. However, the most important question to ask is just why were these masks found in such quantity immediately outside of the graves in the company of symposium vessels. It is clear that they do not mark tombs of actors, because they also occur in women's graves.

The first part of this study focuses on the masks themselves as works of coroplasts, their typology, chronology, and iconography. For example, some of the masks had been interpreted as small-scale portraits of Greek dramatists, especially Menander, an interpretation that cannot be maintained, since the masks do not reflect the main features found on securely identified portrait types of these poets.

The following chapter deals with the



question of the relationship of the masks to the history of Greek theater and the characters of comedy and tragedy. This comprises a discussion of the typological relationship of the masks to the theatrical characters in the lists collected in Book 4 of Pollux's *Onomasticon*. The position is taken that the lists are not really helpful for a classification of the mask types that have been found in Lipari.

In the second part of this study the masks are examined in relation to their grave contexts in order to understand their function and significance. Conclusions are drawn by examining the contexts and grave goods of the Classical and Hellenistic periods using the methodological and theoretical approaches developed for the modern archaeology of death.

An unexpected revelation is the consistency with which the tombs and the grave goods were arranged within the necropoleis of Lipari. The masks normally were found together with a set of symposium vessels that mostly consisted of a cup, an oinochoe, up to four small

dishes, and a lamp. All were protected against breakage in a storage vessel or by a cover of clay. The regular position of these sets outside of the southwestern corner of the sarcophagus or urn situated them close to the head of the deceased. This set of symposium pottery must have been placed there during the funeral in a moment when the sarcophagus was closed, but not fully covered with earth. Therefore, it seems that the vessels belonged to the deceased to be used during the funeral, as well as later in the afterlife. In order to understand what took place during the funeral all evidence for funerary ritual in ancient Greece is reconsidered together with its parallels from cultural anthropology, especially in modern Greece.

The masks, which occur only in about 5% of all tombs, do not seem to have a relationship to actual performances, but rather appear to have functioned as symbols of Dionysos and his power. Installed at the site of the symposium, they promoted the idea that the god was present during the drinking. This can be demonstrated by looking at the significance of masks in non-theatrical contexts on South Italian vase paintings of the 4th century B.C.

The last chapter examines the role of Dionysos in connection with funerary ritual and the afterlife in Magna Graecia and Sicily. Trying to understand how the Liparians dealt with the death of a close relative and in looking for their ideas concerning death and the afterlife is helpful also for interpreting cemeteries at other Greek sites, since basic rules and fundamental conceptions concerning Greek death and funerary ritual must have existed.

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THE KHIRBET ES-SAMRA PLASTER FIGURINES

The ancient Roman/Byzantine cemetery in Khirbet es-Samra in Northern Jordan is well known for its epigraphic richness and diversity, as well as for the plaster figurines deposited as tomb offerings. Excavations at the cemetery yielded a respectable number of plaster objects, diverse in shape, form, and size, although many are fragmentary and incomplete. These objects can be categorized roughly into three types: those of geometric form, those of animal shape, and those of human shape (Figure 1). The majority of the geometric plaster objects are rounded disks (9-12cm diameter) with an inserted rounded mirror on one side that sometimes is surrounded by simple black painted embellishments. Animal-shaped figurines include simplified fish, dolphin, bird, and zoomorphic camel, or sheep. With the exception of the bird forms, all available animal figurines were decorated with a centrally inserted rounded or rectangular mirror that is often missing. These were described as animal-shaped mirror frames. The most common form of the human figurine type is that of a standing female (ca. 7-30cm height) with rudimentary arms stretched out or raised over the head, dressed in a long garment that is often decorated with a small mirror, and small protruding feet. Some figurines reveal traces of their original color. These female figurines became known as the “Samra Dolls” after one that found *in situ* at Samra. There are only a few figurines representing human males, and only as heads without a body. This differentiation or classification of the plaster objects from this cemetery is not strict as described above. Some cases reveal combined features.

So far, only a few parallel figurines were reported from other sites in Jordan. These include the “Lady of Pella”,¹ and the mirror discs from Wadi-Fynan² and Umm Al-Jimal.³ There are unconfirmed reports of plaster figurines of animal and humans of similar manufacture and date displayed in museums in Syria and Turkey. The relative abundance and diversity of the Khirbet es-Samra figurines could be attributed to the large number of excavated tombs in this cemetery.

The available evidence tends to date the Khirbet es-Samra plaster objects to the 7th century AD. This implies that they were found in Christian burials. The presence of these plaster objects could be explained as depositions of personal



Fig. 1. The three types of plaster figurines: the disk mirror frame and human figurine “Samra doll” (top), the dolphin animal figurine (below).

adornments. They could also be related to funerary practices. It also has been suggested that dolls and mirrors functioned as symbols of virginity, particularly when found in juvenile female burials, and also during the early Christian era.⁴ It is very probable that the discoid objects were used as mirrors, but the inserted mirrors on the figurines are too small compared to the total size of the figurine. It is indeed possible that some of the female figurines were dolls, but the function of many others remain uncertain, particularly the male heads.

These issues are only a few aspects of the current study on these plaster objects from the Khirbet es-Samra cemetery. When the restoration of these objects is completed, a more accurate classification can be developed that will help to

explain this type of deposition at that time and in this cemetery.

NOTES

¹Smith, R., The 1967 excavations at Pella of the decapolis, *ADAJ* 3, 1969, pp. 5-10, Plate X.

²Findlater, G., El-Najjar, M., Al-Shiyab, A.-H., O’Hea, M. and Easthaugh, E., The Wadi Faynan Project: the South Cemetery Excavation, Jordan 1996: a Preliminary Report, *Levant* 30, 1998, pp. 69-83.

³Brashler, J., The 1993 and 1994 Seasons at Umm Al-Jimal. The 1994 Umm Al-Jimal cemetery excavations: Area AA and Z, *ADAJ* 39, 1995, pp. 457-468.

⁴Martin-Kilcher, S., *Mors immatura* in the Roman world - a mirror of society and tradition, in J. Pearce, M. Millett and M. Struck (eds.), *Burial, Society and Context in the Roman World*, Oxford 2000, pp. 63-77.

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MOLDING EXPRESSIONS OF CULTURE: THE TERRACOTTA FIGURINES FROM THE 'HOUSE OF ORPHEUS,' NEA PAPHOS

The multifaceted significance of Cypriot terracottas has been acknowledged by the large corpus of published data, which addresses a series of interlinked issues related to their typological, stylistic, and chronological classification, the technology and techniques employed in their manufacture, their provenience, the mode of their production, the scale of their distribution, and their role as cultural artefacts in differing social contexts. Despite the substantial studies on earlier Cypriot terracottas, however, the Hellenistic and Roman terracotta figurines remain – with very few exemptions – highly neglected, and outside recent theoretical and scientific developments.

The terracotta figurines from the so-called House of Orpheus in Nea Paphos, excavated by the Cypriot Department of Antiquities between 1982-1992 and by the University of Cyprus since 2010, form part of a significant material assemblage that spans the Hellenistic to the Roman periods. These high-quality terracotta figurines fall within the mainstream of Cypriot art and its associated ancient technological and cultural systems. The submission of the research proposal "Molding Expressions of Culture: The Terracotta Figurines from the 'House of Orpheus', Nea Paphos" by the Archaeological Research Unit to the University of Cyprus A.G. Leventis Foundation Research Committee has been recommended for funding. This project, bringing together scholars from different backgrounds, aims at a systematic and holistic assessment of this assemblage. Stylistic, analytical, and theoretical methods of study are employed, tackling the aforementioned issues for these later periods of Cypriot Antiquity. Additionally, through comparative studies with other Cypriot and Mediterranean sites, the project proposes to examine continuing and changing patterns of production, distribution, and function of Cypriot terracottas, as a result of the interplay between local structures and incoming Ptolemaic and Roman socio-



political and socio-cultural impositions.

More specifically, the project aims at: 1. a typological, stylistic, and iconographic analysis of the figurines; 2. their compositional study focusing on fabrics, slips, and pigments; 3. a systematic attempt to interpret the analytical data addressing issues related to chronology, technology of manufacture, provenience and distribution; 4. the study of the inscriptions incised on some of the figurines; 5. the contextualisation of the figurines within their individual depositional intra-site context, as well as their broader socio-cultural and socio-political Cypriot

and Mediterranean contexts; and 6. the reconstruction and visualisation of specific fragmented specimens in their anticipated full shape and color. The implementation of this project will be achieved using a range of multidisciplinary approaches and methods, such as traditional examinations of style, statistics, social theory, chemical analyses, X-ray radiography and drawing software.

For the aims of the project the Archaeological Research Unit of the

University of Cyprus collaborates with specialists from the Department of Multimedia and Graphic Arts of the Cyprus University of Technology, the Institute of Materials Science of the Demokritos National Centre for Scientific Research (Athens), and the Laboratory of THETIS Authentics LTD (Athens).

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Serena Raffiotta

UN PESO FITTILE FIGURATO E IL CULTO DI AFRODITE A MORGANTINA

Appartiene ad una collezione privata regolarmente censita dalla Soprintendenza per i Beni Culturali e Ambientali di Enna, costituita da reperti eterogenei presumibilmente provenienti da Morgantina, l'antica e monumentale città nel cuore della Sicilia, un singolare peso fittile ornato da una scena figurata a rilievo, di cui in questa sede presentiamo uno studio preliminare.

sinistro dal profilo tipicamente curvilineo - con le gambe accavallate all'altezza delle caviglie. La figura è ritratta di tre quarti, con il capo leggermente inclinato a destra. Ha il braccio sinistro disteso lungo il fianco mentre il destro è proteso, probabilmente a reggere un oggetto non identificabile. All'altezza del busto la donna è affiancata - su ambedue i lati - da due piccole figure alate, rappresentate

probabilmente esposto troppo a lungo alle intemperie e già di per sé delicato, per il tipo di argilla con cui fu plasmato.

I pesi discoidali con complesse scene figurate a rilievo sono davvero rari nel panorama archeologico del mondo greco. La documentazione dalla Sicilia annovera, per lo più, isolate figure di cavalieri a cavallo: diversi sono gli esemplari di



Il peso, dalla forma discoidale, ha un diametro massimo di 8,7 cm e uno spessore massimo di 1 cm circa. Da un'analisi autoptica a livello macroscopico sembrerebbe trattarsi di un prodotto di bottega locale, plasmato nella tipica argilla arancio-rossastra, non micacea, non molto dura e pertanto facilmente soggetta a consunzione. Ha un ingobbio color camoscio sulla superficie e non conserva tracce di policromia, perlomeno visibili ad occhio nudo. Appena sotto il bordo del disco, adiacenti e pressoché paralleli, sono i due tipici fori passanti che ne permettevano la sospensione.

Ciò che rende originale il peso in questione è la complessa decorazione figurata a rilievo sulla faccia anteriore; di contro il retro, lievemente convesso e liscio, è privo di qualsiasi ornamento. Realizzata a stampo, la scena è dominata al centro da una figura femminile panneggiata, vestita di peplo e lungo himation avvolto intorno alle gambe e ripiegato all'altezza del ventre. La donna è rappresentata seduta - forse su un diphros, di cui sembrerebbe riconoscersi il piede

in volo e di profilo. La rappresentazione è incorniciata da un sottile cordolo a rilievo, che corre lungo l'intera circonferenza del disco.

Nessun altro dettaglio è possibile leggere dell'immagine, che risulta poco nitida a causa dello stato di consunzione della superficie dell'oggetto. L'ipotesi dell'impiego di una matrice usurata non sembrerebbe trovare riscontro nella singolarità del manufatto: per l'originalità della scena figurata che lo adorna, il peso in questione ad oggi risulta un unicum nel panorama della documentazione archeologica proveniente da Morgantina, e non solo. Stando all'edito e con specifico riferimento all'apparato decorativo, nessun altro sito della Sicilia greca ha, infatti, restituito pesi identici o simili al nostro. Non riteniamo, pertanto, che l'oggetto in questione sia uno tra tanti identici pesi prodotti in serie da un'unica matrice, così come era consuetudine nella produzione coroplastica. È più verosimile che l'illeggibilità dei dettagli sia da ricondurre alla forte abrasione cui è stata soggetta la superficie del rilievo,

questo tipo provenienti dall'antica Gela. Più diffusi, invece, sono i pesi discoidali con mascheroni a rilievo (in gran parte gorgoneia, ma anche teste maschili e femminili) e figure animali nonché, impressi, più o meno elaborati motivi fitomorfi o geometrici, bolli e contrassegni. Non sono rare le iscrizioni, ora incise ora impresse, la cui natura contribuisce alla comprensione della specifica destinazione d'uso di tali oggetti, ancora oggi ampiamente discussa. Il dibattito tra gli studiosi, in tal senso, è aperto da decenni: c'è chi propende per una destinazione esclusivamente pratica di tali manufatti, come pesi da telaio; chi ne propone una funzione votiva, ipotesi supportata dalla presenza di iscrizioni dedicatorie su alcuni esemplari, e chi ne evidenzia l'aspetto meramente apotropico, puntando sul carattere delle immagini a rilievo rappresentate con maggiore frequenza, come ad esempio i gorgoneia.

