



# NEWSLETTER OF THE ASSOCIATION FOR COROPLASTIC STUDIES

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LETTER FROM THE PRESIDENT



In Syracuse, Sicily, during the Summer School for Coroplastic Studies.  
Photo: Michael Anthony Fowler

Dear members of ACoST, The Association for Coroplastic Studies is undergoing major changes. As you already know, elections for officers were held in 2012 because I felt that the organization needed a broader administrative structure if it was to survive into the future and grow. Since then, a particular concern of mine has been the longevity of the ACoSt website, which receives from 150 to 300 hits a week, mostly for the bibliographies and the newsletter. As this was my personal responsibility, I feared that should anything happen to me the website would disappear. In order to ensure that this important research and information tool would continue into the future, it needed an institutional affiliation and support. This has now been provided by the Université Charles-de-Gaulle-Lille 3, through the intervention of Arthur Muller, Stéphanie Huysecom-Haxhi, and especially Christine Aubry, who has generously agreed to take over the maintenance of the website, which now will be hosted by Lille. She also has redesigned the website so it can be more up-to-date with the latest technologies. It can be accessed through the following address: [coroplasticstudies.univ-lille3.fr](http://coroplasticstudies.univ-lille3.fr)

In keeping with these changes it also was decided to suspend the *Newsletter of the Association for Coroplastic Studies* as an independent entity and instead publish a peer-reviewed journal for lengthier, more scholarly articles that also will contain a section called “News” that will function much as the newsletter did. Thus, this number 11 of the *Newsletter of the Association for Coroplastic Studies* is the last issue that will appear in the usual format. Consequently, this final number of the newsletter has a cumulative index of all articles published, as well as an index of authors.

The Association for Coroplastic Studies also has its first peer-reviewed publication about to appear in print. This is called *Figuring Out the Figurines of the Ancient Near East*, edited by Stephanie Langin-Hooper. This is Number 1 in the new series Occasional Papers in Coroplastic Studies. This initial volume comprises 4 papers that were delivered at one of the three sessions of the Annual Meeting of the American Schools of Oriental Research (ASOR) either in 2009, 2010, or 2011 that were entitled “Figuring Out the Figurines of the Ancient Near East.” I would like to thank Stephanie Langin-Hooper, who had organized these sessions, for also accepting the role of editor for this volume, which involved considerable time and energy on her part. I also would like to express my gratitude to the two anonymous reviewers of the papers that were submitted for this volume. Their valuable insights and direction

were very much appreciated by the authors. Finally, I would like to thank the authors themselves for being so steadfast in their devotion to this project.

Aside from Stephanie Langin-Hooper, who wrote the lengthy introduction, the authors represented are P. M. Michèle Daviau, “The Coroplastics of Transjordan: Forming Techniques and Iconographic Traditions in the Iron Age;” Erin D. Darby, “Seeing Double: Viewing and Re-Viewing Judean Pillar Figurines Through Modern Eyes”; Adi Erlich, “Double Face, Multiple Meanings: The Hellenistic Pillar Figurines from Maresha”; Marco Ramazzotti, “The Mimesis of a World: The Early and Middle Bronze Clay Figurines from Ebla-Tell Mardikh.” *Figuring Out the Figurines of the Ancient Near East* will be available as an open-access download from the ACoST website. In addition, print copies in a soft-cover format may be ordered on demand from LULU.com. Detailed information on ordering print copies from LULU.com will be supplied shortly.

*Jaimee Whlenhoek*

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## LE TERRECOTTE VOTIVE DELLA COLLEZIONE GORGA



Fig. 1. Ingresso del Museo Nazionale Romano di Palazzo Altemps

Nel 2011 la Soprintendenza Speciale per i Beni Archeologici di Roma ha avviato un progetto di ricerca volto a riprendere lo studio sui materiali archeologici del tenore Evan Gorga confluiti nelle collezioni del Museo Nazionale Romano, con l'obiettivo di esporli al pubblico per la prima volta in maniera sistematica. Il progetto ha riguardato reperti in gran parte inediti (ceramiche, marmi, stucchi, intonaci, ossi, avori, terrecotte architettoniche e figurate, vetri, bronzi, epigrafi, etc...) e ha prodotto come primi risultati scientifici il volume di studi *Evan Gorga. La collezione di archeologia* e la mostra *Evan Gorga. Il collezionista*, allestita nelle nuove sale del Museo Nazionale Romano di Palazzo Altemps (fig. 1).

Gorga fu un collezionista "vorace" e "onnivoro"; la sua bramosia di accumulare oggetti, non solo archeologici, fu tale da spingerlo ad abbandonare una promettente carriera di cantante per dedicarsi completamente a questa passione. Nel corso della sua lunga e movimentata esistenza raccolse una smisurata quantità e varietà di oggetti, sia di valore comune che di gran pregio, costituendo una delle più eterogenee e numericamente corpose collezioni del mondo, definitivamente acquisita dallo Stato italiano nel 1950.

Della notevole raccolta di reperti archeologici, tanto numerosa da essere suddivisa e destinata a diverse università e musei, italiani e stranieri, un nucleo particolarmente consistente fu assegnato al Museo Nazionale Romano. Un primo sistematico studio di questi materiali, avviato negli anni '90, si è concluso nel 1999 con la pubblicazione del volume *La collezione Gorga* a cura di Maria-Rosaria Barbera, oggi Soprintendente archeologo della Soprintendenza Speciale per i Beni Archeologici di Roma. Il nuovo progetto Gorga, coordinato da Alessandra Capodiferno Direttrice del museo di Palazzo Altemps, è stato portato avanti da un'équipe di archeologi, tecnici, restauratori della Soprintendenza coadiuvati da specialisti esterni; si è partiti dalle ricognizioni nei magazzini e negli archivi, a cui è seguito lo studio delle singole classi da parte dei diversi studiosi e la successiva esposizione.



Fig. 2. Cassa con materiali fittili Gorga, magazzino Monteporzio delle Terme di Diocleziano (MNR-SSBAR)

Le terrecotte votive Gorga, già conservate in varie casse presso il magazzino Monteporzio delle Terme di Diocleziano (fig. 2), costituiscono un nucleo di oltre 2000 fittili, integri e frammentari, per lo più inediti e in gran parte privi di inventario. Nel contributo realizzato per il catalogo, così come nel progetto espositivo della corrispondente vetrina (fig. 3), ho cercato di offrire la selezione più ampia possibile sia per cronologia che per tipologia, focalizzando la mia attenzione sugli eventuali contesti di provenienza e/o produzione. La ricerca si è basata per lo più sullo studio autoptico degli oggetti e su confronti con materiali affini provenienti da contesti noti, non essendo conservata negli archivi nessuna informazione sulla loro acquisizione da parte del collezionista. Tra le terrecotte prese in esame è stato individuato un gruppo di statuine votive femminili di produzione siceliota, di cui si presentano in mostra due esemplari di divinità con pettorali, cd. Athena Lindia, e una di offerente con porcellino (VI-V sec. a.C.). A queste si affiancano tre statuine beotiche con pettinatura voluminosa (fig. 4) connesse al culto tebano dei Cabiri (V-inizi IV sec. a.C.) con tracce di pittura ancora ben visi-



