



# CSIG NEWS

NEWSLETTER OF THE COROPLASTIC STUDIES INTEREST GROUP NO. 8, SUMMER 2012

## IN THIS ISSUE

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Jaimee Uhlenbrock

- RÉGINE HUNZIKER-RODEWALD, ASTRID NUNN  
The Iron Age II Female Terracotta Figurines Found in Jordan 2
- MARIO COTTONARO  
Late-Classical, Syracusan Coroplastics: The Case of the Sikeliote Artemis 3
- ANTONELLA PAUTASSO  
ANNOUNCEMENT. First Summer School on Coroplastic Studies 4
- EMEL DEREBOYLU  
Les figurines e les plaques en terres cuites d'Aigai 5
- IDA OGGIANO  
Terracotta Figurines from Kharayeb (Tyre) 6
- RENÉE MALLET  
TERRACOTTAS IN THE NEWS. Stolen Chinese antiquities intercepted at Newark Airport 7
- NICOLETTA POLI  
Representations of Poppy Capsules and Honeycombs on Bust Protomai from Taras 8
- JOURNÉE D'ÉTUDES DU GRECA  
Utilisation et usage des figurines en terre cuite. Questions d'iconographie et de techniques 11
- ANGELA MARIA MANENTI  
Particolare riflesso della moda, marchio di fabbrica o indicatore di una condizione sociale? Riflessioni a proposito di varie statuette di fabbrica siracusana tra la fine del V e la prima metà del IV secolo a. C. 12
- JANE DRAYCOTT, EMMA-JAYNE GRAHAM  
CONFERENCE REPORT. Bodies of Evidence: Re-Defining Approaches to the Anatomical Votive 13
- CAITLÍN E. BARRETT  
ANNOUNCEMENT. New Book on Egyptianizing Figurines and Hellenistic Religion 14
- DANIELA VENTRELLI  
ANNOUNCEMENT. Forthcoming Book on Inscribed Molds from Taras 15
- OLIVER PILZ  
ANNOUNCEMENT. New Book on Early Cretan Terracottas 16
- CHANTAL COURTOIS  
AT THE MUSEUMS. Les figurines de la collection de Candolle 18
- MARTINE DEWAILLY  
WORKSHOP REPORT. Céramopôle - Journée coroplastie in Aix-en-Provence (MMSH) 19
- ALESSANDRA GRANATA  
Plastic Vases in Hellenistic Sicily 20
- CSIG BOOK REVIEW 22  
Sabine Fourier, *La coroplastie chypriote archaïque: Identités culturelles et politiques à l'époque des royaumes* (G. Papantoniou)



The Coroplastic Studies Interest Group is a recognized Interest Group of the Archaeological Institute of America. Founded in 2007, the CSIG now comprises over 200 members from 21 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>

Régine Hunziker-Rodewald (University of Strasbourg)

Astrid Nunn (University of Würzburg)

## THE IRON AGE II FEMALE TERRACOTTA FIGURINES FOUND IN JORDAN



Photo: Tall ar-Rumayth, JM 2174, 6x3,4x3, 2 cm

Régine Hunziker-Rodewald, professor of Old Testament Studies at the Faculty of Protestant Theology of Strasbourg University (France), and Astrid Nunn, professor of Ancient Near Eastern Archaeology at the University of Würzburg (Germany) initiated a joint Franco-German project that focuses on Jordanian female terracotta figurines dating back to the Iron Age II period (ca. 1000-600 B.C.). From the 1930s, especially after 1950, female terracotta figurines, complete or more often fragmentary, have been periodically discovered in Iron Age II layers of different archaeological sites in Jordan. There is generally little information about the stratigraphic context and precise dating of these figurines. Our knowledge of figurines collected during surveys, found by

chance, or bought on the antiquities market is particularly scanty. To date we have established a provisional list of around 300 of these figurines, which have had only brief coverage in the literature, often without adequate illustrations. So far, no systematic inventory exists with detailed descriptions, illustrations and professional drawings, indications of archaeological context, of dimensions, of painting, and of their current location. Whereas the corresponding Late Bronze and Iron Age figurines originating from the area west of the Jordan River have been scientifically published, the corpus of Jordanian female figurines is far from having been treated in an adequate manner. The Franco-German Figurines Project (FGFP) intends to fill this gap.

The interpretative aspect that is an essential part of the evaluation of both the western and the eastern figurines is particularly tricky. The suggested identifications with “Asherah” or “Astarte,” for example, and with their symbolic representations, or with priestesses and worshippers are controversial and thus far unproven. Only a comprehensive and inclusive coverage with a refined typology would be adequate to increase the chances of bringing into focus a more reliable historical, socio-cultural, and/or cultic interpretation of the female terracotta figurines from Iron Age II contexts found in the Southern Levant.

The Franco-German Figurines Project is projected to continue until 2016. The creation of the catalogue will comprise the most time-consuming part of our work. We will go through the vitrines and storerooms of all the archaeological museums and collections in Jordan. For isolated pieces kept outside of Jordan we will ask the museums’ curators to send us the required information and high quality photos.

Our updatable database will be the first of its kind concerning the female figurines of the Iron Age II period found in Jordan. It will be made available online to the scientific community and linked to the Middle Eastern Geodatabase for Antiquities (MEGA-Jordan). At the same time a printed publication in English and French will be issued.

Our first research period in Jordan took place in April 2012. We photographed 47 figurines kept in the Jordan Museum, the Citadel Museum, in the storerooms of the Department of Antiquities, the Jordan University Museum, and at ACOR Amman. The next research period in Jordan is planned for October 2012.

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**LATE-CLASSICAL, SYRACUSAN COROPLASTICS: THE CASE OF THE SIKELIOTE ARTEMIS**

Fig. 1. Artemis with bow on the left, caressing a lion. Drawing by R. Musumeci

In a paper published in 2002, J. Uhlenbrock pointed out the main difficulties encountered in the study of late-Classical, Sicilian terracottas and advocated for certain methodological approaches to the study of these figurines that were based on specific scientific attitudes.

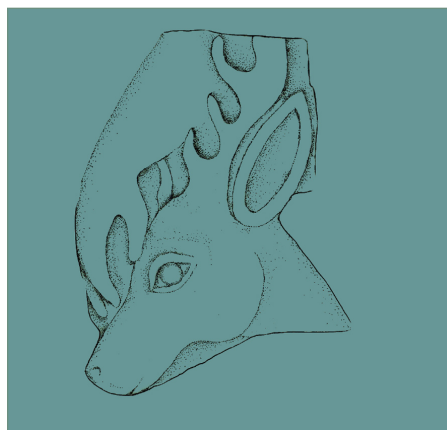
In the research conducted for my Ph.D. at Universita' degli Studi di Messina, which was based on the methodological approaches of J. Uhlenbrock, I focused on one of the most representative of the iconographic types of the Dionysian coroplastic repertoire, the so-called Sikelote Artemis.

In this paper I will present some reflections on this iconographic type, while focusing on the Artemis of Syracuse, which was produced with peculiar iconographic features also found elsewhere in southern Sicily and in Lipari. I also will address the symbolic-iconographic aspect of these figurine types and their link to contemporary religion.

Although the Artemis cult in Syracuse had



Figs. 2-3. Artemis with torch in the left hand and caressing a feline with the right. Syracuse: "P. Orsi" Regional Archaeological Museum. Drawing by R. Musumeci



been very important from the beginning of the foundation of the polis, the evidence indicates that this cult had special significance at the end of the 5<sup>th</sup> and in the first half of the 4<sup>th</sup> centuries B.C. It is exactly during this period that the Sikelote Artemis iconographic type was conceived.

This phenomenon, while it can not be separated from similar religious developments in Athens, for example, or in cities in Magna Graecia, such as Taras and Her-

akleia, it must be linked to the ideological and political moment in the history of Syracuse that was characterized by the tyranny of Dionysios I.

These Artemis votive terracottas give us a goddess image in hunter dress, wearing a chitoniskos, endromides, and a cape that often can be identified as a feral skin. The goddess is also depicted in the fullness of youthful beauty with a characteristic high bun hairstyle that indicates her virginal status. She also is bedecked with necklaces and different earring types (Fig. 1).

Another distinctive feature of the Sikelote Artemis is the variety of animals depicted together with the goddess, such as deer, lions, dogs, and rabbits, which refers to her prerogative as "Animals Mistress" (Potnia Theron) that reflects her role as a guarantor of the fertility of nature and protector of wild and domesticated animals (Figs. 1-3). On the hermeneutic level it has clear references to the proper growth and maturation of individuals.

The prerogative of the fertility guarantor also refers to the presence of other nature elements, such as plants, among which the depiction of the palm-tree dominates (Fig. 4). This recalls the mythical event of Artemis' birth. The palm-tree is highly



Fig. 4. Artemis beside a palm-tree. Drawing by R. Musumeci



Fig. 5. Artemis sacrificing beside an altar. Syracuse: "P. Orsi" Regional Archaeological Museum.

symbolic and it seems unambiguously to refer to Artemis as protector of women in childbirth.

In this class of terracottas, and specifically in the Syracusan production, the prevalent

iconography shows the benevolent attitude of the goddess towards the different species of animals. In fact, Artemis is often depicted with the benevolent hand gesture of the *hyperechein cheirà*, (Figs. 1-3), and, above all, with the torch, a specific attribute that is almost omnipresent in the various Sikeliote Artemis types (Figs. 2-5). This last element represents an important iconographic, symbolic-semantic, and ideological aspect of the qualities of the purification fire that refer to the "rites of passage" ceremonies. In these, the torches and fiery flames of the altars certainly were an essential tool in the sacred celebrations (Fig. 5).

In particular, the torch as an attribute of Artemis refers to her role as *nympheytra*. To paraphrase the G. Burns definition, Artemis was the protectress of the preparations that preceded a wedding. This highlights not only her role as guarantor of the phases and rites of passage in the life of a young woman. It also highlights the civic and social significance of the cult of the goddess in Syracuse, because the institution of marriage was the cornerstone of the continuity of the polis.

The symbolic value of the torch also can be defined as ideological, if we compare the widespread circulation in Syracuse of the torch-bearing figurine types to those that have hunting attributes, such as the bow, arrows, quiver, and/or spear. These latter types appear to be in the minority within the Syracusan coroplastic production, while, on the contrary, they are the most prevalent types in the southern Sicilian cities of Gela and Akragas.

The high value of the civic cult of the goddess obviously appears to be bound to a political aspect of this cult, since the production peak of the Syracusan prototypes for this Sikeliote Artemis group can be placed between the first and the beginning of the second quarter of the 4<sup>th</sup> century B.C. There also is a significant circulation of Syracusan molds and replicas throughout the island, while, at the same time, the Syracusan tyrant Dionysius I asserted his *epikrateia* throughout the Sicily.

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### FIRST SUMMER SCHOOL ON COROPLASTIC STUDIES



In May 2013 the Istituto per i Beni Archeologici e Monumentali, Consiglio Nazionale delle Ricerche (IBAM - CNR) of Catania (Sicily) will organize a summer school dedicated to coroplastic studies. The summer school is tentatively scheduled for the second half of May and will last 5 or 6 days. It will be held in the Conference Hall of the Greek and Roman Archaeological Park of Catania, located near the ancient theater of the city. A number of national and international specialists will be invited to lecture on different themes, with a

particular focus on Greek coroplastic issues. Ample time will be reserved for informal discussions and for workshops on coroplastic finds from Sicilian excavations.