Dal punto di vista cronologico, trattandosi di oggetti ampiamente diffusi nel mondo antico e che rimasero invariati

per forma e tipologia nel corso di un lungo arco temporale, l'unica possibilità di datazione ci è offerta dalla contestualizzazione in specifici contesti di rinvenimento. Nel caso specifico, tuttavia, appartenendo ad una collezione, il nostro peso da Morgantina non offre altra possibilità di datazione se non l'analisi stilistica della scena figurata che lo adorna. L'iconografia ci riporta all'ambito greco ellenistico, al periodo tra IV e III secolo a. C., momento in cui - a giudicare dall'evidenza archeologica - le officine siceliote produssero un gran numero di oscilla figurati. In questo contesto cronologico e storico-artistico si inquadra, pertanto, l'immagine della figura muliebre circondata da piccole figure alate nonché la struttura dell'intera scena.

Sull'identificazione del personaggio femminile su cui si incentra la scena si possono avanzare diverse ipotesi: potrebbe trattarsi di una divinità femminile - Afrodite? - o di una musa. A supportare la prima ipotesi è un dato non poco significativo riferitoci dagli eredi della collezione: sembra che l'oggetto provenga dai dintorni di un interessantissimo edificio termale pubblico di età ellenistica, portato alla luce a Morgantina in contrada Agnese tra il 1970 e il 1971 e da quasi un decennio nuovamente oggetto di più approfonditi studi e indagini archeologi-

che da parte della Missione Americana operante a Morgantina, diretta da Malcolm Bell III e coordinata sul campo da Sandra Lucore.

Nel corso delle prime campagne di scavo l'edificio restituì, nel riempimento di un pozzo, un kantharos skyphoide strigliato a vernice nera con un'iscrizione dedicatoria votiva graffita in caratteri greci, "ΑΦΡΟΔΙΤ[Α]C", rara testimonianza del culto della dea greca della bellezza nell'antica città di Morgantina, pressoché esclusivamente devota alla coppia divina Demetra e Persefone. L'approfondimento delle ricerche nell'edificio termale ha portato, negli anni più recenti, allo studio di centinaia di tubuli fittili che costituivano l'ossatura della copertura a volta di una grande sala circolare, la tholos, che ospitava vasche da bagno individuali in terracotta. Gli archeologi hanno pensato di poter connettere la singolare presenza della lettera A incisa su parecchi di quei tubuli al culto di Afrodite: se così fosse, l'iscrizione potrebbe leggersi come il segno tangibile della consacrazione dell'intero complesso termale a quella divinità, nume tutelare della bellezza, la cui cura ricercavano i frequentatori dell'edificio stesso.

In un simile contesto archeologico, il nostro peso fittile figurato verrebbe a

configurarsi come un ex-voto dedicato presso le terme ad Afrodite, protagonista della scena figurata insieme a quegli eroti alati che, nelle arti figurative del mondo classico (scultura, coroplastica, pittura parietale, pittura vascolare, mosaico, oreficeria, glittica), costantemente l'accompagnano.

Si ringrazia il Direttore del Parco Archeologico di Morgantina, Dott. Enrico Caruso, per aver concesso l'autorizzazione alla pubblicazione dell'immagine del vaso.

NOTES

¹ Si tratta della collezione Giammusso di Aidone (Enna), messa gentilmente a disposizione dagli eredi e in corso di studio da parte di chi scrive.

² P. Orsi, Gela. Scavi del 1900-1905, in *MonAnt*, vol. XVII, 1906, cc. 753-758, tav. LVI; R. Panvini (a cura di), *Gela. Il museo archeologico*. Catalogo, Caltanissetta 1998, pp. 131, 134, 150.

³ Anche in questo caso, la serie più abbondante e rappresentativa è quella di Gela. ORSI 1906, op. cit.

⁴ H.L. Allen, Excavation at Morgantina (Serra Orlando), 1970-1972: Preliminary Report XI, *AJA* 78, 4, 1974, pp. 370-382.

⁵ S. K. Lucore, Archimedes, the North Baths at Morgantina and early developments in vaulted construction, in *The nature and function of water, baths, bathing and hygiene from Antiquity through the Renaissance*, Leiden 2009, pp. 43-59.

⁶ Museo Archeologico Regionale di Aidone, inv. 71-505.

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Conference Report

INTERNATIONAL CONFERENCE ON ISHTAR/ APHRODITE IN TOKYO

Stephanie Lynn Budin (Rutgers University, Camden)

In late August 2011 Keio University of Tokyo hosted the remarkably successful International Conference on Ishtar/Astarte/Aphrodite: Transformation of a Goddess. The papers here presented focused in various ways on the worship of and syncretistic tendencies among the goddesses Ištar, Astarte, and Aphrodite, as well as more "peripheral" goddesses such as Tanit, Hathor, Asherah, and Anat. As may be imagined, several papers had a strong coroplastic component.

Akio Tsukimoto of Rikkyo University presented a paper on the iconography of the winged goddess typically identified as Ištar in the glyptic, but far less certainly in the repertoire of terracotta plaques, with the Burney Relief as a prime example of ambiguity. Izak Cornelius of the University of Stellenbosch, who could not be present, sent in a video and powerpoint presentation of the iconography of Anat, Astarte, and Egyptian Qedešet, once again noting the extreme ambiguity of identification(s). David Sugimoto of Keio University looked at hermaphrodit-

ism in the Judean Pillar Figurines and how this might relate to Ištar and Astarte as the Biblical "Queen of Heaven."

Departing from the Levantine coast, Elizabeth Bloch-Smith of Saint Joseph's University presented an excellent archaeological survey of the cults of Astarte throughout the Mediterranean, followed upon by Ikuko Sato of the Japan Women's University, who focused on inscriptional evidence—including the "sign of TNT"—for the goddess(es) of Carthage and the origins of Tanit.

The conference turned to Aphrodite for the last two presentations. Stephanie Budin of Rutgers University considered the evolution of Aphrodite on Cyprus and her eventual merging with her Hellenized counterpart, considering especially the evolution of coroplastic "goddess" figurines on the island. Sumiyo Tsujimura of Kokushikan University looked at the syncretisms between Egyptian Hathor and other goddesses, including Aphrodite, in the Classical period, once

again with a particular focus on the terracotta iconographic tradition.

Other papers delivered were more philological in content. Eiko Matsushima of Hosei University delivered an excellent paper on the probable use of cult statues in the "Sacred Marriage" rite in Mesopotamia. Mark Smith of NYU gave a thorough survey of the cults of Astarte in Bronze Age Syria, with foci on Ugarit and Emar, while Keiko Tazawa of the University of Liverpool spoke on Astarte in New Kingdom Egypt and her relation to other goddesses both foreign and indigenous. Stéphanie Anthoiz of l'Université Catholique de Lille gave a wonderful paper on the Asherahs and Astartes of the Old Testament. The conference ended with a summary of themes presented by Mark Smith and a general discussion. Hopefully, the conference proceedings will be published as part of the OBO series in the coming year.

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EGYPTIAN PLAQUE TERRACOTTAS OF STANDING NUDE WOMEN FROM THE LATE PERIOD: EGYPTIAN HERITAGE OR FOREIGN INFLUENCES

Due to its historical and political situation, Egypt in the Third Intermediate and Late Periods was an important cultural melting-pot, which makes these periods particularly fruitful, especially in the field of coroplastic studies. However, terracotta figurines from those periods are still poorly known, since research has been focused more on the Greek coroplastic production of Egypt. It was the products of these periods, from 750 B.C. to the early Hellenistic period, that was the topic of my doctoral thesis prepared for the University of Poitiers, France, under the direction of Pr. Ballet. One of the most important of the coroplastic products of the Late Period is without doubt the type of the standing nude woman represented in relief on a plaque. The question arises whether this theme was inherited from earlier periods of Egyptian history, or is this representation the result of the cultural contacts that occurred between Egypt and the Near East during the Late Period.

THE LATE PERIOD PLAQUE OF A STANDING NUDE WOMAN

As most part of these terracotta types have been discovered during old excavations and have been published several times in various kinds of publications, it is not easy to draw up a definitive inventory.¹ However, some examples of this iconographic type were uncovered during recent excavations on the site of Tell el-Herr, (Franco-Egyptian Excavations directed by D. Valbelle),² where almost 50 of them were brought to light, but are not yet published. Some also were discovered in Tebtynis (Franco-Italian Excavations, IFAO – CSA - University of Milano, directed by Claudio Gallazzi and Gisèle Hadji-Minaglou) and presently are being studied along with the rest of the coroplastic material from this site. In addition, it is very likely that more examples than those already mentioned in the literature³ have been discovered in Tanis, but the terracottas from this site have yet not been published.

All these figures have iconographic characteristics in common.⁴ They all have a modeled plain back, which is why



Standing nude woman on a plaque, Memphis, Egypt. Late Period. From Petrie, 1909, n°7 pl. XXXV.



Astarte plaque, El-Mina, Syria. Date unknown. From P. J. Riis, 1960, fig. 5, Pl. II.

they are called plaques, but the shape and the proportions can vary, as I will show later in this paper. Other consistent characteristics are the subject represented on the plaque and the manner of the representation. It always is a nude woman with the breasts and pubic triangle emphasized. The woman is always represented standing in a frontal position, legs together, and most of the plaques have a small projection at the lower edge on which the feet of the woman rest.

There are, however, several variants resulting from the modification of details. The shape of the plaque can be perfectly rectangular, rounded at the top, more or less trapezoidal, or take all or part of the woman's body's shape. In some cases, the plaque is more developed and can take the form of a little shrine with bases of columns, capitals, architraves and a cavetto cornice. Sometimes objects are represented next to the woman, such as vessels, birds, or other objects that are difficult to identify, but that we can suppose in most cases are offerings. The position of the arms also can vary, even if in most cases they hang alongside the body, with the palms of the hands held flat against the thighs. Sometimes, one of the arms is bent, with the hand supporting the breast, or more rarely squeezing the nipple. The wig also varies, sometimes being very short, while at other times coming under the ears or falling onto the shoulders. It can be straight or curly. Some women also wear jewelry. But undoubtedly the most important variant is the presence of a second, smaller female figure.

These are solid plaques produced from a one-piece mold, within which the clay was pressed in layers. Some of the plaques have traces of a white coating and color. A detailed study of these traces has led me to believe that most of these terracottas were painted in the following manner: a yellow background, red column bases, blue and red stripes for the column shafts, blue capitals, red abacus, and a cornice with blue and red vertical stripes with red extremities. The body of the woman was painted in red and the hair and pubic triangle in black. The details of the face, especially the eyes, were indicated in black. Finally, the woman

sometimes wore a black necklace with three red, circular pendants.

AN EGYPTIAN TRADITION

The predynastic steatopygous figures

From the Early Predynastic period, Egypt had representations of nude women³. These are, for the most part, terracotta figures, but we also find some made in unbaked clay and in stone, especially limestone. A first types are steatopygous⁶ because they are characterized by exaggerated hips, thighs and buttocks. Some are standing, while others are sitting, with the legs joined and held straight in front of them.

These figures share some similarities with our Egyptian plaque figures from the Late Period. Both are representations of nude women with joined legs. But there are also some differences: in the Predynastic examples the face is not detailed and the arms are not held along the body, but rather are raised in the air or reduced to stumps at the shoulders. Finally, the sexual attributes are not particularly highlighted: the breasts are represented simply, the pubic area is not indicated, and the head seems to be shaved most of the time. Only the developed hips and thighs are reminiscent of the reproductive and nourishing functions of women. It is also important to note that some of these figurines are painted with patterns⁷ which in some case can represent body painting, tattoos⁸ or scarifications. We will find this again during the later periods. So it seems difficult to establish a link between the Late Period plaques of standing nude women and these Predynastic figures. However, since these are some of the first examples of representations of women they should be considered in the origin of the later ones.

The paddle dolls of the Middle Kingdom

During the Middle Kingdom we find “paddle dolls”.⁹ These are quite stylized female figures composed of a thin plate of wood in the shape of a paddle that is rounded at the lower part.¹⁰ They have more or less developed arms, finished in stumps and a thin neck on which the hair was fastened. This one is composed of black Nile clay and faience beads that are strung on several linen threads.¹¹ These figurines have no legs. Some of them wear a mask on the head on which two eyes are represented. The wooden plaque is often decorated with painted black and red geometric patterns repro-



Paddle Doll, Thebes, Egypt. Middle Kingdom, Dynasty 11. From Hayes, 1953, Fig. 135, p. 219.



