



NEWSLETTER OF THE
ASSOCIATION FOR COROPLASTIC STUDIES
NUMBER 10, SUMMER 2013

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Constantina Alexandrou and Brendan O'Neill (Trinity College Dublin)

**EXAMINING THE *CHAÎNE OPÉRATOIRE* OF THE LATE CYPRIOT II-III A
(15TH-12TH CENTURIES B.C.) FEMALE TERRACOTTA FIGURINES:
AN EXPERIMENTAL APPROACH**

During the Cypriot Late Bronze Age and, more precisely, the 15th-12th centuries B.C., the anthropomorphic Base-Ring figurine tradition reached its height. Broadly speaking, the handmade terracottas of females can be stylistically separated into two groups comprising both hollow and solid examples: the so-called 'bird-headed' (Type A) and 'flat-headed' (Type B) figurines (Åström and Åström 1972, 512-514; J. Karageorghis 1977, 72-85; Morris 1985, 166-174; Karageorghis 1993, 3-14).

The *chaîne opératoire* of this group of figurines is one of the main areas of investigation undertaken by Constantina Alexandrou as part of her Anastasios G. Leventis funded PhD research at Trinity College Dublin. To this end, and in collaboration with Brendan O'Neill, an experimental methodology was established in order to draw out additional information relating to the manufacture of these figurines.

Few scholars have discussed the manufacture of these hollow figurines, preferring instead to interpret their character and role(s) through typological characterisation. However, understanding the *chaîne opératoire* of these figurines will shed light not only on the technical abilities of those who made them, but also on their social significance.

Engagement with both primary (examination of fragmentary figurines in museum collections) and secondary sources was central to the preliminary phase of examination into the technologies of production. Nevertheless, it quickly became necessary to include an experimental aspect in order to have a better assessment of the evidence obtained through these sources. In addition, questions relating to the timing, levels of expertise needed, difficulties in production, etc. could only be answered through such experimentation and replication.

Owing to time constraints, this project has focused on the manufacture procedures of Type-B hollow figurines because, while sharing many of the same features as found in Type-A, they also possess more complicated and detailed construction in their heads and faces.



Fig. 1. Anthropomorphic figurine of the 'bird-headed' type holding an infant (www.britishmuseum.org).

Essentially, this experimental methodology compared secondary source commentaries relating to production against artifactual materials in order to target areas requiring additional data. A series of controlled experiments were then carefully designed and conducted in order to acquire this supplementary data. Subsequently, this data was utilized to refine the suggested production methods and sequences. The veracity of these proposals was then tested through a process of object replication, which were in turn compared against the archaeological materials as yet another layer of verification and control.



Fig. 2. Anthropomorphic figurine of the 'flat-headed' type with hands on the abdomen (http://www.britishmuseum.org)

This broad methodological approach was constructed specifically to effectively draw out additional data from a diverse range of sources. By using four independent points of reference (primary sources, secondary sources, experimentation, object replication), each data set can be corroborated from multiple perspectives, adding to the credibility of results.

The aim of this research is to highlight the significance of the results deriving from the experimental work in interpreting the Late Cypriot social context, while also demonstrating the benefits for a structured methodological approach within experimental archaeology.

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Virtual and Actual Corporealities in Bronze-Age Cyprus: Exploring Humanity through the Study of Anthropomorphic Figurines and Material Culture

My current research constitutes an extension of my earlier studies of Neolithic and Early Bronze Age (EBA) anthropomorphic figurines of the Aegean.¹ One of the aspects that I was particularly concerned with was the deconstruction of decorative syntheses displayed on figurines in an attempt to gain insights into the manipulation of external appearance for the construction of social identity and relationships.

The representation of human form holds valuable information on what it meant to be human in prehistoric societies (Bailey 2005) and such representations were the products of deliberate or unintentional acts that maintained or undermined social conditions and socially-constructed identities.² Human representations are centrally involved in the process of socialisation and negotiation of power politics in prehistoric societies, and the mindful modelling of figurines expressed through the exaggerated representation of body parts, or stylised and repeated forms create the constructed body that is central to social dynamics.³ The modelled human form presented idealised images against which compliance or rejection of social norms could be measured, and the rendering of features such as posture, anatomical features, attire and adornment constituted components of the virtual definition of humanity. These virtual corporealities may or may not contradict actual corporealities in living contexts and other media, such as material culture, or in the arenas of habitational space, cemeteries, activities or ritual.⁴ Assessing the values instilled in human representations against practices in living contexts can help elucidate prehistoric social norms of being human, and reveal areas of potential tension or conformity in the political dialectics of social relationships (Fig. 1).

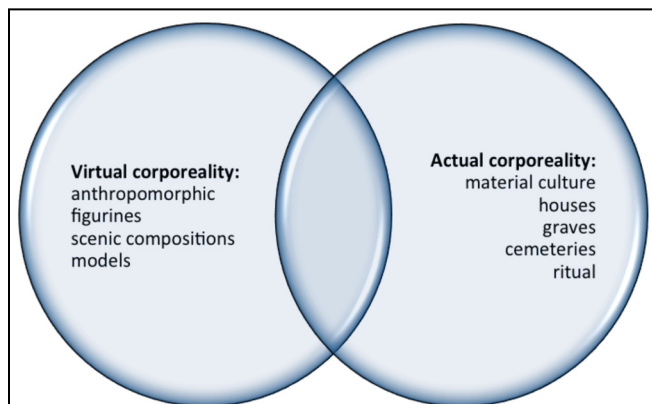


Fig. 1: Interface of virtual and actual corporeality as common ground for understanding humanity in Bronze Age Cyprus.

My current research focuses on the study of human representations from Cyprus that date primarily to Early Cypriot III-Middle Cypriot I (approx. 2000-1850 B.C.) period. These representations took the form of free-standing plank figurines (Fig. 2), figures modelled on the rim of vessels, scenic compositions on the rim of vessels (occasionally inside the bowl) (Fig. 3) and models. The modelling of human representations



Fig. 2: Plank figurine from Bellapais Vounous

resumed after a long break in figurine production that lasted for the greater part of the EBA and was distinct from Chalcolithic figurine-making tradition. Particularly interesting are the highly standardised plank figurines, marked with elaborate motifs intended to denote attire, woven textiles, jewellery or tattooing, that indicate emphasis on external appearance for expressing social identity and status on a virtual level.⁵ In the living context, it is no coincidence that the EBA is characterised by marked production of metal objects that were intended to be displayed on the body (jewellery, weapons and attire-related objects, such as pins), and were associated with



Fig. 3: Clay model from Bellapais Vounous

patterns of increased conspicuous consumption in funerary contexts.⁶ The study of metal objects in terms of production, consumption and deposition patterns can complement the study of anthropomorphic representations (virtual corporealities) by providing insights into the sphere of actual corporealities at a time when metallurgical technology is oriented towards visible emphasis of the manipulated body. Although the focus is primarily on metal articles, other objects displayed on the body will also be considered in an attempt to reconstruct the synthesis of actual corporealities.

The particular research aims to explore how humanity was defined in Early and Middle Bronze Age Cyprus, and what were the social dynamics surrounding the construction, performance and negotiation of social identity and relationships as played out in the sphere of virtual and lived corporealities. One of the questions that is addressed is whether idealised portrayals of social identity are consistent or conflicting with the parallel materialities in the context of the living and the dead, which could reveal how power politics surrounding social identity and relationships were played out in the sphere of virtual and actual corporealities. It will not be possible to discuss social identity and relationships without taking into account the operation of regional patterns regarding social norms and organisation that suggest an apparent differentiation between communities of the north coast of Cyprus and those of inland and southern regions. Limitations that need to be taken into account, however, include our biased knowledge of excavated tombs from the north and centre of the island, the fragmentation of the archaeological record, and the extensive looting and damage of tombs.⁷

The study contributes to on-going research on anthropomorphic figurines of prehistoric Cyprus, while at the same time it proposes a comparative study of metal objects as traces and means of tangible corporealities. Though archaeometallurgical studies have significantly advanced the understanding of metallurgical production in prehistoric Cyprus, the current research connects metal objects to represented humans and ultimately seeks to understand how being human was defined in Bronze Age Cyprus.

Acknowledgements

I would like to thank the Department of Antiquities, Cyprus

for granting me permission to publish Figures 2 and 3 in this communication.

NOTES

- ¹ Mina 2008.
- ² Talalay 1993.
- ³ Bailey 2005, 139-140, 199-200.
- ⁴ *Ibid.*, 204.
- ⁵ A Campo 1994, 166; Knapp and Meskell 1997, 196.
- ⁶ Keswani 2005, 342-343.
- ⁷ Davies 1997, 12.

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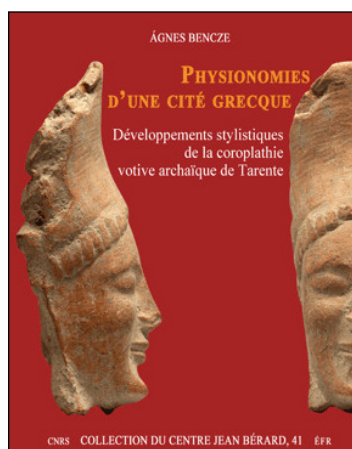
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New Book on Archaic Tarentine Terracottas

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PHYSIONOMIES D'UNE CITÉ GRECQUE

DÉVELOPPEMENTS STYLISTIQUES DE LA COROPLATHIE VOTIVE ARCHAÏQUE DE TARENTE



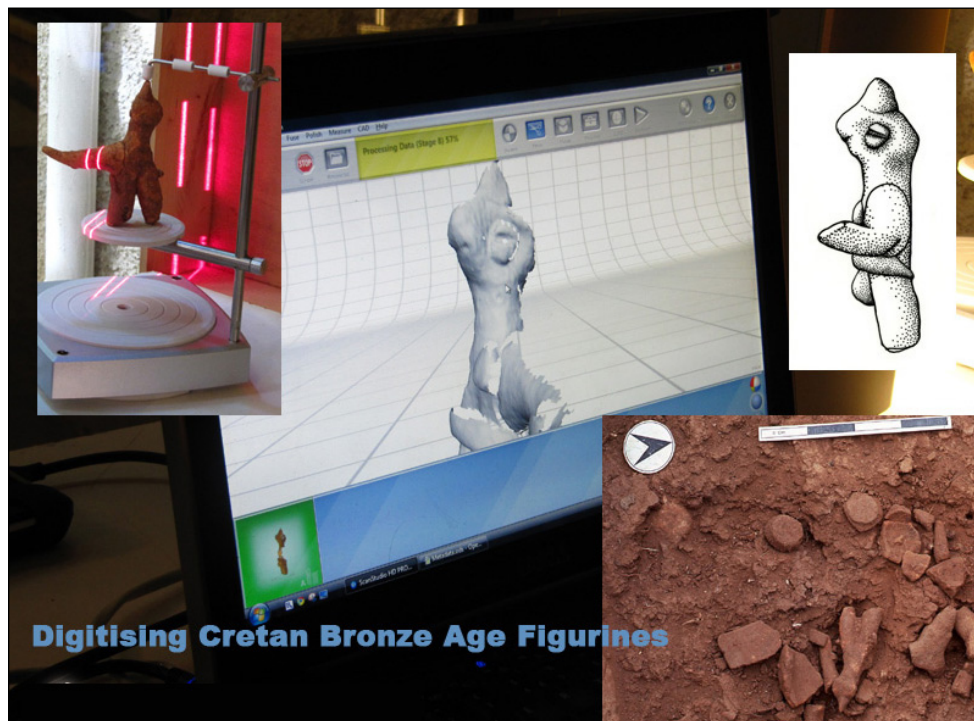
Physionomies d'une cité grecque : développements stylistiques de la coroplastie votive archaïque de Tarente, Collection du Centre Jean Bérard, Naples, 2013, 240 p., ill., ISBN 978-2-918887-14-0 € 30,00

Dès 1879 des milliers de terres-cuites figurées ont été découvertes sur les sites qu'occupaient dans l'antiquité les sanctuaires de Tarente. Malgré l'intérêt suscité par ces documents tant du point de vue artistique qu'iconographique, aucun classement exhaustif n'en avait jamais été tenté, alors qu'il s'agit du seul moyen de retracer l'histoire de cette production. On propose, donc, ici pour la première fois un catalogue systématique des types coroplastiques de l'époque archaïque, fondé sur l'examen direct des plus importantes col-

lections de terres cuites tarentines. La période choisie correspond, dans l'ensemble du monde grec, à une recherche des formes d'expression artistique caractérisée par la concurrence entre plusieurs styles communautaires ; dans ce cadre, on s'est intéressé principalement à définir les traits qui peuvent caractériser le langage formel d'une colonie italote telle que Tarente archaïque, à travers une classe de production quantitativement importante, susceptible de refléter les changements du goût d'une communauté. L'hypothèse d'une première phase éclectique qui aurait précédé l'émergence d'un véritable « style tarentin » est apparue comme une hypothèse de travail plausible, à partir de laquelle on a procédé à la reconnaissance des divers apports stylistiques extérieurs, qui contribuèrent, avant la fin de l'époque archaïque, à la naissance d'une culture artistique locale. A travers la reconnaissance des sources artistiques et de l'élaboration de la première forme « canonique » du type iconographique le plus important de la cité, celui du banqueteur couché, on est parvenu aussi à formuler une hypothèse concernant le culte, auquel il était lié.

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CRETAN PEAK SANCTUARY FIGURINES: 3D SCANNING PROJECT.