Fig. 3. Mostra *Gorga. Il collezionista*, particolare della vetrina delle terrecotte votive (MNR-Palazzo Altemps)

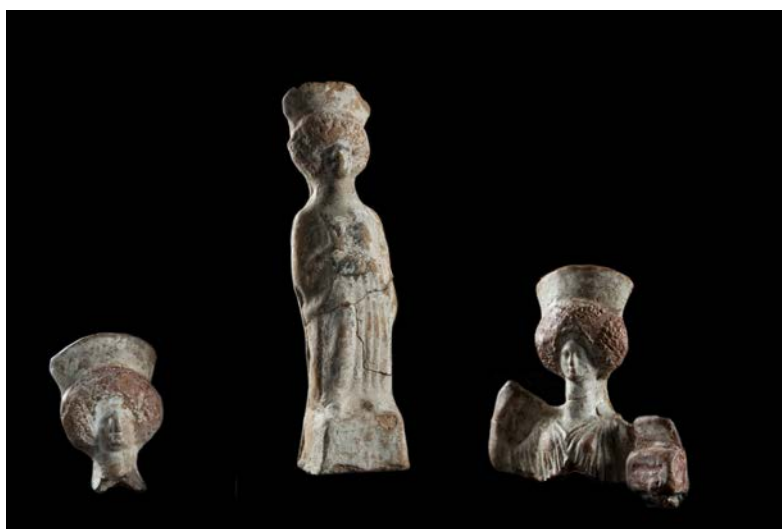


Fig. 4. Statuine beotiche con pettinatura voluminosa, V–inizi IV sec. a.C. (Archivio Fotografico SSBAR)

tura. Degno di nota il fatto che alcuni esemplari conservino ancora evidenti tracce di colore sul volto e sulle acconciature, a volte alquanto elaborate.

Lo studio condotto fino ad oggi su questi materiali non può considerarsi in ogni caso concluso; allo stato attuale sarebbe opportuno procedere con le indagini archeometriche di alcuni reperti già presi in esame e, al tempo stesso, portare avanti l'analisi e la pubblicazione dei materiali inediti, in modo da far confluire in futuro i dati raccolti in un catalogo sistematico e complessivo delle terrecotte votive Gorga.

Mostra *Evan Gorga. Il collezionista*, Museo Nazionale Romano di Palazzo Altemps, via Sant'Apollinare 8, Roma (18 ottobre 2013-12 gennaio 2014, prorogata fino al 4 maggio 2014).

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Sulla collezione Gorga si veda: M. Barbera (a cura di), *La collezione Gorga. Museo Nazionale Romano*, Milano 1999 (con bibliografia) e A. Capodiferro (a cura di), *Evan Gorga. La collezione di archeologia*, Milano 2013 (con bibliografia).

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## TERRACOTTA OFFERINGS FROM THE SANCTUARIES OF POSEIDON AND OF ATHENA AT SOUNION



Sanctuary of Athena and sanctuary of Poseidon in the background, looking south west.  
Photo: author, 2009.

The material presented here is part of a wider research project over several years, still in progress, on the sanctuaries of Poseidon and Athena at Sounion, Attica, Greece, which deals, among other issues, with the study of the numerous unpublished finds of diverse material, such as clay, marble, metal and faience objects. The project evolved from my PhD research at King's College, London, and is shortly to be published in a monograph. For the purposes of this article and within the wider context of unravelling the cults and cult-practises as well as the role played by successive structures in the two sanctuaries, I have chosen to present a brief overview of the various groups of terracotta finds from the two sanctuaries at Sounion, stored in the National Archaeological Museum, Athens.

Sounion, the southernmost promontory of Attica, projecting into the Aegean Sea, lies on the sea routes between eastern Attica, the western Cyclades, the Peloponnese and beyond. The promontory itself was inhabited from the 3<sup>rd</sup> millennium B.C. Minoans, mariners from the Cyclades, and later Phoenicians, sailing the eastern coast of Attica on to Euboea, would have used Sounion as a landmark. From the 11<sup>th</sup> century B.C., rural sanctuaries were established astride or near communication routes, a pattern that was eventually applied at Sounion. At around 700 B.C., two religious centers developed: that of Athena, which most likely also housed an ancient hero-cult, and that of Poseidon.<sup>1</sup> Around 600 B.C., kouroi were set up in both sanctuaries, testament to the fact that already in the Archaic period, the Cape was a focus of cult. Homer describes Sounion as a 'sanctuary' ("Σούνιον ἱρόν"), which implies that cult was practised there, even before the burial of Phrontis.<sup>2</sup> For decades, serious questions have been raised on the topography of these sanctuaries, on some of their now-almost-untraceable structures, on the patterns of their socio-economic growth and in particular on the early cults in both sanctuaries.

Valerios Stais' excavations, (conducted between 1897 and 1915) were — and still are — the only extensive project ever undertaken at the two sanctuaries at Sounion.<sup>3</sup> Impressive Archaic and Classical sculptures came to light, of which the most striking are the two colossal kouroi, as well as architectural elements, which have all received considerable scholarly attention. He also unearthed a substantial quantity of pottery and small finds, carefully deposited in two bothroi — one at each sanctuary — but also in respective landfills, and their classification, analysis and interpretation constitute a substantial part of my forthcoming publication. These diverse assemblages of finds, most unrecorded in terms of context, include terracotta figurines, pottery, terracotta relief and painted plaques, as well as faience amulets, scarabs and seals, metal objects, among them jewellery and weapons, and finally fragments of stone sculpture. Among them are precious and imported items, as well as objects of common everyday use. The majority can be classified as votives. Selectively presented here are the terracotta groups of anthropomorphic and zoomorphic figurines as well as the terracotta votive plaques deriving from the deposits (bothroi) and artificial fills at the Sounion sanctuaries.



Archaic protome with polos, from the Athena sanctuary at Sounion, Nat. Arch. Mus., Athens.  
Photo: V. Stamatopoulos, 1992.

Terracotta female figurines dominate quantitatively, namely mold-made protomai, as well as hand-made figurines. The protomai, which derive from the bothros and the fill of the Athena sanctuary, form a homogenous group and are clearly Attic in origin. Of the protomai, half are modelled with a polos, while the others have different headdresses or are bare-headed. The polos, usually high, is flat at the top, slightly slanting and bears either one suspension hole in the middle or two, symmetrically placed, at its sides. A white slip is often visible, as well as sporadic traces of black and red color on the polos, the hair, ears and around the neck. Chronologically, the majority of the protomai can be dated from the mid-7<sup>th</sup> to the late 6<sup>th</sup> centuries B.C.<sup>4</sup>

The female figurines, also discovered in the bothros and in the fill of the Athena sanctuary, can be classified as seated or standing. The seated figurines can in turn be classified as follows: a. hand-made, seated, with a flat body and a bird-faced head, b. an intermediate type with a plank-like hand-made upper body and a mold-made seat, c. a hollow mold-made enthroned figurine. Chronologically they span the 7<sup>th</sup> to the first half of the 5<sup>th</sup> centuries B.C.

