



CSIG NEWS

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The Coroplastic Studies Interest Group is a recognized Interest Group of the Archaeological Institute of America. Founded in 2007, the CSIG now comprises 207 members from 24 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>

A LETTER FROM THE PRESIDENT



Dear members of the CSIG,

The Coroplastic Studies Interest Group is going through a major change. As a result, this will be the last issue of the *CSIG News*, in its present iteration. As you may know, the CSIG

was founded in 2007 as a recognized Interest Group of the Archaeological Institute of America. Over the course of the 5 years of the existence of the CSIG its membership has grown from 8 to over 200 and now represents most countries in Europe, as well as the United States, Canada, Turkey, Israel, Jordan, Iran, India, Japan, Cyprus, New Zealand, and Australia. Thanks to the ambition and energy of CSIG members, a website was launched in 2007, a colloquium was held in Philadelphia in 2009 that explored the state of coroplastic studies at the start of the 21st century, a roundtable was held in Atlanta in 2010 under the auspices of the CSIG that focused on research ethics and the study of objects of uncertain origin, a two-day symposium was held in Lille in 2011 that focused on the meaning and function of figurines in context,

and a colloquium sponsored by the CSIG was held in Philadelphia that examined the role of terracottas in ritual. There also were the 3 conference sessions organized by a CSIG member that presented issues dealing with the figurines of the Ancient Near East that were held in New Orleans in 2009, in San Antonio in 2010, and in San Francisco in 2011. In addition, a 3-day conference dedicated to Hellenistic and Roma terracottas will be held in Nicosia, Cyprus, at the beginning of June, 2013, under the auspices of the CSIG, and a summer school focusing on the Greek coroplastic production of Sicily has been organized by CSIG members that will take place at the end of May, 2013. Plans also are being formulated by CSIG members for a conference that will take place in 2014. Nine issues of the *CSIG News* have been published, and the *Occasional Papers in Coroplastic Studies I* is forthcoming.

In view of our expanding membership, the richness of activities related to coroplastic research, and the infinite possibilities for scholarly exchange offered by digital media, it became evident that a more stable administrative structure was required that could ensure the continued growth of the CSIG. Thus, elections were held in 2012 and a governance was put in place that comprises 7 members responsible for the overall administration of the CSIG: a President, a Vice-President, a

Secretary, and 4 members of an Executive Committee.

For some time I have been aware that the constituency of the CSIG has been at variance with the guidelines for Interest Groups as outlined by the Archaeological Institute of America, which requires a costly AIA membership. In order for the CSIG to continue to grow and serve its membership and the academic world beyond it has been decided to leave the AIA and become an independent organization known as the Association for Coroplastic Studies (ACOST). A new website is being designed that will reflect that change, although its content will remain more or less the same. It also has been decided to charge nominal dues for membership so that a discretionary fund can accumulate that will support the activities of the Association for Coroplastic Studies and its members. A process for the establishment of the Association for Coroplastic Studies as a not-for-profit organization has been initiated, and when that is in place we can start collecting membership dues. So, at the beginning of 2013, as we enter our 6th year, I look forward to the possibilities for intellectual exchange that our newly-revised ACOST can offer and hope that these will continue to foster new approaches to the field of coroplastic studies and expanded activities.

Jaime Wilebrock

Ann-Louise Schallin, Swedish Institute at Athens

Research Focus

MYCENAEAN FIGURINES FROM SWEDISH EXCAVATIONS IN THE ARGOLID



Fig. 1. A Mycenaean figurine from Asine

My research is focused on the pre-historic Mediterranean, especially the Late Bronze Age in the Argolid. When it comes to coroplastic studies I am involved with the publication of Mycenaean figurines from the Swedish excavations sites at Asine, Berbati, and Midea. I am also responsible for the publication of Mycenaean figurines from the Greek-Swedish-Danish excavations at Khania in Crete.

Asine, Berbati, and Midea are situated in the same region, namely in the midst of the Mycenaean core area in the northeastern Peloponnese. Asine was first explored by A.W. Persson and O. Frödin in the 1920s. The site comprised a Late Myce-

naean habitation area close to the coast, as well as Mycenaean chamber tombs nearby. Persson was also the first to excavate a Mycenaean tomb at the cemetery at Dendra, close to Midea. This was in 1926. Later on he investigated further tombs and he also instigated explorations on the nearby citadel site of Midea. In the 1930s Persson, together with young Swedish colleagues, began field work in the Berbati Valley, which is located only some kilometers to the east of Mycenae. Here a tholos tomb was excavated, a chamber tomb cemetery, and also a Mycenaean structure, which was interpreted as a potter's workshop. Other Swedish archaeologists continued the work of Persson after World War II: Åke Åkerström continued to explore the potter's workshop at Berbati; Paul Åström made investigations at Dendra and Midea, and two Swedish teams - one led by Robin Hägg and the other by Carl-Gustaf Styrenius - revisited Asine in the 1970s. In the 1980s a new Greek-Swedish project was launched led by Katie Demakopoulou and Paul Åström and in the Berbati Valley, Berit Wells organized and led ar-

chaeological surveys.

The bulk of the coroplastic material comprises the typical Mycenaean handmade figurines (Fig. 1), but examples of wheel-made figures also occur. The figurines belong to the common types: females and animals of various types, but there are also more rare examples, such as occasional male figurines, seated figurines and pieces of furniture and boats – the latter category is a speciality for Asine.

It is difficult to define a specific function for the Mycenaean figures and figurines and it is advisable to make conclusions regarding their function only after careful contextual analyses. I use the figurines to study the specific characteristics of the different sites, as I believe that the set of figures and figurines from a specific context reflects the local identity. Moreover, it is one of my conclusions that a specific setup of figures in combination with specific kinds of figurines may signify a ritual context.

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Tuna Şare (Çanakkale Onsekiz Mart University)

TERRACOTTA FIGURINES FROM A LATE CLASSICAL TOMB AT ASSOŞ

A CONTEXTUAL ANALYSIS



Fig. 1. A selection of figurines of musicians from tomb M4 at Assos



Fig. 2. Figurines of females seated on sirens from tomb M4 at Assos

During the summer of 1995 Turkish archaeologists discovered a unique Late Classical tomb at the West Necropolis of Assos. The modestly-designed cist grave, now known as M4, surprisingly revealed the richest cache of grave goods ever found in the ancient city. Sixty-two well-preserved artifacts dating from the mid-4th century B.C., when Aristotle's school of philosophy was active at Assos, consist of gold and bronze jewelry, terracotta figurines, and vases. The variety of the coroplastic assemblage is especially striking. The types include seated female musicians and poets, dancers, comic actors, various animals, females seated on animals and sirens(?), riders, warriors, masks, miniature furniture, and vases with figural reliefs (Figs. 1-4). The sudden death of the excavation director Ümit Serdaroglu resulted in a postponement of the detailed analysis and publication of this rich material. With the permission and help from the current director of the Assos excavations Dr. Nurettin Arslan, a new project by Dr. Tuna Şare aims at processing the finds from the so-called M4 tomb for publica-

tion. Different from the previous catalogue-style studies on terracotta finds from Assos, the main goal of this project is to examine the socio-cultural life at Assos at the time of its "Golden Age" through a contextual, iconographic, and semantical analysis of the M4 material. The case of the M4 figurines, together with all other Classical terracotta figurines from Assos, is planned to be a section in an ongoing book project tentatively entitled *Cultural Exchanges and Visual Hybridity at Ancient Assos*.

The preliminary analysis of the finds of the M4 tomb shows that a thorough contextual examination of the material, especially the coroplastic assemblage, might answer many questions regarding the artistic production and the socio-cultural and religious life at Assos in the 4th century B.C. The anthropological investigation of the skeletal remains confirms that the M4 tomb contained the bodies of a middle-aged woman and an adolescent girl. The examination of the manufacturing techniques of the terracotta figurines (traces of molds, fabric of the clay used, shapes of the venting holes) shows that the figurines were produced at Assos in the mid 4th century B.C. The typological variety of the figurines hints at the many aspects of the "Golden Age" of Assos, such as the cults of the city, the increasing importance of the theater, the place of women in socio-religious life, as well as the commercial and cultural relations of Assos with neighboring cities and with Athens.

For example, the comic actor figurines from the M4 tomb, all belonging to Middle Comedy (400-325 BCE), bear witness to the spread and popularity of Athenian dramatic spectacles at Assos. In addition, the group of females seated on animals among the M4 figurines recalls a common feature of Hittite iconography in which deities appear seated on a variety of animals. Thus, this group hints at the existence of hybrid cults and artistic styles that emerged from the amalga-

mation of Anatolian and Greek cultures that was present at Assos. Another typologically unique group among the M4 figurines is that of the female musicians. Contemporary figurines representing musicians, especially flute and tambourine players, are known from the cult centers at Eretria in Greece and Butera and Locri in southern Italy. Yet, the M4 group with seated singers, lyre and rattle players, and a poet, reminds one of an assembly of Muses and presents a richer coroplastic typology unknown elsewhere.

Terracotta figurines found at Assos during the excavations between 1981 and 1994 have been the subject of three doctoral dissertations (Utili 1999, Freydanck 2001, Tolun 2002). None of these catalogue-style studies include the M4 tomb figurines, which came to light in 1995. The M4 coroplastic assemblage, typologically the richest group ever found at Assos, needs to be studied and analyzed both in relation to the other terracotta figurines from Assos and similar material from the ancient Mediterranean.

In addition to the detailed catalogue with a typological and technical discussion of each figurine, an examination of the M4 material within the Assian context and also in relation to the overall ancient coroplastic production in the Mediterranean will include the following concerns. A consideration of the evolution of the figurine types chronologically will help to answer the questions of which types appear when? And what does the popularity of certain types at certain times tell us about the socio-political history of Assos? A general analysis of the rela-



Fig. 3. A small lekythos from tomb M4 at Assos



Fig. 4. A figurine of a comic actor from tomb M4 at Assos

tion between the burial and the types of terracotta figurines, such as the types of tombs in which terracotta figurines were found, and the gender and number of burials in the tombs in relation to the figurines, will clarify the possible function of these figurines in life and the afterlife, thus shedding light onto the religious

and funerary customs at Assos, as well as onto the identity of the deceased.

During 2012, Dr. Şare and Dr. Aslan studied the M4 tomb finds at the Çanakkale Archaeological Museum, technically examining, photographing, and cataloging the material. Dr. Şare has also examined the relevant material in nearby museums, including the Archaeological Museum of Mytilini on Lesbos. The next step, essential for the completion of this project, is detailed library research. It is anticipated that the project will be completed by the end of 2013, and we look forward to announcing the publication of this study to the readers of the *CSIG NEWS*.

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CONFERENCE ANNOUNCEMENT

HELLENISTIC AND ROMAN TERRACOTTAS: MEDITERRANEAN NETWORKS AND CYPRUS

Archaeological Research Unit, University of Cyprus, Nicosia

June 3-5, 2013

Under the auspices of the Coroplastic Studies Interest Group

The Archaeological Research Unit of the University of Cyprus has organized a conference dedicated to the study of Hellenistic and Roman terracottas from the Mediterranean region. The conference will be held at the University of Cyprus, in Nicosia, from June 3 to June 5, 2013.

Terracotta figurines embody ancient tangible and intangible cultural evidence and meanings. In addition to the artistic, technological and economic aspects involved in their study, they also objectify socio-cultural (i.e. religious and ideological) expressions; they become invaluable testimonies to everyday life, encoding important cognitive elements, expressing human self-awareness and reflecting meanings and ideas of the societies that produced and used them. The multifaceted significance of Cypriot terracottas has been acknowledged by a large corpus of published data that addresses a series of interlinked issues, related to their typological, stylistic and chronological classification, the technology and techniques employed in their

manufacture, their provenance, the mode of their production, the scale of their distribution, and their role as cultural artefacts in differing social contexts. Despite the substantial studies on earlier Cypriot terracottas, the Hellenistic and Roman production remains – with very few exceptions – highly neglected and outside recent theoretical and scientific developments.

This conference is organised in the framework of a research project currently funded by the Anastasios G. Leventis Foundation via the University of Cyprus. The project aims at establishing a more concrete scholarly discussion on the study of Hellenistic and Roman terracottas. In particular, by integrating different approaches of analysis, it aims to study the terracotta figurines from the “House of Orpheus” at Nea Paphos, tackling simultaneously the aforementioned issues for these later periods of Cypriot antiquity. Additionally, through comparative studies with other Cypriot and Mediterranean sites, this project proposes to ex-

amine continuing and changing patterns of production, distribution and function of Cypriot terracottas, as a result of the interplay between local structures and incoming Ptolemaic and Roman socio-political and socio-cultural impositions.