Details and further information about the program, as well as the number of participants, the application form, and the registration fees, will be announced in the next issue of the *CSIG Newsletter* and on the web site of the IBAM CNR.

Click on the following link for the web site of IBAM CNR: [www.ibam.cnr.it](http://www.ibam.cnr.it)

Click on the following link for the project *Figure d'Argilla*: [www.ibam.cnr.it/pdf/FIGURE%20di%20ARGILLA.pdf](http://www.ibam.cnr.it/pdf/FIGURE%20di%20ARGILLA.pdf)

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Female with torch and piglet, from the deposit at the Piazza San Francesco, Catania. Photo: IBAM-CNR

Emel Dereboylu (Ege University, Izmir)

## LES FIGURINES E LES PLAQUES EN TERRES CUITES D'AIGAI



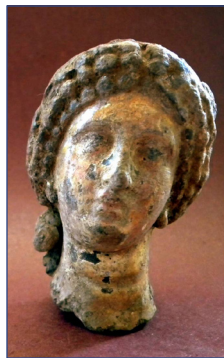
À la fin du 19ème siècle les yeux sont tournés vers Myrina dans la région d'Æolis, en raison de milliers de figurines en terre cuite disposées dans des tombeaux de sa nécropole. La nécropole de Myrina est ainsi devenu le site antique le plus important, alors que les recherches sur les sites voisins, étaient quelque peu oubliées.

Aujourd'hui, de nouvelles fouilles dans la région d'Æolis nous aident à comprendre l'art du coroplaste, qui était jusqu'à maintenant limité seulement à Myrina.

La ville de Aegae<sup>1</sup>, située dans cette région, ou des archéologues français avaient découvert un petit nombre de figurines en 1882<sup>2</sup>, a fait l'objet pendant de nombreuses années de pillages de figurines, notamment dans des années 1950-1960. Certains villageois racontent que leurs pères et grand-pères avaient mis au jour dans cette même période des figurines peintes de grande taille, puis vendues aux soldats américains. A ce jour, on ne sait toujours pas ce que sont devenues les figurines dérobées.

Les fouilles et les recherches actuellement menées dans la ville d'Aegae mettent au jour de nombreuses figurines de grande qualité représentant différents sujets. Ces nombreuses découvertes semblent confirmer l'importance de l'art de la coroplastie d'Aegae. Nous disposons d'une plus grande palette d'exemples qui montrent que la production de terres cuites était très développée et très active à Aigai. Il n'en demeure pas moins qu'il nous faut retrouver les ateliers afin de pouvoir prouver cela en bonne et due forme.

La majorité des œuvres sont datées de la période hellénistique. Surtout au 2<sup>ème</sup> et 1<sup>er</sup> siècle avant J-C, la production hors de la ville aurait augmenté. Ce n'est pas seulement le cas pour Aegae mais aussi pour



les autres villes de l'Anatolie occidentale. Les œuvres d'Aegae sont des témoins de l'enrichissement de l'art coroplaste en Anatolie occidentale au cours de ces siècles.

Nous supposons que ces figurines étaient produites dans la ville. En effet, les œuvres découvertes reflètent le goût prononcé de la coroplastie, la préoccupation religieuse des habitants de créer des figurines et des plaques représentant les dieux et les déesses. Les figurines au motif religieux découvertes dans des fosses votives du bâtiment de Bouleuterion<sup>3</sup> reflètent les rituels des habitants.

Les découvertes coroplastiques des fouilles d'Aigai est tiré le corpus documentaire de ma thèse de doctorat que je viens de terminer l'étude le mois de Mai 2012 sous la direction de Prof. Dr. Ersin Doğer de l'Université de Ege à Izmir. Ma thèse compare les types des figurines et plaques en terre-cuites d'Aegae. Entre 2004 et 2009, 1782 terres cuites complètes ou fragmentaires ont été exhumées, parmi lesquelles 406 représentent le corpus de ma thèse.

## NOTES

<sup>1</sup>Le site situé à l'ouest de la Turquie, Aigai appartient à la région de l'Égée. Rattachée aujourd'hui à la préfecture de Manisa, la cité antique se trouve sur Gün Dagi (la montagne du Jour) à 2 km au sud du village de Köselier Elle correspond à l'une des 12 cités éoliennes mentionnées par Hérodote, parmi lesquelles on trouve, d'une part, des villes littorales comme Kyme, Myrina, Gryneion et Pitane et, d'autre part, des villes de l'intérieur montagneux comme Temnos, Neonteikhos et Larissa. Fondée après les années 1100 avant notre ère par les Éoliens, la ville fut occupée jusqu'au 14<sup>e</sup> siècle de notre ère.

<sup>2</sup>Sur une initiative de Reinach, les premières recherches y furent menées en 1882 par Michel Clerc de l'École française d'Athènes. Très limitées dans le temps, ces fouilles ont principalement permis de mettre en évidence la nécropole de la ville, une nécropole qui, étendue sur une grande surface, devait comprendre de 10 à 12000 tombes. Sur les 450 tombes dégagées par Clerc, seulement 14 contenaient du matériel, les autres ayant déjà été l'objet de pillages. Parmi les terres cuites mises au jour par Clerc, on compte 3 plaques, 11 figurines complètes ou fragmentaires et jusqu'à 50 têtes de figurines. Tous ces objets se trouvent actuellement au Musée du Louvre.

<sup>3</sup>La dernière série de fouilles engagées en 2004 sous la direction du Professeur Ersin Doğer de l'Université de l'Égée s'intéresse au bâti monumental de la ville, notamment de l'Agora, du Bouleuterion et du Théâtre.



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### TERRACOTTA FIGURINES FROM KHARAYEB (TYRE).

The Phoenician Hellenistic sanctuary of Kharayeb (Tyre) is located near the modern site of Kharayeb, north-east of Tyre, 3 km north of the Nahr el-Qasimiye near Jurat al-Khawatim.

In 1946, Chéhab excavated the site focusing his attention on a rectangular building (33.50 x 21.50), probably founded in the Persian period and modified under the Lagids. The building is composed of a courtyard flanked by rectangular chambers. A paved courtyard surrounding the building has yielded different kinds of artifacts: a variety of pottery, coins, glassware, figurines of nude women, and a seated male type touching his beard and wearing a tall hat. Near this building a favissa contained a quantity of different types of figurines. Archaeological activity at the site was suspended for over two decades until 1969, when I. Kaoukabani resumed the investigation of the site. Under the paved external courtyard he found a layer with large number of figurines dating from the 5<sup>th</sup> to the first century B.C.

M. Chéhab and B. Kaoukabani published this material, basically focusing on the iconography of the various types as it was presented by fully preserved figurines.<sup>1</sup> In 2009, therefore, as part of a larger project involving the Phoenician material from the National Museum of Beirut,<sup>2</sup> I decided to carry out a comprehensive study of the coroplastic material from Kharayeb that involved technical, stylistic, and iconographical observations, as well as statistical analyses of the various types. This study, still in progress, will be published in the *Bulletin d'Archéologie et d'Architecture Libanaise* (BAAL).

All the figurines kept in the storerooms of the Direction Générale des Antiquités (around 13,700) were examined and 1500 were selected for the study. The material has been examined from different points of view: technical (macroscopic analyses of the fabric with the prospect of petrographic analyses, manufacturing technology) and stylistic analyses with particular attention paid to the question of the coexistence of different stylistic traditions in the Levant during the Persian and Hellenistic periods, and the relationship among different classes of artifacts (i.e. sarcophagi

and figurines, Fig. 1), and iconographic aspects.

As for the history of religion, the final aim of this study is the reconstruction of the cults practiced in the hinterland of Tyre during the transition from the Persian to the Hellenistic period, with particular attention paid to the problem of the persistence of local cults and the different levels of perception of the Greek religion and the ideological universe. Rural contexts, in fact, are particularly helpful in evaluating the complexity and variability of so-called "Hellenism" and of "Greek cultural influences" in the Phoenician world.

Even though this study is still in progress, some observations already can be made. Figurines of the Persian phase were hand-made locally and inspired by the regional iconographic repertoire that includes figurines of women supporting their breasts, drum players, horsemen, horses (Fig. 2), and chariots, among other types. This repertoire also includes the so-called Dea Gravida type that depicts a woman in a long dress with a hand on her abdomen, a seated god touching his beard and wearing an atef crown or a flat hat.

From a stylistic and iconographic point of view a part of the production is characterized by Egyptianizing elements, i.e. the seated male wearing a local atef crown, but representing a god with strong local character expressed in particular by the presence of a beard and moustache (Fig. 3). These must be interpreted as an expression of the assimilation within the Levantine repertoire of themes of ancient Egyptian origin that, reinterpreted, became an integral part of the local iconographic repertoire. Types of korai, on the other hand, belong to the East Greek world from where molds could be imported. Among these, the types of the cross-shaped kore were the most widespread (Fig. 4).

With the passage of Phoenicia to Ptolemaic ruler, the ties with the Egyptian and Greek worlds became stronger. The elite of the coastal cities adopted the Greek language and lifestyle as a sign of distinction of their social class. The rural hinterland was not touched by those phenomena of emulation, and at Kharayeb the local population continued to be attached to



Fig. 1



Fig. 2



Fig. 3

their indigenous language and religious traditions. The ancient cult places were reconstructed using architectural elements comparable to those of the contemporary sanctuary of Umm el-'Amed.<sup>3</sup> The cult place was intensely frequented between the 5<sup>th</sup> and the 4<sup>th</sup> centuries B.C., so that the resulting ca. 8000 objects were collected in a deposit near the temple (the so-called favissa) during that period. To meet the high demand for figurines, local coroplasts invigorated the local technology with the introduction of more efficient ways of production, such as the use of the double mold.

The acquisition of Greek molds led to the introduction of the Greek figurative world, even in the rural hinterland of Tyre. Few are the images of gods (Heracles, Dionysus, Artemis, Aphrodite, Demeter, Eros, Hermes), compared to those of draped women with different hair styles, men with himation or short mantle, and mainly children playing with birds, dogs, or balls, or dancing and playing a musical instrument. This vivid world of images, even though it originated in a distant geographic and cultural context, well depicts the rural and pastoral setting in which the buyers of these figurines lived.

The molds of Kharayeb were imported from the most important places of figurine production in the Hellenistic world and, in particular, from Alexandria, where some of the Egyptianizing iconography originated, such as the Horus Harpocrates.

To conclude, the study of the figurines from a contextual perspective facilitates the formulation of a more consistent in-

terpretation of the cults of Kharayeb. The sanctuary was interpreted by M. Chéhab and I. Kaoukabani as a cult place dedicated to a local goddess, but one that mixed the ancient, local characteristics of Phoenician Astarte with the mystery aspects of Egyptian Isis and Greek Demeter. It is now seen as a small sanctuary in which devotional practices were dedicated to so-called deities, with particular attention to rites connected to motherhood and childhood.<sup>4</sup>

#### NOTES

<sup>1</sup>M. CHÉHAB, Les terres cuites de Kharayeb. Texte, *Bulletin du Musée de Beyrouth*, 10, 1951-1952; *Id.*, Les terres cuites de Kharayeb. Planches, *Bulletin du Musée de Beyrouth*, 11, 1953-1954; I. KAOUKABANI, Rapport préliminaire sur les fouilles de Kharayeb 1969-1970, *Bulletin du Musée de Beyrouth* 26, 1973, pp. 41-58

<sup>2</sup>The project is sponsored by the Istituto di Studi sulle Civiltà Italiche e del Mediterraneo Antico del Consiglio Nazionale delle Ricerche and by the Italian Ministry of Foreign Affairs.