Women on a bed. Sawama, Egypt. Probably New Kingdom. From J. H. Breasted, 1948, fig. c, Pl. 993.

ducing anatomic details, clothing, jewelry, or tattoos. Sometimes we also can see representations of deities and animals.¹² Sexual attributes are strongly emphasized: the hips are very broad; the pubic area is painted and takes up all the lower part of the figure; the breasts are sometimes represented by two painted circles on the chest; and the very developed and decorated hair is also a sexual attribute.

Their sexual attributes are also emphasized, even if some are a little different: broad hips and developed hair for the “paddle dolls” and emphasized breasts for the terracotta figures. Therefore, even if the sexual attributes are different, they are emphasized in both cases, and this can justify a comparison and begs the question of a lineage.

Nude female figures in faience of the Middle Kingdom

In the Middle Kingdom, we also find a type of female figure in faience¹³ that bears a likeness to our figures of the Late Period. These are nude, female figures, with the legs joined but finished above the knees.¹⁴ The arms are held along the body with the hands on the hips. The waist is thin and the belly flat, but the thighs are fleshy. Most of these figures are nude, but some wear a dress with shoulder straps,¹⁵ as do the paddle dolls. The breasts are represented but they are small and not particularly emphasized. These figures are ornate with black painted patterns representing jewelry, tattoos,¹⁶ body paintings, and scarification. Anatomical details are also represented: nipples, navel, and pubic triangle. The emphasizing of the pubic area and the wearing of jewelry make them closer to the standing nude women on a plaque of the Late Period. Some of these Middle Kingdom figures wear the tripartite wig and others have short hair indicated by black paint, with little holes that may represent curls, or may have served to put in locks of vegetal fibers or natural hair as on the paddle dolls.

Here again, we can observe similarities between the faience figures and the Late Period plaques of standing nude women that can indicate a filiation.¹⁷

The woman on a bed of the New Kingdom

Our figures have often been confused with another iconographic group appearing in the 18th dynasty and continuing throughout the New Kingdom.¹⁸ This consists of nude women with arms hanging by the sides in a manner very similar to ours, except that these are lying on beds. We often find them referred to in archaeological literature by the term “concubine of the dead,” owing to the function that was then attributed to them.¹⁹ It is quite easy to differentiate them since the women on a bed are lying on a plaque that has 4 legs. Moreover, we often can distinguish a stylized headrest under the head of the woman. Finally, an unguent appears on the top of its head. These three elements are totally absent

from our figures of Late Period plaques of standing nude women. In spite of these differences, the iconography of these two types of terracotta figurines is rather close. We can also notice that some of the nude women on a bed are accompanied by a small figure, which is interpreted as a child, much like our Late Period plaques of standing nude women. It therefore seems reasonable to suggest a relationship of sorts between these two types of terracotta figurines.

A CULTURAL TRANSFER FROM THE NEAR EAST

Although, as we just seen, there was an important tradition in ancient Egypt for the representation of females in small scale, it also is possible that beliefs, ideas, and iconographic traditions coming from its borders were influential at certain times in Egypt's history. In particular, the Astarte plaques that originated in the Levant may have played a role in the development of our Late Period plaques of standing nude women.²⁰ I will first clarify what is generally meant by the term Astarte plaques, then I will note the similarities between the Egyptian plaques of standing nude women.²¹ Finally, I will tackle very briefly the matter of their respective symbolism and their applicability to our Egyptian figurines.

The term Astarte plaque generally refers to a nude female figure made with a mold, but it designates more specifically a molded nude figure whose date ranges from the Middle Bronze Age through the Hellenistic period. They are mostly made in clay, but some faience and glass specimen are also known. The first documented molded figurines of nude women date back to the 3rd millennium B.C. and come from Mesopotamia. However, Astarte plaques were produced over a very long time in the Near East, and several versions are known.²²

The first connections that can be made between both types of figurines discussed here are of an iconographic nature. Like our Egyptian figures, the Astarte plaques represent women, most often nude,²³ made in a single mold and with a flat back. The women are in the same position: standing fully frontally, legs joined, arms along the body or touching the breasts.²⁴ Finally, on each type, the women wear jewelry. The second ones are of a technical nature: both are made with a one-piece mold and composed of superimposed layers.²⁵ As in the Egyptian figurines, we can see traces of red paint in the Astarte plaques from Syria.²⁶ Given the iconographic and technical similarities between these two types of figurines one wonders about the similarity in their

interpretations. We can be tempted to attribute to our Egyptian figurines the same identification and function as the Astarte plaques, which might lead us to look for the presence of a cult of Astarte in Egypt.

Astarte is the Syro-Palestinian goddess of love and war. The first mention of her in Egypt goes back to the reign of Amenhotep II.²⁷ Under Amenhotep IV (Akhenaton)²⁸ she is integrated into the Memphite pantheon as a daughter or wife of Ptah.²⁹ Françoise Dunand talks about an assimilation of Astarte and Isis and of Astarte and Hathor since they are both warrior goddesses and are associated with the family sphere.³⁰ Moreover, votive offerings and temples dedicated to Astarte have been discovered in Egypt, attesting to the existence of a cult of this goddess.³¹

However, when we search for information on Astarte plaques, we learn that the name Astarte plaque is a convention. Since these nude female figures were supposed to be related to fertility, scholars give them the name of the Canaanite and Syrian goddess of fertility Ishtar, whose Greek name is Astarte. But the reality is more complex, and the women represented on the terracotta plaques are probably not always the goddess herself. The research on these figurines must be diligent about the contexts within which these figurines were found, which eventually will enable more precise interpretations.

In our current state of knowledge, we can observe common iconographic and technical features in these two types of figurines that could lead to probable similarities in their interpretation and function relative to fertility. We cannot say with certainty that the Egyptian figurines are direct copies of the Astarte plaques, or if they were merely inspired by Astarte plaques, but it is possible that some sort of relationship existed between them.

In this paper I have attempted to show the iconographic evolution of the representation of the nude female in small scale across the gamut of Egyptian history. A comparison of this theme with that of the Late Period plaques of standing nude women was made in order to determine if it could be the heir to this tradition. Considering the similarities that have been observed, this suggestion seem to be confirmed. However, I also highlighted a similarity with a type of figurine attested in the Near East, the so-called Astarte plaque, and raised the pos-

sibility that cultural transfers between the Near East and Egypt could have taken place. These transfers may have played a part in the iconographic evolution of terracottas in Egypt, especially those representing nude women. However, this does not resolve the question of the function of these objects. This has already been tackled by Geraldine Pinch in 1993, in her study of the fertility figurines of the Middle and the New Kingdoms but the study needs to be extended to the Late Period, as well as to the Hellenistic, Roman, and Coptic Periods.

NOTES

¹ On the figures from Mendes see S. Redford, Three seasons in Egypt; The first season of excavations at Mendes, *The Journal of the Study of Egyptian Antiquities* 18, 1988, on those from Memphis see W. M. F. Petrie, *Memphis I*, London 1909 and S. Redford, 1988, on those of Naukratis see H. Walters, *Catalogue of the terracottas in the Department of Greek and Roman Antiquities*, London 1903; R. A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities*. 1, London 1954 and D. Bailey, *Catalogue of Terracottas in the British Museum. IV, Ptolemaic and Roman Terracottas From Egypt*, London 2008 (They currently are being studied by Thomas Ross, British Museum). On those of Athribis see See K. Myśliwiec, *Les ateliers d'Athribis ptolémaïque*, in *Archeologia* 47, Wrocław: Zakład Narodowy im. Ossolińskich, *Oddział w Warszawie* 1996. On those said to be from Palmyra see Bailey 2008.

² On the excavations at Tell el-Herr and see: D. Valbelle (dir), *Tell el-Herr, les niveaux hellénistiques et du Haut-Empire*, Paris 2007. And on the Hellenistic and Roman terracottas from Tell el-Herr see: P. Ballet, *Les terres cuites hellénistiques et romaines*, in op. cit. pp. 236 – 271.

³ See P. Brissaud, *Bulletin de la Société Française des Fouilles de Tanis* 9, 1995

⁴ On the technical vocabulary see: A Muller, Description et analyse des productions moulées. Proposition de lexique multilingue, suggestions de méthode, in *Le moulage en terre cuite dans l'antiquité: création et production dérivée, fabrication et diffusion*, actes du XVIII^e colloque du Centre de recherches archéologiques, Lille III, 7-8 décembre, Villeneuve d'Ascq, 1995.

⁵ On the predynastic female figurines see: G. D. Hornblower, Predynastic figures of women and their successors, in *JEA* 15, 1929, pp. 29-47 and pl. VI-X.

⁶ For those of the British Museum see the following Museum numbers: 53875 – 53879 – 50689 – 50947 – 50680 (limestone) – 58064. For those of the collection of the University College of London see W. M. F. Petrie, *Prehistoric Egypt*, *BSAE* 31, 1920, pp. 7-9. For those of the Ashmolean Museum in Oxford see J. Capart, *Les débuts de l'art en Égypte*, 1904, pp. 155-163.

⁷ See G. D. Hornblower, 1929, p. 39 and pl. VII fig. 3 and 4.

⁸ On tattoos in ancient Egypt see L. Keimer, Remarques sur le tatouage dans l'Égypte ancienne, *MIE* 53, 1948, pp. 1-6.

⁹ One is conserved in the British Museum under the number EA 6459, 7 in the Brooklyn Museum under the numbers 37.104E – 37.105E – 16.84 – 37.102E – 37.101E – 37.100E – 16.131, 12 in the Metropolitan Museum of Art under the numbers

31.3.35a, b - 10.130.2580 - 26.3.228 - 15.10.90 - 31.3.45 - 31.3.40 - 31.3.43 - 31.3.36a, b - 31.3.37a, b - 31.3.38 - 27.3.52a - 26.3.219a, b. See W. C. Hayes, *The Scepter of Egypt*, Part I, *From the Earliest Times to the End of the Middle Kingdom*, New-York: Harper & Brothers and the Metropolitan Museum of Art, 1953, pp. 219 – 220; J. Bourriau et al., *Pharaohs and Mortals: Egyptian art in the Middle Kingdom*, Exhibition catalogue (Cambridge, from April, 19th to June, 26th 1988 and Liverpool, from July, 18th to September, 4th 1988), Cambridge: Cambridge University Press: Cambridge, New York, New Rochelle, Melbourne, Sydney and Fitzwilliam Museum, 1988, pp. 126 – 127. For a brief inventory see L. Keimer, 1948, pp. 25-32 and pl. XV- XVII.

¹⁰ The general shape of these objects makes them comparable with the *menat* necklace counterweight. See, A. K. Capel and G. E. Markoe (ed.), *Mistress of the House, Mistress of Heaven*, Exhibition Catalogue (Cincinnati Art Museum (Ohio), from October 20th 1996 to January 5th 1997 and Brooklyn Museum, New York, from February 21st to May 18th 1997), New-York, Hudson Hills Press, Cincinnati Art Museum, 1997, pp. 99-10, n° 35c. Thus, a third interpretation has been attributed to the counterweights, which are sometimes interpreted as musical instruments: they may be magical objects linked with a cult of fertility and fecundity. On this subject see W. C. Hayes, *The Scepter of Egypt*, Part II, *The Hyksos Period and The New Kingdom*, New-York: Harper & Brothers and the Metropolitan Museum of Art, 1959, p. 46 and P. Barguet, L'origine et la signification du contrepoids de collier-menat, *BIFAO* 52, 1953, pp. 103-111.

¹¹ On the erotic nature of hair and wigs in ancient Egypt see P. Derchain, La perruque et le cristal, *Studien zur Altägyptischen Kultur* 2, Hamburg: Buske, 1975, pp. 55-74 and pl. I.

¹² See: L. Keimer, 1948, p. 28. He referred in particular to Thoueris, protector of women. Janine Bourriau also mentions this and defined Thoueris as the patron goddess of pregnant women. See J. Bourriau et al. 1988, p. 127.

¹³ This is the type I in the classification by Geraldine Pinch. See G. Pinch, *Votive offerings to Hathor*, Oxford: Griffith Institut: Ashmolean Museum, 1993, pp. 198-199. See also C. Desroches-Noblecourt, "Concubines du mort" et mères de famille au Moyen Empire. À propos d'une supplique pour une naissance, in *BIFAO* 53, 1953, pp. 7-47.

¹⁴ See, A. K. Capel and G. E. Markoe (ed.), 1997,

p. 65, n° 13 and G. Pinch, *Magic in Ancient Egypt*, London: The British Museum Press, 1994 and 2006, p. 126. We maintain the hypothesis that craftsmen chose to emphasize the elements that were important for the accomplishment of the function of the object, in this case fertility.

¹⁵ L. Keimer 1948, pl. XIII, n°1, 3 et 4.

¹⁶ L. Keimer, 1948, pp. 18-24 and pl. XII-XIV.