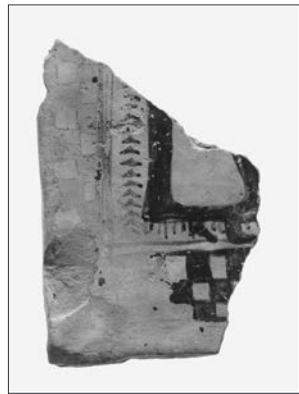
All standing female figurines are hand-made, bird-faced, their heads flattened from front to back, usually with a flat torso, extended cylindrical or flattened arms with triangular terminations and with cylindrical or more rarely with flattened lower bodies. The cylindrical solid lower body however dominates



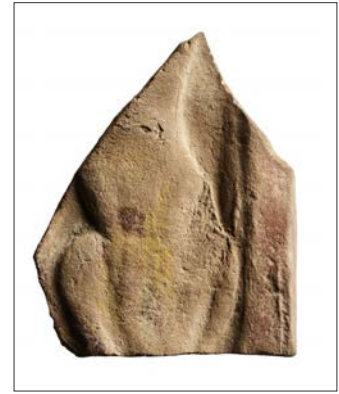
Archaic hand-made columnar female figurine from the Athena sanctuary at Sounion, Nat. Arch. Mus., Athens. Photo: Elias Eliades, 2009.



Archaic hand-made horse figurine, Nat. Arch. Mus., Athens. Photo: V. Stamatopoulos, 1992.



Fragmentary Protoattic painted plaque, attributed to the Checkerboard Painter, Nat. Arch. Mus., Athens. Photo: Elias Eliades, 2009.



Fragmentary relief plaque depicting a lion's body, Nat. Arch. Mus., Athens. Photo: Elias Eliades, 2009.

in this group, ending in a round, elliptical, or flaring, concave base. Typologically, these mass produced figurines, offerings exclusively to female deities, find parallels in other Attic sanctuaries, in particular the Athenian Acropolis. On stylistic grounds they can be dated from the late 8<sup>th</sup> to the 5<sup>th</sup> centuries B.C.<sup>5</sup>

Only 9 figurines, all undocumented, have been identified as representing males. Nearly all are not only fragmentary but also in poor condition: the group consists mainly of standing and seated headless torsos of riders, charioteers, a flute-player as well as the head of a charioteer. This small group can be dated to the 7<sup>th</sup> and 6<sup>th</sup> centuries B.C.

Zoomorphic figurines form a substantial group of objects, of which two thirds are horses with or without a rider and chariot groups, some of them with their charioteers preserved. Other types of identifiable animals are rams, goats, bovines, a dog and a dove. The majority of these mostly undocumented figurines, are in a very fragmentary condition. The manufacture of the Sounion animal figurines is crude, firing was irregular and only a very few preserve a white slip. Traces of matt paint, black, red, orange or purple, lengthwise on the body and the legs of the horse or other animal, are preserved on 18 figurines and only in very few cases to a satisfactory degree. Similar types are frequently found in other Attic sanctuaries, settlements and graves.<sup>6</sup> Chronologically they span the 7<sup>th</sup> to the middle of the 5<sup>th</sup> centuries B.C.

The most important group of offerings deriving from both sanctuaries consists of fragments of painted and relief votive plaques. Thirty painted plaques were discovered by Stais<sup>7</sup> in the sanctuary of Athena, most fragmentary with only a few still intact. Stais illustrated the 4 plaques that preserved paintings and commented on the technique of their decoration,<sup>8</sup> which seemed to have many similarities to that of the early Corinthian aryballoi found together with the plaques. Studied by many scholars,<sup>9</sup> the best preserved is a plaque attributed to the Analatos Painter. The importance of this plaque lies not only in its precise dating but also in the subject depicted. A warship with helmeted warriors, the outline of their faces rendered in black paint, and the imposing figure of a steersman at the stern, recalls Homer's reference to Sounion and the burial of the legendary Phrontis on the Cape, further hinting at an early hero cult practised in the area of the sanctuary of Athena. The other plaques depict the head of a lion in profile, the head of a winged creature, while the fourth has been attributed to the Checkerboard Painter by the present author. The surviving fragment of this plaque depicts a checkerboard frame and the lower part of a fringed garment, probably worn by a female figure, with her tiny feet visible below, the scene connected to a ritual, a dance or a mourning procession.

The surfaces of the remaining 26 painted plaques are almost completely worn. These fragments were recently studied and photographed under ultraviolet and raking light by the present author. Traces of colour and figures or motifs are still visible, sometimes even to the naked eye. Certain characteristics apply to all 26 fragments: they are rectangular or square in shape, have a slip and are made of a clay that is generally micaceous and usually brownish-orange. The colours, still visible, are red, black, less often purple and in a few cases a strong yellow. The majority have one or two suspension holes usually painted red all round. A combination of incisions and paint is frequently visible on one surface of most plaques, although a few appear to have had both surfaces painted. Most plaques also have a red-painted border, usually on both sides, serving as a frame to the main scene. Their reading remains a work in progress.

The last group of coroplastic offerings comprises 7 plaques identified by the excavator and 4, all in low relief, found by the author in the stores of the National Archaeological Museum, Athens. They are very fragmentary and rather poorly preserved. Five very likely feature Herakles wrestling the Nemean lion<sup>10</sup> and on one only the body of the lion survives. Three plaques feature a winged creature, possibly a deity, one depicts the chiton, bare feet and lower body of a male or female figure and another plaque a male figure, possibly a charioteer. These plaques derive from the sanctuary of Poseidon and chronologically span the end of the 7<sup>th</sup> and 6<sup>th</sup> centuries B.C.

The stylistic analysis of these assemblages, as well as their dating and evaluation in terms of their find context, contribute to a better understanding of the cults practised in the two sanctuaries at Sounion from the Late Geometric to the dawn of the Classical period.

## NOTES

<sup>1</sup> Picard 1940, p. 13, considers the death and burial of Phrontis to be the poet's acknowledgement of an existing cult on the promontory; see also Abramson 1979, p. 9 on the votive deposit in the sanctuary of Athena. See Parker 1996, p. 18 and n. 34, and more generally for other sites in Attica; Parker 2005, p. 58.

<sup>2</sup> Osborne 1985, 37.

<sup>3</sup> Stais 1900, pp. 113-150; Stais 1912, p. 266; Stais 1917, pp. 168-213.

<sup>4</sup> See Kerameikos VI. 2, p. 383, pls. 93, no. 107, and pls. 94-95, no. 106; Morgan 1935, p. 198, fig. 6a-d; for similar protomai from Brauron, see Mitsopoulos-Leon 2009, pp. 65-114, pls. 22-30; Croissant 1983, pp. 236-237, n. 1; for protomai from Eleusis, see Kokkou-Viridi 1999, 114-115, ns. 322, 325, 327, 329, pl. 20, nos A165-A174.