<sup>3</sup>M. DUNAND, M. Duru, *Umm el-'Amed, une ville de l'époque hellénistique aux échelles de Tyr*. Paris 1962; Jessica L. Nitschke, "Hybrid" Art, Hellenism and the Study of Acculturation in the Hellenistic East: the Case of Umm El-'Amed in Phoenicia, A. KOUREMENOS, S. CHANDRASEKARAN, R. ROSSI (eds.), *From Pella to Gandhara. Hybridisation and Identity in the Art and Architecture of the Hellenistic East*, Oxford 2011, pp. 87-104.

<sup>4</sup>M. G. LANCELLOTTI, I bambini di Kharayeb. Per uno studio storico-religioso del santuario, *Studi ellenistici* 15, 2003, 341-370; I. OGGIANO, Images of women and children in the hinterland of Tyre between the Persian and Hellenistic periods. The rural shrine of Kharayeb, in *8th International Congress on the Archaeology of the Ancient Near East*, Warsaw, April 30-May 4, 2012, cds.

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Fig. 4



Fig. 5

## TERRACOTTAS IN THE NEWS

### Stolen Chinese antiquities intercepted at Newark Airport

On March 6, 2011, Homeland Security agents and Customs and Border Control officers at Newark Liberty International Airport seized two items smugglers were attempting to bring into the country. The items seized were a Tang Dynasty horse and rider figurine and an ancient pot. Experts say that the value of these items is incalculable due to their age, cultural significance, and the near excellent condition of the two pieces. The smuggling of Chinese antiquities is an increasing problem around the world and, specifically, at Newark Liberty International Airport. In the past year more than \$250,000 worth of stolen artifacts have been intercepted by agents at this airport. Some of the ancient items seized at this airport in the past year include a Bodhisattva head sculpture from the Song Dynasty, and a pair of two terracotta horses with riders from the Northern Wei Dynasty. In a prepared statement U.S. Customs Director Robert E. Perez said the joint Homeland Security/ Border patrol team that made this successful smuggling bust is "dedicated to intercepting these items and ensuring their safe return to their rightful owners."

Renee Mallett

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Tang Dynasty horse and rider similar to example recovered at Newark Liberty International Airport. Photo: Wikimedia Commons

Nicoletta Poli (Soprintendenza per i Beni Archeologici, Trieste)

REPRESENTATIONS OF POPPY CAPSULES AND HONEYCOMBS ON BUST PROTOMAI FROM TARAS<sup>1</sup>

Fig. 1. (Poli 2004-2005, MARTA)

A specific interest in the representation of vegetal motifs and cakes on votive objects is quite recent in coroplastic research. We can note, among others, the studies on the votive terracottas from the sanctuary of Demeter and Kore on Acrocorinth,<sup>1</sup> from S. Nicola di Albanella (Paestum),<sup>2</sup> Locri, and Metaponto.<sup>3</sup> The results of these studies show that most of often coroplasts did not restrict themselves to generic representations of food, but rather could pay considerable attention to the reproduction of precise botanical and culinary features. A multidisciplinary approach to coroplastic documentation of foodstuffs may provide useful information on the botanical varieties of plants eaten in antiquity. At the same time, iconographic analysis of these representations can help to identify the cultic sphere to which these votives belonged.

The topic of this communication is limited to two themes found in Tarentine coroplastic iconography, the representation of poppy capsules and of honeycombs. Most of these representations are found on bust protomai, which are known in a large number of types and variations in the Classical and Early Hellenistic periods at Taranto. The term "bust protome" is intended to mean the representation of the head and upper part of the chest of a woman wearing a polos; the hands are brought up to the chest and hold various offerings or attributes. These protomai are conceived in low relief with the back left open. One or two small holes are often found in the middle of the polos or the hair suggesting that they could have been suspended against a wall or a tree by nails or string. However, some bust protomai found *in situ* suggest that they also could have been placed directly on the earth against some kind of support.

This particular class of terracottas is at-

tested in only a few Tarentine deposits, but in very large numbers. Several hundred were found at the sanctuaries of Pizzone and Saturo, both of which are related to the sphere of fertility, while a smaller number come from the deposit discovered in via Regina Elena.<sup>5</sup> Besides the Tarentine production, a parallel production took place at Eraclea as well.<sup>6</sup>

The iconography of these Tarentine bust protomai is fairly standard. Most commonly the woman holds a piglet to her chest with the left hand and a torch against the right shoulder with her right. It is generally accepted that these two attributes belong to the sphere of Demeter, and in particular to the thesmophoric aspect of her cult. But this standard scheme also was varied by replacing one or both of these attributes with other objects, such as a large cup, skyphos, dish, or kanoun full of fruits and other offerings. There is also a type in which the torch and the piglet are associated with a large kanoun in an all-comprehensive iconography of sacrifice (Fig. 1). In the kanoun we can distinguish three round elements that can probably be identified as apples, and a quadrangular object, whose surface is covered with points. Its interpretation is difficult. It is obviously not a fruit and it does not resemble any baked goods already known through other coroplastic representations. Some of these elements have a rough surface, which calls to mind poppy seeds or similar ingredients sprinkled over Greek cakes, but they never have a square shape. Through comparisons with more detailed representations in terracotta, it seems very probable that a honeycomb is represented in the kanoun. For instance, on a small fragment of another bust protome a large



Fig. 2. (Poli 2004-2005, MARTA)

dish contains a mass clearly divided into hexagonal cells which can not be anything else but a honeycomb (Fig. 2).

The same observation can be made for a mold of a very similar type, which I examined at the Archaeological Museum of Taranto (Fig. 3). In this case the state of preservation is excellent and allows us to see an interesting iconographic feature of the polos. This headdress is decorated



Fig. 3. (Arte e artigianato, MARTA)

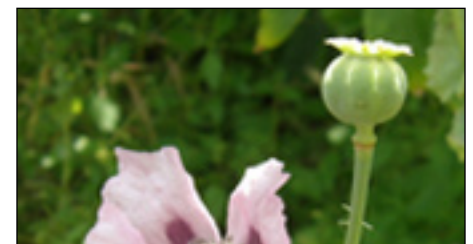


Fig. 4. (Poli 2004-2005)





Fig. 5. (Poli 2004-2005, CMSA)

with a circular element divided by several notches, with a sort of rosette in the center. In this instance, instead of a flower most likely the coroplast depicted a poppy seed capsule, which can be recognized by the upper stigma (Fig. 4).

A similar motif can be observed on a fragment at the Museum of Trieste, probably a version of the previous type, with the same face but with a different coiffure (Fig. 5). Moreover, the decoration of the polos includes a pomegranate, for which a part of the calyx is still legible. A third el-



Fig. 6. (Poli 2004-2005, MARTA)

ement, perhaps also a pomegranate, must have been on the opposite side of the polos for the sake of symmetry. The association of honeycomb, poppy capsule, and apple appear again in the kanoun of a beautiful bust protome in which the figure holds a torch as well (Fig. 6).

At Taras, the adoption of vegetal elements to decorate the sumptuous headdresses of bust protomai is documented by another



Fig. 7. (*Arte e artigianato*, MARTA)

mold only partially preserved (Fig. 7). In this case the crown is differently articulated and is decorated with two long leaves with a central rib and three spherical elements, the central one of which is divided into four notches. It could be a flower or a fruit, notably an apple. The figure wears large earrings that resemble rose or poppy flowers. This last interpretation is based on the number of eight petals, which should correspond to the reduplication of the four petals of the poppy flower, according to the iconography of Eleusis. However, it can not be excluded that here again a poppy capsule is depicted, even if in a more stylized form. The refinement and the rich decorations of these headdresses recall those of the Tarentine banqueters characterized by palmettes and rosettes. Other examples of richly decorated poloi come

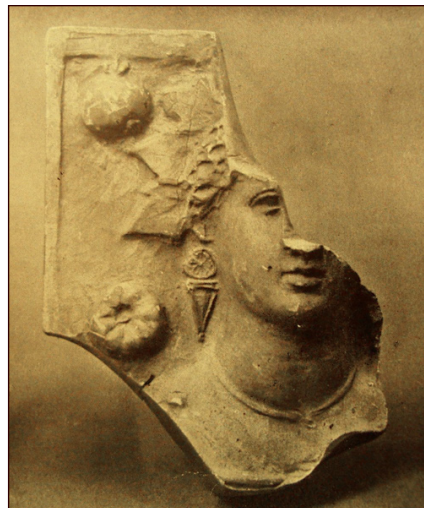


Fig. 8. (Higgins 1954, British Museum)

from Eraclea, where they are embellished by rosette motifs, either in relief from the mold or applied by hand. However, the character of their decoration never approaches the exuberance of the decoration on Tarentine votives.

Additional evidence for the important role played by the these two vegetal motifs in the coroplastic repertoire of Taranto, and in particular in the cult of Demeter, is pro-

vided by a plaque protome in the British Museum (Fig. 8) dated to the proto Hellenistic period. In this case, the poppy and the pomegranate are represented on the surface of the plaque forming the background, where they flank the face, with the pomegranate above and the poppy capsule below. It can be assumed that they are specifically linked to some local characteristics of the cult. For example, they could have been inspired by one or more cult images in Taras, or by vestments worn by priestesses and other officiants during the rites of the cult.

Now having made observations on the iconographic significance of the vegetal ornaments on bust protomai from Taras, we can focus attention on the religious significance of honey and of poppies in Greek world.

### HONEYCOMBS

Clay representations of honeycombs are rather rare in southern Italy, either in offering scenes or as separate, small-scale models. For the first category, we can cite a terracotta type found at the sanctuary of San Nicola di Albanella that represents a dedicant holding a honeycomb,<sup>7</sup> while some small-scale models of honeycombs have been brought to light from tombs in Lucania,<sup>8</sup> Campania, and in the sanctuary of Persephone in Locri.<sup>9</sup> Moreover, a honeycomb is represented inside a tray full of offerings that was found at Medma. Thus, the Tarentine evidence significantly increases the number of coroplastic representations of this food, which occupied an important place in ancient nutrition, as well as in religious ritual by virtue of its potent symbolic value. However, it must be noted that literary sources for the production and use of honey are very scant, in contrast to the attention paid by ancient authors to the life of bees.<sup>10</sup>

Honeycombs were often present on peasants' tables, together with olives, bread and wine. Moreover, honey was the basis for numerous culinary delicacies, especially pastries, for which it was an essential ingredient. It also was used in the preparation of drinks. However, besides its use as a food, honey was an ingredient in cosmetics, in medicines, and even in fabric manufacturing. Its importance in the ancient economy is documented by finds of clay beehives, which are quite common in Greece.<sup>11</sup> Therefore, honey can be rightly added to the so-called Mediterranean triad, together with the olive tree, the grapevine, and cereals.