In the context of this on-going project we have organised this conference in order on one hand to present some of the material and preliminary results, and on the other in an attempt to introduce the “House of Orpheus” figurines, within their broader socio-cultural and socio-political Cypriot and Mediterranean contexts. We, thus, welcomed contributions related to material (both large and small scale terracottas) not only from Cyprus, but also from the wider Mediterranean region. Building on the International Symposium ‘Figurines in Context: Iconography and Function(s),’ held on December 7-8, 2011, in Lille, the purpose of a meeting with such a wide perspective is to gather reliable evidence from well-known archaeological contexts (e.g. sanctuaries, burials, houses) that will shed light on

the function of Hellenistic and Roman terracotta figurines and their associated technology and iconography.

The conference will focus on: (1) The typological and iconographic analysis of terracottas; (2) Technological studies focusing on fabrics, slips and pigments; (3) Issues of chronology, technology of manufacture, provenance and distribution; and (4) The contextualisation of terracottas within their individual depositional intra-site and extra-site contexts.

Proposals for presentations focus on one or more of the following research questions:

- What are the similarities/differences between the deposition of Hellenistic and Roman terracottas in different contexts (i.e., sacred, funeral and domestic)?
- Do the meanings of the object change according to the context and/or the period?
- How can spatial analysis (both intra-site and across a wider range) of terracottas contribute to the identification of

their distribution and function?

- What is the relationship between Hellenistic/Roman technological and iconographic traditions with the earlier (Archaic and Classical) local traditions?
- What is the impact of local traditions and what are the levels of cultural transmissions and transformations?
- Can we determine and distinguish between locally produced and imported terracotta figurines?
- Can we notice any differences in the function of locally produced and imported terracotta figurines?
- What is the impact of comparative studies when studying Hellenistic and Roman terracotta figurines?
- How do the disciplines of anthropology, natural and computer sciences (e.g. archaeometry, digital humanities etc.) help in the better understanding of both the function and the manufacture/distribution of Hellenistic and Roman terracotta figurines?

CONFERENCE EXPENSES

Participants are responsible for their travel and accommodation expenses. There will be no registration fee and, during the conference, lunch and coffee will be offered by the Archaeological Research Unit of the University of Cyprus.

For more information: <http://www.coroplasticstudies.org/cyprus-call.html>

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TYPOLOGICAL CLASSIFICATION OF THE ARCHAIC, HANDMADE FIGURINES OF THE ATHENIAN ACROPOLIS

A large group of handmade terracotta figurines of the Archaic period was discovered during the major excavations of the 19th and 20th centuries at several sites on the Athenian Acropolis.¹ Archaic handmade figurines are regarded in the archaeological literature as one group. There are no distinctions made between cylindrical and plank-shaped figurines, between those that bear a headdress (polos) and those that do not, or between standing and seated figurines. Those figurines have previously been classified within a wider context of Attic handmade figurines that Miklos Szabó in his study in 1994 characterized as “Attic primitives.”² As they form an important part of the evolution of coroplastic art in Attica from the 7th to the beginning of the 5th centuries B.C.,³ they have been classified into two major types and eight sub-groups according to their morphological and technical characteristics.⁴

THE CONCEPT OF CLASSIFICATION IN TYPOLOGICAL GROUPS.

The typological classification of the Acropolis handmade figurines of the 6th century B.C. is strictly based on the representation of their morphological characteristics. Handmade figurines were initially divided into handmade ones

and those of mixed technique, i.e. partly handmade, partly mold-made. They were further differentiated according to their pose (standing or seated), the shape of their body (cylindrical or flat-bodied) and whether they bear an additional clay strip on their head as a polos or not.

Handmade figurines

Group HM Ia,i includes handmade figurines from the Acropolis assemblage that represent standing figures with cylindrical body⁵ and bird-faced head. This group also includes figurines that do not preserve their head and, therefore, it cannot be determined whether they bore a polos or not.

Group HM Ia,ii includes figurines of the same type as HM Ia,i, but with an additional clay strip on their head that resembles a polos. Group HM Ia,i also incorporates figurines whose head terminates in a fan-shaped motif without the addition of a clay strip, because it cannot be determined with certainty whether this motif represents the hair or a polos.

Group HM Ib,i consists of standing flat-bodied figurines with bird-shaped head. Flat-bodied figurines that do not preserve their head have also been incorporated in this group. Group HM Ib,ii comprises

figurines of the same type, but with an additional clay strip on their head resembling a polos. The previously stated observation regarding the fan-shaped motif on the head of figurines from groups HM Ia,i and HM Ia,ii, also applies to figurines from groups HM Ib,i and HM Ib,ii.

Handmade, seated, flat-bodied figurines with bird-shaped face are classified in group HM Iib,ii.

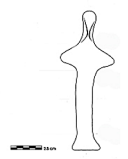


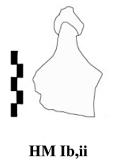
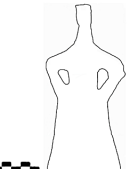
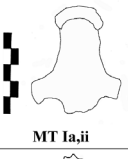
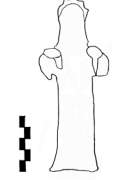

Figurines of mixed technique

Group MT Ia,ii, which is a variation of group HM Ia,i, includes cylindrical figurines with a mold-made head.

Group MT Ib,ii, which is a variation of group HM Ib,i, includes flat-bodied figurines with a mold-made head. Even in cases where the head is not preserved, the traces of the joining of the mold-made head onto the figurines' shoulders and neck indicate their inclusion into group MT Ib,ii.

Handmade, seated, flat-bodied figurines with a mold-made head are incorporated in group MT Iib,ii.

The typological classification of Archaic, Attic, handmade figurines is presented in the following table.

ARCHAIC, HANDMADE TERRACOTTA CLASSIFICATION					
Technical Characteristics		Morphological Characteristics		Description (Morphological and Technical Characteristics)	Figures
Technique	Position	Body	Polos		
HM Hand-made	I Standing	a Cylindrical Body	i Without polos	Standing terracotta figurines with bird-faced head and cylindrical body	 HM Ia,i
			ii With polos	Standing with bird-faced head with a clay strip wrapped around the top of their head called " polos " and cylindrical body	 HM Ia,ii
HM Hand-made	I Standing	b Flat Body	i Without polos	Standing with flat body and bird-faced head	 HM Ib,i
			ii With polos	Standing with flat body and bird-faced head but with a clay strip wrapped around the top of their head called " polos "	 HM Ib,ii
	II Seated	b Flat Body	ii With polos	Seated with flat body and bird-faced head	 HM IIbii
MT Mixed Technique	I Standing	a Cylindrical Body	ii With polos	Standing figurines with cylindrical body and mold-made face	 MT Ia,ii
		b Flat body		Standing with flat body and mold-made face	 MT Ib,ii
	II Seated	b Flat body	ii With polos	Seated with flat body and mold-made face	 MT IIb,ii

NOTES

¹ CSIG News, no 5 (Winter 2011), p.12-13

² M.Szabó, *Archaic Terracottas of Boeotia*, Rome 1994, pp. 9-13, 85-91

³ Numerous examples of this particular art form were found in sanctuaries of female deities (Athena, Artemis, Demeter and Kore, Aphrodite, Nymph, Nymphs, Semnes, Erinyes) located within the wider area of Archaic Athens and Attica, including the Acropolis, its slopes and the surroundings, the Athenian Agora, the Kerameikos, Eleusis, the ports of Piraeus and Phaliron, Anagyrous, Brauron, Sounion, Ales Araphinides, Megara, Aegina, and many more Archaic sites whose finds still remain unpublished.

⁴ V.Georgaka, *The Archaic Handmade Terracotta Figurines from the Athenian Acropolis and the Nymph's Sanctuary at the South Slope of the Acropolis*, 2009 University of Ioannina (unpublished Ph. D. Diss.), pp. 31-65

⁵ The term "column-shaped" is also found in the literature.

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DIGITIZATION, RESTORATION, AND VISUALIZATION OF TERRACOTTA FIGURINES FROM THE 'HOUSE OF ORPHEUS,' NEA PAPHOS, CYPRUS

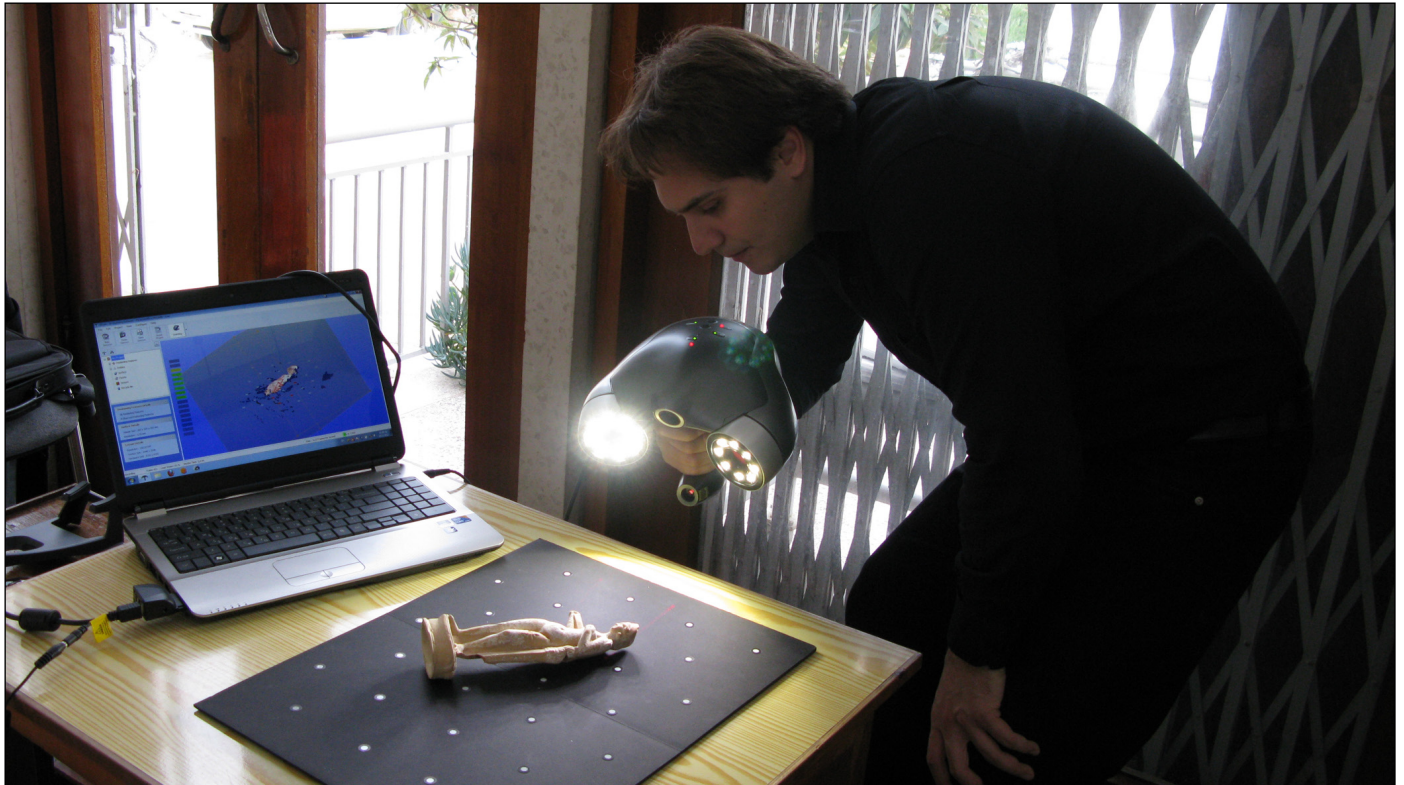


Fig. 1. The scanning process

The terracotta figurines from the so-called 'House of Orpheus' in Nea Paphos, Cyprus, form part of a significant material assemblage that spans the Hellenistic and Roman periods. A research project funded by the Anastasios G. Leventis Foundation via the University of Cyprus aims at a systematic assessment of this assemblage employing stylistic, analytical, computational, and theoretical methods of study.¹ In this announcement we focus our attention on the work-package that presents the digitization, restoration, and visualization of the terracotta figurines.²

The aim of this work-package is the use of 3-D scanning for generating 3-D models of terracotta figurines. The resulting models will be used as the basis for creating molds that will be used for the physical reproduction of selected figurines. Apart from the physical reproduction process we also aim to develop dedicated tools suitable for processing the resulting 3-D models. The tools we plan to develop are divided into those involv-