On the practical side, optimum scanning methods using a NextEngine laser scanner were first established using some comparable material in the University College Dublin Classical Museum. For our work in the museums of Crete, performance, speed, and accuracy were evaluated in order to establish best and most effective practice for such work under often hot and dusty conditions. This work was done in collaboration with Dr Will Megarry of the University College Dublin in 2011 and Brendan O'Neill of Trinity College Dublin in 2013, and we have to date scanned sample material from Atsipadhes, Petsofas and Prinias.

The project is also a case study for exploring wider method-

The largest corpus of terracotta figurines from the Cretan Bronze Age comes from the class of ritual mountain sites, known as peak sanctuaries. Thousands of figurines – anthropomorphic, animal, votive body parts, and more elaborate (but largely fragmentary) models – were deposited on these mountain sites during the Minoan palatial periods (second millennium B.C.). Our work with these handmade figurines encompasses the material from our excavation of the Atsipadhes peak sanctuary in western Crete (Peatfield 1992; Morris and Peatfield 2012), and, more recently, figurines from a number of East Cretan peak sanctuaries, as part of a collaboration with Dr Costis Davaras to publish a corpus of the figurines from his excavations.

As part of the cataloguing and recording of these large bodies of material, we have developed a project to scan a selection of the terracotta figurines in order to produce 3-D images and make them available online. Our overall aim will be to produce high quality scanned images that can be used effectively in an interactive, online environment where the 3-D images can be rotated by the viewer. Traditionally, these figurines have been studied and then represented in publications through photographs, and less often in technical drawings. Our project explores how 3-D images can complement and enhance these modes of representation. Already, the scanned images have helped us with study of technological features of figurine construction and with typological study of the distinctive stylistic features of the figurines from the different sites.

ological issues concerning digital representation in archaeology, considering traditional modes of representation in relation to the opportunities offered by newer technologies. Beyond the purely practical issues of time, skill, and accuracy, there are deeper questions of how different methods of representation impact on how the material is studied (e.g. the interaction between archaeologist and artefact) and on how it is represented and communicated in publications for both a specialist and general audience.

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Editor's note:

For an additional communication regarding the 3-D digitization of coroplastic material see G. Papantoniou, D Michaelides, F. Loizides, A. Lanitis, Digitization, Restoration, and Visualization of Terracotta Figurines from the 'House of Orpheus,' NeaPaphos, Cyprus, *CSIGNews* 9, Winter 2013, pp. 7-8.

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THE TERRACOTTA 'ENTHRONED GODDESS' OF SICILY

Terracotta statuettes were a popular ex-voto in Greek antiquity, varying in size and design. The use of a mold for terracotta figurines was introduced by Greek colonists in the 7th century B.C. to the indigenous people of Sicily. From that moment onwards there was an ongoing interaction between the cultic expressions of these different peoples, which reflected the changed social structures and the production and economic values of votive terracottas. This reciprocal interaction is visible in the design and application of the new techniques: newly invented motives and use of the votives in different contexts. It marks the beginning of new symbols, values, and traditions in a multicultural society.

My project is based on the assumption that a mixed state of the newly formed communities containing Greeks colonists and indigenous populations of different origins is reflected in the rendering of the terracottas. Terracotta votives were produced in Sicily at local workshops from nearby available clay, and would have been used by the indigenous artisans as well. Though actual statuettes or molds were also imported by the colonists, their design was altered or new types were created. The way different elements are shaped and decorated attests to a dialogue between religions and cultures that was taking place between Greeks, Sikels, Sicans, Elymians, and Punics.

A particular type unknown on mainland Greece is favored on the island, but is also found in south Italy: a goddess, often seated on a throne, carefully dressed and adorned. Compared to the almost schematic rendering of the body, lacking indications of the female anatomy, the jewellery is abundant. Most strikingly are pendants on one or more chains that are draped across the chest (Fig. 1). These are modeled as representing items from various cultural backgrounds. By exploring their origin and symbolic use, the different roots of the newly-invented forms of religious expression will be investigated. For example, one of these pendants is in the form of a bearded head with a satyr-like shape. It could point to the Corinthian bull-horned river god Acheloos, who appears on coins and in a later period as an antefix. As a symbol of rivers in general he would have been adopted.

This research will analyse to what extent the founders of the cities in Sicily - who were of different ethnic origins - defined their identity through the dedication of these votive statuettes, and how a link was made to the local religious customs. The social lay-out of the society can be read from the distinctive design and local production of the terracottas. By certain local designs a new expression of identity for the city as a whole was created. Both in physical, as well as in a political sense, the early period, the 7th and 6th centuries B.C. is the time of coming into being of the polis structure. A fixed identity is not established yet, neither in the religious aspects



Fig. 1. A statuette from the city sanctuary of Demeter and Kore at Agrigento. Her 'sitting position' is indicated by her backward lean. H. 17.6 Inv. 8, Museo archeologico regionale di Agrigento, S 1149

nor political. Identity, though in itself continuously dynamic, evolves in a package of cultural identifiers: customs, traditions and practices. Therefore I would like to research how this process evolved and which practices became traditions and defined a certain cultural identity within the ethnical mixed groups in the colonies. To achieve this goal roughly 200 terracotta statuettes from Akragas and other settlements in this region will be compared with another 300 objects found in and around other Greek colonies such as Gela, Syrakousai, and Selinous dating from the 7th century B.C. onwards. As preparatory work, around 200 votive terracottas from Akragas have already been studied iconographically in 2011-2012 in the archaeological museum of Agrigento.

This project will not only use various branches of iconographic analysis, such as typology studies and semiotics, but also will use a strong, analytical, innovative approach in experimental and analytical archaeology. Terracottas will be investigated combining a detailed macroscopic and microscopic (fabric) study. This integrated methodology focuses on reconstructing the *chaîne opératoire* of material production, leading to the identification of features relating to the production sequence, from raw material procurement to forming techniques and use. In this way, interpretative focus is on the choices made by craftsmen of the material at hand. By analysing the objects in an interdisciplinary way some of the choices made by ancient communities can be discovered.

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IN THE FORGER'S WORKSHOP

HELLENISTIC TERRACOTTAS AND THE MOLD-MADE FAKES OF CENTURIFE

A small group of Hellenistic figurines in the Libertini Collection of the Catania University Archaeological Museum¹ is the focus of an ongoing authenticity study. These are all unpublished and comprise both genuine and fake figurines, as well as others that appear suspicious. Ancient Greek figurines of the Hellenistic period used as prototypes and mold-made replicas of these same figurines have been identified in other museum collections and in vintage photographs that belonged to Mr. Antonino Biondi (1887-1961), a forger who operated in Centuripe, Sicily, in the first half of the 20th century. These photographs, as well as actual terracotta replicas of figurines still made openly at Centuripe using plaster casts taken from second generation figurines made by Mr. Biondi, allow us to “have a look” at a forger’s workshop of the last century and to trace both the place of origin of the ancient Greek models and the author of the counterfeit examples. Considering that Mr. Biondi operated continuously for about half a century and that he must not have been the only tomb-robber, dealer, and counterfeiter at Centuripe, the phenomenon of the diffusion of both genuine and false figurines must have been very broad. Examples of Mr. Biondi’s craft are now being recognized in increasing numbers in public and private collections all over the world, and I think that we are seeing only the proverbial tip of the iceberg. It seems that the warning given by Paolo Orsi in 1924 to collectors, museums, and scholars to beware of the numerous and sometimes very beautiful fakes of Centuripe was not always taken seriously.³



Fig. 1a. Regional Archaeological Museum “P. Orsi,” Syracuse. Fig. 1b. Archaeological Museum of Centuripe

The most traceable and most emblematic example of the relationship and identification of a genuine terracotta with its related fake is found in a Silenus mask in the Regional Archaeological Museum “Paolo Orsi” in Syracuse (Fig. 1a), purchased in 1932 “*dall’antiquario centuripino Antonio Biondi, che l’avrebbe rinvenuta nella sua proprietà in contrada Casino.*”⁴ It has a smaller replica, clearly a fake,⁵ in the Archaeological Museum of Centuripe (Fig. 1b). A proof of the authorship of the latter, which is a cast replica of the genuine mask in Syracuse, is the reproduction by means of third generation plaster casts of still smaller replicas. However, until a few years ago, these were lawfully sold as modern imitations in the workshop of the descendants of the forger. Fourth generation tourist imitations are still produced in some workshops in Centuripe.⁷ The same applies to another satyr mask purchased by the Regional Archaeological Museum “Paolo Orsi” in 1914.⁸ This one also has a second generation replica, now in the Castello Ursino in Catania, whose dimensions and details are an exact match to a commercial imitation in my

possession that was made recently by descendants of Mr. Biondi.

When additional reproductions known only from photographs are compared to both the forgeries and the genuine terracottas in various collections, the usual way the forger worked can be confirmed. He made plaster molds (surmoulages) from the best of the genuine terracotta figurines that passed through his hands and then from such molds he was able to make true second generation replicas, but only after more than two millennia. Two late 3rd to 2nd century B.C. clay statuettes used as prototypes for the surmoulage of this skilled forger were



Fig. 4a. Archaeological Museum of the Catania University (photo G. Fragalà, CNR-IBAM). Fig. 4b. A Biondi photograph (after Biondi, forthcoming)

Fig. 5a. Archaeological Museum, Catania University (photo G. Fragalà, CNR-IBAM). Fig. 5b. from *La Provincia di Enna* 1937.

located in the Libertini Collection: an Eros figurine (Fig. 4a),¹⁰ of which a slightly washed out¹¹ replica can be seen in one of Biondi’s photographs (Fig. 4b), and a dancing satyr (Fig. 5a),¹² of which a bad copy believed to be genuine was published in an old tourist guide to the Enna district (Fig. 5b).¹³ Consequently, we should think that other counterfeit figurines could have been produced from genuine, first generation terracottas found at Centuripe. A group of a satyr possessing a nymph, formerly in the Archaeological Museum of Centuripe (Fig. 6),¹⁴ for example, could have been a humorous invention of Mr. Biondi’s, but also more probably



Fig. 6. Formerly in the Archaeological Museum of Centuripe. Photo Rizza Archive

could have been a replica by means of surmoulage of a genuine first-generation work that now is lost. Third generation imitations of this group were produced in the workshop of the descendants of Mr. Biondi. One copy of this type is still on display in a barbershop in Centuripe.¹⁵ An older replica of the same type now in a Sicilian private collection¹⁶ is believed to be genuine by its owner.



Fig. 7. Detail of a Biondi photograph.

A previously unknown terracotta type presenting a variation on the theme of “Invitation to the Dance” has aroused suspicion (Fig. 7). It is documented in one of Biondi’s photographs, but that is the only evidence for it that exists. Consequently, we cannot be sure if this is a pastiche, a mold-made replica, or even a genuine object. Unfortunately, in this and in other cases we cannot infer much from mere photographs, but it is hoped that their on-line presence will facilitate the recognition of these photographed objects.

Another aspect of this study involves provenance. Some figurines in both public and private collections that lack information on their provenance have been erroneously attributed to workshops other than those of Centuripe. For example, thanks to a modern replica shown in one of Biondi’s photographs (Fig. 8b), we can now attribute to Centuripe a group of a tri-



Fig. 8a Formerly in the Lusingh Scheurleer collection (after *AA* 1922). Fig. 8b. From a Biondi photograph.

ton and a nymph, presumably genuine, that was mentioned in 1923 in a Dutch collection and wrongly believed to be a product of Taranto (Fig. 8a).¹⁷ The same applies to a flying Eros purchased in 1922 by the Metropolitan Museum of Art in New York City and erroneously attributed to Myrina (Fig. 9a).¹⁸ This, in fact, has two ancient counterparts produced at Centuripe,¹⁹ as well as a modern copy in the Archaeological Museum of Centuripe (Fig. 9b).²⁰ A figurine of a crouching Aphrodite in the J. Paul Getty Museum in Malibu (Fig. 10a) has been linked to Myrina as well.²¹ But in all aspects, including its size,²² this is a perfect match to some forgeries documented in Biondi’s photographs (e.g. Fig. 10b-c). The



Fig. 9a. Metropolitan Museum of Art, New York (after *BMMA* 1923). Fig. 9b. Archaeological Museum of Centuripe.

“source,” most likely, was a remarkable terracotta figurine recorded in a photograph that belonged to Prof. Guido Libertini.²³ It also must be said, however, that since Mr. Biondi’s repertoire included other types inspired by monumental sculpture,²⁴ these types and the crouching Aphrodite may



Fig. 10a: Paul Getty Museum Malibu (after *LIMC* II, 1984). Fig. 10b, c. Biondi photographs

also reflect a figurative trend of the Hellenistic period, even though they also could have been derived from equally as hypothetical, faithful 19th-century copies. Consequently, one of the aims of this paper is to provide a few “mug shots” of terracottas that were put into world-wide circulation between the 1920s and the 1950s of the last century, whether genuine or false, in the hope that these might be recognized and subjected to scientific analysis, or at the very least to a careful scholarly examination.²⁵ This certainly will not solve the problem of Hellenistic-style forgeries, but it could make the study of the Hellenistic terracottas of Centuripe less rand

I would like to thank the director of the University Museum University of Catania, Prof. E. Tortorici, the director of the Civic Museum at the Castello Ursino, Dr. V. Noto, the director of the Regional Archaeological Museum “P. Orsi” in Syracuse Dr. B. Basile, and the director of the Archaeological Museum of Centuripe Dr. F. Santalucia for allowing me to study some of the terracottas discussed here. All photo-

graphs, unless otherwise specified, were taken by me.