According to mythology honey flowed copiously in the Golden Age and was the food of the gods, while in the religious sphere it was used in libations to the dead and to chthonic divinities. Never spoiling and always pure because it was not the product of human intervention, honey was considered a

noble substance that was capable of connecting the human and the divine worlds. By virtue of these characteristics, honey often recurs in myths focused on different forms of passage and was judged to be a particularly appropriate substance to consume after childbirth, since it symbolized human and vegetal fertility. Consequently, honey and honey products appear in many agrarian rites as first fruits. The gathering of honey from honeycombs was associated with the harvest, since these activities took place at the same time. In this regard, offerings of honey to Demeter, the goddess of crops, acquire a special meaning, which also is attested in literary sources. For example, honey was among the ingredients contained in the kernoi at Eleusis. Moreover, priestesses of Demeter and the women participating in the Thesmophoria were given the ritual title of *melissai*, that is, bees.<sup>12</sup>

In Greek imagery, the bee embodies fundamental female virtues, such as purity and modesty, thanks to the nature of its honey, as well as its sexual behavior. In both literature and mythology there often are comparisons made between the bee and the legitimate wife. The values of moderation and wisdom played a central role in the thesmophoric rites, whose participation, with few exceptions, was restricted to married women only, and whose rules bound the participants to modest behavior during the feast.

However, even though the symbolism of honey fits the special requirements of Demeter's rites, it must be stressed that it also was offered to all those gods who



Fig. 9. (Poli 2010, CMSA)

were in some way associated with nature and its cyclical renewal. Therefore, it is not surprising to find a honeycomb on the tray that Pan carries on his head as he stands

beside Artemis as a kanephoros (Fig. 9).

When viewed as a whole, the coroplastic evidence from Taras for the representation of honeycombs seems to be unusually strong, if we compare this to the appearance of honeycomb representations from other sites. They can be seen in relation to a very common farming activity, such as beekeeping. Ancient writers often praised the qualities of the honey produced at Taras and surrounding region. (i.e. Strab., *Geogr.* VI 3, 6). But on a different level, the consumption of honey and the frequency of its representation in votive contexts might be viewed in some relation to Pythagorism, which had many followers in Taras. Honey, together with homemade cakes and bread, were considered appropriate offerings for those women who respected the Pythagoric *paideia*, and the list of 17 Pythagorean women by Iamblichus includes two from Taras.

In general, then, representations of honeycombs and fruits, as well as cakes, emphasize the importance of the bloodless sacrifice as one of the most important practices in fertility rites.

#### POPPIES

One of the most interesting features of the iconography of the bust protome from Taras is the identification of poppy capsules as decorative motifs for the polos, and also possibly as offerings. It seems to be a distinctive aspect of the coroplastic repertoire of Taras, which does not find parallels even in Basilicata, the neighbouring region where Eraclea and Metaponto are situated. Thus far, only one non-Tarantine bust protome that may have been decorated with poppies has been brought to light. This was found at Ferrandina and preserves the head and upper chest of a woman wearing a necklace whose pendent presumably depicts a poppy capsule.<sup>13</sup>

It is widely known that poppies occupy an important place in Demeter's iconography. Even if poppy capsules are relatively common in ancient iconography from the Minoan-Mycenean periods onwards, especially in relation to goddesses of fertility, they are often mistaken for



Fig. 10. (Megale Hellas, MARTA)

pomegranates. At Taras, they are present as three-dimensional objects as well (Fig. 10); their exact provenience is unknown.

In these examples, the botanical naturalism is more accurate than in the relief representations on the protomes. Concerning their shape, it is helpful to cite Pliny (*Nat. Hist.*, XX, 76, 202), who says that cultivated species have round capsules that are bigger than the small and oblong capsules of wild poppies.

The diffusion and use of the poppy in antiquity is well documented by a fairly good bibliography. The oldest archaeological evidence shows that the seeds (*mekona*) were collected from the mature capsule and eaten, for example, mixed with honey, or pressed to obtain a delicate oil. Perhaps only later were the hypnotic and analgesic properties of opium exploited. That substance was extracted by notching the immature capsule and boiling the head until meconium was produced, whose effects were milder.

The significance of fertility and abundance associated with the poppy head can be ascribed not only to the high number of seeds it contains (more numerous than the pomegranate), but also to its spherical shape, which recalled that of the earth. For this reason, according to Anneus Cornutus (*Theologiae Graecae compendium*, 56, 5), author of a treatise on theology in the 1st century A.D., it was a proper gift to Demeter. In fact, the Greeks' mental organization of space considered the sphere as belonging to female and chthonic deities, since it was linked to the image of the earth hiding the dead within itself and, at the same time, was the casing housing the seeds from which new plants emerged.

Myth too does not neglect to associate Demeter with the poppy. According to Ovid, the goddess broke her fast after Persephone's loss by eating a poppy seed (*Fasti*, IV, 531-534). The same author wrote that she drugged the child Demophoon/Triptolemos with poppy juice mixed with milk to put him into the fire to give him immortality (*Fasti*, V, 547-548).

Written testimony and archaeological evidence both indicate that the poppy was used in several ways in the cults of Demeter. At Athens women participating in the Thesmophoria had to offer poppy seeds together with barley, wheat, dried figs, sesame, wine, oil, honey, cheese, and garlic for the sacred banquet. Poppy seeds were present at Eleusis as well, among offerings contained in the kernoi that were carried in the procession (Atheneus, XI, 56, 478d). It is of interest that at Eleusis both poppy flowers and poppy capsules are represented plastically. Even if there is not certain proof, some authors suggest that at Eleusis the poppy was exploited even for its pharmacological properties.

The ritual use of psychoactive substances in ancient Greece is supported by a large ethnopharmacological bibliography. The

sedative effects of the poppy, which can lead to the loss of consciousness, may have been at the bottom of its symbolic and religious connotations and its use during fertility rites.<sup>14</sup> In fact, reaching a state similar to death could allude to the temporary disappearance of vegetation, which precedes spring blooming and mimics the cyclical renewal of nature. According to mythical tradition, this was the season of Persephone's annual return to earth. On this basis it has been supposed that at the Mannella Persephoneion at Locri, from where the greatest quantity of coroplastic reproductions of poppies comes, young girls took this plant in order to reach a state of hallucination during rites of passage, when they prepared themselves for marriage.<sup>15</sup>

In conclusion, I would suggest that poppies played a special role in the symbolic language of coroplastic images, above all because of their reference to abundance and to the cyclical renewal of nature.

#### NOTES

<sup>1</sup>This contribution is an abridged version of an article that appeared in *Taras* XXIV/2004-XXV/2005, *Offerte alle divinità e attributi nella coroplastica tarantina*, pp. 107-145, where a more extensive bibliography is provided.

<sup>2</sup>M. CIPRIANI 1989.

<sup>3</sup>V. MEIRANO 2000a, V. MEIRANO 2000b, with previous bibliography

<sup>4</sup>A. BRUMFIELD 1997

<sup>5</sup>N. POLI 2010, pp. 220-221.

<sup>6</sup>U. KURZ 2005.

<sup>7</sup>M. CIPRIANI 1989, p. 148, tav. 23 c.

<sup>8</sup>V. MEIRANO 2000a, p. 178, nota 74.

<sup>9</sup>V. MEIRANO 2000b, p. 35, nota 65.

<sup>10</sup>C. BALANDIER 2004, pp. 183-196.

<sup>11</sup>C. BALANDIER 1992, pp. 98-99.

<sup>12</sup>G. Sfameni Gasparro 1986, pp. 202-209.

<sup>13</sup>*Antica flora lucana*, pp. 100, 239

<sup>14</sup>P. NENCINI 2004, p. 139.

<sup>15</sup>V. MEIRANO 2000a, p. 178.

#### ABBREVIATIONS

MARTA - Museo Archeologico Nazionale di Taranto

CMSA - Civici Musei di Storia ed arte di Trieste

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**Journée d'études du GReCA**  
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**UTILISATION ET USAGES DES FIGURINES EN TERRE CUITE**  
**QUESTIONS D'ICONOGRAPHIE ET DE TECHNIQUES**  
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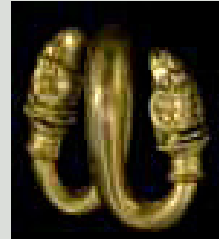
Angela Maria Manenti

**PARTICOLARE RIFLESSO DELLA MODA, MARCHIO DI FABBRICA O INDICATORE DI UNA CONDIZIONE SOCIALE? RIFLESSIONI A PROPOSITO DI VARIE STATUETTE DI FABBRICA SIRACUSANA TRA LA FINE DEL V E LA PRIMA METÀ DEL IV SECOLO A. C.**



Su gran parte delle statuette col porcellino, rinvenute nel deposito di Piazza della Vittoria a Siracusa, di cui quella riportata costituisce un interessante esemplare anche per le caratteristiche iconografiche, gli orecchini indossati dalle offerenti si distinguono per la particolare foggia, in qualche caso vistosa. Si tratta del tipo a spirale o ad elice, noto anche da una serie di monete siracusane dalla seconda metà del V secolo, in cui Aretusa, la ninfa della città, lo indossa, abbinandola ad una notevole varietà di acconciature.

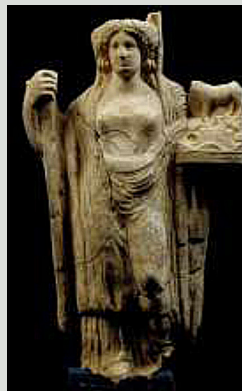
La tipologia dell'orecchino è documentata nella coroplastica siracusana in alcune statuette di Artemide, oggetto del recente studio di Cottonaro, provenienti da diverse località della città, così come in altre terrecotte da Grammichele, Scornavacche, Fontana Calda di Butera, Morgantina: da quest'ultima località proviene la grande e singolare matrice acquistata da Paolo Orsi, in cui la dea della caccia è rappresentata mentre trattiene per le corna un cervo. A Siracusa una matrice, proveniente dall'area dell'anfiteatro, esposta nel settore D del museo, costituisce una delle testimonianze dell'attività delle botteghe artigianali, che hanno assimilato la tradizione della grande scultura di età classica. In quasi tutte le statuette osservate, in particolare nelle offerenti di Piazza della Vittoria, sono associati una serie di simboli



Capolavori per i particolari del rilievo, che denotano la conoscenza della scultura attica sono i tetradrammi dei primissimi anni del IV secolo in cui il conio di rovescio con la ninfa, con l'orecchino ad elice; reca la firma di Eukleidas. Un piccolo orecchino in oro dello stesso tipo, in cui la verga tubolare della spirale è chiusa da protomi di ariete, è esposto fra i gioielli del Medagliere, proveniente da Siracusa e dello stesso periodo.



In un interessante e noto lebes gamikos, vaso nuziale appunto, dalla necropoli di Lentini, attribuito al pittore di Hecate, rinominato pittore di Siracusa 47099 proprio dal numero di inventario di questo vaso, sul lato principale, all'interno di una ricca scena che ha dato adito a varie considerazioni, una donna seduta su un diphras, interpretata come Persefone, si guarda allo specchio, conversando con una figura femminile stante che le sta di fronte, identificata con Euridice. Fra il ricco abbigliamento e i monili si distinguono il diadema sul capo, la collana, l'armilla e gli orecchini ad elice, anche in questo caso elementi connotanti della condizione di sposa. Il vaso si data fra il 380 e il 360 a.C. e il motivo, propriamente siracusano, almeno nella sua origine, dell'orecchino ad elice, potrebbe essere un ulteriore indicatore della collocazione nel capoluogo aretuseo della bottega del pittore.