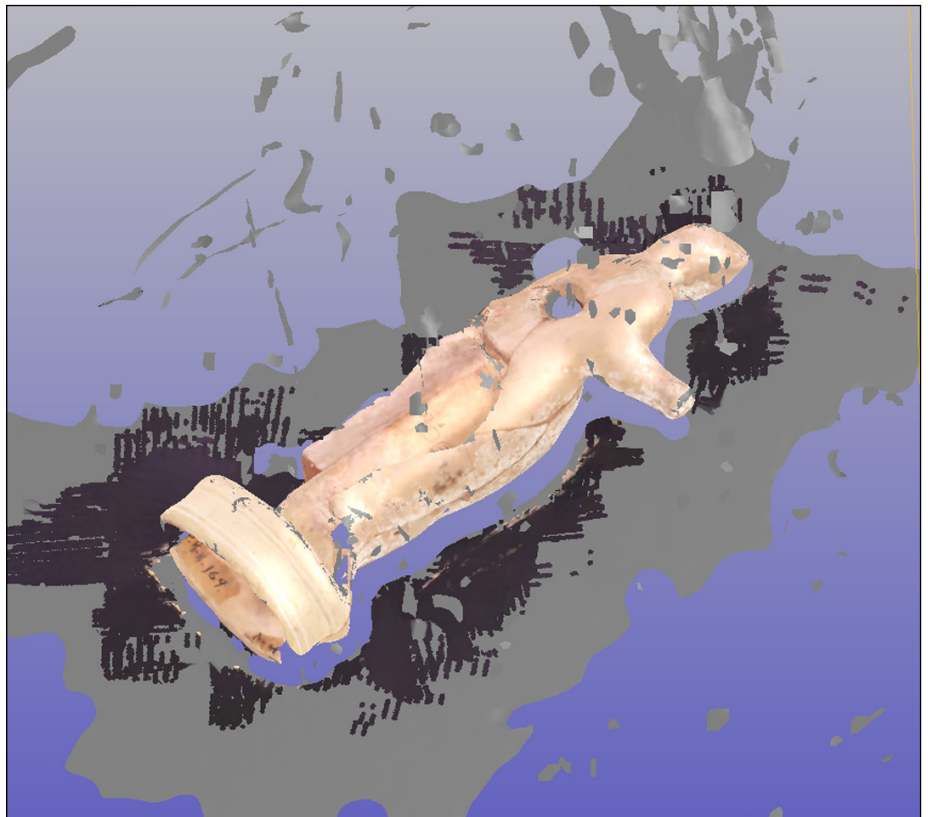


Fig. 2. Processing 3-D scans: A raw 3-D scan

ing the use of computational methods for processing the 3-D models, and those involving the development of interactive tools that aim to engage museum visitors in the exploration of terracotta figurines.

The digitization process is divided into two main tasks, namely the 3-D scanning phase and the post-processing phase. The application of automated virtual restoration techniques capable of predicting the appearance of the missing parts of digitized fragments is among the aims of the project. Within this framework, information from the undamaged parts of an object is utilized in combination with other, relevant sources of information, in an attempt to re-create the appearance of the complete object and group various fragments together. This effort requires close co-operation between archaeologists and 3-D modelers. In addition, the aforementioned computational analysis tasks aim to provide tools for both archaeologists and other specialists.

As part of the project we also aim to produce interactive tools that will allow the general public to explore, visualize, and obtain knowledge related to the terracotta fragments in question. In particular, we aim at developing a virtual museum framework where visitors will have the chance to visualize the items and obtain information about particular fragments

and the overall theme of “The Terracotta Figurines from the ‘House of Orpheus’”. Edutainment is considered a very efficient way of disseminating information and knowledge, especially to the younger generation. Along these lines, apart from visualizing the data in a virtual environment, visitors will have the chance to interact with the virtual objects in a way that will stimulate the learning process. In order to accomplish this aim we are currently developing various 3-D puzzle applications and applications related to augmented reality-based experimentation.

NOTES

¹D. MICHAELIDES, and G. PAPANTONIOU, Molding Expressions of Culture: The Terracotta Figurines from the ‘House of Orpheus,’ Nea Paphos, *Newsletter of the Coroplastic Studies Interest Group* 7, 2012, p. 10. <http://www.coroplasticstudies.org/images/pdfs/CSIG%20News,%20January%202012.pdf>

²G. PAPANTONIOU, F. LOIZIDES, A. LANITIS, and D. MICHAELIDES, Digitization, Restoration and Visualization of Terracotta Figurines from the ‘House of Orpheus’, Nea Paphos, In *Progress in Cultural Heritage Preservation 4th International Conference, EuroMed 2012, Limassol, Cyprus, October 29 – November 3, 2012 Proceedings*.

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Fig. 3. Processing 3-D scans: The scan after noise removal

Terracottas in the News 1

STOLEN TERRACOTTA HEAD FROM POMPEII RECOVERED



October 18, 2012

A terracotta head of a veiled female that was stolen from Pompeii more than 25 years ago has been recovered by the Italian authorities. Referred to as a “statue” in an article in the *Montreal Gazette*, the head also has been linked to Agrippina the Younger, mother of the Emperor Nero, perhaps because of a vague similarity of hairstyle to that of well-known portraits of Agrippina. Although there is no basis in that interpretation, the head does reflect sculptural stylistic trends that were current toward the end of the Julio-Claudian dynasty and that are commonly found on terracotta funerary heads of that era. The

head, which was in the possession of a 62 year-old dentist in Parma, was given to an antiquities dealer in Piacenza to sell. But the dealer inadvertently alerted the authorities when he tried to contact potential buyers. It is of interest that the association of the head with Agrippina the Younger was the catalyst for worldwide media attention that, under normal circumstances, would never have been focused on a mere terracotta funerary bust of an aristocrat.

Jaimee Uhlenbrock

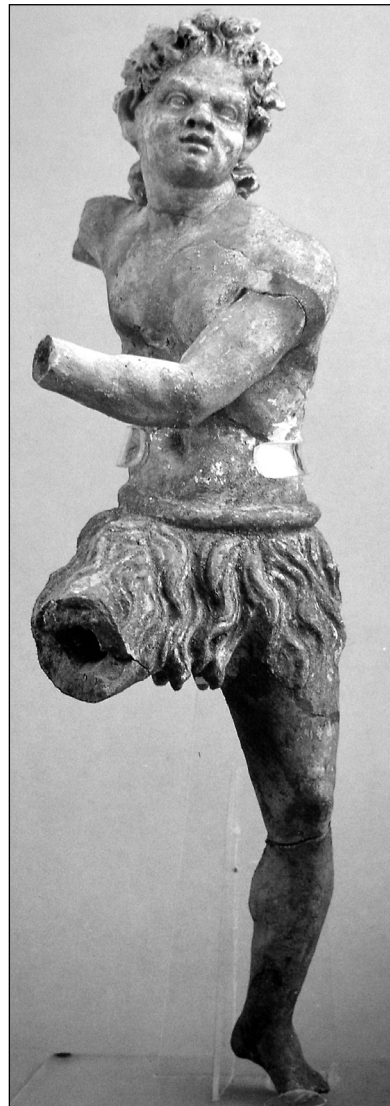
Serena Raffiotta
UN SATIRO DANZANTE A MORGANTINA



Fig. 1. Il complesso termale, cosiddetto North Baths di Morgantina

Fig. 2. Sotto. Satiro danzante da Morgantina, Museo Archeologico Regionale di Aidone (inv. 05-265)

Fig. 3. A destra. Satiro danzante da Centuripe. (Museo Archeologico di Siracusa, inv. 49960).



La Missione Archeologica Americana che sin dal 1955 conduce ricerche a Morgantina, antico ed importante centro siculo-greco nel cuore della Sicilia, ha dedicato l'ultimo decennio della propria attività pressoché esclusivamente allo scavo e allo studio di un complesso termale pubblico di straordinario interesse, quello delle terme nord di Contrada Agnese (Fig. 1), ubicato in una zona residenziale ad ovest della monumentale agorà ellenistica e fiancheggiato a sud dalla *plateia* B, una delle principali strade della città.

Si tratta di un grande edificio di ben undici vani costruito intorno alla metà del III secolo a.C., individuato ma solo parzialmente messo in luce tra il 1970 ed il 1971 e dal 2003 oggetto di nuove e più approfondite indagini sotto la direzione di Sandra Lucore, archeologa della missione americana.¹ L'edificio, in buono stato di conservazione, si distingue per il carattere innovativo del sistema di copertura a volta, la complessità architettonica e la ricchezza dell'apparato decorativo degli ambienti, rappresentando un modello nell'ambito dell'architettura termale greca ellenistica. Esso è prossimo alla pubblicazione nella monografia dal titolo *The North Baths at Morgantina*, in corso di preparazione a cura di Sandra Lucore per la collana Morgantina Studies della Princeton University.

Nel corso della campagna di scavi del 2007 venne alla luce *in situ* un deposito di fondazione che restituì una statuette fittile raffigurante un satiro² (Fig. 2), oggi esposta al Museo Archeologico Regionale di Aidone (inv. 05-265). La statuette, alta 19 centimetri, è molto lacunosa: acefala e mutila di ambedue le braccia, ha il piede destro spezzato alla base delle dita e la gamba sinistra rotta all'altezza del ginocchio. Piena internamente, modellata a mano e rifinita a stucco, conserva ancora abbondanti tracce di colore sulla superficie, che è intaccata da diffuse incrostazioni. Il reperto è plasmato in un'argilla rosata compatta e dura, che Malcolm Bell - nel suo recentissimo lavoro sulla coroplastica ellenistica siceliota³ - suggerisce essere non locale bensì siracusana. La figura, vestita del tipico perizoma di vello caprino dipinto in bianco, è rappresentata nell'atto di danzare, con la gamba destra saldamente poggiata a terra e la sinistra leggermente flessa all'indietro. Le braccia dovevano essere l'una sollevata, l'altra distesa lungo il fianco, secondo il tipico schema del chiasma policleteo. Il torso, nudo, è reso in maniera estremamente realistica, con la muscolatura dell'addome ben evidenziata.

Il satiro è stato cronologicamente as-

critto all'età greca ellenistica, e precisamente intorno al 250 a. C. Il suo contesto di provenienza, il deposito di fondazione realizzato durante la costruzione dell'edificio termale, è stato infatti datato con un buon margine di certezza alla metà del III secolo a.C., grazie al rinvenimento, tra i materiali più recenti che lo componevano, di una moneta bronzea siracusana del 275-260 a.C. circa.

Allo stato attuale delle conoscenze, il satiro danzante è un *unicum* a Morgantina. Le testimonianze della produzione coroplastica della città tra l'età greca arcaica e quella ellenistica, pur abbondanti ed estremamente varie, non hanno restituito esemplari simili. I confronti più vicini in ambito siceliota sono due statuette fittili da Centuripe,⁴ un altro importante centro siculo-greco nel cuore della Sicilia, ben noto per la produzione di ceramiche policrome ellenistiche. I due satiri fittili centuripini, uno dei quali ben conservatosi (Museo Archeologico di Siracusa, inv. 49960) (Fig. 3.), appartenevano al corredo funerario di una ricca sepoltura della necropoli di Contrada Casino, la tomba 18 bis, datata tra la fine del III e il I secolo a.C. In particolare, le statuette sono state cronologicamente ascritte al II secolo a.C..

I satiri, figure del *thiasos* dionisiaco sono personificazioni della natura selvaggia dai caratteri semi-ferini (manifesti nella presenza di zoccoli al posto dei piedi, di orecchie a punta, di una lunga coda e del membro virile eretto), caratteri ben evidenziati nelle molteplici rappresentazioni che di queste figure mitologiche sia la pittura vascolare e parietale che la scultura e la coroplastica di età classica ci hanno restituito. Solitamente sono protagonisti di scene erotiche, di inseguimenti di giovani donne (menadi o ninfe) o di frenetiche scene di danza.

Il tipo iconografico riprodotto nei tre esemplari ellenistici qui considerati è identico: si tratta di satiri danzanti, che riportano immediatamente alla memoria la grande statua bronzea del satiro danzante di Mazara del Vallo, nella Sicilia occidentale, straordinario capolavoro della bronzistica greca ellenistica. La differenza sostanziale tra la statuetta da Morgantina e i due reperti centuripini sta nell'intensità del movimento: il moto appena percepibile della statuetta più antica, rappresentata di prospetto, contrasta con la forte torsione del busto delle altre due, avvolte come in un movimento a spirale, peculiarità che ne tradisce una maggiore maturità stilistica, trasmettendo con estremo realismo il delirio della danza orgiastica. La presenza di piedi e non più di zoccoli ferini, così come lo sguardo ormai umanizzato delle due statuette da Centuripe, testimoniano l'attenuarsi - fino a scomparire - dei caratteri animaleschi propri delle rappresentazioni più tarde di figure satiresche,

ben lontane da quelle immagini brutali e quasi demoniache documentate in abbondanza dalla ceramica attica.