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NOTES

¹ G. Biondi, G. Buscemi Felici, E. Tortorici, forthcoming, Chemical and physical analyses, whose results are forthcoming, were carried out by P. Romano and L. Pappalardo (CNR – IBAM) using PIXE-alpha and XRD techniques. The examination of the pigments of some polychrome vases from Centuripe has yielded initial results that will be presented this year: L. Pappalardo, F. P. Romano, G. Biondi, G. Buscemi Felici, F. Rizzo, E. Tortorici, Combined use of portable PIXE-alpha and portable XRD techniques for the non-destructive compositional and mineralogical characterization of polychromatic Hellenistic pottery, *Technart* 2013, Amsterdam, Rijksmuseum, 23-27, September 2013.

² Some 90 photographs were retrieved and scanned by Eng. Giuseppe Biondi (cultural association "SiciliAntica"). Currently the owner of the vintage prints and the rightful owner of the digital copies is Mr. Antonello Catania, great-nephew of the forger, who gave us permis-

sion to publish a selection of the photographs. For a preliminary notice of the photographs, see Biondi, Biondi, in press. For the forger, see Biscegni Felici 2012, *passim*, and Biondi, in press.

³ Orsi 1924

⁴ Bernabò Brea 2002, pp. 119-120, fig. 107 a-b.

⁵ Apart from the reduced dimensions, due to the shrinkage in firing that is typical of the second generation copies (both modern and ancient), the earthy patina, artificially applied, the pristine surface, and the unusual hardness of the clay provide additional evidence for the recognition of a forgery.

⁶ *La Provincia di Enna* 1937, p. 255, pl. xxiv,3, believed to be genuine.

⁷ <http://www.kenart.it/scheda.php?codice=M5>

⁸ Libertini 1926, p. 117, pl. xxxvi,2; Bernabò Brea 2002, p. 122, fig. 110.

⁹ Bernabò Brea 2002, p. 122, fig. 109: believed to be genuine.

¹⁰ Cfr. Kekulé 1884, p. 72, pl. xlvii,3 (from Centuripe). For the late Hellenistic style of the Soluntum and Centuripe terracottas, cfr. Bell 2012, p. 197

¹¹ For a natural (both in ancient and in modern second generation copies) loss of detail due to serial production and to the shrinkage of the clay in firing.

¹² For the type and the unusual radiating hairs, see Winter, 1903, p. 370, n. 4 (in the cab. Janzé), "aus Unteritalien oder Sicilien." I would suppose from Centuripe.

¹³ *La Provincia di Enna* 1937, p. 255, pl. xxii,2.

¹⁴ The photograph is in the private archive of the late Prof. Giovanni Rizza. This archive includes photographs, and notes made in the Archaeological Museum of Centuripe in 1954, and documents dating back to G. Libertini. I thank my colleagues Salvatore Rizza and Antonella Pautasso for allowing me to consult the archive and publish the photograph.

¹⁵ Belonging to Mr. Giuseppe Russo: Biondi, forthcoming, fig. 21b.

¹⁶ Pitanza 2009, p. 139, no. 19.

¹⁷ *AA* 1922, p. 212, fig. 6. A presumed mold-made fake was in the Archaeological Museum of Centuripe (*La Provincia di Enna* 1937, p. 255, pl. xxii,3: believed genuine). For a modern imitation see, Biondi, forthcoming, fig. 5c.

¹⁸ <http://www.flickr.com/photos/mharrsch/625368566/>; *BMMMA* 1923, p. 214, fig. 4; Bieber 1955, p. 144, fig. 612.

¹⁹ Libertini 1926, p. 107, pl. xxv,3; Musumeci 2010, no. 64, p. 55, fig. 8, Pl. v.

²⁰ *La Provincia di Enna* 1937, p. 255, pl. xxii,3. Now it is on display among the fakes, but in the guide it was believed genuine. A third generation mold is still in use in Centuripe for the production of commercial imitations: <http://www.kenart.it/scheda.php?codice=S47>.

²¹ Chesterman 1974, p. 73, fig. 86; *LIMC* II (1984), "Aphrodite," no. 1030, pl. 102.

²² In the back of the Biondi photographs is often written the height of the pictured terracottas.

²³ Biondi, forthcoming, fig. 11, from one of the photographs in the Rizza Archive (see note 13).

²⁴ From photographs, as well as excellent modern replicas, we know of a Hermes of Andros, many copies of an Aphrodite inspired by the Knidian type, and the satyr of the well-known Invitation to the Dance group.

²⁵ See also an elephant with a rider documented in a photograph purchased by the German Archaeological Institute in Rome in 1931: Ambrosini 2005, p. 167, fig. 6. Only a replica of this interesting group survives in the Archaeological Museum of Centuripe. Contact: g.biondi@ibam.cnr.it

Maria Dikomitou-Eliadou, Giorgos Papantoniou, Demetrios Michaelides

**THE EMPLOYMENT OF pXRF ANALYSIS FOR THE QUALITATIVE STUDY
OF HELLENISTIC AND ROMAN TERRACOTTAS
FROM THE HOUSE OF ORPHEUS IN NEA PAPHOS**



In recent years, portable X-Ray Fluorescence (pXRF) has become one of the most commonly used analytical tools for determining, both qualitatively and quantitatively, the chemical composition of a variety of materials of archaeological and historical significance. The term “qualitative” refers to the characterisation of materials based on some quality or characteristic, rather than on some quantity or measured value, as in the case of a “quantitative” research, which relates to values of measurements.

In the framework of the interdisciplinary study of the Hellenistic and Roman terracottas from the House of Orpheus in Nea Paphos, pXRF was employed for a qualitative, preliminary study of compositional uniformity or diversity among the assemblage. The employment of pXRF was considered a time- and cost-effective way for the fast recognition of potential patterns among the figurine assemblage before proceeding with sample selection for undertaking more expensive and time-consuming methods of analysis. Specifically, pXRF was employed as a complimentary method to the typological and stylistic analysis of the figurines, and to their quantitative, chemical characterisation using Neutron Activation Analysis.

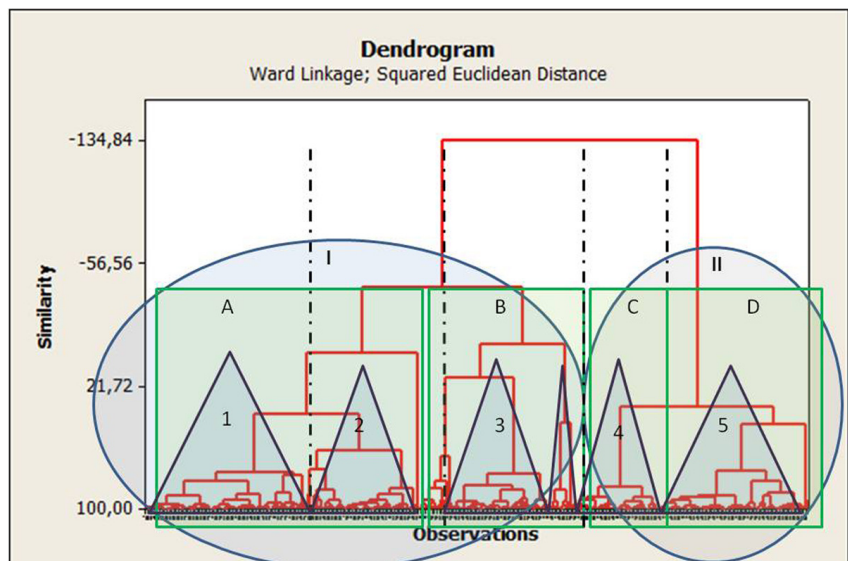
Taking into account the limitations of the pXRF technique, this first step of the study attempted to address compositional variability among the figurines, using a non-destructive analytical method, which requires no sample preparation, while offering a vast corpus of analytical data in a relatively short period of time. It was anticipated that the patterns observed could provide the guidelines for sample selection for the subsequent Neutron Activation Analysis.

The 281 terracotta figurines or fragments

of recorded at the time of our investigation were analysed. The elemental analysis provided a medium for grouping together ceramic samples made with the same or similar raw materials, coming from the same geological region, or for distinguishing between groups of ceramics, noting ceramic variability within the sample. In addition to the 281 terracotta figurine specimens, 19 fragments from clay hot-water bottles were also included in the analysis. The latter specimens provided a counterpart to the analysis of the terracotta figurines and a reference point for fabric diversity among contemporary but differing types of ceramic artefacts.

The initial picture depicted, applying Hierarchical Cluster Analysis to the dataset, suggested the presence of at least two large groups, both of which can be further divided into smaller inner clusters. Overall the presence of these clustering patterns suggests that the terracotta figurine assemblage from the House of Orpheus is characterised by a certain degree of fabric variability, enabling us to suggest that these were produced by different workshops, using different ceramic fabrics; that is different clay mixtures and/or different practices in clay processing.

In order to investigate further the compositional and technological variability within the figurine assemblage, in a second stage of data processing, we decided to present the analytical results in terms of two ratios Potassium (K)/ Silicon (Si) and Calcium (Ca)/ Iron (Fe); the first being of mineralogical, and the second of chemical significance. In the generated scatterplot, there is a central cluster of specimens that is composed by the majority of the analysed samples. In addition there are specimens which deviate from the central cluster, creating smaller groupings or being dispersed as outliers.



A more interesting picture is illuminated if we try to mark the terracotta figurines according to their thematic representation. For the sake of simplicity, we have applied the codes animal and human, according to the theme represented. In those cases, where a more detailed identification was feasible, we added Anteros, Aphrodite, Dionysus, Eros, the so-called Maltese spitz or terrier dogs, Tyche and Mask. A small number of figurines bearing an inscription are coded as inscribed – even though these may belong to any of the above categories. A large number of fragmentary and unidentifiable examples were simply marked as unspecified. Many of these are the bases of lost representations. Finally a range of bases, altars or columns, obviously parts of more complex compositions were coded as architectural features.

Overall, it seems that the largest number of terracotta figurines from the house is made at the same production center, or adjacent workshops located within the same geological region, while another, smaller group comes from other production centres, from within or outside Cyprus. This argument is justified by all different methods of data processing. It is suggested, thus, that the inhabitants of the House of Orpheus did not use exclusively only one source for obtaining their terracotta figurines but rather that they, or their supplier's, addressed their needs to different workshops or production complexes, one of which was their main source of supply.

The pXRF analysis of the terracotta figurine assemblage from the House of Orpheus in Nea Paphos has offered us the possibility of addressing a number of issues related to the production and distribution of these artefacts. It allowed us to identify general patterns within the entire terracotta figurine assemblage, provided guidance during sampling for NAA and offered the ground for the development of arguments using a combination of typological, stylistic, and compositional observations. It is anticipated that in the near future the correlation of the pXRF results with macroscopic, microscopic, and digital documentation acquired through hand-modelling techniques will provide the ground for the technologically authentic reconstruction of the terracotta figurines that will account for all aspects of their *chaîne opératoire*, from raw materials production to post-firing treatments. We hope that we have managed to convince of the significance of the pXRF technique in the future development of coroplastic studies. Evidently the establishment of similar projects in other areas in Cyprus and the wider Mediterranean region will add to the number of research comparanda for enhancing our understanding of the production and distribution of these extraordinary artefacts!

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First International Summer School on Greek Coroplastic Studies
LA COROPLASTICA GRECA
METODOLOGIE PER LO STUDIO DI PRODUZIONI, CONTESTI E IMMAGINI

Università di Catania, Dipartimento di Scienze Umanistiche
 Parco archeologico greco-romano di Catania
 Teatro greco-romano
 May 27 to June 1, 2013



Fig. 1. Participants and docents in the First International Summer School on Greek Coroplastic Studies

From May 27 to June 1, 2013, the First International Summer School on Greek Coroplastic Studies was held in Catania, Sicily. Organized by ACoST Executive Committee member Antonella Pautasso, project director at IBAM-CNR, Catania, and Ambra Pace of the University of Messina, with the support of Mario Cottonaro of the University of Catania and Vanessa Chillemi of the University of Messina, this 6-day event was called *La Coroplastica Greca. Metodologie per lo studio di produzioni, contesti e immagini*. It was developed mainly as a specialized course for university students wishing to conduct research on Greek terracotta objects, or simply to learn more about the study of Greek terracottas, although more advanced researchers also were enrolled. The main thrust of the week was to provide 34 participants (Fig. 1) with a

total immersion in coroplastic studies by means of lectures and hands-on workshops (Figs. 2-3). In addition, the volume *Philotechnia. Studi sulla coroplastica della Sicilia greca*, edited by Marina Albertocchi and Antonella Pautasso, IBAM CNR 5, Catania, 2012, was officially presented.

Seventeen lectures comprised lengthy and in-depth explorations of aspects of coroplastic research that included discussions of methodology, stylistic, chronological, and iconographic issues, historical attitudes, and technical and archaeometric approaches. Most of the lectures were presented as case studies that focused on a particular period or class of objects. The lecture sessions were organized around themes, with the exception of the first session on May 27th that focused on the historiography and methodology of coroplastic studies within which three papers were presented. These were by Jaimee P. Uhlenbrock, “Da dove veniamo e dove stiamo andando,” by Arthur Muller, “L'étude des terres cuites figurées: de l'atelier à la publication,” and by Fabio Caruso “Testo figurativo e contesto archeologico: problemi di interpretazione dalla coroplastica greca.”

The following day, May 28, three papers dealt with early Greek terracottas from the late Bronze Age to the 7th century B.C. in a session entitled “La coroplastica greca dal tornio alla modellazione a mano all'uso della matrice:” Katia Perna, “La coroplastica cretese tra la fine dell'Età del Bronzo e l'inizio dell'età del Ferro: aspetti tecnologici e problemi iconografici,” Andrea Babbi, “Statuette antropomorfe egee della Prima Età del Ferro in azione: tipologia e dinamiche rituali,” and Oliver Pilz, “Terrecotte cretesi a matrice di età protoarcaica: tecnica, contesti, interpretazione.”