Particolarmente evidente a Siracusa l'associazione fra la ninfa Aretusa e la dea Artemide; nelle statuette di varia iconografia, provenienti proprio da Piazza della Vittoria, con il leone o comunque in genere con cani, cervi, altri animali ed attributi connessi al mondo della caccia, l'orecchino ad elice, individuato come un marchio di fabbrica dell'atelier o dell'artigiano, potrebbe essere prova dell'attività delle botteghe stesse. Forte è il riflesso della moda che determina in maniera quasi inconscia la ripetizione di certi schemi o si presuppone una committenza colta, per cui i dettagli sono definiti e connessi al culto e alla vita della donna? Interessante la pista di ricerca ed approfondimento che si può delineare.

iconografici riconducibili alla sfera tipicamente nuziale: sul capo il polos decorato a rosette, il velo, il diadema che cinge la fronte, fra gli attributi la fiaccola, il porcellino, la cesta colma di frutti e offerte votive, con una varietà di espressione indicativa della particolare capacità creativa e compositiva delle officine siracusane (in una delle statuette, per esempio, il porcellino è collocato sopra la cesta in posizione ben evidente). Se gli orecchini sono fra gli oggetti di ornamento più usati dalle donne, probabilmente con una connotazione ben precisa, nel caso della verga tubolare dell'elice, destinata ad essere inserita nel lobo e chiusa una volta per sempre, possibilmente con le protomi d'ariete, o con protomi femminili, come avverrà poi a Taranto, è probabile pensare che il monile sia connesso a qualche cerimonia, serva

a sancire un momento di passaggio. Si potrebbe pensare ad un gioiello donato alle bambine - ragazze che superano la pubertà, in vista del matrimonio, momento di "fondazione di un nuovo oikos", e soprattutto della procreazione, che serve a garantire la continuità dell'oikos, appunto tradizione della grande scultura di età classica.

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### CONFERENCE REPORT

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#### BODIES OF EVIDENCE: RE-DEFINING APPROACHES TO THE ANATOMICAL VOTIVE

The 'Bodies of Evidence: Re-defining approaches to the anatomical votive' conference took place at the British School at Rome on 5th June 2012, organised by Dr Jane Draycott (British School at Rome Fellow 2011/12) and Dr Emma-Jayne Graham (Rome Fellow 2005/06; University of Leicester). The conference aimed to bring together scholars working upon the anatomical offering in its broadest sense in order to explore and refine understandings of the phenomenon. In particular it was concerned with what such offerings might reveal, not only about past religious and medical contexts and practices, but also about identity, society, politics and concepts or constructions of the human body. Speakers came from the UK, France, Germany, Italy and Turkey to engage in lively debate and to share current research on ancient cult practice, bodies and healing, as well as the role of votive offerings in the development of early modern concepts of anatomy. Terracotta votives formed the core of the material under discussion, with papers drawing attention to material from a number of contexts across Egypt, Cyprus, Asia Minor, Greece, Italy and Roman Gaul.

The day began with a presentation by Letizia Ceccarelli (Donaria: Anatomical Terracotta Offerings from a Votive Deposit at Fidenae) of a recently excavated votive deposit from the area of Fidenae (Latium), comprising over 500 fragmented offerings, including a rare open torso displaying internal organs and a large number of half-heads made using moulds designed

for the production of complete heads. Hybridity and the nature of the sanctuary as a setting for transition then formed the focus of a thoughtful and wide-ranging paper by Jessica Hughes (A Farewell to Arms: Votive Body Parts and Rites of Passage in Hellenistic Italy), who drew attention to the connection between models of human body parts, animals and moments of metamorphosis in the construction of ancient sanctuaries as performative spaces.

The central part of the day was dedicated to a number of papers focused on individual body parts. In the first of these, Georgia Petridou (Demeter as an Ophthalmologist? Eye Votives and the Cult of Demeter and Kore) examined the significance of ex-votos of eyes found in sanctuaries not traditionally associated with healing. Combining archaeological, textual and epigraphic evidence she argued that these eyes made reference to the whole body, representing both physical and spiritual blindness. Ergün Lafi's paper (Votive Ear Plaques from Asia Minor) concentrated on the representation of ears, tracing the development of this form from its earliest depiction on Egyptian stelae designed to ensure that prayers were heard by the gods, to a closer association with healing and disease in Greek and Roman contexts. Matthias Recke (A Deeper Insight: Etruscan Anatomical Votives with Representations of Intestines) turned attention to the comparatively rare life-size busts from Etruscan Italy with torsos opened to reveal the internal organs. Asking how the ancient viewer might decode the dis-



Anatomical bust of a youth, Musée du Louvre (Decoufflé 1964)

cord between the living yet open body, he suggested that they might be best understood as references to the general health and wellbeing of the dedicator, providing them with a permanent presence in the sanctuary. Remarkably, the presence of suture marks on one example in the museum at Giessen points also to a complex

intersection between divine and human medical intervention. Rebecca Flemming (*Wombs for the Gods*) examined the geographical distribution of terracotta models of human uteri in Italy, noting that the two broad types – ridged and ‘in harness’ – can be assigned loosely to Latium and Etruria respectively. Rather than favouring a single interpretation focused on reproduction, she argued that these artefacts should be placed in the broader context of female health and concepts of the wandering uterus. In a highly informative and significant paper Olivier De Cazanove (*Anatomical Votives (and Swaddled Babies): from Republican Italy to Roman Gaul*) shifted attention to the chronological gap between similar votives in late first millennium BC Italy and late first century AD Gaul. Drawing attention to the presence of offerings from the Augustan period at sites in Gaul, he suggested that these ‘close the gap’, providing evidence for the reorganisation of local sanctuaries in the wake of increased Roman influence. They also indicate the presence of common ‘Roman’ concerns for the safeguarding of the individual and social being, in both a medical and a religious capacity. Babies wrapped in swaddling bands formed the focal point of the paper by Fay Glinister (*Some Mothers Do ‘Ave ‘Em*), who rejected in-

terpretations which associate them with pregnancy/conception, childhood disease or the Orphic rebirth of adults, emphasising instead their place within a chain of successive vows accompanying important moments in an infant’s life.

The final two papers focused on the collection, presentation and viewing of ancient body parts in the early modern period. Ellen Adams (*Fragmentation and the Body’s Boundaries: Classical Antiquities and Human Remains in the British Enlightenment*), focused on the role of classical body imagery and anatomical fragments during the Enlightenment – at a time when the first votive offerings were being collected – and stressed their importance for the development of culturally constructed concepts of ‘anatomical parts’. Continuing this theme, Jennifer Grove (*Roman and Etruscan Votive Genitalia in the Wellcome Historical Medical Museum*) turned her attention to the exvotos of genitalia in the Wellcome Collection, challenging the longstanding belief that these were kept hidden and revealing the extent to which they were in fact actively sought out as artefacts that could be interpreted (and publically displayed) in relation to studies of primitive medicine and negotiations with the supernatural.

The day ended with a fascinating keynote address by Laurent Haumesser, Curator of Greek, Etruscan and Roman Antiquities at the Musée du Louvre, (*The Open Man: A Large Etruscan Anatomical Bust from the Musée du Louvre*) which presented details of a recent acquisition of an open torso bust displaying remarkably accurate anatomical detail in the context of the Museum’s collections, as well as pointing towards localised production of this type of terracotta votive, particularly in the region of Veii (Italy).

The individual papers prompted much enthusiasm amongst speakers and delegates alike, leading to plentiful discussion and some very stimulating debate. Most significantly, the conference revealed that significant new interpretative work is being conducted with regards to specific types of terracotta votive representing parts of the body and the role of these artefacts in the construction of bodily concepts of self and identity, human/supernatural negotiations and medical discourse in both the distant and more recent past. The papers will be submitted for publication in 2013.

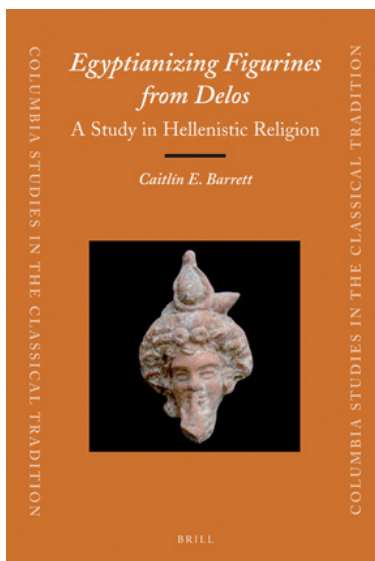
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## A NEW BOOK ON EGYPTIANIZING FIGURINES AND HELLENISTIC RELIGION

Caitlín E. Barrett (Cornell University)

### EGYPTIANIZING FIGURINES FROM DELOS A STUDY IN HELLENISTIC RELIGION

Columbia Studies in the Classical Tradition, 36  
Brill, Leiden 2012



This book investigates Hellenistic popular religion through an interdisciplinary study of terracotta figurines of Egyptian deities, mostly from domestic contexts, from the trading port of Delos. A comparison of the figurines’ iconography to parallels in Egyptian religious texts, temple reliefs, and ritual objects suggests that many figurines depict deities or rituals associated with Egyptian festivals. An analysis of the objects’ clay fabrics and manufacturing techniques indicates that most were made on Delos. Additionally, archival research on unpublished notes from early excavations reveals new data on many figurines’ archaeological contexts, illuminating their roles in both domestic and temple cults.

The results offer a new perspective on Hellenistic reinterpretations of Egyptian religion, as well as the relationship between “popular” and “official” cults.

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## A FORTHCOMING BOOK ON INSCRIBED MOLDS FROM TARAS

Daniela Ventrelli (Ecole des Hautes Etudes en Sciences Sociales, UMR 8210), Paris

*COROPLASTICA TARANTINA, LE MATRICI ISCRITTE***MATRICE DI PUTTINO**

Taranto, Museo Nazionale Archeologico, inv. 126956. H. 13,5; largh. 7,4.

La matrice, fresca, presenta la parte posteriore lisciata a mano e a stecca ed i margini appiattiti. Sul retro compare l'iscrizione incisa in verticale, dal basso verso l'alto, su due linee, con lettere piuttosto regolari (h 1,5): ΦΙΛΟΔ / ΜΩ. Il phi presenta l'occhiello romboidale; l'omicron e l'omega sono di modulo inferiore rispetto alle altre lettere (0,6). Si tratta del genitivo (dorico) dell'antroponimo ΦΙΛΟΔΑΜΩΣ, attestato a Taranto (cfr. P. Wuilleumier, *Tarente des origines à la conquête romaine*, 1939, p. 722; GPN 1997, p. 455).

IV-III secolo a.C.

Bibliografia: inedita.



**E'** con grande piacere che annunciamo al Coroplastic Studies Institute Groupe la prossima pubblicazione di un volume dal titolo: *Coroplastica Tarantina, Le Matrici Iscritte*, a cura di Franca Ferrandini Troisi (Docente di Epigrafia Greca, Università degli Studi di Bari), Daniela Ventrelli (Dottore di Ricerca in Epigrafia Greca- Archeologa, Università degli Studi di Bari; Post Doc. ANHIMA, EHESS, Paris I; Bianca Maria Buccoliero (Archeologa e Insegnante, Consulente Museo Archeologico Nazionale di Taranto).

Il testo si articola in tre parti, la prima relativa allo sviluppo iconografico delle terrecotte tarantine, a partire dall'età arcaica fino all'ultima fase di produzione dopo la conquista romana della polis magno-greca. La seconda è dedicata alle tecniche di fabbricazione delle matrici e ad una parziale ricostruzione dei contesti tarantini di rinvenimento delle stesse. La terza, infine, alle iscrizioni presenti sul dorso delle matrici, che sono essenzialmente di due tipi: antroponimi e lettere singole, o gruppi di lettere, che possono anche non ricondursi a nomi di persona.