Tornando al satiro fittile da Morgantina, la presenza di un simile soggetto in un contesto termale e non funerario né domestico, benché all'interno di un deposito di fondazione, sorprende.

Riteniamo importante, a questo punto, segnalare un altro dato che potrebbe facilitarne l'interpretazione. Uno degli ambienti più importanti del complesso termale - sia dal punto di vista architettonico/ingegneristico che da quello decorativo - è un grande vano a pianta circolare coperto da una straordinaria volta dipinta (ambiente n. 5), destinato ad ospitare piccole vasche da bagno fittili. La tholos, nome con cui tale vano fu denominata sin dalla sua scoperta, era decorata da un fregio dipinto collocato all'altezza dell'imposta della volta. Del fregio si conserva un grande frammento policromo in cui è rappresentata una figura femminile panneggiata stante, che afferra con la mano destra un cucciolo di felino, trattenendolo sotto il ventre. La donna è preceduta da un grande felino dal pelo maculato incedente a sinistra, di cui si distinguono le zampe posteriori e la lunga coda.⁵ Siamo evidentemente in presenza di una scena dionisiaca sullo sfondo di un contesto agreste (di cui è appena riconoscibile parte della chioma di un albero). Attendiamo l'edizione completa delle terme di Morgantina a cura di Sandra Lucore per conoscere ulteriori dettagli che potranno meglio chiarire la presenza sia del satiro che del fregio dionisiaco in questo monumentale edificio.

In ogni caso, condividiamo l'opinione di Malcolm Bell in merito alla diffusione di soggetti agresti nelle arti figurative della Sicilia ellenistica.⁶ Lo studioso ha evidenziato il legame tra la politica agraria del *basileus* Ierone II e la poesia bucolica di Teocrito, ambedue vissuti a Siracusa nel corso del III secolo a.C. La crisi politica che riguardò la Sicilia orientale tra il 280 e il 263 a.C. avrebbe avuto come conseguenza una profonda crisi agraria, cui sia la poesia teocritea che le leggi agrarie di Ierone sarebbero state un'efficace risposta, un modo per superare quel momento di difficoltà socio-economica vissuto dalla Sicilia. Specchio del mondo cantato da Teocrito sarebbero le arti figurative coeve, che prediligono soggetti umani e divini legati al mondo agreste, generando quella che il Bell definisce "Syracusan pastoral art," a sottolineare il ruolo centrale di Siracusa nella diffusione di tipi iconografici e modelli artistici. La documentazione dalla Sicilia orientale, ambito geografico cui Morgantina appartiene, è abbondante: rappresentazioni di divinità secondarie del pantheon greco quali Pan e Priapo, di ninfe e satiri, di pastori e animali invadono il mondo dell'arte, che

- come la letteratura - diventa immagine della realtà e della vita di tutti i giorni. È in questo contesto storico-artistico che va inquadrato il satiro danzante di Morgantina.

NOTES

Ringrazio vivamente Sandra Lucore e Malcolm Bell, archeologi della Missione Americana a Morgantina, per aver condiviso la proposta di divulgare in questa sede l'importante scoperta del satiro, e il Direttore del Museo Archeologico di Aidone, Enrico Caruso, per avere autorizzato la pubblicazione della foto del reperto.

¹ S. K. LUCORE, Archimedes, the North Baths at Morgantina, and early developments in vaulted construction, in AA.VV., *The Nature and Function of Water, Baths, and Bathing and Hygiene from Antiquity through the Renaissance*, Leiden 2009, pp. 43-59 (ivi bibliografia precedente).

² Il deposito non è ancora stato pubblicato. Sintetiche informazioni sulla scoperta del deposito e il rinvenimento del satiro sono in M. BELL III, Osservazioni sui mosaici greci della casa di Ganimede a Morgantina, in G.F. LA TORRE, M. TORELLI (a cura di), *Pittura ellenistica in Italia e in Sicilia. Linguaggi e tradizioni*, Roma 2011, pp. 117 nota 62, 121 nota 85, fig. 46 b; M. BELL III, Terracottas in Hellenistic Sicily, in M. ALBERTOCCHI - A. PAUTASSO (a cura di), *Philotechnia. Studi sulla coroplastica della Sicilia greca*, Siracusa 2012, pp. 198-199, fig. 10.

³ M. BELL III, Terracottas in Hellenistic Sicily, in M. ALBERTOCCHI - A. PAUTASSO (a cura di), *Philotechnia. Studi sulla coroplastica della Sicilia greca*, Siracusa 2012, p. 199.

⁴ A. MUSUMECI, Le terracotte figurate della necropoli di contrada Casino in Centuripe, in G. BIONDI (a cura di), *Centuripe. Indagini archeologiche e prospettive di ricerca*, Enna 2010, pp. 72-73, nn. 146-147, tav. IX; p. 74 fig. 17, nn. 146-147.

⁵ H. ALLEN, Excavations at Morgantina (Serra Orlando), 1970-1972: Preliminary Report XI, in *American Journal of Archaeology* 78, 4 (1974), pp. 380-381, fig. 14, tav. 75.

⁶ M. BELL III, Agrarian Policy, Bucolic Poetry, and Figurative Art in Early Hellenistic Sicily, in *Palilia* 23, 2011, pp. 193-211.

Gabriele Koiner (University of Graz)

TERRACOTTA FIGURINES AND LIMESTONE VOTARIES FROM LATE CLASSICAL TO ROMAN TIMES in Eastern Cyprus

An on-going study conducted at the University of Graz on late Classical and Hellenistic limestone and marble sculpture from Cyprus has investigated issues of iconography (portraiture, male and female votaries, gods and goddesses), typology, style, and chronology.¹ In the course of this study questions were raised that addressed the possible relationships of stone sculpture to contemporary terracotta figurines. Could figurines be similar in iconography, type, and perhaps even in matters of style, or, on the other hand, did they follow different paths? What can we say about the quantitative proportion of stone sculpture in relation to terracotta sculpture at a given time and in a given region, and were these terracotta figurines from this time and region produced in Cyprus, or were they imported? If indeed close relationships between figurines and stone sculpture can be observed, can we suppose that models existed in that given region? Finally, were figurines and sculptures used in the same contexts and with the same purpose?

The stone sculpture under consideration has been limited to finds from eastern Cyprus. First, the investigation will consider the iconographic and typological relation of these sculptures to terracotta figurines, with particular attention paid to physiognomy, hairstyle, attributes, dress, jewelry, and other aspects of costume. These then will be compared with those aspects in the stone sculpture of eastern Cyprus, in order to recognize features held in common, as well as significant differences.² Figurines and sculptures shall be grouped according their provenience to highlight these similarities and differences.

Second, the question of quantity will be investigated. In which proportions were terracotta figurines and stone sculptures dedicated in sanctuaries? The answer appears to be obvious, since terracotta figurines were mass produced. Thus one would expect them to have been cheaper and more easily acquired than stone sculptures, which, in the case of monumental sculpture, was produced for a certain purpose and restricted to a financially well-equipped clientele. However, a first glance at the finds in eastern Cyprus reveals that the situation is completely different there. If we can trust the excavation reports and other publications,³ then stone sculpture prevails in sanctu-

aries in eastern Cyprus. Can we explain this phenomenon by referring to the easy access to limestone as a convenient material for the votive sculptures? Was a more difficult access to stone in western Cyprus the reason for the predominant use of clay for tomb figurines?

Thus, a goal of this study is to identify additional, unpublished terracotta figurines from eastern Cyprus in museum collections. The terracotta collections in the Cyprus Museum and in the Larnaca District Museum will be the first target of our research. Terracotta figurines from tombs (Fig. 1) and surface finds shall be catalogued. Unfortunately, many of these figurines come from 19th-century excavations in which little, if any, documentation exists for contexts and strata. This fact makes dating very difficult. Nevertheless, there are wonderful catalogues of Cypriote figurines from museum collections⁴ and from excavations,⁵ as well as new research⁶ has resulted in fresh and important knowledge for the research community.

Of particular interest is the question of whether the figurines were locally produced or imported.⁷ This question could be clarified by iconographic and typological analysis, but also by the search for molds. Scientific analysis on the provenience of the clay⁸ also could contribute considerably to this question. The first phases of this study were carried out by Gabriele Koiner and Nicole Reitingner, by consulting the card catalogue and the inventory books in the Cyprus Museum in 2012.⁹ This year, the cataloguing of the figurines in the Cyprus Museum shall begin, as well as the search for published figurines.

NOTES

¹ http://www.uni-graz.at/homepage_zypern_koiner.pdf.

² Cf. H. CASSIMATIS, *Têtes en terre cuite et tetes sculptées*, in: F. VANDENABEELE (ed.), *Cypriote Terracottas*. Proceedings of the First International Conference of Cypriote Studies, Brussels-Liège-Amsterdam, 29 May - 1 June, 1989, Brussels 1991, pp. 101-106

³ M. OHNEFALSCH-RICHTER, *Kypros, the Bible and Homer*. Oriental Civilization, Art and Religion in Ancient Times I-II, London 1893; J. L. MYRES, *A Sanctuary Site at Lefkóniko*, *BSA* 41, 1946, pp. 54-68; E. GJERSTAD, J. LINDROS, E. SJÖQVIST and A. WESTHOLM, *The Swedish Cyprus Expedition. Finds*



Fig. 1

Fig. 1: Terracotta figure of woman standing with child, London, British Museum 1884, 1210.247; Terracotta 2891/Terracotta A 429; Salamis, found in a tomb between the village of Enkomi and the monastery of Aiyos Barnabas © The Trustees of the British Museum

and Results of the Excavations in Cyprus 1927-1931, III, Stockholm 1937

⁴ E. g. A. CAUBET, S. FOURRIER and A. QUEYREL, *L'Art des Modeleurs d'Argile. Antiquités de Chypre Coroplastiques* II, Paris 1998; L. BURN and R. HIGGINS, *Catalogue of Greek Terracottas in the British Museum* III, London 2001

⁵ E. g. T. MONLOUP, *Les terres cuites classiques, Salamine de Chypre* XIV, Paris 1994; A. QUEYREL, *Les figurines hellénistiques de terre cuite*, Amathonte IV, Paris 1988

⁶ Cf. the new project for the House of Orpheus in Nea Paphos: D. MICHAELIDES and G. PAPANTONIOU, *Molding Expressions of Culture: The Terracotta Figurines from the 'House of Orpheus,' Nea Paphos*, *Newsletter of the Coroplastic Studies Interest Group*, No. 7, January 2012, p. 10; <http://www.coroplasticstudies.org/newsletter.html>; G. PAPANTONIOU, 'Hellenising' the 'Cypriot Goddess': 'Reading' the Amathousian Terracotta Figurines, in: A. KOUREMENOS, S. CHANDRASEKARAN and R. ROSSI (eds.), *From Pella to Gandhara: Hybridisation and Identity in the Art and Architecture of the Hellenistic East*, Oxford 2011, pp. 35-48

⁷ Import is suggested by the head of a bald and bearded male of the Socrates type, Stanford University Museum C 101, and others: J. R. DAVIS and T. B. L. WEBSTER, *Cesnola Terracottas in the Stanford University Museum*, Lund 1964, pp. 21-22 cat. 408, 409-446

⁸ See above n. 6

⁹ I owe Maria Hadjicosti and Eftichia Zachariou a great debt of gratitude for the permit and help.

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Conference Report

THE FORUM FOR THE RESEARCH OF THE CHALCOLITHIC PERIOD SIXTH MEETING INTERPRETATION OF THE ANTHROPOMORPHIC AND ZOOMORPHIC FIGURINES

November 1, 2012, University of Haifa, Israel.

Adi Erlich (University of Haifa)

The Forum for the Research of the Chalcolithic Period Sixth Meeting: met on November 1, 2012, at the University of Haifa, Israel. Organized by Dina Shalem, Isaac Gilead, Naama Scheftelowitz, and Ianir Milevski, this meeting focused on the interpretation of the anthropomorphic and zoomorphic figurines of the Chalcolithic period. The Forum started meeting in the fall of 2009 and since then it has been meeting twice a year to discuss various archaeological issues related to the Chalcolithic period in the Southern Levant (5000-3500 BCE). The Forum decided to dedicate its 6th meeting to a colloquium on figurines. Figurines of the Chalcolithic period are not as numerous as those from the previous Neolithic period, and they become even fewer in the following Early Bronze age. The Chalcolithic figurines that were discussed, as well as and other anthropomorphic and zoomorphic objects, were made of different materials (local and imported stone, clay, copper and ivory) and represent humans (mostly female but occasionally also male) and zoomorphic motives (mostly horned animals and birds). A wide range of figurative objects was featured in the discussions and included figurines, decorated ossuaries, decorated vases, copper instruments, and wall paintings. The goal of the conference was to decipher the meaning of these objects within the society and cultures of the Chalcolithic period, but eventually most speakers referred also to other prehistoric periods.