The second session of the day “La coroplastica greca tra madrepatria e Occidente: circolazione di modelli, linguaggi figurative, identità culturali” comprised two papers, Marina Albertocchi, “Le origini del percorso figurativo occidentale:



Fig. 2. Antonella Pautasso discusses a terracotta head with students during a laboratory session.

modelli, sviluppi e pratiche rituali,” and Antonella Pautasso, “Dalla ‘cultura visuale’ alla circolazione di modelli. Aspetti e problemi della coroplastica d'età classica nell'Occidente greco.” These were followed by the first of the hands-on laboratories, which focused on Archaic and Classical terracottas from the votive deposit of the Piazza San Francesco at Catania (Fig. 2). Coroplastic material of all types was spread out on a large table and students were encouraged to handle the terracottas, while docents spoke about the characteristics of each group of objects.



Fig. 3. Giusi Monterosso of the Regional Archaeological Museum “Paolo Orsi” conducts a laboratory session on architectural terracottas.

The third day of the program May 29th was devoted to a field trip to Syracuse to visit the Regional Archaeological Museum “Paolo Orsi” for hands-on laboratories coordinated by A. M. Manenti, G. Monterosso, A. Musumeci, and M. Cottonaro. Umberto Spigo spoke on “Temi e aspetti delle terrecotte figurate dal santuario di Francavilla di Sicilia nel quadro degli studi sulla coroplastica siceliota e italiota.” Terracotta figurines, reliefs, revetments, and architectural sculpture from excavations in Syracuse, Centuripe, Bitolemi, and Francavilla di Sicilia were put at the disposition of the participants, who were guided in these laboratories by museum staff and other archaeologists. Of special interest were the discussions of Mario Cottonaro on the iconography of Sicilian Artemis and Giusi Monterosso (Fig. 3) on architectural terracottas. Other discussions regarding provenience, technique, use, and iconography, among other topics, also were particularly illuminating.

The 4th day May 30th was devoted to two thematic sessions and a hands-on laboratory. The first session “Coroplastica e contesti” comprised three papers: Marcella Pisani, “Muerte y olvido. Ipotesi di ricostruzione di un rituale di incinerazione dimenticato attraverso alcune appliques fittili di Tebe” (Fig. 4), Massimo Osanna, “Coroplastica in contesto, riflessioni sul caso ateniese,” and Arthur Muller *et al*, “L'Artémision d'Epidaurne-Dyrrhachion: Identification d'une déesse.” The



Fig. 4. Marcella Pisani presents her paper “Muerte y olvido. Ipotesi di ricostruzione di un rituale di incinerazione dimenticato attraverso alcune appliques fittili di Tebe.”

second session entitled “Iconografia e culto,” had two presentations: Stephanie Huysecom-Haxhi, “Lecture des images, Interprétation des ensembles coroplastiques : L'exemple des terres cuites archaïques de l'Artémision de Thasos,” and Elisa Chiara Portale, “Iconografia e culto nella Sicilia greca.”

A combined laboratory and seminar followed the second session that featured a discussion of the types of archaeometric analyses for the study of coroplastic material by Lighea Pappalardo, as well as a focus on Hellenistic terracottas from Centuripe within the context of a forger's career by Giacomo Biondi. After the close of this session there was an open meeting of the Association for Coroplastic Studies (ACoST), after which 15 of the 34 participants joined the Association.

On June 1, the final day of the program, there was only one lecture session and a final laboratory. The session was entitled “Vecchi scavi e nuove ricerche” and had three papers presented: Massimo Cultraro, “Il volto della Potnia: terrecotte figurate dall'Egeo miceneo,” Dario Palermo, “Polizzello e altri siti. Elementi locali e tradizione greca nella plastica indigena,” and Andrea Patanè with Maria Randazzo e Simona Barberi, “Il santuario ellenistico di Occhiolà di Grammichele.” The laboratory focused on types of coroplastic material that had already been seen by the participants but in examples that were new to them. At the close of the final laboratory session the students received their certificates of participation.

It was clear from the discussions of the students that the first international summer school on coroplastic studies was a considerable success. As excavations continue throughout the greater Mediterranean area coroplastic objects continue to be uncovered, sometimes in staggering numbers. It is hoped that the broad introduction to coroplastic studies that this summer school provided will lead to more up-to-date attitudes and preparation for those entering this difficult area of archaeological research. It is of particular interest that IBAM-CNR has already held 5 summer schools on Greek vases. It is to her credit that Antonella Pautasso saw that the time was long overdue for an intensive training session in coroplastic studies and advocated for its fruition. For this we are especially grateful.



Figs. 5-6. Malcolm Bell, director of the Morgantina excavations, speaks to the students and docents in the summer school during a field trip to Morgantina.

A fieldtrip to the archaeological site of Morgantina in the mountains of central Sicily occupied the 5th day (Figs. 5-6). There the students and docents were guided by Malcolm Bell, long-time director of the Morgantina excavations, who also conducted a laboratory in the afternoon at the Regional Archaeological Museum in Aidone, where the finds from Morgantina are housed.

Jaimee Uhlenbrock

Conference Report

HELLENISTIC AND ROMAN TERRACOTTAS: MEDITERRANEAN NETWORKS AND CYPRUS

Archaeological Research Unit, University of Cyprus, Nicosia

June 3-5, 2013

Under the auspices of the Association for Coroplastic Studies



Participants in the conference on the steps of the Archaeological Research Unit

The Archaeological Research Unit of the University of Cyprus in Nicosia was the site of a 3-day conference dedicated to Hellenistic and Roman terracottas that was organized by Giorgos Papantoniou, Demetrios Michaelides, and Maria Dikomitou-Eliadou. I was the discussant. The conference was held within the framework of a research project funded by the Anastasios G. Leventis Foundation via the University of Cyprus. The project aimed to establish a more concrete scholarly discussion on the study of Hellenistic and Roman terracottas in relation to a large corpus of Hellenistic and Roman terracottas that was brought to light during recent excavations at the “House of Orpheus” at Nea Paphos. A particular focus was placed on the integration of different analytical approaches for the study of these figurines and the relationships that these might have had with Hellenistic and Roman terracottas from other sites around the Mediterranean. The convenors of the conference Giorgos Papantoniou, Demetrios Michaelides, and Maria Dikomitou-Eliadou hoped that the continuing and changing patterns of production, distribution and function of Cypriot terracottas would be clarified as a result of discussions that treated the interplay between local structures and incoming Ptolemaic and Roman socio-political and socio-cultural impositions.

In all 34 papers were presented, and a field trip to the Archaeological Museum in Nicosia took place on the third day. The first session “The House of Orpheus Terracotta Figurines” had 4 papers. In the first paper by Giorgos Papantoniou and Demetrios Michaelides “Moulding Expressions of Culture: The Terracotta Figurines from the House of Orpheus in Nea Paphos” the goals of the research project on the Hellenistic and Roman terracottas from the House of Orpheus in Nea Paphos were outlined. These include the creation of a database, the use of typological, stylistic, and spatial analyses, as well as physiochemical analyses. In addition, there is on-going digital restoration of these terracottas. Even though this work is still in its early phases, it is hoped that the approaches developed for this material will serve as models for future scientific and theoretical developments in coroplastic studies.

“Quantitative vs. Qualitative Data: The Application of Neutron Activation Analysis and Portable X-ray Fluorescence Spectroscopy for the Study of the Hellenistic and Roman Figurines from the House of Orpheus in Nea Paphos” was the title of the second paper by Vassilis Kilikoglou, Maria Dikomitou-Eliadou, Giorgos Papantoniou, Demetrios Michaelides. Portable X-Ray Fluorescence spectrometry (pXRF) was used

to determine the most appropriate samples from among the figurines from the House of Orpheus at Nea Paphos for testing by Neutron Activation Analysis (NAA). The application of NAA resulted in a dataset that clustered specific compositional elements that could then be associated with specific geological regions or even production workshops.

In “On Technology and Fabric Composition: Putting the pXRF Dataset into Use,” by Maria Dikomitou-Eliadou, Eleni Aloupi, Giorgos Papantoniou, and Demetrios Michaelides, the advantages of using Portable X-ray Fluorescence spectroscopy (pXRF) for assessing fabric and slip variability within the corpus of figurines from the House of Orpheus at Nea Paphos was discussed. The authors also commented on future uses of the pXRF dataset and digital documentation for terracotta figurines.

“The Use of Information Technology Applications for Supporting the Study and Interpretation of Terracotta Figurines from the House of Orpheus in Nea Paphos,” by Fernando Loizides, Andreas Lanitis, Giorgos Papantoniou, and Demetrios Michaelides, was the final paper of this session. In this paper 3D scanning methodologies and digital reconstruction techniques were illustrated by means of select figurines from the House of Orpheus at Nea Paphos. The authors surveyed various applications for which 3D models could play a major role. These included the ability to virtually restore fragmented figurines, as well as the ability to study specific figurine types in a 3D environment.



Conference participants in the intimate setting of the library of the Archaeological Research Unit.

The second session was dedicated to Cyprus and had 8 papers divided into 3 groups. The first was Gabriele Koiner and Nicole Reitingers’ “Terracotta Figurines and Limestone Votaries from Late Classical to Roman Times in Eastern Cyprus” that attempted to recontextualize coroplastic material that lacks appropriate archaeological documentation. They question the seeming lack of quantities of Hellenistic figurines in the eastern part of Cyprus, suggesting that this may be due to the lack of good recordkeeping. By exploring museum ar-



Demetrios Michaelides addresses the participants in the conference at the opening session.

chives they thus far have recovered a considerable number of figurines from different contexts in eastern Cyprus and have applied spatial analysis to reveal possible sanctuary deposits that have escaped notice thus far.

The second paper of the Cyprus session was “The Terracottas from Larnaca’s Salt Lake: Making New Things Out of Old,” by Pauline Maillard, in which she attempted to reconstruct and recontextualize some 550 Hellenistic figurines brought to light at a hill alongside Larnaca’s Salt Lake in the 19th century. She believed the origin of the typology to be local, but one that is based on Greek models, or even *surmoulage*, and perhaps even by Greek craftsmen living in Kition.

Eustathios Raptou presented evidence for coroplastic activity at Arsinoe in the Hellenistic period that was brought to light by the Antiquities Service. In his paper “The Terracotta Figurines of Hellenistic Arsinoe and its Environs” he reviewed the coroplastic material from the chora of the city, as well as areas of the urban complex. While the quantity of this evidence still remains limited, nevertheless it does expand our view of the use and typological range of figurines from this Hellenistic city. Most interesting is the discovery of shrines with figurines *in situ* at a rural shrine at Yialia.

The 4th paper was by Nancy Serwint and was entitled “Hellenistic Terracottas: The Evidence from Ancient Arsinoe.” This paper addressed the striking discrepancy between the prolific coroplastic output of Marion over the course of the Cypro-Achaic and the Cypro-Classical periods and the paucity of the coroplastic evidence from later Arsinoe that currently numbers around 100 figurine fragments. Serwint wisely cautioned against rushing to assumptions, since the lack of exploration of suitable votive areas might explain this. What has been brought to light at Arsinoe, however, does reveal a striking typological difference relative to that of Marion.

The focus of Isabelle Tassignon’s paper “The Terracottas of Aphrodite and Eros at Amathous: Images of a Cult Statue?”

was the motif of Aphrodite and Eros as reflected in figurines from Amathous. The iconographic and stylistic relationships that the author believes are evident between terracotta figurines of Aphrodite and Eros from Amathous and the two limestone sculptures illustrate the pervasive presence of a strong local tradition, differences in medium and execution notwithstanding.

Thirteen figurines of Tanagra style from tomb 916 at Amathous were the focus of the paper by Elisavet Stephani entitled “Underneath the Veil: Terracotta Figurines from the Eastern Necropolis of Amathous.” In this she explored the evidence for social distinctions that are presented by the characteristics of the terracottas in a funerary context. Approaching this assemblage from a socio-cultural perspective, she suggested that the fine quality and large size of these figurines could indicate the presence in the tomb of a member of an elite social class, for which the Dionysian imagery could suggest a privileged initiate into Dionysian cult mysteries.

The 7th paper in the Cyprus session was “Contemplating Issues of Historical Continuity: The Case of the Erimi-Bamboula Figurines,” by Polina Christofi. This concerned a small assemblage of 15 Classical and Hellenistic figurines that was found in an otherwise exclusively Chalcolithic context. The extraordinary chronological disparity that is evident was linked to similar disparities that have been noted at certain Bronze-age tombs, where intentional depositions of Hellenistic and Roman objects can be documented. These have been interpreted in the light of the need to express or demonstrate ancestral lineage.

Ashmolean terracottas by site and explored the various types represented in the collection, their techniques, iconographies, dates, and meanings. These issues were discussed within the specific contexts of the figurines, most of which were from controlled excavations. She also related the Ashmolean figurines to other contemporary material, particularly from the same contexts (e.g. specific tombs), in an attempt to recontextualize the unprovenanced Cypriote terracottas in the collection according to their type and iconography.