Segue il Catalogo che analizza in dettaglio

98 matrici presenti al Museo di Taranto, ciascuna con la propria foto di riferimento, i dati tecnici, lo stato di conservazione, la descrizione, lo studio dell'iscrizione e la bibliografia di riferimento, laddove presente. Infine due appendici, la prima presenta 52 esemplari di matrici iscritte, conservate anche queste al Museo di Taranto, ma in pessimo stato di conservazione, oppure recanti mezze lettere o iscrizioni non significative. Nella seconda si presenta, invece, un campione di 55 matrici iscritte di terrecotte tarantine, presenti nelle collezioni di 13 Musei del Mondo. Lo studio ha come obiettivo quello di dare una risposta più certa alla pratica di iscrivere il dorso delle matrici di terrecotte figurate, in una città come Taranto, che ha prodotto migliaia di figurine fittili nella sua storia coloniale e almeno mille matrici, finora attestate. Si sono esaminati dettagli tecnici, come la direzione della scrittura, la tipologia d'iscrizione scelta e la modalità dell'incisione, prima o dopo la cottura, giungendo a conclusioni molto interessanti. Dopo alcune comparazioni con l'onomastica tarantina, finora nota, e l'analisi di specifici dettagli linguistico-grammaticali, si è avanzata una nuova

proposta per alcuni nomi. In particolare si è pensato di considerare alcuni di questi come nomi femminili, in contrasto con le passate attribuzioni a soggetti maschili, prospettando la concreta possibilità dell'esistenza di coroplasti "donne", almeno 5, che avrebbero siglato numerosi degli esemplari presenti nel testo. Alcune matrici recano accanto alla sigla abbreviata dell'antroponimo, la firma artistica del coroplasta, segno dell'elevata qualità artistica degli ateliers tarantini. Il volume uscirà il prossimo Luglio, per i tipi di Edipuglia, nella collana del Dipartimento di Scienze dell'antichità dell'Università degli Studi di Bari, Sezione storica, numero 53.

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## NEW BOOK ON EARLY CRETAN TERRACOTTAS

Oliver Pilz (Johannes Gutenberg-Universität, Mainz)

*FRÜHE MATRIZENGEFORMTE TERRAKOTTEN AUF KRETA.**VOTIVPRAXIS UND GESELLSCHAFTSSTRUKTUR IN SPÄTGEOMETRISCHER UND FRÜHARCHAISCHER ZEIT*

(Beiträge zur Archäologie Griechenlands, 2), Möhnese: Bibliopolis 2011

Not only is the island of Crete the place where the use of molds enabling the serial production of clay plaques and figurines is first attested in the Greek world, it is also by far the richest source of early moldmade terracottas. In this book, the moldmade Cretan terracottas of the Late Geometric and Early Archaic period are comprehensively examined for the first time. In addition to the better known material, I present several previously unpublished figurines and plaques. The study, originally submitted as a doctoral dissertation at the University of Jena in 2008, provides a detailed discussion of the typology, production, iconography, and chronology of the material. My primary interest in writing this book, however, was to correlate the consumption patterns of early moldmade terracottas with the social structure of the Cretan communities of the late 8<sup>th</sup> and 7<sup>th</sup> centuries B.C.

The first chapter focuses on a general typology of early moldmade Cretan terracottas, as well as different aspects of their production, including manufacturing technique, workshop organization, and social status of coroplasts. As for the typology, two main variants of moldmade terracottas can be discerned. The more common variant is the single standing female—and, exceptionally, male—figurine with flat or slightly convex back (Fig. 1). These plaque-like figurines, which I refer to as *Relieffiguren* in the German text, have consistently been associated with the Near Eastern “Astarte plaques” in previous scholarship. In fact, it has been argued that the Cretan terracotta plaques showing naked or dressed females typologically depend on their Near Eastern counterparts. However, a number of reasons clearly speak against this assumption. Recent finds and the restudy of already known material indicate that the mold technique is documented in Crete well before the first moldmade plaques depicting naked female figures appear. Furthermore, Crete has yet to yield a single imported Near Eastern “Astarte plaque”. On the other hand, typological and stylistic features link the Cretan terracotta plaques with imported Near Eastern ivory handle or ap-



Fig. 1: Left. Plaque-like figurine from Gortyn (Courtesy Scuola Archeologica Italiana di Atene)

Fig. 2: Above. Cut-out relief plaque from Gortyn (Courtesy Scuola Archeologica Italiana di Atene)

plique figures and their local imitations. It is therefore much more likely that the Cretan plaques imitate such ivory carvings in a cheaper material. The appearance of the plaque-like clay figurines is thus probably related to an increasing demand for readily available objects resembling luxury items, such as ivory handle and applique figures. A closer look at an early example (Fig. 2) of the second typological variant, the rectangular relief plaque or pinax, pro-

vides additional evidence for the notion that the Cretan moldmade terracottas were inspired by imported Near Eastern ivory carvings and their local Greek imitations. The background of the relief has been cut away along the outline of the sphinx. This feature clearly resembles cut-out ivory plaques depicting animals and mythical creatures. Moreover, it has not been noticed so far that the Cretan cut-out clay plaques are early forerunners of the so-called Melian reliefs.

In the second chapter, more than 40 sanctuary and settlement contexts yielding early moldmade terracottas are investigated. Findspots are concentrated in the east of the island, namely, in the Lasithi Plain and around Praisos and Lato. In central Crete there are numerous finds from two sanctuaries at Gortyn and Axos, whereas in western Crete moldmade terracottas are unattested before the Classical period. Occurring only very rarely in habitations and completely lacking in burials, the vast majority of the plaques and figurines were dedicated as personal votive offerings in cult places. Moreover, moldmade terracottas are especially common in sanctu-



aries situated in suburban locations. At these cult places, usually sacred to female deities, community-based ritual activities, which reinforced local identities, were likely to have been performed. Conversely, moldmade plaques and figurines are notably absent from the large, extrurban cult places, such as the sanctuaries of Zeus in the Idaean Cave and at Palaikastro. This is probably due not only to the fact that terracottas are primarily associated with cults of female deities, but also to the comparatively low intrinsic value of the plaques and figurines. In extrurban sanctuaries, members of the aristocratic elite engaged in competition by means of the dedication of precious metal objects, such as tripods and shields in bronze. It seems that clay plaques and figurines were unattractive to cult participants interested in social representation and competition through the dedication of costly votive offerings.

The third chapter deals with the iconography, stylistic development, and absolute chronology of the early Cretan moldmade terracottas. As already pointed out, plaque-like figurines showing naked and dressed females form the largest group of moldmade terracottas. Figurines depicting males occur in small numbers at two sites in East Crete, Lato and Anavlochos. The pinakes offer a much wider range of iconographic schemes. At Praisos, three plaque types belonging to the earliest stylistic group show naked dancers and armed warriors. In addition, a plaque type representing a dressed youth (Fig. 3) was widely diffused in East Crete in the later 7<sup>th</sup> century B.C. Plaques with sphinxes and, more rarely, griffins, lions, and panthers were widespread in both central and east Crete. Moreover, single plaque types show multiple figures, the Mistress or Master of Animals, and so-called *hieros gamos* scenes. Of particular interest are the few plaques with mythological representations. Even though confined to a handful of types, kourtophonic imagery occurs with both plaque-like figurines and relief plaques. As for the relative and absolute chronology, the material is divided into 5 stylistic groups comprising the period from the late 8<sup>th</sup> to the first quarter of the 6<sup>th</sup> centuries B.C. In fact, the above-mentioned plaque types of Late Geometric style from Praisos suggest that the series



Fig. 3: Relief plaque from Praisos (Courtesy Musée du Louvre)

of Cretan moldmade terracottas started somewhat earlier than formerly assumed. In addition, I propose to date several east Cretan plaque types to the first decades of the 6<sup>th</sup> century rather than to the late 7<sup>th</sup> century B.C., as they previously have been assigned.

In order to draw further conclusions about the consumption of moldmade terracottas—particularly the occasions of their dedication—the fourth chapter of the study examines the specific meaning of the different iconographic schemes. The main focus here is on the association of terracotta dedications with maturation rites, an aspect that has been much emphasized in recent research.<sup>1</sup> Although this undoubtedly is a valuable interpretation, it should not be pushed too far. It has recently been argued that the Cretan plaque-like figurines were dedicated in the context of rites of passage for girls. However, the youthful appearance of the idealized female figures appearing on the plaques should not be taken as an actual reference to the age of their dedicants. Consequently, it would be reductive to exclusively link this imagery with a specific age group. The dedica-

tion of such votive offerings most likely involved a wider range of concerns, probably including human fecundity, as well as female sexuality and health in general. Another important issue dealt with in the final section is the gender and social status of the dedicants. We can assume a certain degree of identification between the female and male imagery of the figurines and plaques (Figs. 1, 3) and their donors, and therefore it seems plausible that moldmade terracottas were dedicated by both sexes. As rather unexpensive items, moldmade terracottas must have been easily accessible. However, it would be fallacious to conclude that they were solely dedicated by members of the lower social strata. In fact, the consumption patterns suggest that those better-off—adhering to common votive practices in suburban sanctuaries—likewise dedicated moldmade plaques and figurines.

Typological and stylistic similarities imply that moldmade Cretan terracottas initially imitated ivory carvings and were produced in response to a growing demand for votive offerings resembling such luxury items. Throughout the 7<sup>th</sup> century B.C., moldmade clay figurines and plaques were predominately dedicated in important suburban sanctuaries. The fairly homogenous character of the votive offerings indicates that the rituals performed at these cult places fulfilled integrative functions by means of creating and reinforcing collective identities—and it is not by coincidence that the rise of these suburban community sanctuaries occurred in concomitance with the emergence of the polis as a new form of political and social organization.

#### NOTES

<sup>1</sup>See also O. Pilz, Some Remarks on Meaning and Function of Terracotta Relief Plaques Depicting Naked and Dressed Female Figures, in C. PRÉTRE (ed.), *Le donateur, l'offrande et la déesse: systèmes votifs des sanctuaires de déesses dans le monde grec*. Actes du 31<sup>e</sup> Colloque international organisé par l'URM Halma-Ipel (Université Charles-de-Gaulle/Lille 3, 13-15 décembre 2007 (*Kernos* suppl., 23), Liège 2009, pp. 97-110.

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**At the Museums**

Chantal Courtois (Département d'archéologie, Musée d'art et d'histoire de Genève)

**LES FIGURINES DE LA COLLECTION DE CANDOLLE**Musée d'Art et d'Histoire de Genève, Salle Grecque  
Du 1er mars au 30 juin 2012

Musée d'art et d'histoire, Genève. Collection de Candolle.

Témoins précieux de la piété populaire dans le monde grec, ces figurines votives ont été offertes en 1923 au Musée d'art et d'histoire par Beatrix de Candolle. D'origine américaine, née Chapman, Beatrix de Candolle épousa en seconde noce le général Raymond Charles Pyramus de Candolle, natif de Londres mais issu d'une vieille famille genevoise. Ingénieur spécialisé dans la construction ferroviaire, il travaille notamment en Turquie, à Smyrne où le couple s'installe après la Première Guerre mondiale. C'est là que Beatrix de Candolle constitue sa collection d'objets antiques, acquis sur le marché antiquaire de Smyrne. Le mauvais état des figurines s'explique par le fait qu'elles sont pour beaucoup issues du pillage de sites archéologiques alors en cours de fouilles comme Myrina et ses nombreuses nécropoles. La collection de Candolle a été réunie à une époque où des collections similaires aujourd'hui en possession des Musées du Louvre, de Madrid, de Leiden, ou du British, étaient déjà constituées. Les sources du marché de ce type d'antiquités se tarissant, il restait à vendre beaucoup

d'objets laissés pour compte.