¹⁷ We can also make comparisons with other terracotta figurines of the Middle Kingdom having particular hairstyles: tripartite wig or flat disc with holes. These are Type 2 and 3 of Geraldine Pinch's classification. See G. Pinch, 1993, p. 199-231 and pl. 46c-d, 47 and 48a and C. Desroches-Noblecourt, 1953.

¹⁸ W. M.F. Petrie, *Memphis I*, 1909, p. 16 and pl. XXXV. On these figurines see: P. Ballet and Chr. Lyon-Caen, *Céramiques et objets de terre cuite, in Les fouilles françaises à Éléphantine (1906-1911)*. Les archives de Clermont-Ganneau et de Clédat, éd. E. Delange, Mémoires de l'Académie des Inscriptions et des Belles-Lettres (in press). Some of them are conserved in the Louvre Museum under the museum numbers: AF 10182 – AF 10183 – AF 10184 – AF 10185 – AF 10186 – AF 10187 – AF 10188 – AF 7209 – E 32837 – E 12852 – E 12868 – E 12869 and others at the University of Strasbourg under the museum numbers : STG 73 – STG 75 – STG 76 – STG 77. There are also two molds : E 12852 ans AF 13247.

¹⁹ For the discussion and criticism of the concept of the "concubine of the dead" see C. Desroches-Noblecourt, 1953, and G. Pinch, 1993, p. 214 – 215.

²⁰ On the Astarte plaques see: P. J. Riis, The Syrian Astarte plaques and their western connections, in *Berytus* 9, II, 1949, pp. 69 – 90. P. J. Riis, Plaquettes syriennes d'Astarte dans les milieux grecs, in *Mélanges de l'Université Saint-Joseph*, 37, 1960 – 1961, pp. 194 – 198 and pl. XIII – XVII. S. Nishiyama et S. Yoshizawa, Who worshipped the clay goddess?: the late first millennium BC terracotta figurines from Tell Mastuma, Northwest Syria, *Bulletin of the Ancient Orient Museum*, 18, 1997, pp. 73 – 79, H. Jackson, *Jebel Khalid on the Euphrates II: The terracotta figurines*, Sydney 2006 and P. R. S. Moorey, Novelty and tradition in Achaemenid Syria: The case of the clay "Astarte plaques," *Iranica Antiqua* 37, 2002, pp. 203 – 218.

²¹ See S. Nishiyama - S. Yoshizawa, 1997, pp. 74-75.

²² *Ibid.*, pp. 75 – 77 and P. J. Riis , 1949, pp. 76-77.

²³ On some types they wear a dress, but it seems difficult to say which ones are in the majority. See: S. Nishiyama et S. Yoshizawa, 1997, pp. 78.

²⁴ As we seen in the beginning of this paper, some of our Egyptian figures have a bent arm held under the breasts with a hand that seems to support one. Some of the Astarte plaques represent a woman holding her breasts with her two hands. See S. Nishiyama et S. Yoshizawa, 1997, p.78 (type I) and p. 94, fig. 3 and H. Jackson, 2006, and on the meaning of the gesture see: P. J. Riis, 1949, p. 81.

²⁵ For the technique of manufacture see : S. Nishiyama and S. Yoshizawa, 1997, p. 75-76 and P. R. S. Moorey, 2002, p. 206

²⁶ For the traces of red paint see: S. Nishiyama et S. Yoshizawa, 1997, p. 76.

²⁷ Seventh king of the XVIIIth dynasty who reigned between 1425 et 1401 B.C. For the introduction of Astarte in Egypt see: E. Limpinski, *Dieux et déesses de l'Univers phénicien et punique*, Leuven 1995 and D. J. Thompson, *Memphis under the Ptolemies*, Princeton 1988.

²⁸ The 10th king of the same dynasty, who reigned during the second half of the 14th century B.C.

²⁹ See D. J. Thompson, 1988 and G. Posener, La légende égyptienne de la mer insatiable, *AIPHOS* 13, 1952, p. 467. See also the mythological tale of *The Astarte Papyrus*, page 2, lines 10 and 18. See also A. H. Gardiner, "The Astarte Papyrus", in *Studies presented to F. Ll. Griffith*, London 1932, p. 79 and the tale "The Adventures of Horus and Seth," 3,1- 3,5. M. Broze, Myhte et Roman en Egypte ancienne. Les aventures d'Horus et de Seth dans la Papyrus Chester Beatty I, in *OLA* 76, 1996, p. 37.

³⁰ See F. Dunand, *Le culte d'Isis dans le Bassin Oriental de la Méditerranée I : Le culte d'Isis et les Ptolémées*, 1973, p. 20-21. For precise examples and bibliography see the notes on p. 20 – 21.

³¹ See F. Dunand, 1973 and Herodotos, *The Histories* II, CXII. For the Greek text and an English translation see *Herodotus*, with an English translation by A. D. Godley, 1920. See also E. Limpinski, 1988 and D. J. Thompson, 1952.

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At the Museums

AN EXHIBITION OF TERRACOTTA FIGURINES IN ISTANBUL

The exhibition *Kilden Suretler. Sadberk Hanım Müzesi Koleksiyonundan Antik Çağ Terrakotta Figürinleri (Images in Terracotta. Ancient Terracotta Figurines in the Sadberk Hanım Museum Collection)* features 182 Greek and Roman terracotta figurines from the Vehbi Koç Foundation at the Sadberk Hanım Museum in Sarıyer, Istanbul. Curated by Sedef Çokay Kepçe and Senen Özden Gerçeker, it is arranged in chronological order, with the works on display spanning more than half a millennium. Among the many figurines of women, either mortal or divine, these two at the

right illustrate the different attitudes of coroplasts to the representation of the female image. An illustrated catalogue accompanies the exhibition in which only 128 of the 182 figurines from the exhibition are represented.

The exhibition is on view through April 15, 2012.



A NEW CATALOGUE OF TARANTINE TERRACOTTAS

Nicoletta Poli, *COLLEZIONE TARENTINA DEL CIVICO MUSEO DI STORIA ED ARTE DI TRIESTE. COROPLASTICA ARCAICA E CLASSICA.*

QUADERNI DI ARCHEOLOGIA 3. TRIESTE: COMUNE DI TRIESTE, 2010



CMSA T908: Head of reclining man, last decades of the IV century B.C.



CMSA T1241: Horseman, third quarter of the IV century B.C.



CMSA T257: Running silen with crater, last quarter of the VIth century B.C.

This work presents the 700 terracotta figurines in the Tarentine collection of the Museo Civico of Trieste, dating from the 7th to the 4th century B.C. Most of these figurines are published here for the first time.

The goal of this catalogue is to go beyond the stylistic and chronological aspects of these terracottas and attempt to set them – at least partially – within their religious context. Another goal is to provide a cultural framework for the formation of this important public collection that was assembled in the last decades of the 19th century, paying particular attention to the historical situation of both Trieste and Taranto in that period.

In view of these goals, the catalogue is preceded by a series of introductory paragraphs. In the first, the origins of the collection in the years from 1886 to 1894 are traced. This was the period when the museum purchased more than 2,000 objects from a dealer in Taranto that included not only terracotta figurines, but also antefixes, vases, fragments of sculptures, and objects in metal, glass, and bone (see *CSIG Newsletter* no. 5, Winter 2011). This form of commerce, always balanced between licit and illicit, was responsible for the collections from Taranto in other important European museums as well, such as the Louvre Museum and the British Museum. Even today, in spite of the existence of a clear and strict legisla-

tion that protects the Italian archaeological heritage, illegal digging constitutes a serious problem, especially in the central and southern regions of the country.

Besides the direct acquisitions of antiquities from Taranto by the Museo Civico, some objects were donated to the museum by individuals who lived in Trieste. At the end of the 19th century the Trieste had the most important trading harbor of the Hapsburg Empire, and merchandise from all over the world passed through its port. Collectors prized archaeological objects for their perceived aesthetic and iconographic aspects, which, however often were misunderstood, while their historical significance was of no interest.

This introduction to the historical formation of the collection is followed by a discussion of the history and topography of Taras during the Greek period. This is then followed by a discussion of the modern discovery of the ancient city from the second half of 19th century to today. In Taranto archaeological exploration has always been seriously limited by the fact that the modern city sits on the top of the ancient city of Taras and its necropolis. Because of that it has been extremely difficult to trace the physiognomy of this Greek polis, especially since building projects in the Roman period contributed to the destruction or disturbance of earlier remains.

Coroplastic issues form the basis of the next section of this volume, which focuses on the problem of the contexts of the Tarentine terracottas. This is one of the most controversial topics of archaeological research on this ancient Spartan colony, both for the great geographic extent of the ancient city and for the difficulty of relating the terracottas to a specific cult. Several thousand figurines have been found over the last 150 years, either sporadically or during regular excavations. Through a systematic review of the documentation in the archive of the Superintendency of Taranto, Enzo Lippolis has identified some 60 votive deposits. Their interpretation is very difficult because most often stratigraphic data for these deposits have been completely lost and only in a few cases can we establish a direct connection with religious buildings. Critical information is provided by spatial distribution that reveals that more than half of the votive deposits were found within the necropolis area.

As it is well known, this location, the necropolis, constitutes an anomaly in Greek society, where precise laws imposed a clear separation between the world of the living and that of the dead. Another interesting, but problematic aspect of these deposits is their composition, which is generally very heterogeneous, comprising several iconographic types attested in different percentages. It has been ob-

served that the type of the so-called banqueter, representing a man reclining on a kline during a symposium, is in the majority, causing archaeologists to identify it variously as Dionysos-Hades, Taras, the mortal offerent, or the heroized dead. These identifications then were used to provide religious meaning for the deposits themselves. However, it is clear that the significance of the banqueter type is open to different interpretations and these can not be separated from the original contexts. The absence of certain divine attributes and the plurality of representations of Classical types lead one to exclude the idea of a single specific god. It is more likely that the image is of the donor or the one who would benefit from divine protection, the dead, given the funerary association of most of the deposits. A tenable interpretation seems to be the status of the *polites* - the full citizen - evoked by the iconography of the symposium, an association already stressed by Iacobone. This association is plausible even when the banqueter is represented as an ephebe or a child, both of whom were not admitted to the consumption of wine. In this case, the role of the *polites* could be recalled "by subtraction." Maybe there is a reference to individuals who died prematurely, before they reached the maturity symbolized by the symposiastic practice. If this interpretation is correct, then the figurative mechanism would be the same as that used on tombstones, where, for example, the representation of a *loutrophoros* refers to a death that occurred before a wedding.

With very few exceptions, in ancient Taras terracottas statuettes were used only for votive purposes in the Archaic and Classical periods, while, on the contrary, in Hellenistic times they were rarely offered in sanctuaries and became common grave goods for certain categories of the dead. This change in dedicatory practice took place along with a significant renovation of the coroplastic repertoire, when most of the old subjects disappeared and a vast range of Tanagran types was introduced.

In the discussion of coroplastic themes in the catalogue, the hypothesis is formulated that several figurines at Trieste come from the two huge votive deposits at the Fondo Giovinazzi and Pizzone that were discovered at Taranto in 1879 and 1883, in the same period during which the collection of the Museo Civico was formed. This hypothesis is supported by a comparison of terracottas in the Museo Civico with those of assured Tarantine origin in other collections that reveals a typological kinship and, in some cases mold relationships. In both deposits, the

many thousands of fragments of terracottas and miniature vases lacked a clear stratigraphy, probably because of agricultural work in modern times. Perhaps originally there were several discrete de-



CMSA T1166: Bust of female standing figure, last quarter of the VIIth century B.C.

posits or the great mass of clay objects can be considered the result of the custom of discarding into pits the masses of votives that had accumulated over time.

At the Fondo Giovinazzi deposit, situated in a border area between the living area and the necropolis, the majority of figurines represented banqueters.



CMSA T1310: Female head, ca. mid-5th century B.C.

Less numerous were figurines of horsemen, while other types also were found in limited numbers. The archaeologist Luigi Viola, who led the excavations at Taranto on behalf of the Italian state, re-

covered about 20,000 fragments, while it has been calculated that about 10,000 additional terracottas entered private and public collections. The archaeological importance of the site is confirmed by other finds made in the following years, in particular that of a small shrine dated to the late Republic period, but built with reused materials. On the basis of the coroplastic evidence, frequentation for ritual purposes can be fixed in the period from the last decades of the 6th century to the 4th century B.C., while very little evidence exists to document a Hellenistic phase. The outstanding presence of the iconographic types of the banqueter, which characterizes most of the other deposits found in the necropolis, and the location of the sanctuary itself, in an area that seemed to have been used only for funerary purposes, are considered significant elements in its interpretation. Even if the deity venerated at the Fondo Giovinazzi remains uncertain and the rituals performed in his honor are obscure, it has been argued that this cult could have been associated with rituals practiced in the necropolis.