The third session of the conference was dedicated to material from Greece and Asia Minor. In this the first paper was “Theriomorphic Figures in Hellenistic and Roman Arcadia: A Possible Cypriot Connection, by Erin Walcek Averett. She focused on the coroplastic evidence for an unusual masking tradition in Arcadia, as may be reflected by some 140 Hellenistic and Roman figurines of dancing, theriomorphic kaneforoi from the sanctuary of Despoina at Lycosura. She argued that these may represent masked initiates of the cult of Despoina carrying sacrificial material that may relate to much earlier Cypriote traditions that Arcadians could have adopted later, in the Hellenistic period, at a time when a connection to Cyprus and its ancient traditions was intentionally emphasized.

“Praxiteles and the Figurines” was the title of the second paper of this session by Angele Rosenberg. She explored the motif of the standing, nude youth best known from the coroplastic repertoire of Boeotia of the Classical period. Referring to this motif from the 5th century as the “Praxitelean youth” she then referenced grave groups from Halae to provide a continuous sequence for the development of these types, which came into existence around 450 and which can be traced through the beginning of the third century B.C.

The third paper in the session Greece and Asia Minor was that of Costantina Benissi entitled “Five Terracotta Ex-Voto Figurines from Amarnthos, Euboea: A Case-Study in Sanctuary Deposit Practices.” She presented a small group of 5 figurines of children or young adults from the sanctuary of Artemis Amarnthos at Amarnthos in Euboea, all of whom hold diptychs on their laps. She argued that the iconographic motif of a seated child or adolescent is representative of a predominately larger category of figurines of children from the Hellenistic phase of the deposit that are the remains of the rituals of transition from adolescence to adulthood that took place at this sanctuary.

Argyroula Doulgeri-Intzesiloglou and Polyxeni Arachoviti presented the 4th paper in the Greece and Asia Minor session. “Production of Terracotta Figurines in the Hellenistic Period at the Ancient City of Pherae, Thessaly,” presented evidence for Hellenistic terracotta

production that recently was uncovered at Pherai in Thessaly. Located in what was obviously the industrial quarter of the city, this material comprises fragments of lamps, fragments of relief bowls, as well as fragments of figurines and



Anja Ulbrich speaking on the Hellenistic and Roman terracottas in the Cypriot collection of the Ashmolean Museum

The final paper in the Cyprus session was that of Anja Ulbrich, “Hellenistic and Roman Terracottas in the Cypriot Collection of the Ashmolean Museum, Oxford: Contexts, Iconography, Meaning and Mediterranean Connections.” She presented the

molds, indicating that this particular artisan did not specialize in terracotta figurines. Molds with partial imprints suggest that they were trial pieces believed to have been taken from bronze or marble prototypes.

“Some New Observations on the Materials used for Decoration of Hellenistic Terracotta Figurines in the Pherai Workshops, Greece,” by Eleni Asderaki-Tzoumerkioti, Manos Dionysiou, Argyroula Doulgeri-Intzesiloglou, Polyxeni Arachoviti was the 5th paper in the Greece and Asia Minor session. The purpose of this paper was to present evidence for the surface decoration of terracottas that was revealed during non-destructive archaeometric surface analyses using X-ray fluorescence spectrometry operating in air, X-ray equipment, and UV light. More than 250 objects were analysed so far and most of the pigments have been determined. These techniques enabled us to identify important aspects of the decoration of these figurines that had not been noted before, including the use of tin foil.

In the paper “Greek Terracotta Dolls: Between the Domestic and the Religious Sphere” by Frauke Gutschke a terracotta type most often referred to as a doll because of its articulated limbs was discussed. Approaching this topic from a theoretical perspective, the author focused on the interpretation and use of such articulated figurines, maintaining that they were semiotic replacements of actual toys that then were used in a ritual communication process, when a secular object, a toy, was transformed into another medium for a religious use, such as a dedication in a tomb or a sanctuary.

Minna Lönnqvist’s paper “Tanagras in the Rituals of Death and Rebirth” was based on contextual and spatial analyses of contexts that suggest a ritual history in the life of the Athenians. The figurines that were presented were believed by the author to have been produced for socio-political purposes in support of Attic fertility cults and festivals of the 4th century B.C. She argued that this could reveal that the ideas of death and rebirth were interlinked in funerary cults though the use of fertility figurines.

The 8th paper in the Greece and Asia Minor session was by Nathalie Martin and was entitled “Terracotta Veiled Women: A Symbol of Transition from Nymphé to Gyne?” She maintained that the veil found on figurines of women is a social construction within a complex system of signs. It is the visible translation of social status or gender, but its consistent interpretation is hampered by lack of good contexts for terracottas of veiled women.

“Visiting Gods” Revisited: Aphrodite or Bride?” by Arthur Muller was the 9th paper in this session. Citing figurines from the Artemision at Thasos and the Artemision at Dirrachion that now are believed to represent mortal votaries, he made a similar case for select figurines from Cyprus that traditionally have been identified as Aphrodite, and supported this

interpretation by referring to wedding scenes on *lebetes gamikoi* that reflect identical iconographic elements.

Coming from a similar frame of reference, Stéphanie Huysecom-Haxhi presented alternate interpretations for the motif of a nude woman in a shell in her paper “Aphrodite, Coming of Age and the Marriage: Contextualisation and Reconsideration of the Nude Young Women Kneeling in a Shell.” Normally seen as representing the birth of Aphrodite, this motif is believed by the author instead to reflect values that are conveyed in a given milieu by or for a given individual at



Heather Jackson winds up her talk on horseman figurines from Jebel Khalid in Syria with a wish for safety for her excavation personnel.

a precise moment in life that comes with the transition from *gyne* to *nymphé*. That it may or may not represent Aphrodite is irrelevant.

The 11th paper in the session Greece and Asia Minor was “New Hellenistic and Roman Terracotta Figurines from Pergamon’s Residential Area: On Workshops, Types and Images Related to Other Sites, and the Impact of Religions from Other Areas” by Sven Kielau. Roughly 5,400 terracotta fragments recovered from a residential quarter on the southern slope of the acropolis of Pergamon were viewed as clear evidence for repetitive acts of devotion at an as yet unidentified popular sanctuary. One of the important features of this corpus is the inclusion of material from the early Imperial era, perhaps even as late as the Trajanic period. Fragments of two molds found in this area suggest that coroplastic production also may have taken place in this residential quarter.

A socio-cultural approach distinguished the paper of Frances Gallart Marqués “Transformation and Appropriation in the Coroplastic Art of Sardis.” In this the coroplastic production of Sardis in the Hellenistic and Roman periods was explored in an attempt to determine to what extent the cultural identity of the city shaped the local manufacture of terracottas. The author viewed the production of terracottas at Sardis as being determined by wider social actions and notes that the use of figurines in the articulation of power in different levels of

society must be readable.

The 4th session of the conference was dedicated to coroplastic research in Italy and comprised three papers. The first of these was by Rebecca Miller Ammerman “Production and Consumption of Terracottas: A Case Study at Metaponto in Southern Italy,” in which some 2,800 figurines, plaques, and molds from a kiln site in southern Italy were discussed. The site, known as Sant’Angelo Vecchio, is located in the chora of Metaponto. The material, which dates from the late 4th to the early 3rd century B.C., provides clear evidence not only for the production of a rather limited range of figurine and plaque types, but also for the diffusion of these types from these very molds that can be recognized at a variety of domestic and sanctuary sites across the chora of Metaponto and in the urban center.

The second paper in the Italy session was by Mario Grimaldi and focused on a series of terracotta architectural fragments dating to the 3rd or 2nd century B.C. in a paper entitled “Hellenistic Architectural Terracottas from the Insula Occidentalis of Pompeii.” Found in several neighboring contexts in the Insula Occidentalis of Pompeii, this material appears to belong to at least two different sacred buildings, one of which had terracotta relief sculpture in its pediment. These sculptures display obvious references to Apollo, as in the myth of Apollo and Marsyas, as well as to Artemis.

The final paper in the Italy session “Hellenistic Terracotta Votives from the Insula Occidentalis of Pompeii” was by Alessandro Russo. Of wide distribution and of essentially religious use, the material presented consisted of fragments of ex-votos of deities, dedicants, reliefs, and representations of vegetal and edible offerings that were uncovered in the garden of the House of Marcus Fabius Rufus in Pompeii. These coroplastic fragments reveal that this area was occupied in the Samnite period. This class of material is already well attested at Pompeii, with good parallels coming from the Bottaro votive deposit, the area of the Doric Temple, and sporadically from other contexts at Pompeii.

The 5th session of the conference focused on coroplastic material from North Africa. Spatial analysis was the tool used by Solenn de Larminat in her paper “Terracotta Figurines in Roman Africa,” in order to better understand the role played by figurines in children’s burials, as opposed to those in burials of adults. This analysis revealed the predominance of coroplastic material in graves, as opposed to its scarcity in sanctuaries. Moreover, figurines believed to represent Venus were the most common in funerary contexts, the majority of which were burials of children.

The second and final paper in the North Africa session was by Lara Weiss. Using the theoretical framework of Lived Ancient Religion, she investigated the motif of the doll in terracotta and other media from domestic contexts at Karanis in Egypt in her paper “Conceptualising the Consumption of the Sacred: Mass Production vs. Handmade Figurines.” This was done in order to determine to what extent individual and group behavior involving the use of dolls could reveal varieties of religious expression. By referring to doll use and/or consumption in other ancient and modern cultures and theo-



Eustathios Raptou of the Antiquities Service leading a guided tour of the Cyprus Museum.



Erin Walcek Averett and other participants in the conference view terracottas at the Cyprus Museum

retical investigations of the concept of play, the author arrived at the conclusion that the doll figurines at Karanis could have different functions in different situations and served a variety of uses.

Following the final paper of the North African session there was a visit to the Cyprus Museum in Nicosia. The collection there is particularly noted for its coroplastic material, the highlight of which is half of the roughly 2,000 terracottas discovered by the Swedish-Cyprus Expedition at Ayia Irini between 1927 and 1931; the other half is in the Medelhavsmuseet in Stockholm. Eustathios Raptou of the Department of Antiquities lead a much appreciated guided tour of the collections of the museum.

The final session of the conference comprised papers dealing with coroplastic material from the Levant. Marianna Castiglione discussed the Egyptian character of the Hellenistic figurines from Karayeb, Tyre, in her paper “From Alexandria to Tyre: The Egyptian Character of the Hellenistic Figurines from Kharayeb” and explored the modes of transmission of typologies and iconography believed to have originated in Alexandria. The corpus under investigation here comprises characteristic examples of Hellenistic Greek figurines, including Tanagras, but, more importantly, a large number of Egyptianizing figurines of mixed Greek and Egyptian char-

acter, many of which were produced locally, the author believes, perhaps from imported molds or *surmoulage*.

The second paper in the Levant session was “Levantine *koine*: Ties between Hellenistic Terracottas from Israel and Cyprus” by Adi Erlich, who presented diverse figurines found in Levantine contexts that in independent ways have a relationship to certain representatives of the coroplastic typology of Cyprus. In the author’s view, the appearance of certain terracotta types reflects specific choices that one assumes mirrored specific needs.

“A Syrian Tradition in the Hellenistic Terracottas at Jebel Khalid on the Euphrates: The Case of the Persian Riders” by Heather Jackson was the third paper in this session. She presented a group of Hellenistic figurines of horsemen from a house at the Syrian site of Jebel el Khalid on the Euphrates that dated to the Seleucid period. Referencing the earlier Cypriote tradition for handmodeled figurines of horsemen with mold-made heads, perhaps best known from Kourion, the author illustrates what has changed in the Syrian version of this motif and what may have been the functions of these horsemen.

Roberta Menegazzi’s paper “A Look from the Outside: Mediterranean Influences on the Terracotta Figurines from Seleucia on the Tigris,” was based on a study of some 11,000 Hellenistic terracottas that were brought to light at Selucia on the Tigris. Many reflect models known from Greek sites on the coast of Asia Minor, and perhaps even suggest the presence of Greek craftsmen. These document a distinct process of selection, assimilation, and cultural transformation evident particularly within a class of reclining figurines, traditionally

male within the Greek repertoire, but remodeled to suit local needs with the representation of reclining nude females.

In her paper “Hellenistic Terracottas from Beirut” Ghada Daher presented a growing corpus of mostly Hellenistic figurines that have been brought to light during salvage excavations within the area of the modern city of Beirut. These comprise types that reflect strong Greek modes of expression and suggest the use of *surmoulage* in a conscious attempt to mimic a distinctly Greek character.

Roughly 50 plaster figurines from the Byzantine site of Khirbet-es-Samrā in north Jordan was discussed by Abdalla Nabulsi in his paper “The Plaster Figurines from the Roman-Byzantine Khirbet es-Samrā Cemetery in Jordan. These were recovered from tombs that dated no later than the 7th century AD and appear to be unique to this site. An appeal was made for reasonable parallels.

On behalf of the Association for Coroplastic Studies I would like to express thanks to the convenors of the conference Giorgos Papantoniou, Demetrios Michaelides, and Maria Dikomitou-Eliadou for allowing this important and congenial meeting to be held under the auspices of ACoST. The cordial hospitality of the convenors and the Archaeological Research Unit of the University of Cyprus was evident not only in the welcoming and informal atmosphere of the conference, but also in the delicious lunches and mid-session coffee breaks, all of which contributed to a memorable experience. We look forward to seeing the conference papers in print.

Jaimee Uhlenbrock



Participants in the conference in front of the Cyprus Museum

Geltrude Bizzarro (Università degli studi di Napoli “L’Orientale”)

LE TERRECOTTE VOTIVE DEL SANTUARIO SETTENTRIONALE DI PONTECAGNANO (SA)

Il santuario suburbano settentrionale di Pontecagnano, oggi in località Pastini, era situato in posizione peripalustre, su un leggero altopiano ricco di acque sorgive, digradante in direzione del fiume Picentino. L’acqua connotava fortemente il paesaggio nel quale era inserita l’area sacra, costeggiata ad ovest e ad est da due paleovalvi, e attraversata al centro da un altro corso d’acqua intorno al quale si svolgevano complessi rituali, dei quali resta traccia nei reiterati scarichi di votivi messi in luce nel suo letto.