<sup>5</sup> Higgins 1967, 42; Winter 1903, p. 24, no. 8; Burr 1933b, 616, figs 82 and 83; Morgan 1935, pp. 194-195, pl. 4c; Young 1938, p. 421, pl. 10; Palaiokrassa 1991, pp. 103-104, nos. E6, 7, 9, 10; Kokkou-Viridi 1999, p. 108; Papadopoulos 2003, pp. 176-178, figs. 2.108, 2.109, 2.110, 2.111 and 2.112; For the typology of the Archaic hand-made figurines from the Acropolis and the Sanctuary of the Nymph, see Georgaka, 2013, pp. 5-6; Kalogeropoulos 2010, p. 181, pl. 43, no. 1.

<sup>6</sup> Morgan 1935, pp. 190-200; Burr 1933b, pp. 616-620; Thompson 1958, p. 151; Broneer 1938, p. 201; *Kerameikos* XV, p. 169, pl. 96; Kokkou-Viridi 1999, pp. 212-213, pls. 18-19.

<sup>7</sup> Stais 1917, pp. 208-209, fig. 19.

<sup>8</sup> Stais 1912, p. 206; Stais 1917, p. 194.

<sup>9</sup> Cook 1934-1935, p. 173, pl. 40b, who attributes the plaque to the Analatos painter; Boardman 1954, p. 198; Kirk 1949, p. 119 ff.; Hampe 1960, pp. 17, 24, 30, 77; Morrison and Williams 1968, pp. 73-74, pl. 8b; Neumann 1979, p. 14, pl. 11b; For the Analatos Painter see Denoyelle 1996, pp. 71-86.

<sup>10</sup> Stais 1917, p. 197, fig. 10. The excavator wrote that they depicted the same theme but came from different molds.

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**MUSEUM STUDIES: AN ANALYSIS OF GREEK TERRACOTTA FIGURINES  
 AT THE MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF BRITISH COLUMBIA**

I completed my undergraduate dissertation *Reading Faces: An Examination of Terracotta Figurine Heads in the Collection of the Museum of Anthropology at the University of British Columbia* in April 2013 under the direction of Hector Williams at the University of British Columbia. The project's main aim was to assess a portion of the figurines in the Museum of Anthropology (MOA) collection, and attempt to clarify or correct information on their provenance, dating, or function. Many of these figurines had been donated as a set from the British Museum in the 1950s, although some were also acquired through smaller, personal donations. In either case, no records were made for the figurines at the time of donation. The museum's acquisition information stated that most of the figurines came from Athens. Most of the figurines also had no date ascribed to them.



Figs. 1–4. A sample of the more exceptionally preserved figurines of the collection; proposed origins, left to right: Attica, Boeotia, Asia Minor, Boeotia.

The 38 figurines chosen for my study are all fragmentary, consisting mostly of female heads. These were assessed chiefly on fabric color and composition, and style, in a method similar to that established by R. A. Higgins in his studies at the British Museum. Works by D. B. Thompson and G. S. Merker also supported the methodological foundations of this study, among many others. Due to the general lack of specific information on acquisition, comparanda from other catalogues and research projects were the source of much of the information and many of the conclusions made concerning the terracottas in the MOA collection. Based on this process of research, importance was placed on the geographical and chronological origins of each figurine in the collection.

The major geographical subdivisions in this study included Attica, Boeotia, Tanagra, the Ionian Islands (essentially, Corfu), and Asia Minor. I suggested that nearly half of the works belong to the Attic group, about a quarter to the Boeotian group, with the rest dispersed between the remaining three groups. Chronologically, the figurines ranged from the early 5<sup>th</sup> century B.C., to the late 3<sup>rd</sup> century B.C., with some outlying examples. The figurines are all mold-made, and typically represent females wearing a stephanos, wreath, or other sort of headband. Unfortunately, the fragmented nature of the figurines, and the lack of acquisition information meant that no other information on iconography could be gleaned from the works themselves, largely leaving the intended identity of the females a mystery. Nevertheless, the highly fragmented nature of many of these figurines may indicate that many were once dedications in sanctuaries, and underwent ritual decommissioning (though this assertion is rather speculative).

Although these figurines have lost a great deal of valuable information due to their lack of provenance, conclusions drawn from this study, if somewhat tentative, served to enhance and clarify the current MOA information on these pieces. It is hoped that further research on these figurines, in conjunction with other projects, may render these results more definite.

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## HANDMADE, TERRACOTTA ANIMAL FIGURINES FROM THE ATHENIAN ACROPOLIS

### INTRODUCTION

A group of 61 handmade, terracotta animal figurines was unpacked from the Acropolis storerooms, inventoried at the Acropolis Ephorate archives during the years 1989-1991, and subsequently put on display in the Acropolis Museum (1<sup>st</sup> floor, display case 21). They were part of a larger terracotta group of handmade figurines lacking excavation reports but believed to have been found at the same place on the Acropolis during the major archaeological excavations of the 19<sup>th</sup> century. They represent 14% of the total number of the handmade terracotta figurines discovered on the Acropolis, a common, but not a surprising, percentage for the handmade terracotta figurines of animals during the Archaic period (Fig. 1).<sup>1</sup>

### PROVENANCE

Unfortunately no excavation reports or any kind of archaeological information was found regarding the specific find spot of these figurines, as well as the associated place of worship or dedication. However, continuity in the registration numbering of the animal figurines in the Acropolis archives (MA 14...) gives us some evidence of a common provenance with 430 handmade terracotta figurines depicting human figures that were found inside an apothete-bothros north east of the monumental gateway of the Acropolis, the Propylaia.<sup>2</sup> Consequently, the animal figurines were most probably found during the same excavation period and therefore they came from the area north east of the Propylaia. The general Ephor of Antiquities in 1864-1884 Panagiotis Efstratiades excavated the aforementioned place prior to the proposed erection of a museum in 1864. It was here that he found unexpected archaeological finds: “the foundations of a significant construction,” as well as votive terracotta figurines.<sup>3</sup> The works for the erection of the new museum were abandoned due to the exposure of the architectural remains. All the finds were hurriedly housed at various places on the Acropolis that were used as storerooms during the first years after the Greek War of Independence, one being the north wing of the Propylaia, the so called “Pinakotheke” (i.e. Picture gallery).



Fig. 1. The north wing of the Periklean Propylaia, the “Pinakotheke” was used as a storeroom during the first years after Independence and it housed all the finds from the first archaeological excavations.

Photo: James Robertson, 1853-4



Top row: Figs. 2, 3, 4: Handmade terracotta figurines depicting horse and horses were popular offerings during the Archaic period in Athens. (Acropolis Museum, 1<sup>st</sup> floor-showcase 21, nos 21–23). © Acropolis Museum. Photo: V. Tsiamis.

Second row: Figs. 5, 6. Handmade dog figurines. Fig. 7. Handmade bird figurine. (Acropolis Museum, 1<sup>st</sup> floor-showcase 21, no 13 and 12). © Acropolis Museum. Photo: V. Tsiamis.

Fig. 8. A typical type of Archaic handmade bovine figurine from the Acropolis. (Acropolis Museum, 1<sup>st</sup> floor-showcase 21, no 14a). © Acropolis Museum. Photo: V. Tsiamis.