Après que Beatrix de Candolle eut donné sa collection au Musée d'art et d'histoire en 1923, le directeur et archéologue Waldemar Deonna choisit de n'exposer que les deux figurines représentant Artémis d'Ephèse, allant contre la condition posée par sa donatrice qui voulait qu'elle soit montrée intégralement. Se détachant visiblement sur l'amoncellement de quelques sept-cents fragments, on peut mieux comprendre que ces deux moulages aient retenu son attention tant en raison de leur intérêt iconographique que de leur état de conservation exceptionnel. Le reste de la collection de Candolle entreposé dans les réserves du musée tomba dans l'oubli jusqu'en 1995, date à laquelle a débuté son étude systématique. Aujourd'hui, près de nonante ans après la donation, le souhait de Beatrix de Candolle est enfin exaucé avec la présentation de ce matériel. Suivra de peu la publication qui est consacrée à ces objets dont le contexte d'origine est à jamais perdu. Les critères d'études sont fournis par les figurines elles-mêmes dans ce qu'elles révèlent de leur iconographie,

de leur signification et de leur fabrication, dans une mise en parallèle systématique avec du matériel comparable conservé dans d'autres musées.

Le désordre dans lequel semblent être présentées ces figurines n'est qu'apparent, prétexte surtout à soulever des questions sur l'aspect initial des statuette, leur représentation ou leur fonction. L'étude du matériel ayant permis d'identifier des productions de divers sites d'Asie mineure et de la Côte Ionienne, le regroupement par ateliers s'y est imposé, en particulier ceux de Smyrne et de Myrina. Bien distincts sur le plan iconographique et technique, ils occupent chacun l'une des faces de la pyramide.

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## WORKSHOP REPORT

Martine Dewailly (École Française de Rome)

## CÉRAMOPÔLE - JOURNÉE COROPLASTIE IN AIX-EN-PROVENCE (MMSH)

Within the framework of Céramopôle, the workshop for ceramology directed by Véronique François and Michel Bonifay at the Maison méditerranéenne des sciences de l'homme (MMSH) in Aix-en-Provence, a "Journée Coroplastie" was held on the 1<sup>st</sup> of June. We are indebted to CSIG member Nathalie Martin, doctorante at the Centre Camille Jullian, for having formulated this most interesting and important initiative and we also are grateful to the Céramopôle organizers, who welcomed this initiative with extreme kindness. The diverse papers presented added particular interest to this day, whose aim was to illuminate the various problems or approaches that are present in the study of terracotta figurines.

The first issue discussed was the production of terracotta figurines, whose technological aspects were very clearly outlined by Stéphanie Huysecom-Haxhi (CNRS) on the basis of her major work on the unnumbered figurines from Thasos. She also discussed the difficulties that one can meet in interpreting the iconography and the identification of the figurines. The significance of the attributes that sometimes are present in the figurines and the characteristics of their attitude were central in the much debated question of whether they represent divinities or mortals. Huysecom-Haxhi made a comparison with the images offered by the well-known marble base in Samos, on which statues of Genelaos and his family are represented, which are identical to images offered by terracotta statuettes. Finally, she proposed the identification of Artemis for her sanctuary in Thasos as a goddess concerned with the growth, both physical and social, of the young, and of girls in particular.

Solenn de Larminat (CCJ) demonstrated the importance of the archaeological context in the funerary offering of terracotta statuettes, citing the Roman necropoleis in North Africa dated between the 1<sup>st</sup> and the 3<sup>rd</sup> centuries A.D. as examples, and particularly, her study of the necropolis in Pupput. She outlined the most important criteria for an understanding of these offerings: their deposition outside or, far more often, inside the grave; their state of preservation – intact or fragments of one

statuette grouped together – as a sign of a special intention; their position relative to the deceased. She then noted that figurines were found mostly in the graves of children and adolescents and represented, above all, Venus, the Mother-Goddess – Tanit, Nutrix.

Martine Dewailly (EFR) proposed that a reliable stratigraphical context, such as the one offered at the sanctuary of Apollo in Claros, can reveal some differences in the production of coroplastic offerings. In this particular case, from the end of the 6<sup>th</sup> until the beginning of the 3<sup>rd</sup> century, Dewailly noted the contrast, almost an opposition, between the image presented by the male figurines – a young man characterised by the corded musical instrument he holds – and by the female figurines – similar to all those found in every sanctuary dedicated to a goddess. The difference in production revealed that the male types were produced in series, while the female types were mostly represented by only one to 6 examples. This shows the predominance of the devotion to Apollo due to the practice of the oracle in which playing music was an important part. It is probable that Artemis in Claros assisted her twin brother by taking care of the young boys and girls, musicians, and/or chorists.

Figurines without archaeological context was the first topic discussed by Violaine Jeammet (Conservateur en chef département des Antiquités grecques, étrusques et romaines du musée du Louvre – CNRS), who presented different approaches to their investigation. She focused on the technological aspects of the process of coloring and lingered on the techniques of ancient polychromy, and, in particular, the composition of the different layers of color and the gilding, which present very close links to that in other media (marble, frescoes). Her second topic was an essay on the "recontextualisation" of a museum collection: the case of Tanagra. This had already been discussed in a conference that she directed. Organized by the Louvre Museum in 2003, it accompanied an important exhibition on Tanagra figurines (held also in Valencia, Spain, in 2010, see *CSIG News*, vol. 5, January 2011). As Tanagra figurines were diffused through

out the Mediterranean basin from the mid-4<sup>th</sup> to the 2<sup>nd</sup> century B.C., any attempt to find connections between the extremely numerous pieces has to be based on clay analysis and on comparisons and analogies with noted archaeological contexts.

Nathalie Martin (CCJ) presented the most interesting and complex subject of her doctorate: "to veil one's face in ancient Greece." She researched all the iconographic and epigraphic evidence for the use and purposes of the veil. She observed that there are very few, and not really appropriate, words to define this piece of material. The different attitudes of the figurines veiling their face suggest their participation in particular rites, such as preparation for a wedding and/or rites of passage.

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## CALL FOR SUBMISSIONS

This is a call for submissions for Volume 9 of the CSIG newsletter, whose deadline is January 15, 2013. We are soliciting communications on all aspects of individual or group coroplastic research, field reports, reports on museum collections, and reports on exhibitions containing terracottas, announcements and reports of scholarly meetings, papers delivered, new appointments, recent publications, and any other news relative to coroplastic studies. Submissions can be in English, French, German, or Italian. Please send all submissions in Microsoft Word or similar program to Jaimee Uhlenbrock at [uhlenbrj@newpaltz.edu](mailto:uhlenbrj@newpaltz.edu). Please do not send a PDF

Alessandra Granata (Università di Messina)  
**PLASTIC VASES IN HELLENISTIC SICILY**

I am pleased to present a brief summary of my Ph.D. dissertation in Archaeological and Historical Sciences at the University of Messina entitled *Vasi plastici nella Sicilia ellenistica: La magenta ware*. In this paper I will present the principal results of my research currently in print.

In 1953, J. Beazley chose "Magenta Class" to name a group of plastic vases that showed a purplish-pink pigment on the surface of the best preserved examples. Magenta ware was discussed for the first time by R. Higgins, who proposed a preliminary classification.<sup>1</sup> He subdivided the vases into three groups on the basis of functional elements: lamp-fillers featuring strainer, handle, and spout; handled flasks with neck-vessel, handle, and spout; strainer flasks with "hole-filling in the form of a circular strainer and lugs horizontally pierced with holes". The plastic vases of Magenta ware were made with a double mold, or with more than two molds, and covered with a slip or a "glaze" (orange brown or black). On the glaze there is a colored decoration with pigments typical of Hellenistic terracottas, such as red, yellow, blue, black, white, and purplish pink ("magenta"). This class is recognisable by certain recurring characteristics of the vases: they are extremely light in weight because of the thinness of its walls, the fine texture of the clay, and the high quality of the workmanship.

In general, the subjects represented on Hellenistic plastic vases are mythological, such as Herakles and the Nemean lion, the wolf and the twins (Fig. 1); Dionysian subjects: satyrs and maenads; theatrical subjects: actors and masks; human figures or body parts (head and feet), whole animals, wild, domestic, and aquatic ones (Figs 2, 3, 4), or parts of their body, usually the head, as well as animal fights.

A typological study of Hellenistic plastic vases from Magna Graecia and Sicily was undertaken by M. Sguaitamatti, but it has remained unpublished due to his premature death. Later, his work was entrusted to D. Leibundgut Wieland and R. Leone.<sup>2</sup> Until now, studies of Magenta ware were focused on typological and iconographic analysis of single subjects, due to the fact that most of the known vases come from archaeological collections, and this did not allow a correct interpretation of them. The study of the Magenta ware of Sicily has provided a fundamental contribution to the definition of issues relating to this class represented throughout the Mediterranean, and the opportunity to propose a critical review.



Fig. 1. Wolf and the twins from Messina (Regional Museum of Messina)



Fig. 2. Horse from Syracuse (Regional Archaeological Museum "Paolo Orsi", Syracuse)



Fig. 3. Cock from Syracuse (Regional Archaeological Museum "Paolo Orsi", Syracuse)



Fig. 4. Ram from Syracuse (Regional Archaeological Museum "Paolo Orsi", Syracuse)

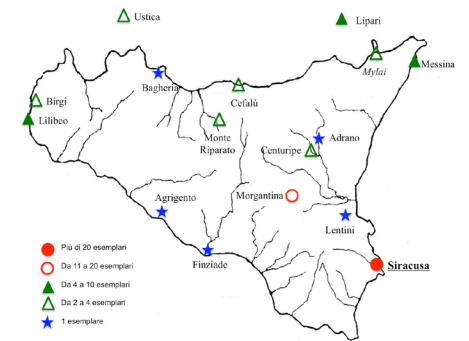


Fig. 5. Distribution map of Magenta Ware in Sicily

Starting from Higgins' classification, where 26 examples from Sicily were identified, bibliographic research and museum visits in Sicily allowed the identification of another 62 pieces, 16 of which are unpublished. In Higgins' study the vases appear to be concentrated in the eastern part of Sicily. The new additions provide evidence for the presence of such vases also in the northern, western, and southern parts of Sicily (Fig. 5).

Furthermore, it has been possible to retrieve data on the archaeological contexts for many of the vases. This allowed us, on the one hand, to clarify the chronology and, on the other hand, to carry out a detailed and essential analysis that enabled us to understand the social, symbolic, and functional aspects of this class of figured vases.

This study of Magenta ware in Sicily has led to a revision of the classification proposed by Higgins, with the inclusion of a subgroup (handled flask B, without spout) based on its functional and iconographic characteristics (Fig. 6). The study has also led to a detailed analysis of production

techniques, including the glazes, as well as an analysis of functional elements. This was carried out in order to identify the characteristics or peculiarities of local production in an attempt to pinpoint centers of production in Sicily, or even specific *ergasteria*.