A few years after the discovery at the Fondo Giovinazzi, another important discovery came to light on the Pizzone promontory which overlooks the Mar Piccolo on the northeastern edge of the modern city. The site is characterized by a pronounced slope, and it still retains a charming character, but it was drastically transformed in the late 1960s, when a bridge connecting to the opposite coast of the inner sea was built. Probably in consequence of fortuitous discoveries, as it had happened at the Fondo Giovinazzi, Viola started investigations, which yielded an exceptional number of terracottas and small vases. There were female figures standing or sitting on a throne, offerents, bust *protomai*, animals, and other unidentified subjects. A part of these finds is now conserved at the Museo Archeologico Nazionale of Naples, but a large nucleus was scattered onto the antiquities market. Moreover, Viola discovered a block of local stone belonging to the base of a statue, whose fragmentary inscription has been dated immediately after the mid-5th century B.C., confirming that the sanctuary was visited by wealthy devotees as well.

The main section of the catalogue focuses on the terracottas themselves and has an introduction that discusses their technical features, methodological aspects, and terminology, as well as the organization of the catalogue itself. The terracottas of the Archaic period are presented first according to their typology:

standing female figures; seated female figures; female protomai; standing male figures; banqueters; Herms; silens; varia; and fragments of female figures of uncertain subjects. Plastic vases and molds form separate groups, as their function demands different criteria for their classification.

In the second part of the catalogue terracottas of the Classical period are grouped according to the same criteria outlined above for the Archaic terracottas: standing female figures; seated female figures; series of female figures; fragments of female figures; bust protomai; other subjects with female figures; banqueters; horseriders and warriors; fragments of male subjects; Artemis Bendis; other divinities; silens; varia; molds.

Interpretations of subject matter and

discussions of iconography and style accompany each group, with a specific reference to the overall Tarentine production. Within each group the terracottas are discussed where possible in relation to the chronological development of their prototypes and their typology, with the variations and replicas noted, as well as the mechanical relationship of specific terracottas to each other. A descriptive approach is favored over a system of abbreviations, which is not considered appropriate for the fragmentary examples such as there are in Trieste's collection. Among some of the larger terracottas, one finds two different molds for the head and the body, so that one can speak of a "double type." This practice is attested from the Archaic period onwards, but it became more frequent in the Classical period. The typological classification

is made even more complicated by the habit of making casts of partial elements of figurines, such as faces and hairdos. In several cases female heads have been adapted to male representations by adding a beard or modifying the headdress.

With the publication of Trieste's collection, knowledge of the Tarentine coroplastic repertoire has been enriched considerably by new types and iconographies. But above all it has been possible, at least at a macroscopic level, to advance our understanding of the provenience of this material, so that its historical value also has been enhanced.

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Museum Report

Agnes Bencke (Institute of History and Art, Péter Pázmány Catholic University, Budapest)

THE COROPLASTIC COLLECTION OF THE MUSEUM OF FINE ARTS IN BUDAPEST



Fig. 1 Tarantine antefixes

THE FOUNDATION

The Museum of Fine Arts of Budapest was founded in 1906 with the intention of giving a general overview of the history of art to Hungarian visitors, initially based only on its significant collections of European painting and a collection of plaster casts reproducing the highlights of the history of sculpture. The idea of completing the repertory of the Museum with a permanent collection of sculptural originals was only confirmed and elevated to an official decision two years later, when Budapest acquired the first lot of ancient sculptures from the German art historian and collector of antiquities Paul Arndt. This was the

founding act of the Collection of Classical Antiquities in 1908. The first sculptural collection comprised 135 works of large-scale sculpture, overwhelmingly made of marble and only two of terracotta. A few years later, however, thanks to another competent decision, it was completed by a second group of ancient objects, acquired again from Paul Arndt: 650 works of Greco-Roman, small-scale terracotta sculpture.

PROVENIENCES

After a century of systematic development, today the Budapest Collection of Classical Antiquities counts more than 5,500 items, ranging from ancient pot-

tery to large-scale sculpture and to engraved gems, from testimonies of the early Bronze Age Aegean to works of art of the late antique Mediterranean. Today the collection of terracottas numbers more than 1,450 objects, after the first lot was complemented by some 800 new works over the years. All the terracottas reached the Museum of Fine Arts through intermediaries, such as private collectors or other museums; not any came directly from archaeological excavations.

Since the beginning of the formation of the collection the leading policy of the administration was to build up a collection that could provide a good illustra-

tion of every possible period and every region of Classical culture. This was also the concept of the first coroplastic collection, the one acquired from Paul Arndt, which was a thorough selection of Greek, Etruscan, and Roman works from various proveniences that covered almost all the main centers of ancient terracottas that were famous at the beginning of the last century. Thus, the first lot of terracottas embraced the repertory of Athens, Corinth, Boeotia (evidently with a special regard to Tanagra), Sicily, South Italy (first of all Tarento), Campania, Etruria, Asia Minor (especially Myrina) and Alexandria. The principals and the method of the selection were very similar to those of the other coroplastic collections sold by Arndt to Amsterdam, Copenhagen, and Munich roughly in the same years. Research in the archives has revealed that Arndt acquired his collections mostly through direct contacts and personal visits to the most important sites, but there is not much hope of obtain any further information concerning the archaeological contexts of his terracottas.

The second major group of ancient terracottas reached the Collection after the Second World War. At this time the competences of Hungarian national museums were more clearly defined, and for this reason a large number of Greco-Roman antiquities were transferred to the Museum of Fine Arts from the Museum of Applied Arts and from the National Museum's historical department. The only exceptions were the objects certainly found in the territory of Hungary (i.e. Roman pieces from the province of Pannonia), since according to a 1934 law, the Museum of Fine Art was charged with the conservation of antiquities coming from foreign find-spots. The coroplastic groups that were transferred from other museums usually can be traced back to former Hungarian private collections, such as that of the chemistry professor Vince Wartha's or the even more important collection of the Fejérváry-Pulszky family, which constitutes in many respects a most important chapter in the history of Hungarian art collecting and connoisseurship. These terracottas again came mostly from Greece and Italy.

The following two collections in order of importance are those bequeathed to the Museum of Fine Arts by the heirs of József Fleissig and Lóránt Basch, a bank director and a lawyer respectively, both of them intimately connected to the intelligentsia of Budapest in the first half of the 20th century. The 79 terracottas of the Basch collection completed in a par-

ticularly significant manner the South Italian, Sicilian and Boeotian repertory.

Mainly beginning with the 1980s, an important number of Egyptian terracottas arrived at the Museum, dating from the Hellenistic period to Late Antiquity, including a group of Coptic works dating up to the 7th century AD. Greco-Roman Egypt was to become one of the main fields of collection development in the last decade. Thus, in the first years of our century a new number of Egyptian terracottas arrived, in addition to the corpus already published.

RESEARCH

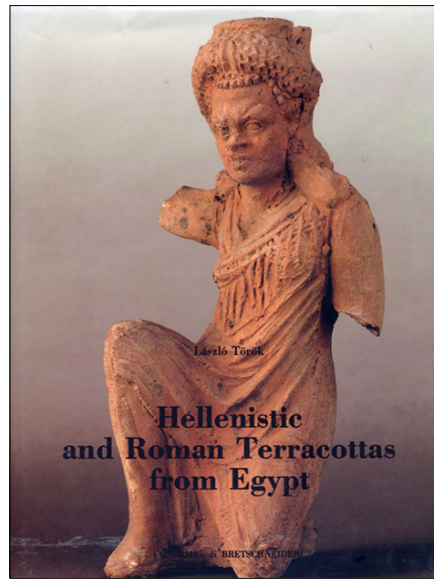


Fig. 2

The Egyptian terracottas acquired up to 1995 were published in two volumes of the series *Monumenta antiquitatis extra fines Hungariae reperta*, the scientific catalogue series of the Budapest Collection of Classical Antiquities: László Török's *Coptic Antiquities I* (1993) and *Hellenistic and Roman Terracottas from Egypt* (1995) (Fig. 2), two competent and often cited publications. The amount and the interest of the most recent acquisitions will certainly require an additional volume in the future.

The Geometric and Archaic figurines from Cyprus were published in another catalogue in the same series: *Cypriote Antiquities* by Boldizsár Csornay-Capréz (2000).

A group belonging to the fascinating production of Archaic Boeotian hand-made figurines was published by Miklós Szabó, first in Hungarian, later, in 1994 in English (*Archaic Terracottas of Boeotia*).

A forthcoming volume of the Monu-

menta Antiquitatis series will focus on approximately 250 figurines, reliefs and architectural terracottas from Sicily and Magna Graecia. In the future another volume could be dedicated to the non-Greek coroplastic documents of Pre-Roman Italy, considering the number and interest of Campanian, Etruscan and South Italian indigenous statuettes, antefixes, architectural revetments, and urns, and at least one large-scale sculptural fragment.

In addition to these thematic volumes, a number of articles deal with single terracottas or small groups, mostly published in the bilingual periodical of the Museum of Fine Arts (*Bulletin du Musée Hongrois des Beaux-Arts*), usually aiming for a deeper and wider historical analysis. Clearly, a large part of the terracotta collection still awaits study and publication.

HIGHLIGHTS

Most of the coroplastic material conserved and displayed in the Museum of Fine Arts belongs to small-scale production, either hand or mould made, and provides a good illustration of the main categories of this genre of ancient art. Such is the case with the primitive-looking, hand-made Boeotian figurines of the 6th century BC; the series of late Archaic and early classical Attic votive figures of enthroned goddesses; the Tarantine antefixes, displayed in part in two rows on the walls of the Pre-Roman Italy section of the permanent exhibition (Fig. 1); the sophisticated Tanagra figurines of Boeotian, Attic, Asiatic, or Italic origin;



Fig. 3.

or the impressive selection of grotesque head studies and theatre persons of Hellenistic Greece and Taranto.

However, some pieces are worthy of special attention, both for their art historical value and for their historical interest. Although not figural, the imposing, 90 cm-long larnax of the 13th century B.C. must



Fig. 4

be mentioned as the earliest important fired clay object of the collection (Fig. 3). Acquired in 1997 it is still waiting for a definitive publication, even though its date and its Cretan origin have been ascertained beyond any doubt.

The so-called Daedalic style is illustrated only by a few small-scale pieces. One of these, a rather well-preserved Laconian head, with hair and inner details painted with black slip, is displayed in the showcase dedicated to the art of archaic Sparta (Fig. 4).

A nice series of late Archaic and early Classical protomai, mostly female, illustrate at an almost sculptural scale some of the regional variations and development of Greek art from the end of the 6th to the middle of the 5th century BC. Some of these became the starting point for art historical research in this area.

There is also a late archaic Etruscan head of Athena, a late 4th century “indigenous” head from Teano (Fig. 5), both half life-size, and a couple of Apulian



Fig. 5

seated figures of the early Hellenistic period, comparable only to some exemplars conserved in Bari.

Two fragments of large-scale terracotta sculpture, a head of a youth and the upper half of a male figure holding a mantle over his head, were acquired from Paul Arndt. Found allegedly in S. Maria di Capua Vetere, they were particularly admired by scholars of ancient art at the beginning of the 20th century, who regarded them as two outstanding examples of Etruscan architectural sculpture of the Hellenistic period. The most impressive of these two works is the upper part of a youth covering his head with his mantle, known since the time of its acquisition by the nickname “the Budapest Niobid”



Fig. 6

(Fig. 5). However, in 2002, thermoluminescence tests revealed this to be a modern creation. After this discovery a thorough inquiry was made by Prof. János György Szilágyi, former director of the Antiquities Collection, in order to establish its possible date and the circumstances of its creation. This research revealed the Niobid to be a masterpiece of Neapolitan art forgery of the last decades of the 19th century, directly inspired by the torso fragment of the Apollo of Falterii and by a head of one of the famous Uffizi Niobids. Today both the head of a youth and the Budapest Niobid are exhibited to the public for their didactic value, along with explanatory texts.

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Announcement

OCCASIONAL PAPERS IN COROPLASTIC STUDIES

The Coroplastic Studies Interest Group is pleased to announce the creation of Occasional Papers in Coroplastic Studies. This is a peer-reviewed publication that will contain papers on coroplastic topics presented at conferences that otherwise have no vehicle for publication. It will be an open-source, digital-only publication available through the CSIG website, but will be indexed in the relevant scholarly lists. Occasional Papers in Coroplastic Studies will not appear regularly, but only when a number of papers are submitted for consideration. There will be an editor for each series and peer reviewers for the research areas under consideration.

The first issue of Occasional Papers in Coroplastic Studies is in preparation and will contain papers presented at either of the three sessions “‘Figuring Out’ the Figurines of the Ancient Near East” that took place at the Annual Meetings of the American Schools of Oriental Research in 2009, 2010, and 2011. The editor for this first issue is Stephanie Langin-Hooper of Bowling Green State University, who also was an organizer of the ASOR figurine sessions. Eight papers have been submitted for consideration in this issue and two peer reviewers have been identified. It is anticipated that the first issue will be available by the end of 2012, if not before.