The colloquium started with opening remarks by Dina Shalem, who pointed out that so far we have not found an efficient key to decipher the Chalcolithic system of religions and beliefs, and that we know very little about the role figurines played in Chalcolithic society. The lack of texts and external evidence limits our knowledge of the culture and beliefs of these prehistoric societies and emphasizes the importance of the visual data. She mentioned the studies by Ucko and others who tried to decode figurines through ethnographic research in illiterate and tribal societies, and expressed the hope that the exchange of data and ideas at the colloquium will throw more light on the meaning of figurines and the iconographic system in Chalcolithic society.

The opening presentation was given by Yossi Garfinkel of The Hebrew University of Jerusalem. Titled "The study of ancient ritual objects: From typology to ceremonies," Garfinkel illustrated the



Fig. 1. A cult vessel depicting a woman with a churn from Gilat in the Negev (Israel), Late Chalcolithic period. Photo Clara Amit, Courtesy of the Israel Antiquities Authority

change in the study of prehistoric figurines in recent years, that went from a simple typological approach to a more complex behavioral attitude that examined the usage of figurines together with other cult objects in ritual and other contexts. He chose prehistoric masks as a test case. He divided masks into three categories: performance, funerary, and magical, and concentrated on masks for performance that are identical in shape for all the people performing in the ritual. He pointed out that both ethnographic evidence and prehistoric depictions (on vases, wall paintings etc.) indicate that such masks are more common among tribal and rural societies than urban societies. Furthermore he concluded that the role of identical masks was to unite all the participants, to diminish their individual character for the benefit of reinforcing their collective social identity. Therefore representations of identical masks can tell us about the nature and values of a tribal society.

The next talk was given by Ariel Vered of the Israel Antiquities Authority, who presented "Violin figurines and their ritual context in the Chalcolithic period." Vered chose the opposite approach and to relied on typology and chronology to show the

major trends through the Neolithic and Chalcolithic periods. He concentrated on the main type of female figurine in both the Neolithic and Chalcolithic eras, the so-called violin figurines, and referred mainly to those from the sanctuary at Gilat in southern Israel, which were studied by Catherine Commenge. He pointed at hierarchy within the figurines based on two factors: one, the findspot at a given site (e.g. in the center of a sanctuary or accessible to certain classes), and second, the material from which they were made (available and cheap versus imported and precious). He noticed changes in violin figurines from the Neolithic to the Chalcolithic period, the most prominent one being the gradual disappearance of the indication of female organs, as the users learned through the years to identify the female by the violin contour only. Consequently, eventually the violin shape became a generic symbol for females in the Chalcolithic period. He concluded that in both periods females are overrepresented in figurines, and that we can follow the developments in their production and shape.

If the first talk dealt with behavior, and the second focused on typology, the third one concentrated on iconography. It was given by Estelle Orrelle and was titled "Why do gods look the way they do? The iconography of figurines in the Neolithic and Chalcolithic Near East." As in the case of the previous speaker, Orrelle concentrated on female representations, but she did not limit her talk to figurines, nor to the local Neolithic or Chalcolithic sphere, but to imagery in prehistoric times in general. In her presentation Orrelle claimed that coalitions of women used female visual representations as "wrong signals." In order to avoid mating and to encourage men to go out to hunt and gather, women used figurines to signal that they are the wrong sex, wrong species and that it was the wrong time for mating. These signals were portrayed by using red color and androgynous symbols (triangle pointing down-female or up-male). She speculated that the cult embodied in the supposedly androgynous figurines is related to the Hindu Soma cult, which mixes blood, semen, milk and a hallucinogenic mushroom and use it in rituals.

The next talk was given by me (Adi Erlich, University of Haifa), an intruder from historic times, and was concentrated on methodology in interpreting function and meaning. In my talk, titled "Clay figurines from ancient times: usage

and interpretation," I tried to contribute some insights from what we know about figurines in literate societies. I stressed the advantage of figurines in historic periods, which is first and foremost their large quantity and mass production. I mentioned three methods to understand the function of figurines: type and iconography; archaeological context; and ethnographic studies, each have both advantages and disadvantages. I pointed out that the archaeological context is usually the last stop in a figurine's life, and it may have functioned in other ways previously, and that ethnographic studies are useful in raising various possibilities but not in explaining a given situation. I comforted my prehistoric colleagues that sometimes texts are a burden and not an aid, causing scholars to abruptly attribute known deities to unknown figurines (e.g. Astarte, Kore, etc.), and I raised the question common to us all: deity or votary? I maintained that the target audience for figurines may depend on the material, with cheap and mass-produced materials for low classes and vice versa (and therefore the inexpensive terracottas are often related to women). Perhaps also the nature of a material as it is perceived by society has to do with its gender correlation – e.g. clay-soft-female versus bronze-hard-male.

The next presentation was given by Ianir Milevski from the Israel Antiquities Authority. Titled "Zoomorphic iconography: the relationship between cult and society during the Chalcolithic of the southern Levant," Milevski focused on economic aspects, comparing the zooarchaeological data and animal depictions in the Ghassulian culture in the Beersheba area (southern Israel). He examined the zoomorphic iconography in light of the economical secondary product revolution that took place in the Chalcolithic period, with two main new industries:

milk and metallurgy. First he represented the main species that occur in Neolithic and Chalcolithic villages - sheep/goat, cattle, and pig, among the domesticated animals. Wild animals also appear in the faunal remains, but they have decreased in the Chalcolithic period. As for the zoomorphic iconography, most popular were the ibex and gazelle, whereas the fallow deer, which appears in the fauna, is lacking in the iconographic record. Birds and especially doves are also popular in the iconography, but they are hard to identify in excavations due to their small scale and fragility. Milevski related the iconography of the ibex/gazelle to symbols of power and fertility. Evidence for domesticated animals and especially the secondary production of milk can be seen in the plastic vases showing Chalcolithic churns, such as the figure shown here (Fig. 1). Later on, when trade was developed in the Early Bronze Age, the images of women with churns were replaced by figurines of donkeys carrying sacs, reflecting the change in economy.

The subsequent presentation by Naama Scheftelowitz of the Ben Gurion University of the Negev and Tel Aviv University referred explicitly to the iconography and symbolism of wild animals. Titled "The dove and the gazelle: representation of animals at the Chalcolithic cemetery of Horvat Qarqar South," the talk dealt with a specific burial cave that was brought to light during a salvage excavation that contained a burial bowl with an incision of an ibex and an ossuary with the modeling of a dove. Scheftelowitz stressed the popularity of both motives, as was demonstrated also in the previous presentation. By comparing these with similar representations from other cultures in the Near East, she has concluded that the horned animals symbolize power and divinity, while the doves represent fertility. Both aspects served a leading

role in the funerary beliefs.

The last talk by Yuval Yekutieli of the Ben Gurion University of the Negev dealt with the subsequent period, and was titled "The an-iconic revolution at the end of the Chalcolithic period." The speaker stressed that unlike the Chalcolithic period, which was rich in artistic depictions, in the following period during the 1700 years of the Early Bronze age, hardly any figurative art existed. This change is odd in light of the urban revolution, which we would expect to have caused an increase in artistic production. He associated the decrease of art with that of craft. Yekutieli examines this change in light of phenomenological theories, suggesting that the time spared by disappearance of the arts was invested instead in urban building, agriculture, and trade. He argued that the shift from the Chalcolithic to the Early Bronze was accompanied by an iconoclastic movement that pursued the former inhabitants and, as a result, the Nahal Mishmar copper hoard was deposited by refugees who had fled. The iconoclastic reformation left its imprint also on later generations.

The colloquium ended with a discussion and a debate over the identification of Chalcolithic iconography in general, and figurines in particular, and how one can decode the Chalcolithic religious and symbolic system through figurines. To conclude, I would like to point out that the speakers who participated in the colloquium, as well as the audience members, were equally divided in terms of gender. This is very different indeed when comparing the participation of men vs. women in the scholarly field of terracotta studies, which shows a strong inclination in favor of women. But for the time being one should leave this bias for sociologists to explore.

A New Book on Iron Age Terracotta Figurines

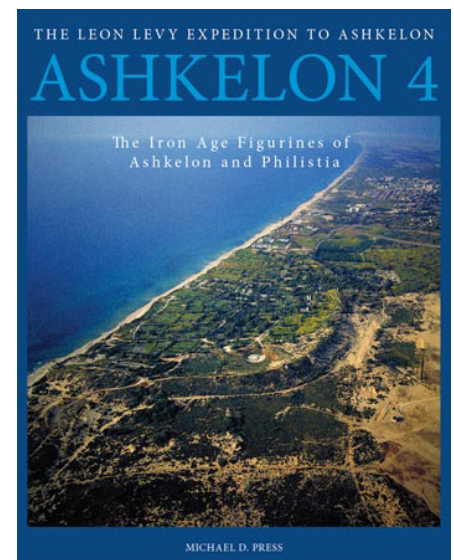
ASHKELON 4. THE IRON AGE FIGURINES OF ASHKELON AND PHILISTIA

By Michael D. Press
Eisenbrauns, 2012

This volume publishes the complete Iron Age corpus of terracotta anthropomorphic and zoomorphic figurines from the Leon Levy Expedition. Adapting a methodology of typology, iconography, and iconology, it lays out the author's theoretical framework for analyzing and understanding the figurines of Ashkelon and those from other Philistine sites. Throughout this study, which covers nearly 6 centuries of Philistine life,

the well-dated archaeological contexts of the figurines are stressed as much as their form and decoration. By paying close attention to form and detail, it succeeds in changing our understanding of Philistine iconography while providing a model of method and theory that could be applied to the coroplastic art of many cultures.

Contact: mdpress52@gmail.com



New Book on Sicilian Terracottas
PHILOTECHNIA
STUDI SULLA COROPLASTICA DELLA SICILIA GRECA

Marina Albertocchi, Antonella Pautasso (eds.)

Monografie dell'IBAM-CNR 5, Catani) a 2012

Despite the various publications that have appeared regarding Sicilian terracottas from both old and new excavations, as well as the numerous and significant studies that focus on coroplastic iconography and meaning, a broader treatment of the subject of Sicilian coroplastic art has been singularly lacking

This gap now has been filled by a volume of collected essays edited by Marina Albertocchi and Antonella Pautasso that offers a comprehensive view of the development of Sicilian coroplastic art from the Archaic through the Hellenistic periods. The editors believe that it is time to take stock of the new approaches to this topic that have emerged over the last few decades that are applicable to contexts already published. This also provides the opportunity to highlight new and important discoveries.

Therefore, in order to provide a useful reference tool, the editors have organized the volume into three broad themes that focus on contexts, production, and iconography. This is followed by a comprehensive and up-dated bibliography compiled by Silvia Martina Bertesago.

The first theme is devoted to Contexts (pp.15-84) and comprises three papers offering very different approaches. Marcella Pisani presents a valuable framework for sites of terracotta production in Sicily from the Archaic to the Hellenistic period. Serena Raffiotta provides a detailed overview of the contexts around the area of Enna, which also comprise Morgantina and Centuripe, while Anna Maria Manenti offers a reassessment of the rich Poggio dell'Aquila votive deposit at Grammichele that was excavated by Paolo Orsi in 1895.

In the central part of the volume, which is devoted to Production (pp.85-226), the editors and contributing authors aim to provide a sort of handbook for the chronological development of terracotta manufacture for Greek Sicily that also includes discoveries made over the last several decades, as well as related issues.