Le prime notizie del rinvenimento di oggetti votivi nell’area furono presentate nel corso del Convegno di Studi sulla Magna Grecia di Taranto del 1964, dal Soprintendente M. Napoli e dal prof. B. d’Agostino¹. A partire dal 1981 furono avviati, dalla Cattedra di Etruscologia e Antichità Italiane dell’Istituto Universitario Orientale di Napoli, gli scavi sistematici dell’abitato e fu messa in luce una parte delle strutture del santuario, che risultò attraversato dal percorso dell’autostrada A3 Salerno-Reggio Calabria². Una nuova campagna di scavi estensivi fu condotta preliminarmente ai lavori di costruzione della terza corsia dell’autostrada, tra il 2001 e il 2006, dalle Università di Napoli “L’Orientale” e di Salerno, sotto la direzione dei professori G. Bailo Modesti e L. Cerchiai³. L’impianto risale all’inizio del VI sec. a. C., come dimostrano i materiali più antichi recuperati nel corso degli scavi. Intorno alla metà del IV sec. a. C. furono costruiti alcuni ambienti dalla funzione incerta, con fondazioni a secco, alzato in materiale deperibile e copertura di tegole e, entro la prima metà del III sec. a. C., poco prima della fondazione della colonia di *Picentia*, il santuario fu intenzionalmente smantellato. Per preservare la memoria della sua esistenza ed espiare la cesura costituita dalla sua cancellazione, l’obliterazione dell’area sacra fu accompagnata da scarichi di votivi e dal consumo di pasti cerimoniali.

Oggetto della mia ricerca dottorale sono le terrecotte votive recuperate nel corso degli scavi preliminari all’allargamento dell’autostrada, che costituiscono un campione significativo del complesso della coroplastica del sito, in quanto ascrivibili all’interno orizzonte cronologico di frequentazione dell’area sacra.

Per quanto riguarda la tecnica di fabbricazione, tutte le statuette sono realizzate con una sola matrice e per una visione esclusivamente frontale. Lo stampo poteva essere riempito di argilla e la parte posteriore della statuetta lisciata, ma, più spesso, l’artigiano realizzava una sfoglia e la pressava contro le pareti della matrice, realizzando una figura cava posteriormente, sulla quale restavano imprime le impronte digitali.

Per alcuni tipi d’età arcaica furono impiegate tecniche combinate, con volti e busti realizzati a matrice, e corpi e trono con nastri d’argilla incollati a crudo.

Ampia è la gamma di colori degli impasti, talvolta anche nel medesimo fittile, e in molti casi si conservano tracce del rivestimento. In frattura spesso è visibile una sottile lente di colore grigio, determinata dalla cottura non uniforme. Sono attestate diverse *fabrics*, che saranno inserite nel database del progetto FACEM, curato dall’équipe della prof. V. Gassner⁴. Le analisi, ancora in corso, contribuiranno a definire meglio le caratteristiche dell’artigianato locale e della circolazione dei prodotti coroplastici. Preliminarmente si possono segnalare un gruppo di produzione locale, al quale si aggiungono una serie di importazioni da un’area prossima, definibile come regionale, dalla colonia di Poseidonia, dall’area della Baia di Napoli e dalla Calabria.

Per lo studio dei fittili è stata elaborata una classificazione⁵ che ha tenuto conto di elementi legati alla produzione (“interni”), con la ricostruzione delle serie di matrici, e all’interpretazione (“esterni”), raggruppando i prototipi che originano le serie in gruppi tipologici basati sul comune schema iconografico, considerate le caratteristiche proprie della classe: prodotti in serie, e oggetti votivi, portatori di un messaggio iconografico.

Ai fini della datazione dei reperti, occorre tener conto che i materiali del santuario sono risultati per la maggior parte in giacitura secondaria, e quindi il contesto di rinvenimento ha fornito un *terminus ante quem*. Inoltre, i prodotti a matrice, come è noto, hanno due datazioni⁶, quella dell’elaborazione del prototipo e quella della produzione del singolo pezzo, e l’intervallo di tempo tra le due azioni, almeno in via teorica, può essere anche lungo. Per tutti questi motivi, le datazioni proposte per le terrecotte, calibrate con l’ulteriore *terminus ante quem* fornito dal confronto con statuette degli stessi tipi provenienti da contesti stratigrafici chiusi, si riferiscono all’elaborazione dei prototipi, basandosi su considerazioni stilistiche e tenendo presente il conservatorismo formale caratteristico della classe, determinato da ragioni produttive e religiose.

Il cattivo stato di conservazione e il disomogeneo indice di frammentarietà tra i tipi hanno creato notevoli difficoltà nella valutazione dell’incidenza di un tipo coroplastico, per la quale è necessaria un’attenta stima del numero minimo di individui. È stato, quindi, utilizzato un metodo calibrato sulla composizione del campione: inserendo, per quanto possibile, ogni frammento nella mold series di produzione, la quantificazione è stata realizzata aggiungendo ai reperti che conservano la parte più solida e meglio riconoscibile della figura, la testa, tutti quei frammenti per i quali è possibile riconoscere la generazione di discendenza dal prototipo.

Passando al repertorio tipologico, tra le terrecotte tardoarca-

iche sono attestate alcune figurine femminili in trono con il polos e le mani semplicemente poggiate sulle ginocchia, appartenenti ad un tipo di grande diffusione di origini grecorientali, ma rielaborato dalle botteghe locali, e che può essere datato a partire dalla seconda metà del VI sec. a. C. Il tipo di maggior fortuna, però, è quello della figura femminile in trono, databile a partire dalla fine del VI sec. a. C., con un bocciolo di fiore al petto e un cestino di frutta o un frutto singolo, attestato in tutti i santuari poseidonati e molto probabilmente elaborato proprio dalle botteghe della colonia⁸.

Particolarmente interessante è una figura in trono con polos e con un cinghialetto portato al petto, rielaborazione locale dello schema delle statuette poseidonati con cavallino, che la Zancani Montuoro interpretava come raffigurazioni di Hera con l'epiclesi di Hippias⁹.

Le terrecotte databili alla seconda fase del santuario sono molto più numerose e presentano un'ampia variabilità iconografica.

Tra le figure femminili in trono sono attestati tipi diffusi soprattutto in area lucana. Tra questi è noto lo schema iconografico della cd. Hera pestana, presente a Pontecagnano anche in alcuni corredi tombali di IV sec. a. C.¹⁰ Il tipo, di elaborazione poseidonate, ha una discreta diffusione, sia in area lucana, che sul versante tirrenico¹¹.

I gruppi di maggior fortuna sono quelli delle figure maschili e femminili stanti con porcellino, spesso in combinazione con altre offerte. Questa classe di votivi viene comunemente ritenuta d'origine siceliota e in particolare geloa¹², ma le iconografie attestate a Pontecagnano si ritrovano in contesti votivi della *chora* poseidonate¹³.

La presenza del polos non sembra un elemento discriminante, e in alternativa i capelli sono fermati da una semplice benda. Le figure maschili sono efebiche, a torso nudo e con un lungo mantello che, passando sulla spalla sinistra, è avvolto intorno alla vita. L'abbigliamento femminile è costituito da un lungo chitone, stretto in vita da una cintura che crea un ampio kolpos davanti alle gambe.

Attributi esclusivamente femminili sono la cista cilindrica e la fiaccola, mentre piatti con dolci o cesti di frutta caratterizzano indifferentemente i due gruppi.

Scopo della ricerca è contribuire a produrre elementi utili all'interpretazione complessiva del contesto sacro attraverso l'analisi del campione dal punto di vista della variabilità iconografica sincronica e diacronica, e da quello delle caratteristiche produttive.

NOTE

¹D'Agostino 1965; Napoli 1965.

²Bailo Modesti 1984; Bailo Modesti et alii 2005A.

³Bailo Modesti et alii 2005B; Bailo Modesti et alii 2005C;

Bailo Modesti, Aurino 2009.

⁴Gassner, Schaller 2009.

⁵Miller Ammerman 2002, pp. 12-15; Muller 1996, pp. 54-56; Muller 1997.

⁶Muller 1996, pp. 60-61; Uhlenbrock 2002.

⁷Higgins 1970, tavv. 13-15, 22-24, 85-86, 153, 196; Mollard-Besques 1954, tavv. X-XI, XLVIII, XLIX.

⁸Cipriani 2012; Miller Ammerman 2002, pl. XIII; Tomeo 2010, pp. 520-521.

⁹Cipriani 1997, p. 218; Miller Ammerman 2002 2002, pl. X.; Tomeo 2010, pp. 519-520; Zancani Montuoro 1961.

¹⁰Mancusi, Serritella 2005.

¹¹Battiloro 2005, tav. IV; Bottini et alii 1976, pp. 400-403, fig. 14; Cipriani 1989, tavv. 28-29; Cipriani 1997, pp. 220-221; Della Torre, Ciaghi 1980, pp. 13-14, tav. III,1; Miller Ammerman 2002 2002, pl. XXV; Pontrandolfo 1977, fig. 8; Sestieri 1952, pp. 121-122; Tomeo 2010, pp. 522-523.

¹²Sguaitamatti 1984; Albertocchi 2012.

¹³Bottini et alii 1976, figg. 14, 33; Cipriani 1989; Greco 2006, tav. X; Greco, Pontrandolfo 1990, pp. 109-111, figg. 189-199; Higgins 1970, tavv. 193-194; Miller Ammerman 2002 2002, tav. XXXVII.

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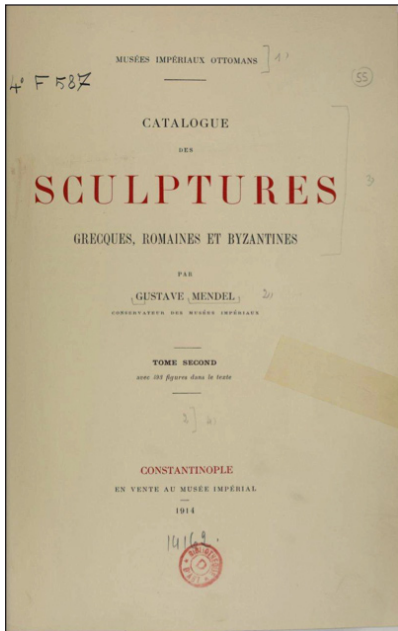
At the Museums 1

Francois Queyrel (Sorbonne), Gérard Paquot (LCPME), Isabelle Hasselin Rous (Musée du Louvre)

**ECLATS D'ANTIQUES
SCULPTURES ET PHOTOGRAPHIES À CONSTANTINOPLE IL Y A UN SIÈCLE**

Exposition organisée par l'Ecole pratique des Hautes Etudes (Sorbonne)
et l'Institut national d'histoire de l'art (Bibliothèque)
15 April - 30 June, 2013

LES SUPPORTS À L'ÉTUDE ARCHÉOLOGIQUE: CONFRONTATION



Le Catalogue des sculptures grecques, romaines et byzantines du Musée de Constantinople de G. Mendel.

L'archéologie est une discipline de terrain, dont trouvailles enrichissent les musées, en particulier pour la sculpture. La photographie est un outil essentiel dans ce cas pour l'archéologie, pour permettre une large diffusion des résultats. Il s'agit dans cette exposition de mettre en valeur les sculptures à partir de photographies, et de photographies anciennes, qui sont en elle-mêmes un patrimoine.

large diffusion, il s'agissait dès l'époque de concevoir un outil pour les chercheurs. Au total, ce sont 1413 notices qui composent le catalogue en trois tomes paru de 1912 à 1914. Gustave Mendel a fait appel à un studio photographique d'Istanbul, le studio Sebah & Joaillier, qui a pris des clichés des objets des sculptures du musée en vue de leur publication. Cependant ces photographies sont restées inédites et, dans l'ouvrage, des gravures sont publiées pour l'illustration : elles ont été réalisées à partir de ces photographies. Tout récemment on a retrouvé, dans les fonds conservés à la bibliothèque de l'INHA et au centre Gabriel Millet de l'EPHE, les clichés du studio Sebah & Joaillier en rapport avec les dessins du catalogue de G. Mendel.

UNE PROBLÉMATIQUE TOUJOURS D'ACTUALITÉ

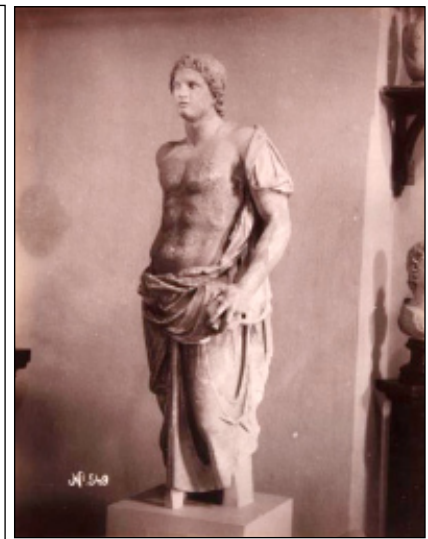
Les outils changent, les découvertes se multiplient, mais la

L'OCCASION D'UN ANNIVERSAIRE

Il y a cent ans, Gustave Mendel publiait un Catalogue des sculptures grecques, romaines et byzantines du Musée de Constantinople. C'est l'anniversaire de cette publication que nous entendons célébrer : elle témoigne d'un esprit novateur dont l'archéologie actuelle dépend largement. En associant le support des images à l'étude scientifique dans un ouvrage à



Gravure de la notice 0536 (Statue d'Alexandre idéalise, inv.709)



Photographie n°549 en rapport avec la notice 0536 ; derrière la statue, on aperçoit le musée tel qu'il devait être au début du XXe.