Those wishing to submit a conference paper for consideration in the second issue of Occasional Papers in Coroplastic Studies should contact Jaimee Uhlenbrock (uhlenbrj@yahoo.com). Additionally, a general editor for the series is needed. Responsibilities would include receiving and managing the submissions, identifying peer reviewers, and submitting final copy to design.

NEW BOOK ON TERRACOTTA FIGURINES FROM BRONZE AGE SOUTH ASIA

Sharri R. Clark, *THE SOCIAL LIVES OF FIGURINES:**RECONTEXTUALIZING THE THIRD MILLENNIUM B.C. TERRACOTTA FIGURINES FROM HARAPPA (PAKISTAN).*

Oxbow Books, 2012

512 pages, 13 tables, 122 figures (with multiple images), CD containing appendices with 928 pages of color and b/w images.

This book is an examination of the anthropomorphic, zoomorphic and special forms terracotta figurines from the site of Harappa (ca. 3300-1700 B.C.) in Pakistan, with special emphasis on their archaeological and social contexts. Most of the figurines date from the Bronze Age Indus Civilization, which extended over

been considered selectively without evaluating their archaeological or socio-cultural contexts, resulting in biased interpretations that ignore the richness and diversity of the figurine corpus. Although terracotta figurines are abundant at urban Indus sites such as Harappa and Mohenjo-daro, they have not been:

figurines have been assumed to represent highly standardized “pan-Indus type fossils,” when they may have been adapted to existing regional traditions (based on their uneven distribution across the Indus) relatively unimportant in some areas during this period. The figurines also often have been uncritically over-interpreted as female representations and assigned a cultic and/or fertility function.

As an effort to overcome these shortcomings, this monograph, which is a publication of my dissertation research, examines the figurines from the urban site of Harappa (ca. 3300–1700 BC) as reflections of the some of the underlying structures of Indus society and cultural change, focusing particularly on figurines from secure dated archaeological contexts. The figurines are viewed as artifacts whose “social lives” can be at least partially reconstructed through systematic analyses of stylistic and technological attributes and spatial and temporal contexts (usually fill or trash deposits). The figurines are seen as media of communication in their original social contexts rather than simply as naturalistic reflections. Comparisons with ethnographic data, historic texts, and contemporary ancient societies also inform these interpretations. This book also presents the first (provisional) chronological typology of Bronze Age figurines from Harappa or any Indus site, which may be a useful tool for the study of Indus Civilization as well as other South Asian figurines.

In the general context of figurine studies around the world, the analysis of a full corpus of terracotta figurines from securely dated archaeological contexts at a major Indus Civilization site such as Harappa is clearly needed. Unfortunately, the fact that the figurines from Harappa are almost always found in secondary or even tertiary contexts imposes important limitations on understanding their functions. Nonetheless, this monograph does address some important research questions about the Indus figurines, adding significantly to our understanding of the figurines and dispelling some long-standing misconceptions. It provides a systematic approach to an entire large corpus of terracotta figurines from an Indus site, a more integrated discussion of



Some possible depictions of daily life at Harappa – (left) a seated “working” female figurine from Harappa with a trough-shaped lower body; (center) a standing male figurine from Harappa depicted holding a bird; and (right) a model terracotta birdcage with bird figurines from Harappa (photographs by Sharri R. Clark ©Sharri R. Clark, courtesy of the National Museum of India)



A hypothetical arrangement of seated figurine with miniature pots on a wheeled model cart with yoked bovine figurines representing a probable scene from Harappan life, all from Harappa (photograph by Sharri R. Clark ©Sharri R. Clark, courtesy of the Harappa Museum and Department of Archaeology and Museums, Government of Pakistan)

most of what is now Pakistan and western India, with its artifacts found as far as the Arabian Peninsula and Central Asia. The Indus Civilization (ca. 2600–1900 BC), with its still undeciphered texts and no known monumental art, seems to have been very different from contemporary civilizations in Mesopotamia and Egypt, and it remains largely enigmatic after more than 80 years of research. The largest corpus of representational art at many Indus sites is terracotta figurines, and the figurines are one of the richest sources of information about Indus ideology and society.

Unfortunately, these figurines often have

1) studied systematically as a large corpus; 2) studied with associated artifacts from securely dated archaeological contexts; 3) studied in the context of the broader ancient Near East; 4) evaluated critically with regard to ethnohistoric or ethnographic (particularly religious) analogies; or 5) evaluated systematically regarding representation and function. These figurine studies have usually been either too narrow (e.g., addressing only anthropomorphic figurines) or too broad (e.g., grouping figurines with other terracotta objects) in scope, with a propensity for focusing on selected examples as isolated “art objects.” In addition, Indus

these figurines in the context of earlier and later South Asian terracotta figurine traditions, and a comprehensive presentation of the corpus of figurines from Harappa, including the first (provisional) chronological typology for an entire corpus of anthropomorphic, zoomorphic, and special forms figurines from any Indus site. Perhaps just as significant as the expected pattern of variable distribution of different types across the site in the Indus period is the relatively uniform distribution of figurines across the excavated areas of the site in secondary (trash or fill) rather than in good primary contexts—representing a significant “non-pattern” in spatial distribution.

In addition, this research on the figurines has provided insights into Indus society, indicating a dynamic and probably quite balanced and fluid view of sex, gender, and sexuality, as well as a rich religious ideology that probably focused on transformation and sympathetic magic and possibly even shamanism rather than on a single Mother Goddess, a long-standing myth in the archaeology of South Asia. Manufacturing choices, including modeling from vertical halves and targeting bone pigments rather than readily available mineral pigments also suggest ideological significance. Finally, the chronological formal and stylistic development of (especially) the anthropomorphic figurines from Harappa indicates that an indigenous tradition during earlier periods at Harappa very similar to that found at early sites in northwestern Pakistan was adapted to conform to the dominant tradition of the Indus period, retaining some of its distinctive indigenous traits and continuing alongside the typical Indus figurines that dominate at Harappa. In other words, the figurines may suggest that some part of the indigenous population at Harappa continued to express a distinctive identity within the constraints of the dominant Indus “vener” and ideological system.

The monograph is organized to generally reflect the *chaine opératoire* or the production sequence for the figurines, based on the conceptual template of the maker. Following the introduction (chapter 1), chapter 2, “Materials and Methodology,” presents the methodological foundation for this study. It begins with a discussion of theoretical considerations, including the use of analogy and the importance of distinguishing representation and function. The chapter also outlines the data collection strategy used, summarizing the history of excavations at Harappa, and discusses the nature and constraints

Three of the different types of female figurines from the pre-Indus Kot Diji phase and the Indus period at Harappa and a male figurine with a typically female headdress (photographs by Richard H. Meadow, courtesy of HARP (©HARP), Harappa Museum and the Department of Archaeology and Museums, Government of Pakistan)



Some special forms figurines from Harappa representing fantastic creatures – (left) an unusual miniature mask with bovine horns, feline ears and a feline (and possibly anthropomorphic) bearded face; (center) a figurine with an anthropomorphic head with typically female headdress and a seated quadruped body with a tail; and (right) a rare unicorn figurine (photographs by Richard H. Meadow, courtesy of HARP (©HARP), the Harappa Museum, and the Department of Archaeology and Museums, Government of Pakistan)

of the archaeological data, the specific sampling and recording strategy, and methodological issues related to the development of typologies.

Chapter 3, “Manufacture,” discusses clay as a medium and manufacturing techniques for the terracotta figurines from Harappa. The chapter explores the production of figurines, using archaeological and ethnographic evidence as well as experimental archaeology and laboratory analyses. It presents a manufacturing typology, a broad classification for the figurines based on basic form that reflects the initial steps in the sequence of figurine production and the initial concept of the figurines in the figurine producer’s mind. The results of spectrographic analyses of pigments on the figurines and examinations of the unusual construction of many figurines seem to reflect ideological rather than practical choices by the figurine producers, as well as refuting some long-held ideas about function. Other features of many of the anthropomorphic figurines such as flattened backs and uniform modeling also provide insights into possible functions and the identities of the figurine producers.

Chapter 4, “Embodying Indus Life: Social Difference and Daily Life at Harappa,” presents some insights into Indus society gained from the terracotta figurines from Harappa, focusing on social differences, including sex and gender, dress and ornamentation, and occupation, and daily activities. Chapter 5, “A Provisional Chronological Typology for Figurines from Harappa,” presents a second, more specific, stylistic typology for the terracotta figurines from Harappa based on sexual difference and type, which represents the further differentiation of the figurines according to function and representation in the *chaine opératoire*. The figurines in each period at Harappa are also compared with artifacts from other selected sites from the same period, as well as figurines from some other periods in South Asian prehistory. The resulting provisional chronological typology is a methodological tool for classifying and (at least generally) relatively dating Harappan and possibly other Indus figurines, and it also allows the author to identify meaningful trends in the figurine corpus from Harappa over time.

Chapter 6, “The Figurines and Religion in the Indus Civilization,” presents pos-

sible insights into Indus religion from the terracotta figurines from Harappa, focusing on problems with cultic interpretation in general and the Mother Goddess interpretation for the female figurines in particular. Other possibilities for Indus religion such as shamanism and magic are also explored.

Chapter 7 concludes the book by summarizing its significant contributions and suggesting directions for future research. It also looks beneath the Indus Civilization “veneer” and explores both the relatively uniform form and style and the variable distribution of figurines around the Indus Civilization, considering the figurines as reflections of the growth and decline of urbanization and of the character of the Indus Civilization.

Appendix A contains a table with the attributes of functional classes and associated predicted patterns of wear, damage, and disposition for figures or figurines and a list of assumptions for an attribute and contextual analysis of figures. Appendix B contains catalogs of some of the figurines from the earlier excavations at Harappa that have been located

by the author, ordered by their current locations in museums and institutional collections in Pakistan and India. The catalogs include all of the numbers for each figurine as well as (whenever possible) the excavator’s description, the storage institution’s description, and the author’s description along with a small image. Appendix C contains examples of two records from the author’s database that illustrate the difference in recording a figurine from earlier excavations (with the original and storage institution’s numbers) and a figurine from the recent Harappa Archaeological Research Project (HARP) excavations in which the records are linked to the contextual and other information from the HARP database. These examples also illustrate the types of attributes and values recorded for anthropomorphic and zoomorphic (and special forms) figurines. Appendix D describes an experimental study of modern figurines designed by the author to explore whether (mostly organic) additives such as milk or wheat could be detected in terracotta figurines using gas chromatography in hopes that special, possibly ritual additives in ancient terra-

cotta figurines could be identified as well. Appendix E contains the report of the Fourier transform infrared microscopy (FT-IR) analysis, electron beam microprobe elemental chemical analysis, and gas chromatography mass spectroscopy analysis of selected samples of black, white, and bluegreen pigments on figurines from Harappa. Finally, Appendix F contains three typological tables for anthropomorphic, zoomorphic, and special forms figurines, respectively, with descriptions, contextual information, and illustrated examples of each type.

The book uses an unprecedented number of images and figures to illustrate the size and diversity of the figurine corpus from Harappa. In addition to the figures provided in each chapter, Appendix B (catalogs of figurines from Harappa in museums and other institutions in Pakistan and India) and Appendix F (the three typology tables) provide numerous examples of individual figurines from Harappa.

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A NEW DISSERTATION ON PILLAR FIGURINES

Erin Darby, *INTERPRETING JUDEAN PILLAR FIGURINES: GENDER AND EMPIRE IN JUDEAN APOTROPAIC RITUAL*.

Erin Darby (University of Tennessee-Knoxville) recently received her Ph.D. at Duke University, completing a dissertation entitled *Interpreting Judean Pillar Figurines: Gender and Empire in Judean Apotropaic Ritual*. The dissertation investigates Iron II Judean pillar figurines and their place in Judean ritual. First, the project identifies major trends in the interpretation of figurines and evaluates them using ancient Near Eastern texts, archaeological context, the Hebrew Bible, and iconography. Second, it focuses on the significance of major iconographic shifts in figurine production, using the various types of data to understand these shifts and their implications for figurine function.



Judean pillar figurines from Jerusalem dating to the 8th-6th centuries B.C.E

The dissertation first analyzes 4 major trends in the study of these statuettes, showing that interpreters begin with as-

sumptions based upon figurine iconography and only then take into account Israelite religion, biblical texts, and archaeology (Chapter 2). The study then explores textual descriptions of figurine rituals from the Neo-Assyrian Empire. These suggest that figurine rituals were highly complex and that the absence of accompanying ritual texts is a barrier to interpretation (Chapter 3).