Thus, Marina Albertocchi surveys the appearance and use of coroplastic objects from the very few imports of the "daedalic" period at the dawn of colonial life in Sicily to the flourishing period of East Greek imports around the middle of the 6th century B.C., a subject to which many papers and discussions already have been dedicated. A new focus is devoted to the Corinthian-Peloponnesian

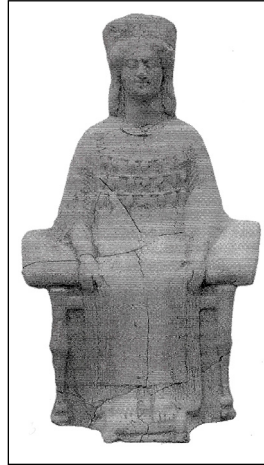
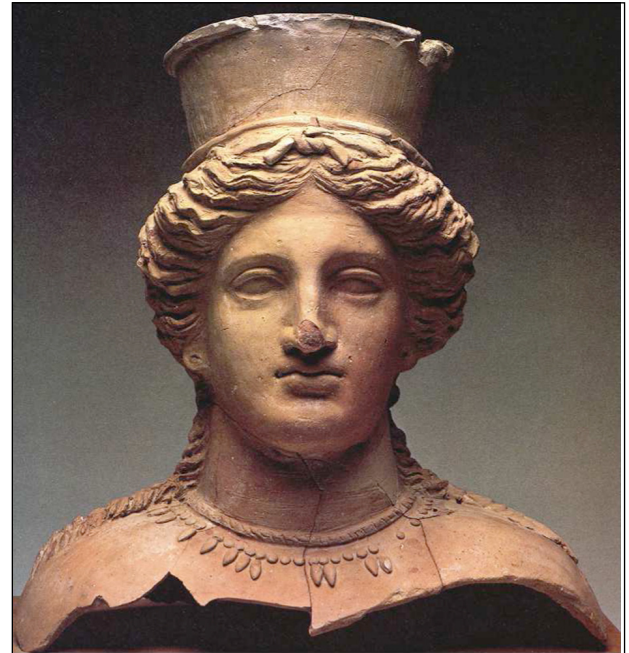


Fig. 1. Above: Seated goddess with elaborate pectoral, Museo Archeologico Regionale

Fig. 2. At right: Bust of a goddess, Museo Archeologico Regionale



influence on the creation of a local style that previously often has been confused with a Cretan one. Antonella Pautasso addresses the issue of the birth of local industries by focusing on specific iconographies, creative ateliers, and different influences that play an important role in the rapid development of new types (fig.1).

Marina Albertocchi continues with a framework for the coroplastic production of the first half of the 5th century B.C., accompanying this with an up-date of important discoveries made from the early 1990s to the present, and investigating in particular the echo of Attic stylistic influence on terracotta figurines. Antonella Pautasso's next paper logically follows, as it confronts the complex and little known period between the end of the 5th century B.C. and the beginning of the 4th, utilizing the new and important discoveries that have been made in east and south Sicily.

Two others essays conclude this part of the volume. Malcolm Bell offers a framework for terracotta production in the Hellenistic period, focusing on comparisons between major coroplastic workshops. Finally, Madeleine Cavalier presents a reappraisal of the unusual variety of theatrical terracottas from Lipari,¹ a subject that she has discussed in numerous publications together with the late Luigi Bernabò Brea.

The third part of the volume (Images,

pp.227-280) comprises three essays dedicated to iconography, a well known subject in coroplastic studies. The first, by Elisa Chiara Portale, presents an important reassessment of the iconography of terracotta busts, for which she postulates a close relationship with the Nymphs and the nuptial sphere as a result of a careful survey of contexts (fig.2).

Angela Bellia takes up a subject to which she has dedicated many papers, i.e. the theme of musical representation in coroplastic iconography. In this paper she proposes an interesting connection between tympanon players and the cult of Demeter. Finally, Anna Musumeci suggests a convincing interpretation of the terracottas coming from a Hellenistic tomb at Centuripe, focusing on the nuptial meaning of grave goods.

To conclude, this collection of essays clearly illustrates the *philotechnia* of island artisans, and thus the name of this first volume dedicated to the coroplastic art of Greek Sicily. A second volume is planned that will present many more monuments.

NOTES

¹The masks from Lipari are the subject of a new study by A. Schwarzmeier, *Die Masken aus der Nekropole von Lipari*, Wiesbaden 2011 (see *CSIG News*, No. 7, 2012, p.8). U. Spigo has commented on this study in his Introduction to *Philotechnia*.

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Terracottas in the News 2

TERRACOTTAS AND OTHER ARTIFACTS RECOVERED FROM OLYMPIA MUSEUM THEFT

Three men were arrested in Patras, in western Greece, in connection with the theft of terracotta figurines, pottery, jewelry, and other artifacts from the Archaeological Museum at Olympia on February 17, 2012. Police reported that all of the stolen artifacts have been recovered. The men, masked and armed, broke into the museum, overpowered the museum guard, smashed display cases and vitrines, and made off with more than 60 objects, including a gold Mycenaean ring. The objects ranged in date from the Mycenaean era to the mid-5th century B.C., and included 10 terracotta figurines of horses from the Geometric period, several terracotta figurines of seated and standing females of the Geometric and early Archaic periods, over 20 bronze horses of the Geometric period, 8 chariot wheel models of bronze, a head of an ephebe, 12 clay lamps, and a red-figured lekythos, among other objects.

Dimitra Koutsoumba, president of the Greek Archaeologists' Association, said the latest attack was a sad and worrying incident.

"It is the first time that we have an armed robbery at a museum during operating hours. It shows that the cuts the Culture



Objects from the Archaeological Museum at Olympia after recovery by the police

Ministry has made since the crisis hit in 2009 make it easier for such incidents to take place," she said. "The minister himself had told us that the cuts were ranging between 30% and 35%, and they include cuts in personnel."

Jaimee Uhlenbrock



Terracottas in the News 3

CHINA UNEARTHS SOME 110 NEW TERRACOTTA WARRIORS

Chinese archaeologists working near the mausoleum of China's first emperor Qin Shi Huang (259 B.C.–210 B.C.) brought to light 110 additional, life-size terracotta warriors, most with their original coloring preserved. In all, over 8000 life-size terracotta warriors, horses, and entertainers have been uncovered from the burial site of the emperor located near Xi'an in central China that has been the focus of archaeological exploration since 1974 when farmers digging a well uncovered some terracotta warriors. Their number, complexity, and impressive scale eloquently speak of the power of this emperor and the ceremony that accompanied him to the afterlife. The significance of the new finds rests in the extraordinarily well preserved coloring that documents a broad range of skin tones, eye color, textile patterns, and other details.



Photos courtesy *China News*

At the Museums 1 BERNINI AS COROPLAST ON FIFTH AVENUE

Maya Muratov (Adelphi University)



Gian Lorenzo Bernini, *Angel Holding the Superscription*, c. 1669, Harvard Art Museums/Fogg Museum, Alpheus Hyatt Purchasing and Friends of the Fogg Art Museum Funds, 1937.69

From October 3, 2012, to January 6, 2013, an extraordinary exhibition entitled *Bernini: Sculpting in Clay* was on view at the Metropolitan Museum of Art. Gian Lorenzo Bernini is best known as the greatest master of marble, capable of turning cold stone into warm, supple, and often succulent flesh. However, this exhibition presented a very different side of Bernini. With only one marble statue by him on display, this show brought together most of Bernini's surviving terracotta models.

In the exhibition, the terracotta models in many instances were visually juxtaposed with the preparatory drawings for the same figures. In fact, a visitor to the show quickly realized that clay models should in fact be considered three-dimensional sketches, as both served to help the artist to strategize and to figure out various aspects of the finished work. However, the models seemed to have been much more multi-functional than the sketches. The purpose of these terracotta forms varied depending on the need, a point illustrated well in the exhibition: they were used to help the artist think, design the arrangement of figures, to explore a particular pose. In some cases, a model was used to calculate the dimensions of the final product (marks from measuring instruments were visible on some mod-

els); sometimes they aided in calculating how many marble blocks would be needed for a statue. In the latter case, the clay model was cut with wires into several pieces, each corresponding to the marble block, and then reassembled. It was also helpful in figuring out how the marble sculpture would be finally put together. Some terracotta models were made by the artist for his own meditation; others were made for his assistants in order to guide them through the carving process; certain models were made for clients – to give them an idea of the finished product. Thus, because of the different roles these terracotta models had to play, their appearance varied greatly as well: from the swiftly sculpted statuettes (*bozzetti*) in which one can still see the flying fingers of Bernini trying to catch up with his thoughts – with no details, no facial features, with everything sketchily portrayed, to the figures (*modelli*) with carefully executed meticulous details.

Not every single model in the show was made by Bernini himself – members of his workshop dabbled in model-making as well. The exhibition organizers set out to demonstrate which models were made exclusively by Bernini and how can one actually tell. In the course of preparatory work for this exhibition a study of the fingerprints found on the models had been conducted – a dream of every scholar trying to figure out the ancient terracotta production in a particular geographical area, number of workshops, and relationships between the workshops. Five identical prints found on five models have been assigned to Bernini. This, combined with a study of distinctive technical features of the models led to a much better understanding of Bernini's personal sculpting techniques. Apparently, he started with a lump of clay and wedged it for a while thus creating a column of clay. This was used as a basis for his models. Then he added various parts of a figure. When sculpting the limbs, he characteristically pushed the clay around instead of pulling it lengthwise. He then added strips of clay – as if 'dressing' the figure. He was often using oval-tipped and small- and large-tooth tools. It had been noticed that he also used his finger nail – for example, to remove excess clay from the back of the neck of his figures in order to sculpt that beautiful curve, often leaving a nail impression. In a meticulously executed *modello* of a figure for

the Fountain of the Moor, several rows of small holes placed between strands of hair have been detected. It is indeed fascinating that Bernini, who made this terracotta model, used the same technique he employed while carving marble: he particularly enjoyed the play of shadows and light in the ridges of small drill-holes often found on his marble sculptures. His models were usually solid, although quite often he scooped the clay out to make the figure lighter. Bernini often carved additional details when the model reached leather-hard stage; sometimes he also worked on an already fired model – filing away, perfecting or even slightly changing the form.

A true delight to the students of ancient coroplastics was a large wall towards the end of the exhibition featuring texts and photos that demonstrated various technical aspects of clay model-making. Some of the issues discussed were: Clay Composition and Firing; Assembly Methods; Post-Firing Modifications; Signature Modeling Techniques; Measuring, Pointing, and Layout Marks. In addition, all of the above-mentioned features of Bernini's clay sculpting technique were referenced in the object labels and in the accompanying close-up photographs of the models.

Anyone who visits Rome knows very well that one simply could not avoid running into a Bernini. His works are everywhere: from the slightly agitated figures of angels on the Ponte Saint-Angelo to the colonnade of Saint-Peter's, to the epic figures on the fountains at the Piazza Navona, and to the greatly excited and quite ecstatic Saint Theresa in the Cornaro Chapel. The Bernini exhibition at the Metropolitan Museum of Art does not allow one to forget about the great master's ubiquitous presence in the Eternal City. Large-scale photos of the monuments he created were part of the exhibition design and graced the walls next to the corresponding clay models. In addition, a 1645 map, or rather an aerial view plan, set the scenes of Baroque Rome. A slide show documenting the transformation of the city of Rome through additions of Bernini's monuments – arranged in chronological order – constituted yet another very attractive feature of the exhibition.

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Terracottas in the News 4

TERRACOTTA HEAD OF HADES FROM MORGANTINA RETURNED TO SICILY

January 10, 2013

According to the *L.A. Times*, the J. Paul Getty Museum has just announced that a terracotta head representing the Greek god Hades that was acquired by the museum in 1984 will be returned to the site of Morgantina in Sicily from where it had been looted in the 1970s. The Getty's current Curator of Antiquities Claire Lyons had been a staff member of the Morgantina excavations and has worked with Italian authorities over the past two years to confirm the provenience of the head and to ensure its proper return. Terracotta fragments found at Morgantina were instrumental in the recognition of Morgantina as the site from where the head had been clandestinely excavated. It is most likely that it came from the sanctuary of Demeter and Persephone at Bisconti.

The terracotta head of Hades was featured at the Getty Villa as part of the exhibition *The Sanctuaries of Demeter and Persephone at Morgantina* (see below) that was on view until Jan. 28 of this year. It will be transferred to the Museo Archeologico in Aidone, Sicily, after the completion of the tour of the up-coming exhibition *Sicily: Art and Invention between Greece and Rome*, in which it is also featured.

Morgantina is the site from where other



Terracotta head of the Greek god Hades, formerly in the J. Paul Getty Museum, Malibu From Morgantina, Sicily, about 300 B.C. or later.

antiquities had been looted that had been purchased by the Getty Museum and the Metropolitan Museum of Art. Over the past few years both museums returned important works to the Museo Archeologico in Aidone, including a monumental statue of a goddess in the collection of the Getty Museum and hoard of 16 silver gilt objects of Hellenistic date purchased by the Metropolitan Museum but that had been looted from a domestic



context at Morgantina over 30 years ago. The silver treasure was the object of a contentious ownership debate between the Metropolitan Museum and the Italian authorities that ended when the museum agreed to repatriate the treasure, which will return to the museum several times as a long term loan.

Jaimee Uhlenbrock

At the Museums 2

THE SANCTUARIES OF DEMETER AND PERSEPHONE AT MORGANTINA

The Getty Villa, Malibu, California

April 14, 2012, to January 28, 2013



Greek, 325–300 B.C., VL.2010.4, Museo Archeologico Regionale, Aidone, Sicily

A group of 37 objects excavated from the sanctuaries of the ancient city of Morgantina in central Sicily comprised the exhibition *The Sanctuaries of Demeter and Persephone at Morgantina* that was on display at the Getty Villa in Malibu, California, from April 14, 2012, to January 28, 2013. On loan from the Museo Archeologico Regionale of Aidone, the local museum that serves Morgantina, these objects included terracotta figurines, the terracotta head of Hades discussed above, and a terracotta bust, among other votives on display, all dating from 400 to 200 B.C.