Some scholars have hypothesized the existence of several centers of production in the island;<sup>3</sup> probably Syracuse,<sup>4</sup> Centuripe, and Morgantina. Centers or "officine dell'area dello Stretto" that comprise Messina, Milazzo, Lipari, and Reggio Calabria have also been hypothesized.<sup>5</sup> Another center may have been Lilibeo, whose products were inspired by a Punic cultural *koinè*.<sup>6</sup>

The autoptic analysis of the samples examined in Sicily so far highlighted anomalies in production, the quality of the clays, and the surface treatments that allow us to confirm the presence of several workshops whose products were produced with differing degrees of technical quality, sometimes without complying with the "typical" standards of Magenta ware.

Syracuse is the place in Sicily that has provided the largest number of examples—followed by Morgantina<sup>7</sup> (Fig. 5). The high technical quality and the consistent characteristics of clay and glaze identify this city as a possible center of production. However, archaeological documentation for this is lacking, since specific indicators of local production for this class *in loco*, such as workshops, molds, kilns, or workshop refuse have not been uncovered to date. The role played by Syracuse in coroplastic production, in sculpture, and figurative art in general justifies the attribution of a part of the production to this center.

The results of archaeometrical analysis of the clays of some fragments from Milazzo and Syracuse have confirmed that they are compatible with local production.<sup>8</sup>

The analysis of the Sicilian samples only occasionally has enabled the identification of vases made from the same molds. An interesting frame of reference for the understanding of the dynamics of circulation in the Mediterranean area is provided by examples of Magenta ware made in Sicilian molds but found outside of Sicily.

The chronology proposed by R. Higgins (lamp-fillers: 120-70 B.C.; handled flasks and strainer flasks: 80 B.C. to the end of the first century B.C.) has been criticized. In more recent studies the dating of the lamp-filler has been pushed back to the second half of the third century B.C.<sup>9</sup> The data from Sicily now allows us to raise the beginning of production to the first half of the third century B.C., with the largest number of samples falling between the second half of the third and the first half of



Fig. 6. Head vase from Syracuse (Regional Archaeological Museum "Paolo Orsi", Syracuse)

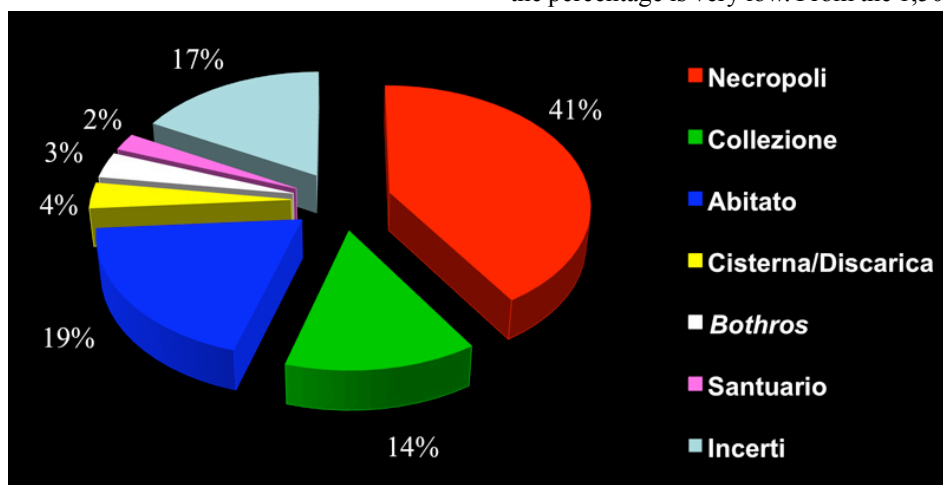


Fig. 7. - Percentage of vases in their find contexts

the second century B.C.

Furthermore, from the study of the contexts, one sees that most of the vases were found in necropoleis. It also is likely that the many examples now in collections are also probably from necropoleis. Only two vases are from sanctuaries. We can also observe that the examples found in settlements rarely come from stratigraphic excavations (Fig. 7).

The large number of plastic vases found in necropoleis for which it has been possible to retrieve information concerning the excavation enabled us to realize a detailed analysis. Through the association of offerings, the typology of the graves, and the ritual system we could understand the specific use and the meaning of plastic vases of Magenta ware and the presence of these vases in relation to the social status, the gender, and the age of the deceased.

The analysis has revealed that the plastic vases from the early third century B.C. to the first century B.C. are found in instances of primary and secondary cremation burials and also in cases of inhumation and enchytrismos. Plastic vases are also found inside the tomb or as an offering outside the tomb. Magenta ware appears primarily in graves of children or young individuals. Also, the selection of subjects in childrens' tombs: the cock, the "maltese" dog, the horse, the pig, the goose and the swan, are closely tied to the status of the deceased. Most of these subjects seem to be related to rites of passage and have close links with the divinities who oversaw these rites: Dionysus, Artemis, Aphrodite, and Persephone.

It must be said that a large geographical distribution of this class does not correspond to an equally as high percentage of vases. In fact, even in cemeteries where extensive excavation has been conducted, the percentage is very low. From the 1,500

graves excavated in the necropolis of Tor di Conte in Syracuse, only 8 plastic vases have been identified. These data are even more significant considering that these vases were manufactured using molds and therefore were easily reproducible.

The examples coming from necropoleis have been found in graves distinguished by rich, copious, and diverse offerings and belonging to high social classes or to individuals deserving of special treatment, compared to the norm of the composition of offerings. These vases were products limited to restricted social circles or class of individuals tied to a particular belief. We also can hypothesize that their contents were special and expensive, or had a particular significance that limited their diffusion.

Several hypotheses regarding the function of these vases have been put forward. These include lamp-fillers, baby bottles,

and perfume bottles. For the contents, oil, wine, water, milk, perfume, and cream, among other liquids, have been suggested. For this research an analysis of organic residues in the handled flasks A and B has been carried out through Fourier transform infrared microscopy (FT-IR). This has shown the presence of resins.

In short, the vases of Magenta ware were very specific objects and particular offerings characterized by their intrinsic value and specific functional significance.

I want to thank Dr. Beatrice Basile, director of the Archaeological Museum "Paolo Orsi" for giving me permission to study the unpublished examples. Photos courtesy of the Regional Museum of Messina, Regional Archaeological Museum "Paolo Orsi," Syracuse, and the Assessorato ai Beni Culturali e Ambientali e dell'I.P. della Regione Siciliana, Palermo.

#### NOTES

<sup>1</sup>R. A. HIGGINS 1976, pp. 2-32

<sup>2</sup>M. SGUAITAMATTI, D. LEIBUNDGUT WIELAND, forthcoming; M. SGUAITAMATTI-LEONE, forthcoming.

<sup>3</sup>M. SGUAITAMATTI 1991, p. 140; SZILÁGYI 1983, pp. 358-364; SZILÁGYI 2007, p. 70.

<sup>4</sup>R. SPADEA 1986, p. 358.

<sup>5</sup>U. SPIGO 2001, p. 70.

<sup>6</sup>M. G. GRIFFO 2005, p. 642

<sup>7</sup>M. BELL 1981, pp. 235-237

<sup>8</sup>Fof Milazzo: G. BARONE et al. 2009, p. 284

<sup>9</sup>M. SGUAITAMATTI 1991, p. 118; J. G. SZILÁGYI 2007, p. 70; D. LEIBUNDGUT WIELAND 2001, p. 269

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## CSIG BOOK REVIEW

Sabine Fourier, *La coroplastie chypriote archaïque: Identités culturelles et politiques à l'époque des royaumes* (Travaux de la Maison de l'Orient et de la Méditerranée, n° 46). Lyon: Maison de l'Orient et de la Méditerranée, 2007. 196 pp., 9 figs, 24 pls; 29.5 cm. . ISBN 978-2-903264-66-6

The main body of the monograph consists of two parts, prefaced by a methodological introduction and followed by an annex where the data-set, i.e. the terracottas (of both large and small scale) on which the discussion is based, are listed according to site and style. Acknowledgements, a chronological table, a list of bibliographic abbreviations, a bibliography, an index, a list of illustrations and 24 plates complete the book.

In her introduction Fourier puts the Cypro-Archaic period in context, laying out the scope of her study and her methodology, and relating her project to the existing scholarship. Building on earlier studies, the author aims, for the first time, to organize Cypro-Archaic terracottas from the various sanctuaries in a new system based on regional styles, drawing patterns of diffusion in the various regions, the centre of which is assumed to have functioned as

a capital of royal authority. For methodological reasons, her corpus of analysed data is confined to anthropomorphic figurines with clear provenance.

In the first part the author analyses the regional styles of the island in nine chapters. Each chapter refers to a production centre: Salamis, Idalion, Kition, Amathous, Kourion, Paphos, Marion, Soloi, and the northern part of the island, in which Fourier includes Lapithos and Kazaphani. In the first section of each chapter she reviews the existing evidence and the problems that arise from its discovery, in an effort to define the various styles. She regards a particular 'regional style' as a shared element of a community, which can be defined following a consideration of morphological characteristics, manufacturing techniques and sources of influence. In the second section of each chapter the author proceeds to a discussion of the diffusion

of the various styles in the sanctuaries attempting, where possible, a distribution based on the distance from the production centre: sanctuaries very close to the centre (le cercle proche), territorial sanctuaries (les sanctuaires de territoire), and frontier sanctuaries (les sanctuaires de frontière).

In the second part the author brings together in three chapters the evidence from the previous chapters exploring the relations between workshops, sanctuaries and politics in the wider context of the island's entity. Fourier attempts an interpretation that addresses the diffusion of regional styles in relation to segmented cultural and political identities. In chapter one, taking on Gjerstad's proposed chronology based on the finds from Agia Irini and on comparisons between Cypriot material found on the island and in the Aegean (mainly Samos), she discusses the problem of chronology proposing new and convinc-

ing revisions of stylistic successions and stratigraphy. In the second chapter, Fourier draws conclusions about the distribution of terracotta styles on the island, as an indicator for the territorial formation of the various Cypro-Achaic city-kingdoms proposing a theoretical, as she herself emphasises (p. 112), map of the various regions of influence assumed for each kingdom (fig. 9). The artistic styles allow her to see nine regions, which she regards as corresponding to the territories of nine polities (Salamis, Idalion, Kition, Amathous, Kourion, Paphos, Marion, Soloi and Lapithos) that functioned as distinct city-kingdoms between the second half of the 7th and the beginning of the 5th century BC. In the last chapter, Fourier, states clearly her influence by de Polignac's model, according to which the act of founding Greek - mostly extra-urban - sanctuaries

expressed notions and intentions of territorial domination and sovereignty. While, in what the author calls urban, peri-urban and territorial sanctuaries, the material is mostly of local production, i.e. identical to those of a production centre, in the frontier sanctuaries the material is of a mixed variety, i.e. it combines styles from more than one city-kingdom. At this end, it has to be acknowledged that, as regards to the spatial setting of the Cypriot sanctuaries, Fourier, throughout her research, was the first 'Cypriot scholar' to methodically observe and advocate the clear interconnection of the political and religious lives in Iron Age Cyprus.

*La coroplastie chypriote archaïque* is an important volume that successfully addresses the political state model of Iron Age Cyprus. While it will enhance

the collections of the libraries of institutions where ancient Cypriot history and archaeology are studied, it is bound to be of interest to scholars of the eastern Mediterranean, particularly those working in the eastern Aegean.

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An expanded version of this review can be found in *BABesch* 86, 2011, pp. 226-228

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