### DESCRIPTION-TECHNIQUE

The majority of these animal figurines depict horses and horsemen (Figs. 2, 3, 4), as well as some dogs (Figs. 5, 6), birds, possibly doves (Fig. 7), and bovines (Fig. 8). Pigs and goats have also been found among them. These figurines were handmade using the characteristic attic clay (5 YR 7/4)<sup>4</sup> and covered with a white, fine-grained, thick, kaolin suspension. After firing, they were mostly decorated with red and black paint, known in archaeological literature as “red/black on white technique.”<sup>5</sup> This is a very common technique of finish, polychrome painted decoration that applies colored clay suspensions on a white slip. This technique was also commonly used on other coroplastic works,<sup>6</sup> on Attic relief plaques, “pinakes,”<sup>7</sup> as well as on the decoration of Protoattic vases of this period. The colors used for the decoration of the figurines are water-based, mat and derive from organic and inorganic combinations.

They are limited to the following:

- A) Reddish brown paint (Munsell SCC 10 R 4/6 και 4/8- Red) is red ochre. It is the most commonly used and consists of lead oxide (minium).
- B) Black dye (soot).<sup>8</sup>

#### THEIR INTERPRETATION - THE COMPARANDA

Attic, handmade, terracotta animal figurines from the Acropolis were dedicated to Athena, the patron goddess of Athens, as well as to various other deities worshipped on the Hill.<sup>9</sup> In many sanctuaries, apart from the worship of the honored deity, that of other deities is also attested.<sup>10</sup> On the Acropolis for example, apart from the principal worship of Athena, the worship of other deities was also practiced, including Artemis Vravroneia, Cybele, and others.

These figurines represent a typical kind of common offering during the Archaic period and the early 5<sup>th</sup> century B.C. in places located within the wider area of archaic Athens and Attica: the Acropolis and its slopes,<sup>11</sup> the Agora,<sup>12</sup> Eleusis,<sup>13</sup> Piraeus,<sup>14</sup> Brauron,<sup>15</sup> Sounion,<sup>16</sup> Aegina<sup>17</sup> and many more Archaic sites, the finds of which still remain unpublished. They are also typologically related to examples from other sites on the Greek mainland (Boeotia, Laconia, and the Argolid), as well as Greek islands (Rhodes, Samos).

#### NOTES

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- <sup>3</sup> *Hmerologion Ypiresias* (1863-1883) (i.e. Archaeological Diaries of Panagiotis Efstratiades 1863–1883), 4 May 1865, p. 29.
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- <sup>12</sup> J. K. Papadopoulos, *Ceramicus Redivivus—The Early Iron Age Potter’s Field in the Area of the Classical Athenian Agora*, *Hesperia* Suppl. 31, 2003, pp. 180–181, fig. 2.113, 2.115, 2.116, 2.117.
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**CONSIDERAZIONI SUI VASI PLASTICI SICILIANI  
PRESENTI NELLA COLLEZIONE VAGLIASINDI DI RANDAZZO**

I vasi plastici sono da considerarsi una classe fittile strettamente legata alla coroplastica. Di seguito si vuole proporre alcune notazioni tipologiche su un gruppo di esemplari provenienti dalla necropoli di Santa Anastasia di Randazzo in provincia di Catania rinvenuti nel 1886.

Il sito è conosciuto in letteratura sin dai primi del novecento, a seguito di una breve comunicazione di Paolo Orsi in *Notizie degli scavi dell'Antichità* del 1907, della campagna di scavi archeologici da parte della Soprintendenza Archeologica di Siracusa, un'altra campagna sotto la direzione dell'architetto Patricolo della Soprintendenza alle antichità di Palermo. I reperti, rinvenuti in occasione della prima campagna di scavo da Paolo Vagliasindi, rimasero di proprietà dello stesso proprietario del fondo ed erano esposti privatamente nel palazzo di sua proprietà fino al bombardamento aereo del 1943 che colpì il palazzo ed anche la collezione. Nel 1996 furono esposti nel Museo Civico di Randazzo intitolato al suo scopritore dopo un'accurato lavoro di assemblaggio e restauro, mentre una considerevole parte è stata divisa i tra i musei archeologici di Siracusa e di Palermo.

Si deve a Barbara Heldring la coniazione del termine vaso plastico e la loro classificazione basata sulla distinzione delle caratteristiche vascolari e decorative, che la porta a suddividerli in tre gruppi. Il primo gruppo, il "Syracuse group", raccoglie gli esemplari dell'area sud est della Sicilia e per i quali propone come centro di produzione la stessa città. Il secondo gruppo raggruppa gli esemplari presenti nei centri del nord est della Sicilia e che denomina il "Randazzo group", e il cui centro di produzione non sarebbe identificato. Infine il terzo gruppo, chiamato il "Selinunte group", venivano prodotti *in loco* e con imitazioni nell'area circostante.

Riguardo agli esemplari del Museo Vagliasindi, nel catalogo della Heldring risultano 13 esemplari tra interi e frammentari attribuiti al Randazzo group ed un esemplare attribuito al Syracuse group, a cui aggiunge un esemplare del Museo Salinas di Palermo proveniente dagli scavi nella stessa necropoli. Per i due gruppi la Heldring propone due datazioni diverse, tra la fine del VI secolo e gli inizi del V per il gruppo siracusano e la seconda metà del V secolo per il gruppo randazzese.

Dopo i restauri e gli assemblaggi avvenuti prima della loro esposizione nel Museo Civico in realtà gli esemplari plastici risultano in numero di otto in quanto almeno tre frammenti indicati dalla Heldring sono stati ricomposti a formare un vaso configurato a colomba che presenta la testa rotonda con occhio di forma circolare applicato ed il becco appuntito. La vasca di forma allungata è desinente a ventaglio con il rendimento della coda con tratti a stecca, mostra la presenza di un beccuccio cilindrico di versamento sul un lato del dorso (Fig.1).

La tipologia dei vasi può essere divisa in due categorie in base alla forma del contenitore, in quanto un tipo si presenta come un contenitore ovoidale allungato a cui vengono aggiunte le zampe, le orecchie, e la coda, e con l'aggiunta di due piccole appendici forate sul dorso e di un'apertura circolare che dimostra l'uso del vaso finalizzato a contenere dei liquidi. In alcuni casi è aggiunto un beccuccio troncoconico simile a quello dei gutti impostato sul dorso, come nel caso del vaso configurato a topolino (Fig.2), o su un lato come nel caso della colomba, il secondo tipo, costituito da un askos con tre sostegni tubolari e con l'inserzione di una parte modellata a pieno, conservando comunque le appendici forate che permettevano di sospendere il vaso in posizione orizzontale tramite una cordicella e l'apertura circolare al centro (Fig. 3).



La collezione Vagliasindi.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

All'interno di questi due gruppi si distinguono diverse tipologie decorative, che si differenziano: una prima tipologia con decorazione a motivo a tralci vegetali con foglie d'edera in vernice nera sopra dipinta sull'argilla che decora la parte superiore dell'askos attorno all'apertura superiore e in sei esemplari (centauro, delfino, tre topolini), una seconda con la presenza di vernice nera che copre interamente la superficie (due topolini, due cavalli, e una colomba) che appare completa solo in un esemplare, mentre negli altri esemplari è visibile solo in parte (Fig. 4).