As part of an agreement between the J. Paul Getty Museum and Italian authorities, some of these objects, including the terracotta bust, underwent cleaning and conservation by the Getty Museum's Antiquities Conservation Department. As a result of this cleaning, the surviving painted surfaces of the bust are

clearer, including the depiction of an in-woven scene in the goddess' chiton, with female figures alluding to the wedding of Persephone and Hades. It is believed that this unusual figural scene could have referred to a nuptial celebration or perhaps to Dionysiac ritual.

"With this special exhibition, we are very excited to launch a new era of close collaboration between the Museum of Aidone, today part of the Archaeological Park of Morgantina, an ancillary institute of the Sicilian Ministry of Culture and Sicilian Identity, and the J. Paul Getty Museum," said Enrico Caruso, Director of the Parco Archeologico di Morgantina. "Thanks to this initiative, our reciprocal relationship will emerge strengthened and will be continually renewed in future projects, for fruitful academic and especially cultural exchanges."

Jaimee Uhlenbrock

INTERNATIONAL SUMMER SCHOOL ON GREEK COROPLASTIC STUDIES

Catania, Sicily, May 27, June 1, 2013

International Summer School
2013

LA COROPLASTICA GRECA
Metodologie per lo studio di produzioni, contesti e immagini

GREEK COROPLASTIC STUDIES
Methodologies for the study of productions, contextes and images

Università di Catania
Dipartimento di Scienze Umanistiche

Parco archeologico greco-romano di Catania
Teatro greco-romano

27 maggio - 1 giugno
2013

<http://coroplastic2013.ibam.cnr.it> - mail to: antonella.pautasso@hotmail.it
ambra.pace@tin.it

Regione Siciliana
Societas Studiorum Graecarum
Beni Archeologici
Coroplastic Studies Interest Group

THE SUMMER SCHOOL

The Summer School is an advanced course in the most up to date theories and methods for the study of Greek coroplastic production from the Late Minoan period to the Hellenistic Age. Participation is open to students from Italy and abroad at both the undergraduate and graduate levels. The instructors are among the most qualified experts in the field of coroplastic research at a national and international level, who will share their insights into traditional and innovative approaches to the study of the coroplastic production of the Greek world through a combination of lectures, cases studies, and practical exercises. The Summer School provides an ideal environment not only for the acquisition of information, but also for the exchange of ideas and discussions about the current state of knowledge of craft production in the Greek world.

The 6-day time span of the Summer School facilitates an in-depth consideration of the wide-ranging and diverse approaches to Greek terracotta studies that will encompass new research perspectives, the interpretation of social interaction, to the interpretation of religious contexts, and archaeometric applications, among other areas of investigation.

TOPICS TO BE COVERED

The Summer School is organized as a series of lectures divided into separate didactic modules comprising the following themes:

- I. Research Methodology
- II. Greek coroplastic production from the wheel to free-hand modeling to the use of the mould: Greece and Crete
- III. Greek coroplastic production between mother city and the West: circulation of models, figurative language, cultural identities
- IV. Terracottas and contexts
- V. Reading images
- VI. Archaeometry

Monographic lectures are provided on particular contexts or more specific issues.

THE LABORATORIES

The laboratories are an integral part of the Summer School. These provide important first-hand contact with the material culture, as well as engaging interaction between students and instructors.

Special attention will be paid to West Greek coroplastic production, and more specifically to Sikeliot terracottas. Thanks to the generosity of the Greek and Roman Archaeological Park of Catania and the Regional Archaeological Museum "Paolo Orsi" of Syracuse, students, guided by the instructors, will come into contact, with some of the most important ensembles of Sicilian terracottas, and in particular with the extraordinary votive deposit of the Piazza S. Francesco at Catania (www.ibam.cnr.it/pag/FIGURE%di%ARGILLA.pdf). Each laboratory will be introduced by a seminar on the material to be examined.

For more information: <http://coroplastic2013.ibam.cnr.it>

Application forms to attend the School will be published on the web site <http://coroplastic2013.ibam.cnr.it> by the beginning of March 2013.

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A New Book on Music at Locri Epizefirii

*IL CANTO DELLE VERGINI LOCRESI**LA MUSICA A LOCRI EPIZEFIRII NELLE FONTI SCRITTE
E NELLA DOCUMENTAZIONE ARCHEOLOGICA (SECOLI VI-III A.C.)*

By Angela Bellia

(Nuovi saggi, CXVI), Pisa · Roma, Fabrizio Serra, 2012

La presente ricerca è dedicata alla cultura musicale di Locri Epizefirii, polis italiota che si distinse per l'intensa attività culturale e sacra. Il progetto si inserisce in un più ampio orizzonte d'indagine riguardante la valorizzazione dei beni musicali di età antica e la loro contestualizzazione storica, con particolare attenzione alla storia musicale di una città greca d'Occidente dall'età arcaica all'età ellenistica. Esso si ricollega ai recenti interessi dell'archeologia musicale intesa come scienza storica, un campo di ricerca multidisciplinare che, coniugando i metodi dell'archeologia e della musicologia, studia i reperti archeologici di interesse musicale e il loro contesto d'uso e di rinvenimento allo scopo di collocare l'attività musicale in uno spazio, in un luogo e in un'occasione ben determinati e di interpretarne il significato culturale, religioso e sociale. L'archeologia musicale ricorre - oltre che ad un metodo strettamente storicistico, che si propone di indagare gli eventi sonori del passato

fosse uno dei centri più attivi in campo artistico e musicale della Magna Grecia. Le testimonianze, che in modo esplicito interessano la musica nella colonia italiota, sono state raccolte in una selezione riportata nell'Appendice I.

Il secondo capitolo riguarda la musica nella sfera sacra ed in particolare lo studio e il commento dei materiali di interesse musicale rinvenuti nei santuari di Locri, e delle sue sottocolonie Ipponio e Medma, che consentono di delineare un quadro abbastanza organico degli eventi sonori locresi e il loro rapporto con la ritualità religiosa. Sono stati presi in considerazione i pinakes del V e IV sec. a.C. con scene musicali mitiche e rituali, la coroplastica con raffigurazioni musicali del V-III sec. a.C. rinvenuta o prodotta a Locri, oltre che l'iconografia musicale nella ceramica arcaica, classica e magnogreca. Lo studio delle immagini musicali ha tenuto conto del sistema all'interno del quale le raffigurazioni erano inserite (Fig. 1a, b, c): ciascun par-

plasta, poteva cogliere immediatamente. L'impossibilità di entrare pienamente nella dimensione culturale e simbolica e nell'immaginario musicale dell'antichità ha reso complesse l'interpretazione delle raffigurazioni e l'individuazione dei possibili messaggi musicali che, tuttavia, emergono attraverso il ricorso al corpus di conoscenze disponibili non solo in connessione con Locri e con la grecità d'Occidente, ma anche con il mondo antico.

La documentazione archeologica dei luoghi sacri rivela che nella polis magnogreca le attività musicali erano legate principalmente ai riti nuziali e ai cambiamenti di status femminili e maschili (fig. 2). Se nella sfera femminile la musica e le attività corali avevano la funzione di preparare la donna a svolgere il compito assegnatole dalla società, quello di essere moglie e madre, nell'ambito maschile la musica aveva un ruolo paideutico e politico, forse in relazione con l'adozione da parte dell'aristocrazia locrese di

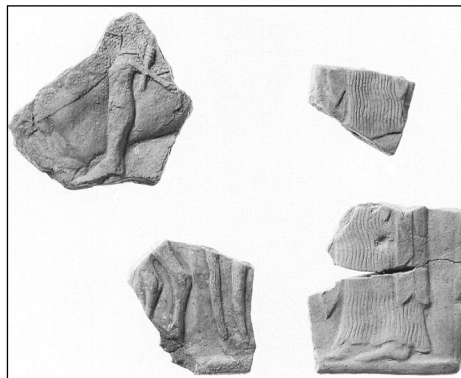
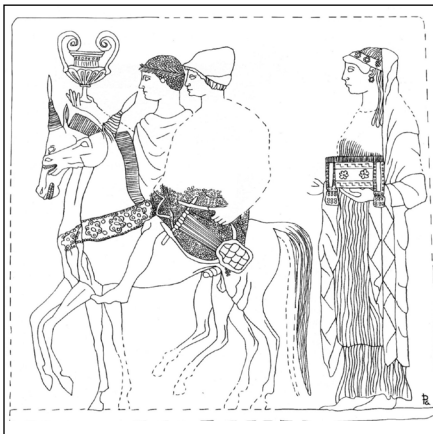


Fig. 1a, b, c. Locri. Santuario di Persefone in contrada Mannella. Dioscuri a cavallo con il kantharos e la lyra (tipo 8/35) (I pinakes di Locri 2004-2007, s. IV, III,5, tav. CLV a, b; fig. 34)

in relazione alla cultura e ai mutamenti politico sociali e di ampliare e integrare l'apporto delle fonti scritte - anche all'approccio antropologico-religioso che intende verificare l'intimo rapporto esistente fra i fenomeni musicali, i culti, le cerimonie festive e l'ideologia funeraria.

Nel primo capitolo è stato ricostruito il quadro storico della musica a Locri Epizefirii, in relazione sia ai protagonisti sia al contesto delle vicende politiche e sociali e del loro divenire storico. Attraverso lo studio delle fonti scritte - storiche, letterarie ed epigrafiche - emerge come Locri

particolare musicale assume uno specifico valore se considerato non isolatamente, ma in funzione degli altri elementi della rappresentazione e in relazione alla religiosità del contesto di rinvenimento. Nel caso dei pinakes la comprensione delle scene musicali è il risultato di una elaborata analisi che ha preso in considerazione le divinità, i personaggi, i luoghi e gli oggetti in relazione con i gesti, la posizione e l'abbigliamento dei suonatori e delle suonatrici, funzionali alla trasmissione di specifici significati musicali che l'osservatore antico, partecipe del medesimo codice di comunicazione del coro-

modelli ellenici. Nonostante siano manifestati gli stretti contatti tra l'ambiente locrese e quello di Sparta, di Corinto, di Siracusa e della Ionia asiatica - che forniscono lo spunto per un'ampia riflessione sul modo in cui la polis locrese rielabora gli elementi culturali della storia musicale della Magna Grecia, della Sicilia e della madre patria, con la quale la città d'Occidente mantenne un legame ininterrotto - i riti musicali locresi presentano caratteristiche peculiari e originali sia rispetto alle altre città greche d'Occidente, sia rispetto alla Grecia propria. Nello studio risaltano elementi

che rivelano non solo una tradizione musicale locrese, ma anche il ruolo della musica nell'ambito di un'esperienza che riguardava in modo funzionale ogni fase e ogni ambito della vita, sia nella dimensione dei rapporti privati, sia in quella dei rapporti pubblici, particolarmente connessi alla sfera religiosa.

A tal riguardo sono preziose le informazioni fornite dalle terrecotte con raffigurazioni musicali, emblemi e testi-

magnogreca e aiuta a ricostruire il ruolo degli strumenti musicali e della musica nella società locrese. Da un lato, si pone il problema della funzione delle statuette con raffigurazioni musicali e del significato della dedica di questi fittili in specifici contesti, dall'altro le informazioni a disposizione sottolineano come la musica e la sfera sonora fossero legate alle feste di nozze e ai cambiamenti di status nella cornice di un rituale iniziatico. La relazione tra questi eventi e la

teatri dell'Occidente greco (Fig. 3).

Il terzo capitolo è dedicato allo studio dei corredi rinvenuti nelle tombe della necropoli di contrada Lucifero, risalenti ad un periodo compreso tra il VI e il IV sec. a.C. Si tratta di sepolture contenenti strumenti musicali e oggetti sonori, in particolare lyrai (Fig. 4), auloi, kymbala, trombe-conchiglia, crepitacoli in terracotta e campanelle. La diffusione di questi strumenti nel contesto funerario a Locri per quantità, cronologia e significato, nonché stato di conservazione di alcuni esemplari, arricchisce notevolmente la documentazione finora nota nel mondo greco. La lyra e l'aulos, considerati assieme agli altri oggetti del corredo funebre di cui facevano parte, sembrano marcare la volontà di manifestare l'appartenenza ad una élite e ad un modello educativo incentrato sull'esaltazione dei valori ideali della giovinezza legati alla pratica musicale, oltre a quella agonistica e al simposio, ai quali non dovevano essere insensibili le aristocrazie locresi.