121 (2326) Tête d'une muse.

Milet ; thermes de Faustine, salle C ; trouvée en 1905 ; entrée au musée en janvier 1909.

Marbre blanc à gros grains cristallins ; la tête est rajustée sur le cou qui est brisé à sa base ; nez, lèvres supérieure et menton mutilés ; la coque droite du nœud de cheveux est brisée ; cassure au revers du crâne.
Failles traces de rouge sur les cheveux.
Hauteur totale, 0^m 28 ; du visage, 0^m 15.

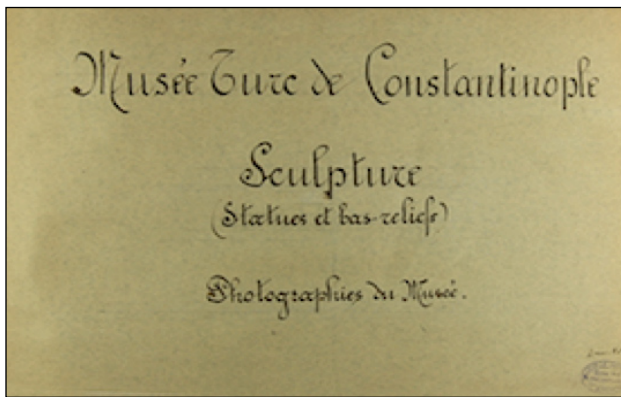


Elle est légèrement inclinée à droite sur le cou penché à gauche ; le visage est petit et d'un ovale très pur ; les yeux étroits, avec une paupière supérieure un peu lourde ; les contours de l'iris sont très légèrement incisés (pour guider le peintre) ; la bouche petite ; l'ombre d'un sourire flotte sur les lèvres entr'ouvertes ; l'expression est doucement rêveuse ; les cheveux forment sur le front deux bandeaux ondulés très librement et partagés par une raie ; une partie est prise sur le sommet de la tête par un large nœud à double coque ; l'autre suit les côtés du crâne sans couvrir les oreilles et formait chignon sur la nuque.

Photographie n° 1794.

Exemple d'une notice du catalogue de G. Mendel

circulation de l'information scientifique reste l'un des enjeux de la recherche. Le principe initié par G. Mendel est donc on ne peut plus d'actualité dans notre XXI^e siècle, qui a désormais à sa disposition les outils nécessaires au référencement et à la mise à disposition des recherches archéologiques. C'est à partir de ce constat qu'un groupe de chercheurs, animé par François Queyrel et Marc Bui, a entrepris la numérisation des notices du catalogue Mendel et des photographies inédites conservées dans les collections de la bibliothèque de l'INHA et du centre Gabriel Millet de l'EPHE, pour produire une base de données : « Archéologie et photographie : le nouveau Mendel ». Il s'agit d'un projet de grande ampleur, qui se propose de mettre à disposition sur internet le catalogue du début



Album de photographies du studio Sebah et Joaillier



Face et profil de la « Tête d'Alexandre » inv. 1138 ; photographies n°609 et 608 en rapport avec la notice 0538 ; le support photographique permet notamment le rapprochement avec le profil numismatique.

du siècle dernier.

MONTREZ L'ÉVOLUTION

La mise sous format numérique est alors une étape supplémentaire. Il convient de confronter les deux époques pour mettre en valeur l'intérêt de la méthode du chercheur du début du siècle dernier autant que pour valoriser l'évolution des pratiques en termes de diffusion de l'information archéologique. L'exposition « Sculptures antiques en lumière : Vision muséale à Constantinople il y a un siècle » met en scène cette archéologie du début du XXe siècle.

ALBUM DE PHOTOGRAPHIES DU STUDIO SEBAH ET JOAILLIER

Plus qu'une commémoration, l'exposition présente ces photos inédites des sculptures antiques du musée d'Istanbul. Dès lors, on peut en apprécier la valeur documentaire et retracer l'évolution du matériel archéologique présenté. Certains clichés montrent encore quelques traces de polychromie qui ont parfois disparu aujourd'hui.

A partir de ce constat, on comprend qu'on dépasse le cadre de la photo anecdotique ou celui de la photo d'art pour rentrer pleinement dans la photographie archéologique, en nous replongeant à l'aube du XXe siècle, dans une capitale de l'empire ottoman où le milieu scientifique s'épanouissait. C'est en proposant ce retour en arrière que l'exposition tente de mieux nous faire comprendre la valeur des innovations archéologiques du siècle dernier.

Francois Queyrel and Gérard Paquot



Sarcophage dit d'Alexandre, inv. 370 ; photographie n°85 en rapport avec la notice 0068 ; on perçoit encore quelques traces de pigments colorés sur la surface sculptée.

GUSTAVE MENDEL ET LES FIGURINES EN TERRE CUITE DES MUSÉES IMPÉRIALES OTTOMANS D'ISTANBUL

L'exposition organisée par François Queyrel et Gérard Paquot à l'Institut National d'Histoire de l'Art en ce printemps 2013 a été l'occasion d'analyser l'apport du catalogue de Gustave Mendel sur les figurines en terre cuite des musées archéologiques d'Istanbul, à la connaissance de la coroplastie antique au début du XXème siècle.

Un peu plus d'un siècle après sa rédaction, l'ouvrage de Mendel reste toujours la référence pour l'étude des figurines en terre cuite des musées archéologiques d'Istanbul, à défaut de publication exhaustive plus récente.

On sait en effet que c'est au début de l'année 1904 que G. Mendel arriva à Constantinople après avoir été envoyé par le ministère français de l'Instruction publique et des Beaux-Arts dans le but d'y poursuivre des recherches archéologiques. Il est en réalité attaché aux Musées impériaux ottomans et ce sans doute à la demande de son Directeur lui-même, Osman Hamdy Bey. Les deux hommes se sont rencontrés pour la première fois en 1899 alors que G. Mendel, membre de

l'École française d'Athènes, devait effectuer en Bithynie une mission de recensement de toutes les inscriptions s'y trouvant. Cette rencontre était le prélude à une longue collaboration que souhaite O. Hamdy Bey afin de souligner la valeur des collections de son nouveau musée.

Si les documents officiels ne précisent pas les missions de G. Mendel auprès des Musées impériaux de Constantinople, il apparaît au travers de ses publications qu'il œuvra tant comme conservateur de musée en participant à la réorganisation des nouvelles salles du musée que comme archéologue en surveillant ou dirigeant les fouilles menées pour le compte de la France et sous l'autorité des Musées impériaux ou encore et surtout comme responsable de la publication des antiquités classiques conservées aux musées de Constantinople. C'est en 1908 que Mendel acheva la publication de son catalogue des figurines en terre cuite.

UN CATALOGUE RAISONNÉ DES FIGURINES GRECQUES

La collection des figurines en terre cuite grecques des Musées archéologiques d'Istanbul est l'une des plus riches au monde. Au début du XXe s., cette collection comportait 4719 numéros d'inventaire que G. Mendel publia en rédigeant 3554 notices pour son catalogue raisonné, comportant 663 pages et 15 planches. Il ne publia pas certaines séries, typologiquement différentes ou sortant géographiquement de son champ d'étude, et qui devaient donc l'être par d'autres spécialistes. C'est le cas des terres cuites architecturales de Larissa d'Éolie, des figurines phéniciennes, mésopotamiennes et chypriotes.

Partant des registres d'inventaire du musée (rédigés en français), aux descriptions et origines précises, il choisit d'étudier le matériel par lieu de provenance. C'est donc le classement topographique que G. Mendel adopta tout naturellement pour son catalogue. Ce choix, qu'il justifie dans l'introduction de son ouvrage, était pertinent puisque les figurines du musée provenaient principalement de sites bien identifiés d'Anatolie et des îles de la mer Égée. La majeure partie des terres cuites appartenant à l'époque hellénistique, il n'était pas convaincant d'adopter un plan chronologique. Il faut souligner la modernité de cette approche géographique permettant de mettre en valeur les spécificités tant techniques qu'iconographiques propres à chaque centre de production coroplastique.

La difficulté majeure du catalogue de Mendel réside dans le peu d'illustrations des figurines qu'il publia. Seules 15 planches photographiques ont été gravées en fin de volume. 137 figurines seulement sur les 3554 notices publiées sont photographiées. Mendel rédigea cependant un excellent catalogue raisonné de musée sur la coroplastie stambouliote à une époque où rares étaient les catalogues raisonnés portant sur les figurines.

LES PHOTOGRAPHIES DE FIGURINES PAR SEBAH ET JOAILLIER

G. Mendel a fait photographier tout ou partie des figurines de son catalogue par l'atelier Sebah et Joaillier installé à Constantinople, dans le quartier européen de Péra. Les œuvres les plus remarquables étaient photographiées seules,



Aphrodite anadyoméne, Myrina, inv. 369, n° cat. Mendel 2308. © Cliché Sebah et Joaillier, Bibliothèque de l'INHA, collection J. Doucet (photographie numérique Gérard Paquot)

parfois sous plusieurs angles de vue, mais le plus souvent, plusieurs figurines étaient regroupées sur une même vue en fonction de leur lieu de provenance/fabrication et de leur type iconographique. C'est avant tout la réalité archéologique de l'objet qui devait ressortir sur la photographie. Un numéro était porté à l'encre blanche en bas à gauche de chaque tirage photographique avec parfois l'indication du lieu de découverte. Il devait donc renvoyer à un inventaire des photographies, dont nous ignorons malheureusement tout.

L'apport majeur de l'exposition présentée à l'INHA est d'avoir pu mettre en valeur le fonds des photographies de Sebah et Joaillier conservé à Paris. La bibliothèque de l'Institut National d'Histoire de l'Art conserve en effet un ensemble de 17 photographies de figurines prises par Sebah et Joaillier pour le catalogue de G. Mendel, qui proviennent du fonds Jacques Doucet. S'il n'est pas possible de déterminer pour quelles raisons le célèbre collectionneur choisit d'acquérir spécifiquement ces photographies, au moins peut-on remarquer qu'elles illustrent plutôt de belles figurines assez complètes. Un certain nombre des figurines présentes sur ces clichés ont ainsi pu être identifiés et rapprochés des notices écrites par Mendel dans son catalogue.

Un peu plus d'un siècle après l'œuvre titanesque de Mendel, cette exposition et le catalogue publié à cette occasion rendent donc un bel hommage à cet archéologue français ayant permis à la communauté scientifique de connaître les riches collections des musées archéologiques d'Istanbul.

Isabelle Hasselin Rous

At the Museums 2

Angela Bellia (Università di Bologna)

**MUSICA E ARCHEOLOGIA.
 IMMAGINI, REPERTI, E STRUMENTI MUSICALI NEL
 MUSEO ARCHEOLOGICO REGIONALE “PIETRO GRIFFO” DI AGRIGENTO**

18 aprile 2013 - 31 maggio 2013



Fig. 1. Allestimento dell'esposizione tematica *Musica e Archeologia Immagini, reperti e strumenti musicali nel Museo Archeologico Regionale "Pietro Griffo" di Agrigento*.

Il 18 aprile 2013 è stata inaugurata l'esposizione tematica *Musica e Archeologia nel Museo di Agrigento* dove sono conservati reperti di grande interesse musicale: non solo ceramiche attiche a figure nere e rosse, le cui raffigurazioni manifestano in modo esplicito come la musica fosse parte integrante della vita quotidiana della società antica, ma anche vasi italoti e siceloti, terrecotte, lucerne e strumenti musicali a percussione in bronzo.

L'esposizione tematica è il risultato di un lavoro di ricerca e di ri-scoperta della preziosa documentazione archeologica custodita sia nelle sale sia nel cosiddetto "Museo di seconda scelta". Questa attività è stata possibile grazie ad un team che ha condiviso le scelte dei criteri espositivi, tecnici e grafici dell'allestimento e della realizzazione dei pieghevoli da distribuire ai visitatori del Museo. Sono stati realizzati alcuni pannelli e contrassegnata la presenza di ciascun reperto di interesse musicale nelle vetrine del Museo attraverso una didascalia adesiva con il logo dell'esposizione (Fig. 1). Alcuni oggetti sono stati selezionati per essere esposti in cinque diverse vetrine: in quella centrale sono state sistemate le terrecotte con raffigurazioni musicali, nelle altre vi sono i reperti

che richiamano la danza e le diverse tipologie di strumenti musicali a fiato, a corde e a percussione.

Le terrecotte con raffigurazioni musicali del Museo di Agrigento sono perlopiù suonatrici di aulos e di kithara (Fig. 2) della fine del V e l'inizio del III sec. a.C., provenienti dai santuari, dalle necropoli e dagli abitati dell'antica Akragas e del suo territorio di influenza, connesse ai culti delle divinità femminili e alla pratica musicale nel corso dei riti che le fan-



Fig. 2. Suonatrici di aulos. V-IV sec. a.C.