Chapters 4-7 examine the archaeological contexts and technological characteristics of the figurines. Chapter 4 focuses on Kathleen Kenyon’s excavations in Jerusalem, Chapter 5 focuses on Yigal Shiloh’s excavations in the same area, Chapter

6 describes the results of a new petrographic study of Jerusalem figurines, and Chapter 7 summarizes the data and

compares them with the archaeological contexts of figurines found in other areas of Judah. The analysis demonstrates that the majority of figurines were found as random trash in domestic structures, that figurines were used by people from various socio-economic levels, that figurines were not commonly associated with domestic shrines, and that figurines have no significant correlation with artifacts associated with women's activity areas. The data also have important implications for the understanding of iconography in Jerusalem and surrounding areas.

Turning to the Hebrew Bible, Chapter 8 explores the descriptions of clay objects and idol production in biblical texts. This survey of passages shows that production from clay was not prohibited and that concerns over the production of idols focus on images from stone, wood, and

metal. It also demonstrates that clay, as a production material, had a unique ability to bridge the gap between sacred and profane realms.

Chapter 9 investigates the various components of the figurines through stylistic analysis and comparative iconography. The chapter argues that the figurines were probably associated with protection and healing. It also discusses the rise of the pillar figurine style in Judah and Jerusalem, the significance of its regional adaptation, and the importance of the image's ambiguity for its function and dissemination.

Finally, Chapter 10 locates the figurines in their socio-historic context within Iron II Judah, as a part of the Neo-Assyrian Empire. The chapter evaluates the likelihood that the Neo-Assyrian Empire pro-

vided the cultural context for the spread of figurine rituals associated with healing and protection in the Iron II. It also summarizes biblical depictions of healing rituals and the role of divine intermediaries, closing with a final evaluation of the dominant interpretive paradigms and a summary of figurine development and function.

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A NEW DISSERTATION ON PERGAMENE TERRACOTTAS

Sven Kielau, *TERRAKOTTEN VON PERGAMON: TON FIGUREN AUS DER PERGAMENISCHEN WOHNSTADT*



Fig. 1, Kybele

SYNOPSIS DER DISSERTATIONSSCHRIFT

Die in meiner Dissertationsschrift (bisher nur provisorisch veröffentlicht) behandelten figürlichen Terrakotten stammen aus dem Gebiet der Wohnstadt von Pergamon am südlichen Hang der Akropolis. Über 5000 Fragmente von Tonfiguren wurden während der

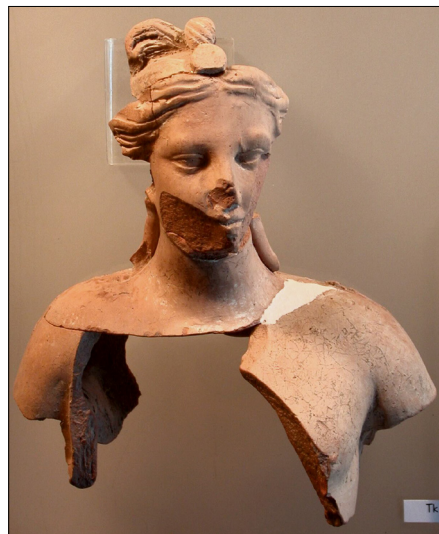


Fig. 2, Eros

Stadtgrabung (1973-1993) gefunden.

Etwa 1.000 dieser Stücke wurden für die Arbeit katalogisiert. Sie stammen überwiegend aus hellenistisch-römischer Zeit und bieten eine überraschend hohe Vielfalt an Motiven und Themen. Besonders spannend sind die zahlreichen Figuren der Kybele (Fig. 1, Höhe 25 cm), die

ebenso häufigen weiblichen Sitzpuppen und die vielen Fragmente von großen und kleinen Terrakotten in Form von Theatermasken. Auch künstlerisch vergleichsweise herausragende Stücke sind unter den Funden (Fig. 2, Eros - mit Löchern am Rücken für separat ange-setzte Flügel, Höhe 16,5 cm.).

Die Kybele-Figuren sind als Zeugnis für Religiosität interessant – wobei es im Einzelfall kaum zu unterscheiden ist, ob die Figuren im häuslichen Kontext oder in einem kleinen Heiligtum der Wohnstadt verwendet wurden. Votivreliefs weiblicher Gottheiten und zusätzlich kleine Ton-Altäre zeugen von Religiosität im Bereich der Wohnstadt. Interessanter Neben-Befund: Die großen „Staatsgötter“ Zeus und Athena sind kaum bzw. nur in geringer Anzahl vertreten.

Die Dissertationsschrift wird derzeit für eine Publikation überarbeitet (Stand Februar 2012). Anfragen, beispielsweise zu bestimmten Motivgruppen, werden vom Verfasser gern beantwortet.

Provisorische Publikation im Internet unter <http://miami.uni-muenster.de/services/DocumentServlet?id=4654>

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CONFERENCE REPORT

Figurine Session

“FIGURING OUT” THE FIGURINES OF THE ANCIENT NEAR EAST

Stephanie Langin-Hooper (Bowling Green State University)

The Annual Meetings of the American Schools of Oriental Research (ASOR) took place in San Francisco, California from November 16-19, 2011. For the third 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”, organized by Stephanie Langin-Hooper (Bowling Green State University). 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. Rüdiger Schmitt (University of Muenster) was the first participant, speaking on “Apotropaic Animal Figures” from Iron Age Israel. He followed up on his 2010 ASOR paper, in which he argued that figurines of domestic animals were used for the evocation of fertility. He also investigated the potential Israel-Mesopotamia connections in the apotropaic uses of such zoomorphic figurines.

The second paper in the session, presented by Marco Ramazzotti (La Sapienza University of Rome), addressed “The Mimesis of a World: The Early Bronze and Middle Bronze Clay Figurines from Ebla-Tell Mardikh (Syria)”. In this paper, Ramazzotti dealt with conceptual and theoretical issues of miniaturism and manufacturing. He argued that these figurines were a conscious human imitation of sacred and royal images of power, through which people could incorporate and conceptualize the royal family in their own daily lives.

Doug Bailey (San Francisco State University), who had been specially invited to participate by the session chair, gave the third paper of the session.

While not a scholar of the Ancient Near East, Bailey is a renowned figurine specialist and is well-known for incorporating theoretical methodologies into the study of coroplastics. He brought

an even deeper theoretical focus to the ASOR session through his presentation on “Uncertainty and Precarious Partiality: New Thinking on Figurines”. This talk included a discussion on the artificialness of the concept of the bounded human body, and the ways in which objects, such as figurines, can become a fluid part of bodily understanding through the proximal knowledge gained in tactile engagement. A lively question-and-answer period followed this talk, during which Bailey asserted that such methods of analyzing figurines do not need to replace traditional methodologies (such as interpretations of figurines as ritual objects), but rather can be seen as realities of figurine use that operated side-by-side with figurines’ other cultural functions and meanings.

The fourth paper in the session was presented by Christopher Tuttle (American Center of Oriental Research, Jordan), on the topic of “Miniature Nabataean Coroplastic Vessels”. The objects presented in this paper were not, strictly speaking, figurines; rather, Tuttle argued that these miniature vessels, which were figurative in shape and could contain minute amounts of liquid, were part of a related spectrum of figurine-like objects. In this paper, Tuttle furthered the theoretical engagement of the session by investigating the performative relationship between object and human that the shape, function, and potential uses of these miniature vessels imposed on their human users.

Erin Darby (University of Tennessee) presented her co-authored paper (with Michael Press, University of Arkansas) on the subject of “Composite Figurines in the Iron II Levant: A Comparative Approach” as the fifth paper in the session. As in her previous papers given in this session at ASOR, Darby emphasized the importance of detailed, specific comparisons of Levantine figurines, as opposed to sweeping, broad, or generalized approaches to this material. In this paper, Darby and Press focused particularly on investigating the regional variations of one technological style of Iron II Levantine figurines, and proposed a new, comparative methodology for use in regional figurine research.

The final paper in this session was given

by Andrea Creel (University of California, Berkeley), on “Manipulating the Divine and Late Bronze/Iron Age ‘Astarte’ Plaques in the Southern Levant”. Like many other presenters in this session, Creel utilized innovative theoretical approaches in investigating her material. Rather than focus on the perennial question of divine identification for these “Astarte” plaques, Creel instead addressed the issue of function, context, and display – ultimately proposing that these plaques, like similar plaques in Mesopotamian contexts, were affixed to doorways. In this position, the plaques utilized the potent meaningfulness of the nude female body to invoke and influence divine protection.

2011 was the final year in which the “Figuring Out” the Figurines was scheduled to run at ASOR, and it concluded as successfully as it had begun in 2009: it was exceptionally well-attended, and sparked lively discussion both during the question periods following each paper and after the session. The chair, Stephanie Langin-Hooper, also announced that plans are in the works to publish papers from all three years of the session as part of a new peer-reviewed journal published as part of the Coroplastic Studies Interest Group. She invites presenters from all three years to contact her (if they have not already done so) to submit their papers.

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WORKSHOP REPORT

SECONDARY CONTEXT FOR OBJECTS OF NO KNOWN ORIGIN A WORKSHOP (I) ABOUT THE ETHICS OF SCHOLARLY RESEARCH

Rick Hauser, IIMAS (International Institute for Mesopotamian Area Studies)

In the waning days of November, 2011, colleagues in archaeology and related sciences with special interest in research issues centering on the Ancient Near East gathered in San Francisco for their annual meeting. Over 800 of some 1300 members were in attendance; and of these, fully ten percent attended our workshop!

This is, by any accounting, astonishing; and testimony to the concern that continues to be generated by the prospect of scholarly research on unprovenienced artifacts.

The Workshop came to be thanks to the encouragement and support of CSIG administration and members.

For the record, it was Christopher Tuttle (Associate Director, ACOR, Amman, Jordan) who suggested that the topic “might generate some heat”, as he put it; and Christina Brody (Assistant Registrar, SFMOMA) who lent us a name she assayed in an article on the responsibility of museums to bring unprovenienced collections in their possession to light of day. Rick Hauser (IIMAS staff, Archaeological Expedition to ancient Urkesh) brought his Hollywood production experience to the mix, and it was he, with the support of CSIG Chair, Jaimee Uhlenbrock, who suggested that a Round Table might be in order.

This was in preparation for the 2010 ASOR Annual Meeting.

The Round Table was surprisingly well-attended. Controversy was the order of the day. We proposed a Workshop format to ASOR administration for 2011. It was they who suggested that the idea “had legs” and that we should propose instead a series of three workshops on the matter, one a year for three years.

This we did.

A compte-rendu of this year’s Workshop (I) follows.

SECONDARY CONTEXT FOR OBJECTS OF NO KNOWN ORIGIN: A WORKSHOP (I) ABOUT THE ETHICS OF SCHOLARLY RESEARCH

This Workshop will consider (in a three-year series) how the field should deal with controversial issues of study, exhibition, and publication of artifacts whose

origins are contested or unknown.

STATEMENT OF INTENT

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 responsibly to do 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 unprovenienced artifacts; and 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 was subject to change. Such proved to be the case.

FORMAT

We adopted a somewhat unusual format. Presenters were each allotted around three minutes to pose an issue, reference a case study or otherwise from their perspective address the issue of whether or not scholars should study the unprovenienced artifact. The interventions are in no manner the final word on any given topic; they are meant rather to pose issues and to stimulate discussion.

INTRODUCTORY REMARKS

Introductory Remarks Co-Chair (2011 Program Design) Rick Hauser, Research Associate, IIMAS International Institute for Mesopotamian Area Studies.

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.

Co-Chair (Moderator) Christopher Tuttle Associate Director, American Center of Oriental Research (ACOR). REDEFINING CONTEXT. Some of you are saying that the actual place—in the soil—where the object fell, its final deposition, is not necessary to give an artifact contextual meaning. So, 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 when dealing with artifacts of unknown origin.

Co-Chair Christina Brody, Assistant Registrar, San Francisco Museum of Modern Art. RECONTEXTUALIZATION While recognizing the challenges of studying unprovenienced 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.

DISCUSSION

I should say that this year’s presentations were provocative in the best sense of the word. I myself introduced the workshop with a comment on the changing nature of “value” in the Conventions. Kevin McGeogh, member of ASOR’s Committee on Publications and Editor of the *Archaeological Reports* series, keynoted the session and presented the ASOR position on publishing unprovenienced materials. Bezalel Porten showed us his unprovenienced ostraca in the Bible Lands Museum in Jerusalem. Christina Luke talked about the “wobble room” in Article 2. David Owen posed several issues that by rights should be addressed by archaeologists. Patty Gerstenblith offered a number of ways objects with no known origin might be profitably and responsibly studied. Elizabeth Stone touched on the root cause of looting. Giorgio Buccellati presented one response to site presentation that addresses the issue from the point of view of an engaged local populace. Zahi Hawass stated with no

equivocation that we must study all excavated materials. Not to do otherwise is a dereliction of scholarly responsibility.