Quando possibile, si è proceduto all'esame diretto che ha consentito l'identificazione, la misurazione, la descrizione e la riproduzione fotografica degli oggetti. Dopo questa indagine, che ha riguardato tra l'altro lo studio dei particolari acustici, musicali e formali degli strumenti musicali e degli oggetti sonori, si è proceduto allo studio finalizzato alla comprensione sia dei loro aspetti comunicativi che di quelli simbolici.

Nell'Appendice II è stata esposta la problematica inerente le raffigurazioni musicali nel Trono Ludovisi e nel Trono di Boston. Dall'attenta analisi di quest'ultimo, riguardante i particolari della lyra su uno dei lati del 'trittico' e la posizione del corpo e delle mani del suonatore, si aprono possibilità per il confronto con altri suonatori di lyra raffigurati in materiali prodotti a Locri nonché rimettere in discussione la pretesa falsità del Trono di Boston e proporre, unitamente al Trono Ludovisi, l'ambiente locrese per la sua provenienza.

Dall'indagine condotta sulla documentazione archeologica di interesse musicale rinvenuta nelle aree sacre e nelle tombe locresi emerge la distinzione del ruolo della musica nella sfera femminile e maschile, nonché in quella dell'infanzia e dell'adolescenza. Nei riti corali e musicali raffigurati nei pinakes del Persephoneion è possibile cogliere diversi atteggiamenti femminili, forse come riflesso delle diverse classi di età e dello status della donna. Le attività connesse alla sfera musicale femminile da un lato concorrono a proiettare la fanciulla verso le nozze – che risulta l'unico momento sociale rilevante della donna locrese - dall'altro, come sposa, a porla in una condizione centrale all'interno della casa. Con il matrimonio essa assicura

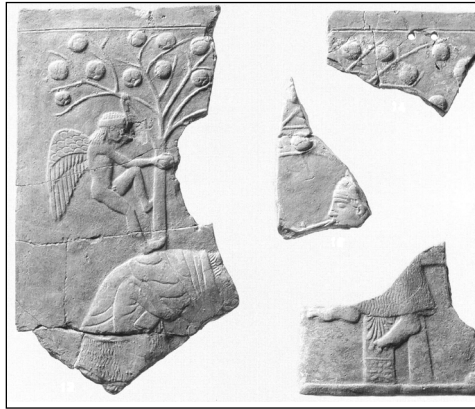


Fig. 2. Locri. Santuario di Persefone in contrada Mannella. Suonatrice di aulos in scena di simposio (tipo 10/11) (I pinakes di Locri 2004-2007, s. IV, III,5, tav. CXCVIII,b, fig. 63)

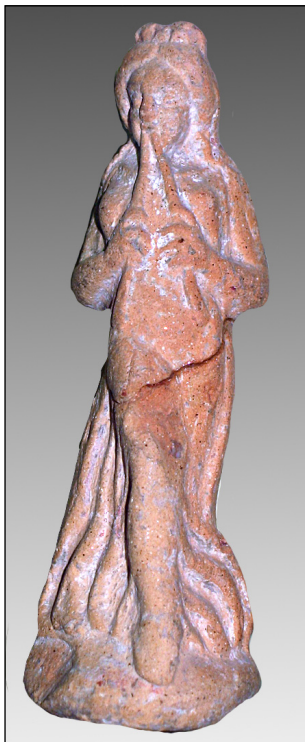


Fig. 3. Locri. Abitato in contrada Centocamere. Suonatrice di aulos a canne doppie (Barra Bagnasco 2009, tav. XLVI, n. 245a-b e foto autore)

moni dello stretto legame tra la pratica musicale e l'ambito religioso, la cui produzione a Locri è in relazione con le cerimonie sacre nella polis e con i culti in ambito domestico, anche a carattere popolare. Lo studio di questa particolare coroplastica documenta luoghi e aspetti degli eventi sonori legati ai riti nella città

musica per celebrarli può fornire la chiave per comprendere il significato simbolico e la ricca produzione di suonatrici e di suonatori fittili, talora grotteschi. A questi ultimi appaiono connessi non solo le ripetizioni rituali nella sfera dionisiaca ma anche i fenomeni di spettacolarizzazione che interessarono la musica nei

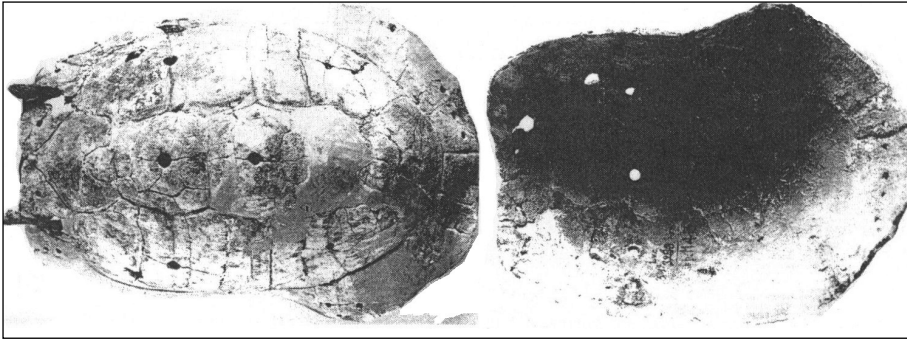


Fig. 4. Locri. Necropoli di contrada Lucifero. Guscio di tartaruga dalla tomba 1143 (secondo-terzo quarto del V sec. a.C.). (Elia 2010, p. 419, fig. 29.1; Lepore 2010, p. 440, fig. 30.17; Bellia 2012, p. 77, fig. 79)

stabilità alle strutture socio-economiche della polis, che ha le sue fondamenta nel lavoro della terra, e a garantirne la continuità con la nascita dei figli: la preparazione a questo cruciale momento della vita femminile locrese potrebbe aver compreso la partecipazione ad attività corali e ad una qualche forma di apprendimento musicale finalizzato anche a far acquisire alla donna la capacità di suscitare desiderio. Il contesto figurativo dei pinakes e la considerazione di singoli elementi messi in relazione tra loro ha talora suggerito la presenza di particolari danze, come quella con il kalathos o con la palla (o di danze solenni), che potevano essere praticate in un periodo di separazione delle fanciulle dalla comunità.

dotessa. Il compito di presiedere ai riti purificatori potrebbe rivelare il posto ragguardevole assegnato alle sacerdotesse nell'ambito della comunità locrese, suggerito anche dalla presenza dell'auletris intenta a suonare lo strumento all'interno di uno spazio sacro, riferibile ad Afrodite. Sia nelle tavolette locresi trovate nel santuario di Persefone sia nelle statuette di recumbenti rinvenute nei luoghi sacri ad Afrodite le suonatrici di aulos sono raffigurate anche come partner erotiche (Fig. 2). Se esse si considerassero in connessione con il fenomeno della prostituzione sacra a Locri, la loro presenza porrebbe la questione relativa alla funzione civica, oltre a quella di intrattenimento, delle hetairai che, attraverso il canto, la

a presiedere il rito come donne anziane o sacerdotesse: al coro partecipano anche le danzatrici, le suonatrici di kymbala, di aulos, e di lyra, delle quali le Ninfe possono costituire i modelli metaforici (Fig. 5). Spicca per i particolari figurativi, acconciatura, abiti e l'altezza la suonatrice di lyra (Fig. 6), probabile rappresentazione della fanciulla pronta per le nozze. In questo caso alla lyra potrebbe essere assegnata la funzione di evocare la charis, nonché quella di suscitare desiderio, qualità richieste alla parthenos che sta per accedere al ruolo di nymphe.

D'altra parte, come si è evidenziato, la raffigurazione della lyra nei pinakes e nelle statuette di recumbenti pone lo strumento, talora associato all'aulos, in più stretta relazione con l'ambito maschile. Ci si interroga se il ruolo assegnato alla lyra nelle raffigurazioni dei banchettanti fittili (Fig. 6) non possa essere connesso alla presenza delle lyrai nelle tombe locresi, anch'essa concentrata dall'età tardo arcaica a quella classica - protrandosi fino alla metà del IV sec. a.C. - assieme ad altri oggetti riferibili alla sfera maschile. In tal caso la presenza di segni materiali che richiamano l'educazione musicale, oltre a quella letteraria e poetica, all'atletica, alla caccia e alle virtù guerriere nei quali un ristretto gruppo si riconosceva e si distingueva, oltre a contribuire all'eroizzazione del defunto,

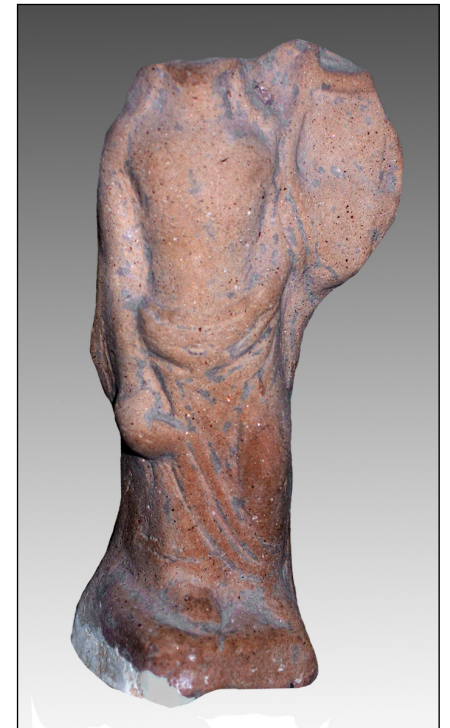


Fig. 5. Locri. Santuario rupestre di Grotta Caruso. Danzatrice, suonatrice di lyra e di aulos in gruppo. A destra. Fig. 6. Locri. Santuario rupestre di Grotta Caruso. Suonatrice di lyra (foto autore)

Dalle scene nei pinakes si può ricavare anche qualche informazione sulla musica eseguita nel corso del rito nuziale vero e proprio; essa doveva comprendere il suono dell'aulos e, forse, quello del ritmo prodotto dalla percussione di recipienti di metallo da parte di una donna anziana, se non proprio di una sacer-

dotessa. musica e la danza, erano in grado di attrarre 'clienti' per fare affluire ricchezze nella città.

Anche nei gruppi fittili del IV-III sec. a.C. rinvenuti nel santuario rupestre di Grotta Caruso si può talora distinguere il ruolo affidato alle suonatrici di tympanon



è una ulteriore testimonianza della fervida attività artistica e culturale e delle prodezze militari del polites locrese, ricordata dalle fonti scritte. Non è dunque solo l'abilità e la competenza musicale del possessore ad essere suggerita dalla presenza degli strumenti nelle tombe, ma anche l'appartenenza del defunto a

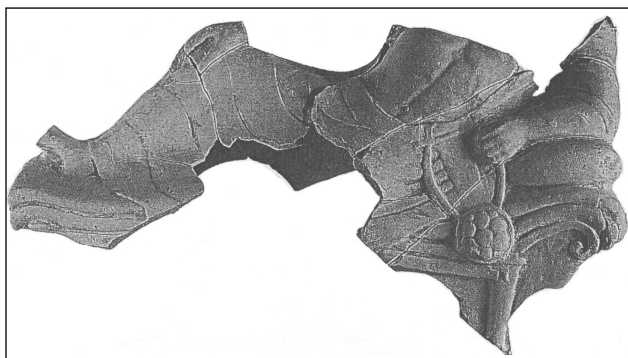


Fig. 7. Locri. Area sacra di Afrodite in contrada Marasà-Centocamere. Recumbente con la lyra (Barra Bagnasco 1996, p. 30)

un mondo colto e raffinato, con un preciso riferimento al suo ruolo e allo status, senza tuttavia escludere il possibile coinvolgimento ad un circolo religioso esclusivo, connesso alla diffusione a Locri di dottrine salvifiche.

Suscitano particolare interesse gli strumenti musicali e gli oggetti sonori rinvenuti nella necropoli di contrada Lucifero riferibili alla sfera dell'infanzia e dell'adolescenza. Come gli oggetti propri delle tombe di bambini e fanciulli, anche i giocattoli sonori da un lato presuppongono comprensibili spinte di carattere affettivo, dall'altro esprimono il desiderio dei superstiti di 'compen-

sare' il giovane defunto per l'infelice sorte e il conseguente non inserimento nel mondo degli adulti. In considerazione del ruolo assegnato alla lyra nell'universo maschile locrese, c'è da chiedersi se lo strumento nelle tombe di individui che non avevano ancora compiuto il ciclo della vita normalmente riservato agli esseri umani non possa essere stato posto nelle sepolture per 'riparare' all'impossibilità del defunto di vivere la celebrazione dell'evento in cui si compiva il passo in avanti per l'accesso all'età adulta e al futuro di cittadino della polis locrese.

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