Fig. 3. Frammento fittile di personaggio in corsa con un campanello appeso al membro (IV sec. A.C.)

ciulle compivano prima del matrimonio. Vi sono anche raffigurazioni veramente singolari: è il caso del frammento fittile del IV sec. a.C. con la rappresentazione di un personaggio grottesco che porta calzari alati e corre tenendo una grossa bipenne e un campanello appeso al suo membro (Fig. 3). Nel Museo è documentata anche la presenza di una matrice fittile con impugnatura a protome leonina del IV sec. a.C. con la raffigurazione di un suonatore di strumento a fiato (aulos? salpinx?) e di un louterion fittile di età tardo arcaica il cui bordo è decorato a rilievo con una danza di personaggi grotteschi attorno ad un pythos, accompagnati da un suonatore di aulos che ha i glutei imbottiti.

Un cenno a parte merita il modellino fittile di età castelluciana che riprodurrebbe nello stesso tempo un tempio a pianta circolare con i suoi pali laterali e il suo palo di sostegno centrale e una processione di danza rituale in circolo di quattro idoletti attorno all'idolo centrale. Si tratterebbe di una precocissima testimonianza figurativa in Sicilia di una danza in coro nel contesto sacro e rituale.



Fig. 4. Studenti del Laboratorio di Archeologia musicale durante le attività didattiche e la scansione delle terrecotte con il laser scanner in 3D.

All'esposizione tematica hanno preso parte gli studenti del Laboratorio di Archeologia musicale dei Corsi di laurea di Beni culturali, Beni culturali archeologici e Archeologia dell'Università degli studi di Palermo, sede di Agrigento, coinvolti come protagonisti nell'iniziativa in attività da svolgere sia singolarmente sia in gruppi di lavoro in aula durante le ore di lezione e fuori dall'aula per la realizzazione della presentazione degli elaborati finali. Per aprire agli studenti nuove prospettive all'applicazione delle tecnologie in campo archeologico, nel corso dell'attività didattica ci si avvalsi di un Laser Scanner Multi-Tecnology 3D. Sono state realizzate immagini tridimensionali delle terrecotte (Fig. 4) e della statuetta scelta come logo dell'esposizione tematica anche allo scopo di proporre all'esterno l'attività attraverso una comunicazione efficace e adatta ai tempi (fig. 5). L'esposizione rimarrà allestita sino al 31 ottobre 2013.

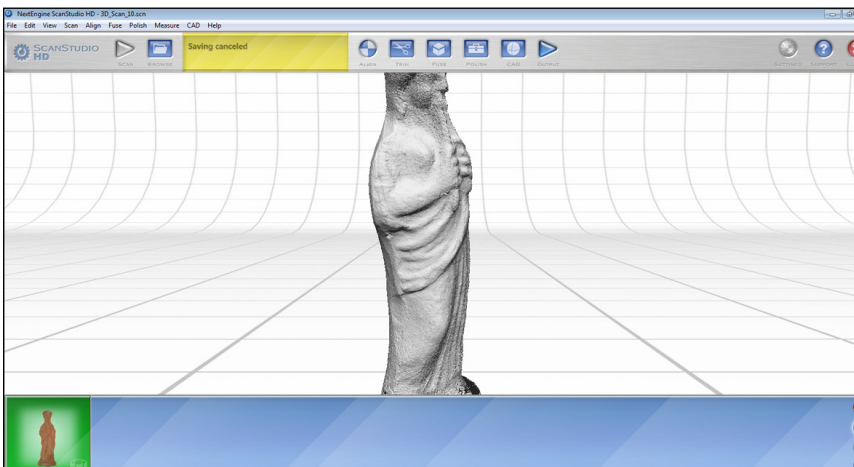


Fig. 5. Scansione tridimensionale della statuetta di suonatrice di aulos scelta come logo dell'esposizione tematica Musica e Archeologia.

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OTHER RECENT PAPERS PRESENTED ON COROPLASTIC TOPICS, 2011-2013

ERIN WALCEK AVERETT

“Masks and the Performance of Identity on the island of Cyprus, American Schools of Oriental Research (ASOR) Annual Meeting, Chicago, November 29, 2012

ANGELA BELLIA

“Musica e Archeologia. Immagini, reperti e strumenti musicali nel Museo Archeologico Regionale ‘Pietro Griffo’” di Agrigento, April 18, 2013

STEPHANIE BUDIN

“The Identity of the Archaic Greek Nude Goddess,” Archaeological Institute of America Annual Meeting, Seattle, January 5, 2013.

ERIN DARBY

“Archaeology’s Next Top Model?: Assessing Interpretive Approaches to Figurines as Ritual Objects,” American Schools of Oriental Research (ASOR) Annual Meeting, Chicago, November 2012

“Digging the Divine?” Judean Pillar Figurines and the Archaeology of Israelite Religion,” East Tennessee Society of the Archaeological Institute of America, March 12, 2013

“Digging the Divine?” Judean Pillar Figurines and the Archaeology of Israelite Religion,” University of Missouri-Columbia, March 19, 2013

“Judean Pillar Figurines and the Making of Female Piety in Israelite Religion,” *Gods, Objects, and Ritual Practice*, Society of Ancient Mediterranean Religions, Emory University, March 22-24, 2013

ADI ERLICH

“Clay Figurines from Ancient Times: Usage and Interpretation,” *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

ISABELLE HASSELIN-ROUS

“Des figurines pour la vie et la mort. Étude et interprétation du matériel d’une tombe de petite fille du Louvre trouvée à Erétrie,” *Utilisation et usage des figurines en terre cuite: questions d’iconographie et de techniques*, Journée d’études du GReCA (Groupe de Recherche sur la Coroplastie Antique), Université de Lille 3, Friday, June 8, 2012

RICK HAUSER

“Performativity in Archaeological Context,” American Schools of Oriental Research (ASOR) Annual Meeting, Chicago, Illinois, November, 2012

CAROLINE HUGUENOT

“Les techniques de fixation des figurines en terre cuite représentées en vol : modes d’exposition et signification,” *Utilisation et usage des figurines en terre cuite: questions d’iconographie et de techniques*, Journée d’études du GreCA, (Groupe de Recherche sur la Coroplastie Antique), Université de Lille 3, Friday, June 8, 2012

STÉPHANIE HUYSECOM-HAXHI

“Rituels nuptiaux à l’Artémision de Thasos : qu’en disent les images en terre cuite?” *Utilisation et usage des figurines en terre cuite: questions d’iconographie et de techniques*, Journée d’études du GreCA, (Groupe de Recherche sur la Coroplastie Antique), Université de Lille 3, Friday, June 8, 2012

SVEN KIELAU

“Terrakotten aus der Wohnstadt von Pergamon,” Rektorat der Dokuz-Eylül-Üniversitesi Izmir, Turkey, September 28, 2012

“Terrakotten aus der Wohnstadt von Pergamon,” Workshop, Antikensammlung der Staatlichen Museen zu Berlin, October 26, 2012

“Terracottas from Pergamon. Clay figurines and objects from the residential area of the Acropolis,” Workshop, GReCA (Groupe de Recherche sur la Coroplastie Antique), Université de Lille 3, November 29, 2012

THEODORA KOPESTONSKY

“Locating Lost Gifts: Terracottas as Evidence for Ephemeral Offerings,” Archaeological Institute of America Annual Meeting, Seattle, January 4, 2013.

STEPHANIE LANGIN-HOOPER

“Terracotta Figurines and the Politicized Male Body: The Hellenistic Babylonian Relationship with the Seleucid Royal Image,” American Schools of Oriental Research (ASOR) Annual Meeting, Chicago, November 16, 2012.

“Purchased at One Site, Published with Another: Rediscovery and Analysis of the Babylon Provenance for Figurines Attributed to Hellenistic Nippur,” Archaeological Institute of America Annual Meeting, Seattle, January 6, 2013

NÉGUINE MATHIEUX

“Les couronnes des Aphrodites orientales: apport à l’identification et la fonction des figurines dans les tombes de Myrina,” *Utilisation et usage des figurines en terre cuite: questions d’iconographie et de techniques*, Journée d’études du GReCA (Groupe de Recherche sur la Coroplastie Antique), Université de Lille 3, June 8, 2012

NÉGUINE MATHIEUX

“Figurines cassées, membres brisés: contextes littéraire, philosophique et archéologique,” *Utilisation et usage des figurines en terre cuite: questions d’iconographie et de techniques*, Journée d’études du GReCA (Groupe de Recherche sur la Coroplastie Antique), Université de Lille 3, June 8, 2012

ROBERTA MENEGAZZI

“The Terracotta Figurines from Seleucia on the Tigris: Traditions and Exchanges,” *Discovering the World of Alexander the Great*, International Conference, ancient Mieza (Greece), November, 15-18, 2012

ALEXANDRE MITCHELL

“Disparate bodies in ancient artefacts: the function of caricature and pathological grotesques among Roman terracotta figurines,” University of Antwerp, Belgium. *Disparate Bodies “A Capite ad Calcem” in Ancient Rome*, September 5, 2011

HELEN NAGY

“Votive terracottas of Cerveteri: Workshop Practices,” Archaeological Institute of America Annual Meeting, Seattle, January 4, 2013.

GIORGOS PAPANTONIOU, FERNANDO LOIZIDES, ANDREAS LANITIS, and DEMETRIOS MICHAELIDES

“Digitization, Restoration and Visualization of Terracotta Figurines from the ‘House of Orpheus’, Nea Paphos,” Cultural Heritage Preservation 4th International Conference, EuroMed 2012, Limassol, Cyprus, October 29 – November 3, 2012

MARCELLA PISANI

“Una statuette fittile dall’Ippari,” in, *Camarina, Ricerche in Corso*, Una giornata di studio, Università degli Studi “Tor Vergata”, Roma, March 12, 2012

DANIELLA VENTRELLI

“Les inscriptions grecques sur les moules des terres cuites de Tarente : histoires et signatures d’Auteur,” *Utilisation et usage des figurines en terre cuite: questions d’iconographie et de techniques*, Journée d’études du GReCA (Groupe de Recherche sur la Coroplastie Antique), Université de Lille 3, Friday, June 8, 2012

Announcements

TERRACOTTA FIGURINE SESSION AT READING, MARCH 2014

The Biennial International Roman Archaeology Conference (RAC) in collaboration with the Roman Society, together with TRAC (Theoretical Roman Archaeology Conference), will be held from the 28th to the 30th of March 2014 at the University of Reading, UK. The conference will be spread over two and a half days across Friday, Saturday, and Sunday morning. Information can be found in the provisional web-page <http://www.reading.ac.uk/archaeology/Conferences/RAC2014/arch-RAC2014.aspx>

One session of RAC, organised by Elena Martelli, will be about terracottas and their production and use in domestic, religious and funerary contexts within the Mediterranean basin. The session will be formed by 6 papers of 30 minutes. Provisional information about the speakers and papers are presented below:

1. Composite bodies: gods, humans and the anatomical votive in the Republican sanctuary. Emma-Jayne Graham (Open University, UK)
2. Clay artefacts from Roman Ostia: overview of patterns of consumption in urban and funerary contexts. Elena Martelli (University of Reading, UK)
3. Iconography related to oriental cults on clay lamps and figurines in the Roman area. Melissa Marani (Università degli Studi della Tuscia, Viterbo, Italy)

4. Clay figurines, masks and animal-shaped vessels in children’s burials in Roman Imperial Africa. Solenn de Larminat (Université Paris-Sorbonne, France)

5. Terracottas from Roman Palestine: Workshops, Shrines and Tombs. Adi Erlich (University of Haifa, Israel)

6. Terracottas in a domestic context: the case of the House of Orpheus in Nea Paphos, Cyprus. Demetrios Michaelides, (University of Cyprus), Giorgos Papantoniou (Trinity College, Dublin, Ireland), and Maria Dikomitou-Eliaidou, (University of Cyprus)

The call is open for TRAC session proposals and the deadline is the 31st September 2013. Proposals should include a title and abstract (no more than 250 words in length). They should also comprise a list of proposed speakers and draft titles (all of which have agreed in principle). A full session will have six speakers, a half-session will have three. All should have a clear theoretical dimension and emphasis to them. The conference languages are English, German, and French. Additional information can be found on the website of the Department of Archaeology, University of Reading and at <http://trac.org.uk/conferences/trac2014/>.

Contact: elenamartelli@gmail.com

RECENT APPOINTMENTS 2011-2013

ERIN AVERETT

Assistant Professor of Archaeology, Department of Fine and Performing Arts and Classical and Near Eastern Studies, Creighton University

AGNES BENCZE

Metropolitan Museum of Art Fellowship 2012-2013

ERIN DARBY

Assistant Professor of Early Judaism, Department of Religious Studies, University of Tennessee

STEPHANIE LANGIN-HOOPER

Assistant Professor, Art History, Bowling Green State University

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NOTICE

The Association for Coroplastic Studies has replaced the Coroplastic Studies Interest Group (CSIG), which was a recognized Interest Group of the Archaeological Institute of America. Founded in 2007, the former CSIG, now the Association for Coroplastic Studies (ACoST), an independent, self-governing organization, comprises 220 members from 23 countries around the world who are conducting archaeological, historical, technical, and/or art historical research on issues pertaining to sculptural objects in terracotta, regardless of chronological or geographical focus. <http://www.coroplasticstudies.org>

CALL FOR SUBMISSIONS FOR VOLUME 11

***Newsletter of the
Association for Coroplastic Studies***

We are soliciting communications on all aspects of coroplastic research, reports on museum collections and reports on exhibitions containing terracottas, announcements of scholarly meetings, papers delivered, new appointments, and any other news relative to coroplastic studies. Please send all submissions for the newsletter in Word with no formatting. PDF submissions are problematic so do not send them. It is the author's responsibility to secure all necessary permissions for images used in the submissions. All submissions should be sent to coroplasticstudies@yahoo.com. The deadline for Volume 11 is January 15, 2014.