Fig. 5

Per il primo tipo si distinguono due diverse fatture sulla base del colore dell'argilla utilizzata e per la tipologia decorativa, in quanto la maggior parte degli esemplari presenta la decorazione sul fondo dell'argilla di colore rosa pallido con un disegno piuttosto "affrettato" delle foglie d'edera, come nel caso del vaso configurato a delfino (Fig. 5) Anche nel caso del vaso configurato a cavallo le briglie sono rese da piccole foglioline accostate, mentre nel caso di due vasi configurati forse a topolino (Figg. 6 e 7) la decorazione sovra dipinta vegetale è piuttosto accurata e a foglie perfettamente cuoriformi, così come il rendimento anatomico degli occhi e del muso reso da piccolo puntinato è stesa su un ingobbio lucido rossastro che lo contraddistingue.



Fig. 6



Fig. 7

Di tipo diverso è il vaso plastico configurato a centauro (Figg. 8 e 9) che presenta l'aggiunta di un busto umano modellato a pieno impostato nel recipiente che mantiene le caratteristiche dell'esemplare configurato a cavallo. Il busto è modellato con le spalle piuttosto strette ed i pettorali evidenziati da solchi resi con l'uso della stecca ed evidenziati dall'uso di colore nero. Le braccia, ripiegate al gomito e tese in avanti non complete, probabilmente sostenevano un attributo. La testa di forma allungata, con la mandibola pronunciata e rivolta in avanti, presenta un naso dalle grosse narici, una fronte bombata, occhi resi tramite profonde solcature oblique con il rendimento della pupilla, ed una corta capigliatura a riccioli che copre il

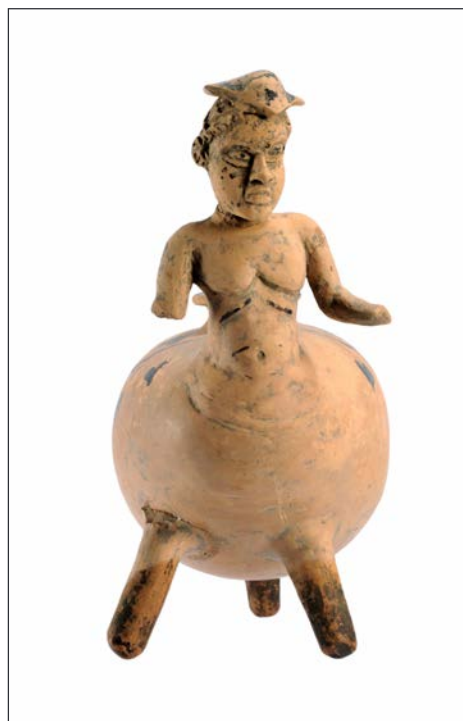


Fig. 8



Fig. 9



Fig. 10 (a sinistra)

Fig. 11 (sopra)

capo sormontata da un piccolo copricapo di forma triangolare.

Passando in rassegna gli esemplari di vasi plastici esposti nei musei siciliani è evidente che l'antropomorfizzazione si presenta per lo più nella configurazione femminile, resa con l'inserimento della sola testa nell'askos come nel caso dell'esemplare proveniente da Santa Maria di Licodia del Museo Archeologico Regionale "Paolo Orsi" di Siracusa, mentre resta assolutamente sino adesso isolato l'esempio maschile costituito da nostro centauro. Resta non chiara la sua caratterizzazione, definito di tipo caricaturale dalla Heldring ma che definirei piuttosto volutamente mostruoso. Tra le raffigurazioni di centauro presenti nel mondo greco, per citare i più noti, sia la statuette da Lefkandi del Museo Archeo-

logico di Eretria (Fig. 10, che l'askos del Museo Archeologico di Cos (Fig. 11) mostrano la voluta diversità del personaggio tramite delle anomalie, come è il caso della presenza di sei dita. Il nostro centauro, che doveva probabilmente sostenere un ramo, come è consuetudine nelle raffigurazioni di centauri sui vasi, ma le cui braccia possono essere state volutamente rotte, e presenta anche un altro attributo, lo strano copricapo a piccole falde con tre punte che ricorda il petaso, è raffigurato in modo volutamente sgraziato e con un aspetto semi ferigno. È possibile tentare una identificazione del nostro centauro? Un'ipotesi possibile che sia da identificarsi con chirone in quanto educatore di eroi, ma anche legato al mondo dei morti pertanto la sua collocazione in ambito funerario, sarebbe da considerarsi un messaggio implicito di educatore di fanciulli ma anche di accompagnatore o viaggiatore dell'oltretomba.

Benchè per i vasi plastici di Santa Anastasia non si hanno i dati di scavo per poter identificare l'età e il sesso dell'inumato, in altri contesti si hanno attestazioni della loro presenza in sepolture infantili, probabilmente utilizzati in rituali funerari come vasi per versare. Ma si ipotizza anche durante i riti di passaggio e di iniziazioni giovanili che potrebbero motivare la scelta dei soggetti quali la colomba e il porcellino presenti nelle statuette femminili di offerenti e dunque legati alla sfera femminile e ed il cavallo per la maschile.

Oltre ad un confronto stilistico sarebbe necessario effettuare delle analisi delle argille per l'identificazione dei centri di produzione di questa classe ceramica che inizia a diffondersi con il declino delle importazioni dai centri ionici di oggetti di lusso, quali i balsamari configurati probabilmente in connessione con gli avvenimenti politici del tempo, come la conquista persiana della Lidia e delle poleis greche d'Asia.

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### ZOOMORPHIC FIGURINES AND IMAGES FROM THE SOUTHERN LEVANT

In broad terms, my area of interest is figurative imagery of the Bronze Age in the Middle East. However, for the final dissertation of my Masters degree from University College London (UCL), the study focus was directed towards a small collection of Early Bronze Age zoomorphic iconographic material in terracotta from the from Tel Bet Yerah in the Southern Levant.



Fig. 1. Early Bronze Age III decorative ram's head applique.

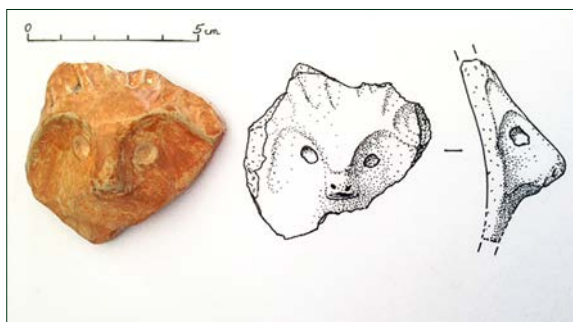


Fig. 2. Ceramic re-creation of ram's head and archaeological illustration of original artefact. See Fig 1.