Chris Tuttle, as moderator, governed the ebb and flow of discussion, just as he did last year at our CSIG Round Table. Christina Brody introduced Luke and Gerstenblith, positioning their remarks in the discussion. Rick Hauser introduced other filmed presentations.

We are convinced this format is a dynamic way to address complex issues that may demand close and measured

examination. So it did prove, as the discussion was lively, not to say heated.

A number of issues were raised, most centering on the responsibility of researchers and how it might be possible to determine when or not a “law” (or, more to the point, an ethical stance) might be violated by the researcher. Opinions ranged from the whimsical and provocative statement by McGuire Gibson that we should “flood the market with fakes!” to Sarah Costello’s anguished statement that she might rather give up knowledge

than abet the illegal antiquities trade. Various practical proposals were vouchsafed by Eric Cline, who proposed a fundraising strategy; to Herschel Shanks (“Search out every loophole! Publish!”); to Elena Corbett, who denounced the “colonialist” perspective of much of the legislative action regarding artifacts of no known origin.

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CONFERENCE REPORT

FIGURINES EN CONTEXTE : ICONOGRAPHIE ET FONCTION(S)

Jaimee P. Uhlenbrock (State University of New York, New Paltz)

The beginning of the Christmas season in Lille with its charming Christmas market coincided with the XXXV International Symposium “Figurines en contexte: iconographie et fonction(s),” that was organized by Arthur Muller and Stéphanie Huysecom-Haxhi, with the very capable assistance of Christine Aubry, under the auspices of HALMA-IPEL – UMR 816 of the Université Charles-de-Gaulle / Lille 3. Over a two-day period, from December 7th to December 8th, 21 papers were presented whose topics ranged chronologically from the early 7th century B.C. to the late 1st century AD and geographically from Spain across the Mediterranean to Israel and Syria. The moderator for the symposium was Enzo Lippolis of the Università degli Studi di Roma “La Sapienza.”

The first day was devoted to papers that presented iconographic interpretations of figurines belonging to either the world of women, of children, or of youths, with the first session focusing on the world of women. Marina Albertocchi (Shall we dance? Terracotta dancing group of

Archaic period in the Aegean world) aimed at evaluating the coroplastic evidence for the circle dance in ritual practices in the Archaic period. Angela Bellia (Triadi di suonatrici nella Sicilia e nella Calabria di età greca (IV-III sec. A.C.) examined the motif of triads of female aulos players, linking this to a cult of the nymphs, which she believed was closely associated with the cult of Persephone. Antonella Pautasso (La fille au pavot dans la coroplastie archaïque. Histoire et interprétations des relations symbolique) explored the iconographic significance of the poppy, using as a point of departure Archaic figurines from Catania of standing females holding a poppy to their chests, which she believed referred to pre-nuptial rites. Maria Chidioglou (Female Figurines of Classical and Hellenistic Times from Euboea, Greece: An Exploration of their Votive and Funerary Uses) compared the iconography of female figurines of the 5th to the 2nd century B.C. from both votive and funerary contexts from several sites in Euboea and concluded that no differences in

deposition practices could be observed. Violaine Jeammet (Des Vases plastiques aux Tanagras : une affaire de femmes ?) explored the relation of a group of Boeotian head vases of the 4th century B.C. to their Attic counterparts in an attempt to better understand their function, as well as the function of Tanagras.

The second section of the symposium was entitled “Du monde de l’enfance et du garçon” and contained three papers. The first was by Stéphanie Huysecom-Haxhi (Du coq au canthare: Images de l’initiation masculine dans la coroplastie béotienne au V^e siècle av. J.-C.), who focused on 5th-century protomai of males holding an egg, a cock, or a kantharos, and proposed a relation to masculine rites of initiation at the Kabirion. Neguine Mathieux (Jouet, attribut ou symbole? Le motif du raisin dans les figurines en terre cuite des tombes de Myrina) explored the significance and function of certain Hellenistic figurines representing children holding grapes that were found in tombs at Myrina. Veronique Dasen (Les démons ventrus: de la tombe au sanc-



Sandrine Huber and Pauline Maillard deliver their paper on the votive terracottas of the Athenaion at Eretria while moderator Enzo Lippolis listens attentively. Photo: Christine Aubry



Participants in the symposium and audience members consult their programs for the papers of the day. Photo: Christine Aubry.

taire) reviewed the different manifestations of the motif of the crouching dwarf and explored the reasons for its presence in both tombs and sanctuaries.

The third and final session of the day “Lecture des répertoires iconographiques et interprétation des contextes” comprised two papers. Belisa Muka (Ofrandes votives dans un lac: le cas de Seferan (Albanie) presented a repertoire of Hellenistic figurine types of females and banqueters that were uncovered along with other finds at the side of a lake and, through analysis and an interpretation of these finds, proposed an identification for the cult to which this material belonged. Antoine Hermary (Une étude contextuelle des terres cuites de Délos est-elle possible?) focused on selected figurines from early excavations on Delos and attempted to contextualize them, even though inadequate records were kept at the time of excavation.

At the close of the first day of the symposium Jaimee Uhlenbrock, Chair of the Coroplastic Studies Interest Group, conducted an informal meeting of the CSIG during which a brief history of the CSIG was presented and issues of governance were addressed that will need to be resolved if the CSIG is to develop and continue into the future. A discussion of the new CSIG publication venture Occasional Papers in Coroplastic Studies also was held. After the meeting all symposium participants and auditors were guests of the symposium at a dinner held at La Brasserie de la Paix in Lille, followed by a night ride on the famous holiday ferris wheel of Lille that provided stunning views over the city.



The holiday ferris wheel of Lille. Photo: Jaimee Uhlenbrock

The second day of the symposium was devoted to three sessions. The first focused on the interpretations of offerings of figurines in sanctuaries. Sandrine Huber and Pauline Maillard (Les terres cuites votives de l’Athénaion à Érétie) analyzed the terracotta figurines recently uncovered on the acropolis of Eretria in an attempt to understand the personality of the goddess worshipped there, as well as that of the dedicants. Gina Salapata (Terracotta votive offerings in sets) explored the idea of terracotta offerings that purposefully were acquired in sets or groups and dedicated as discrete ensembles to be displayed as a unit in a single visit to a sanctuary. Mechthild 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) focused on a figurine type of a seated female, its associated finds, and its archaeological contexts and concluded that they are to be viewed in relation to the female world of marriage. Jaimee Uhlenbrock (Heirlooms, *Aphidrumata*, and the Foundation of Cyrene) presented 7 figurines from Cyrene that could predate the city’s foundation in 631 by as many as 50 years, and attempted to explain the presence of this pre-colonial material in the sanctuary of Demeter and Persephone. Maria Cruz Marin Ceballos (Les terres cuites de la grotte d’Es Culleram (Ibiza, Espagne) reviewed the coroplastic types brought to light in a cave sanctuary on Ibiza, related them to west Greek models, and commented on the wide diffusion of these types within Punic contexts.

The second session of the day focused on coroplastic ensembles from funerary contexts. Agnes Schwarzmaier (Terrakotten in der Nekropole von Lipari) discussed the terracotta figurines that were found within graves in the necropolis of Lipari, as opposed to those found outside and around the graves, and noted the divergence in types relative to placement, and the fact that graves with terracottas in them usually were those of children. Frédérique Horn (Terres cuites funérai-

res, individualités et sociétés. L’exemple du monde ibérique (VI^e – II^e s. av. J.-C.) presented the evidence provided by the deposition of terracottas in some 20 necropoleis in Iberia and by using ethnological and anthropological methodology she was able to reach conclusions regarding the funerary use of terracottas in pre-Roman Spain. Solenn de Larninat (Les figurines en terre cuite dans les sépultures d’Afrique romaine) examined the function and use of some 665 figurines that were found in Roman burials in North Africa, found that the majority of them were in burials of young children, and was able to discern privileged figurine types from region to region, and even from site to site.

The final session of the day comprised 3 papers dedicated to figurines from domestic contexts. Rebecca M. Ammerman (Interpreting Terracottas in Domestic Contexts and Beyond: The Case of Metaponto) focused on a terracotta relief type found in a farmstead in the chora of Metaponto that was shown to be associated with a cult of the nymphs in contexts where water played a role. Heather Jackson (Cult or culture? Figurine fragments from a Hellenistic housing insula in North Syria) examined a range of figurines from houses at Jebel Khalid in an attempt to determine the ethnicity or gender of the inhabitants of the houses, as well as the function of the figurines themselves. Adi Erlich (Buried under the floor: An Eros figurine from Tel Kedesh at Northern Israel) presented a Hellenistic Eros figurine of obvious East Greek style and workmanship, but of assured local manufacture, that was part of a deliberate cache buried in a house in Kadesh and attempted to decipher the meaning of the objects in the cache.

At the close of the session Arthur Muller presented the plans for the publication of these symposium papers, which will appear in a volume in a series published by the Presses Universitaires du Septentrion. A date of March 1 was set for submission of the papers for this volume.

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CALL FOR SUBMISSIONS FOR THE JUNE 2012 CSG NEWSLETTER

This is a call for communications for the June 2012 newsletter. Informative communications on any aspect of coroplastic research are welcome, as well as announcements of dissertations completed, new books on coroplastic research, or any other topic pertinent to coroplastic studies. The deadline for submissions is June 15 and they should be sent to Jaimee Uhlenbrock at uhlenbrj@yahoo.com.

COLLOQUIUM REPORT

SILENT PARTICIPANTS: TERRACOTTAS AS RITUAL OBJECTS

Jaimee Uhlenbrock (State University of New York, New Paltz)

The colloquium “Silent Participants: Terracottas as Ritual Objects” was held at the Annual Meeting of the Archaeological Institute of America in Philadelphia on January 6, 2012. Aply organized by Caitlin Barrett, Clarissa Blume, and Theodora Kopestonsky, it featured 5 papers that covered material ranging from Mycenaean to early Byzantine figurines. I was the discussant. Each speaker approached the topic of the colloquium from a slightly different perspective, yet each confronted similar problems of interpretation.

The first paper “Defining a Cultic Context at Mastos in the Berbati Valley Using the Setup of Mycenaean Figurines” was presented by Ann-Louise Schallin. This focused on a group of 139 Late Helladic III figurine fragments from Mastos in the Argolid, whose understanding is complicated by the fact that they were found in what appears to be a dump at, or near, an earlier kiln site of the Late Helladic II period.

A completely different approach was reflected in the paper by Melissa Veters “From Passive Objects and Discard Patterns to Enacted Rituals? Contextualizing Mycenaean Terracotta Figurines --

A ‘Practice’ Approach,” who based her methodology on the *chaîne opératoire*. In this paper case studies that focused on Mycenaean figurines from domestic spaces at Tiryns illuminated the role that specific habitation and workshop spaces may have played in domestic ritual.

The third paper “‘Coming-Out’ Performances and Rituals in the Athenaion at Francavilla Marittima, Southern Italy” by Elizabeth Weistra concerned figurines and plaques from among the over 700 terracottas have been brought to light at the site. Themes centering around weaving and cloth have been recognized as being of particular importance, both in the votive terracottas and in the character of other small finds. Particular emphasis was placed on fragments of Dae-dalic plaques of the later 7th century that were related to coming of age rituals for both girls and boys that involved dance and that are believed to have taken place within the sanctuary.

The fourth paper “Terracotta Figurines from the Thracian Sanctuary of Tatoul” by Zdravko Dimitrov presented a small group of figurative terracotta fragments from a Thracian heroon sanctuary near the village of Tatoul in an attempt to interpret their meaning and reconstruct

their function within a cult building at the site.

The last paper “Two Woman-and-Child Figurines from Byzantine Tombs at Beth Shean,” was presented by Stephanie Hagan. Using archaeological and iconographic evidence from the ancient city, known in Hellenistic and Roman times as Sythopolis, she argued that these figurines represented Nyssa, the nursemaid of Dionysos, who was said to have been buried there, and further supported this view with references to rabbinic literature and contemporary poetry. She then used these 3 figurines to illustrate the popularity of a cult of Nyssa at Beth Shean, even though by the early Byzantine period the city was effectively Christian.

After the colloquium was over the organizers, the presenters, a CSIG member and a guest gathered in the lobby of the hotel over drinks.

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Left to right: CSIG member Caitlin Barrett, co-organizer of the colloquium; Stephanie Hagen, presenter; CSIG member Theodora Kopestonsky, co-organizer of the colloquium; Ann-Louise Schallin, presenter; CSIG member Clarissa Blume, co-organizer of the colloquium.



Left to right: CSIG member Giorgos Papantoniou, Melissa Veters, presenter; CSIG chair Jaimee Uhlenbrock, discussant for the colloquium; CSIG member Elizabeth Weistra, presenter; Marianne Kleibrink, guest.