Tel Bet Yerah is a large 30-35 hectares Early Bronze Age mound on the shores of Lake Kinneret (the Sea of Galilee) in northern Israel. It is noted as the type-site for the striking Khirbet Kerak Ware and has attracted much scholarly attention regarding inter-regional links, migrations and diaspora, ceramic technology, and the co-habitation of culturally disparate groups.<sup>1</sup> Archaeological excavation commenced here tentatively in the 1920's and has continued without any notable hiatus until the present. During this time, the mound has yielded a number of figurines, some of which I was fortunate enough to have been given access to.

The purpose of the study was to examine selected facets of the life-history of this group of figurines in the light of the *chaîne opératoire* method of analysis where the process and meaning of object creation is emphasised as a way of looking beyond the mere descriptive.<sup>2</sup> In discussing the full lifespan of the figurines, my aim was to include, but also progress beyond, the initial phases of idea and intention, material procurement and artefact production, and to explore the relationship between producer, owner and the artefact in the hope of creating a narrative of their subsequent lives.

In exploring the possible lives of the figurines, one could not only consider the life within the context of their creation, that is to say life during the Bronze Age, but also the 'death' or moment of deposition and removal from the environment of its 'birth.' The opportunity of rediscovery during archaeological excavation could result in a possible 'rebirth' and subsequent 'afterlife' in the hands of any number of archaeological specialists. This may result in a renewed active life as a well-documented artefact which is available for research and appreciation by the general public and interested scholars. However, it may be subjected to eventual 'reburial' into

a dark and silent storeroom. Other possible fates include loss through theft, breakage, destruction (through accident or intention) and material decay.

The aspects of figurine life which were selected rest at either end of this spectrum. The ceramic fabric of the dataset was examined non-invasively, and a macroscopic examination and description was undertaken. This study was then compared with the fabric of the associated pottery assemblage from the site to ascertain if there were any parallel relationships. The particularly distinctive dual pottery tradition, which prevailed during this period at Tel Bet Yerah, makes this a particularly interesting point of study.<sup>3</sup> A physical description of the artefacts themselves was also made and the details of context and associated material culture were considered as far as the archaeological record permitted. Early excavation reports are a little limited as regards these details.

Having worked as an archaeological illustrator, it was self-evident for me to consider this phase of the figurines' life histories. A chapter in the post-excavation afterlife. The role of the illustrator is to depict, represent and sometimes recreate the artefact through this type of non-verbal communication. This is one of several visual media which make artefacts available to the archaeological community and the broader public in general.

As a natural extension to the practical exercise of archaeological illustration, I felt that there was something to be gained by the experience of making figurines myself and so followed the advice of Pierre Lemonnier, who wrote: "one can hardly talk of techniques without sticking a finger in the dough, or at least, without attempting, with our representations, to comprehend what it is that passes through the head and the hands of the actor."<sup>4</sup> This process was enlightening and gave me insight into the fine manual dexterity, detailed anatomical knowledge and time expenditure required in the production of these artefacts. As noted by Morris and Peatfield, there are the questions of how the manner in which an object is represented impacts upon the wider audience and subsequent academic research.<sup>5</sup> Similarly, the mode with which one engages with artefacts on a re-creative and post-excavation level imparts a certain appreciation of the original process of figurine production and subsequent life history.

The results of my research are not without its flaws and limitations, some of which were beyond my expertise and control. However, the overall preliminary discourse has convinced me that there is much to be gleaned from a holistic approach to figurine studies. The combination of knowledge and research derived from a number of archaeological specialities, both theoretical and scientific, is enhanced by the nuances and the innate character of these diminutive artefacts, which is achieved through an informed hands-on experimental approach.

I wish to thank the staff of the Tel Bet Yerah Research and Excavation Project, namely Professor Rafi Greenberg, Dr Sarit Paz and Mark Iserlis, for their support and generosity in provision of all manner of data and expertise. Much appreciation also goes to Professor David Wengrow at UCL for advice and encouragement at the critical stage of my dissertation. The photograph of the original ram's head appliqué was kindly provided by the site directors and the photograph of the post-excavation representations is my own.

#### NOTES

<sup>1</sup> Greenberg 2011; Greenberg et al 2006, 2012; Phillip 1999.

<sup>2</sup> Dobres 2000; Schlanger 1990, 1994; Lemonnier 1986, 1993.

<sup>3</sup> Greenberg 2007, Iserlis 2006.

<sup>4</sup> Lemonnier 1990, p. 33.

<sup>5</sup> Morris and Peatfield 2013.

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Barbara Bolognani (Alma Mater Studiorum, University of Bologna)

### THE IRON AGE CLAY FIGURINES FROM KARKEMISH AND THE SYRO-ANATOLIAN REGION

The main focus of my PhD research project is the study of clay figurines coming from the Neo-Hittite city of Karkemish, excavated by the British Museum between 1911 and 1920 and, more recently, by the Joint Turco-Italian Archaeological Expedition of the universities of Bologna, Istanbul, and Gaziantep since 2011.<sup>1</sup> Their study will be framed within Iron Age coroplastic art from the Syro-Anatolian region, with special reference to the typological, iconographic, and above all chronological developments of this class.

Some clay figurines recovered by the first British exploration at Karkemish were published in the excavation reports of that site. They were generally dated not earlier than the 12<sup>th</sup> century B.C. and, because of their large presence in surface layers, they were usually called "Late Hittite." "Snow man" was the name given to the technique of these figurines by the excavators because they were handmodeled using simple, rounded forms; no molded specimens were found. At that time there was no attempt to classify this material, except to highlight the strong preponderance of animal figurines (horses, also with riders), above all in the Lower Town. For this reason the excavators rejected the idea that these figurines could be used for religious purposes, stressing their use as toys instead.

Other figurines were found during the Yunus excavations,<sup>2</sup> the most important necropolis of the Iron Age belonging to Karkemish and located less than 1 km north-west of the city. These figurines were found in tombs dated variously between the 12<sup>th</sup> and the 7<sup>th</sup> centuries B. C. Methodological limitations lead to an incorrect interpretation of the grave goods, as the archaeologists thought, in fact, that they were able to attribute the sex and the age of the deceased on the basis of the iconography of the figurines found in the burial.

The most recent Turco-Italian archaeological campaigns of 2011 to 2013 have already yielded more than 450 clay figurines that were recovered from various contexts at both Karkemish and Yunus. One of the most promising research avenues of my project is the stratigraphic analysis of Iron Age clay figurines that will enable a precise definition of their chronological and typological development. This kind of production, despite being widely attested, has not yet benefited of an extensive and in-depth study.

A superficial analysis of the corpus reveals that two groups can be distinguished on the basis of manufacturing technique. The larger of the two groups is characterized by the continuation of the hand-modeled technique that dates back to the Middle Bronze Age.<sup>3</sup> Karkemish, and in general the Middle Euphrates, would seem to be the major areas in which this tradition continued, as well as western Syria<sup>4</sup>. Current opinion maintains that in this group there was a proliferation of types compared to the reference models and that this production had no connections to the religious sphere. From a purely technological point of view, the main iconographic subjects reproduced are both human figures, male and female, and animal ones, domestic and wild, which, unlike those of the Middle Bronze Age, abound in applied ornamental bands and medallions that represent jewelry, hairstyles, and harness.



Fig. 1. Clay figurines found at Karkemish during the British Museum excavations (Woolley-Barnett 1952, pl. 70)



The smaller of the two groups contains new iconographic types that begin to appear in Iron Age II and that spread to Syria, Palestine, and Cilicia. These are mold-made in a low to medium relief and almost always depict frontal, nude females with both arms either held at the sides or raised to the chest with both hands supporting the breasts. The origins of this last type were found in the Old Babylonian coroplastic production and later in the Levantine Late Bronze Age, with its use seemingly related to the sphere of domestic cult.

#### NOTES

<sup>1</sup> Hogarth 1914; Woolley, Barnett 1952; Marchetti et al 2012; Marchetti 2012.

<sup>2</sup> Woolley 1939.

<sup>3</sup> Marchetti 2001.

<sup>4</sup> Matthiae 1997; Pruß 2010.

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Sanne Hoffmann (National Museum of Denmark)

### A STUDY OF THE VOTIVE TERRACOTTA FIGURINES FROM THE ATHANA LINDIA SANCTUARY

The votive terracotta figurines from the Athana Lindia sanctuary in Lindos, Rhodes, has been the subject of my MA thesis from Copenhagen University in 2011—in Danish: *Mellem Guddom og Giver—En analyse af kulten i Athana Lindia—helligdommen med udgangspunkt i terrakottafiguriner*” (*Between Deity and Donor—an analysis of the cult in the Athana Lindia Sanctuary based on terracotta figurines*).

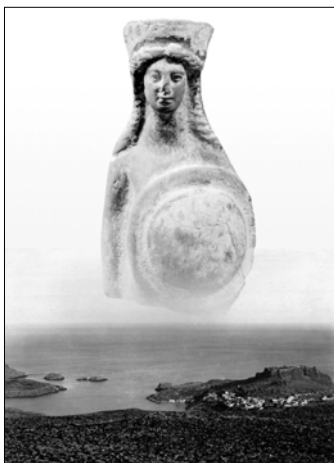


Photo: Courtesy of the National Museum of Denmark

The main purpose of this thesis was to clarify whether it was possible to identify cult characteristics in a group of terracotta figurines given as votive offerings, in order to specify the nature of the cult. Since the name of the deity was given in this sanctuary, it was a study of the specific local role, rather than a matter of identification. The terracottas have been published by Chr. Blinkenberg in *Lindos—Fouille des L'Acropole 1902-1914*, I, *Les Petits Objets*, Berlin 1931. The complete assemblage accounts for more than 2700 terracottas that can be dated from the Geometric period to the end of the Classical period, though only a few figurines can be connected to the earlier period.

The terracottas are varied but mainly portray females. In the study several traits of the figurines were taken under consideration, such as posture, gesture, dress and headgear, but the primary focus was the attributes and general symbolism of the terracottas. The attributes included—in a rough general view—children, fruits, flowers, animals, instruments, and containers. In the detailed study, among the figurines at the Athana Lindia sanctuary it was possible to identify specific cult traits. These included different aspects of the divinity, such as several fertility aspects, Potnia Theron, war goddess, and protector of arts and crafts. Also references to ritual acts in the sanctuary were identified, such as rites of passage, tithe, and first fruit offerings. The figurines also carried objects of ritual relevance, such as torches and instruments. However, a large group of

figurines and protomes were depicted without attributes. Most likely these types should be considered to symbolize the prayer itself, comparable to candles being lit in a church.

The analysis of the overall concept of the goddess Athena in general indicated that there were similarities between concept and the local divinity Athana Lindia, but, also that there were several differences. The local goddess was still very much a nature and fertility deity. This seems to indicate that there was a difference between the overall concept and the local goddess, perhaps due to the fact that generally the syncretism between old cults and the Olympian gods of Greek mythology could be limited to acquiring the name only. Local needs and tradition would be what determined the function and design of the cult, rather than the name.

Based on the detailed analysis of the terracotta figurines, and votive offerings in general, there can be little doubt that the amount of information to be gathered here to enlighten our understanding of specific cults is massive. It is, however, essential that the objects are treated in detail, and not in general, as this can obscure the information. It is the intention to publish the results from the MA thesis, but the study of these terracottas and votive terracottas in general, will be taken further in my future PhD studies on the subject at the National Museum of Denmark.

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#### SYMPOSIUM REPORT

Kari Dodson (Worcester Art Museum) and Violaine Jeammet (AGER, Louvre Museum)

### CLAY STATUES FROM CANOSA

The Worcester Art Museum in Massachusetts has in its collection two Canosan statues of Orantes, which along with a third one from a private collection, were displayed in a small focus exhibition *Ancient Statues from South Italy* from June 22 to December 1, 2013, at the Worcester Art Museum (WAM) in Worcester, Massachusetts. A mini symposium “Orantes from Canosa” accompanied the exhibition at the Worcester Art Museum on October 25, 2013, hosted by the Jeppson Idea Lab, in order to assemble scholars in the field with the future goal of organizing a more ambitious exhibition on the artistic production of Canosa in the 4<sup>th</sup> and 3<sup>rd</sup> centuries B.C. We are pleased to share with the members of the Association for Coroplastics Studies a summary of our discussions at this symposium.

The Director of WAM Matthias Waschek and Objects Conservator and exhibition organizer Paula Artal-Isbrand introduced the participants and explained the concept behind the Jeppson Idea Lab and the project “Ancient Statues from South Italy.” Paula explained how the exhibition came together and how the symposium grew out of all the collaborative research.

Christine Kondoleon, the George D. and Margo Behrakis Senior Curator of Greek and Roman Art at the Museum of Fine Arts in Boston detailed how she discovered the first of the orante statues (Fig. 1) in 1995, in storage at WAM and in fragments, when she was the director there. She immediately thought of Orpheus and the Sirens from the J. Paul Getty Museum and realized that she was looking at fragments of a 3<sup>rd</sup> century south Italian figure. The figure had come to WAM from London in 1927 with another figure (orante two). Paula wrote grants, and both the Kress and Mellon Foundations helped to support the project and the restoration of the statues.

Andrew Oliver, an independent scholar based in Washington, D.C., and author of the only book on south Italian orantes (*The Reconstruction of Two Apulian Tomb Groups*, 1968, Franke Verlag, Bern) told of his encounter with orantes from Canosan tombs that began when he was at The Metropolitan Museum of Art. There he was directed to Paul Jacobsthal’s book on early Celtic ornament and its relation to painting on Greek vases. A helmet and cuirass found in a tomb in Canosa were pictured there, as were photographs of groupings of objects found in Canosan tombs that were subsequently sold to collectors. He recognized among them some objects in the collection of The Metropolitan Museum— a bronze Celtic helmet in particular. It was later reunited with the cuirass that had wound up in Hamburg. In 1970, he recognized in an auction an orante (orante two), today in the collection of WAM.

Tiziana D’Angelo, the Jane and Morgan Whitney Fellow, Department of Greek and Roman Art, The Metropolitan Museum of Art, (“Painting Death with the Colors of Life: Polychrome Paintings in Pre-Roman Tombs from South Italy”) spoke on Canosa and its Daunian Tombs. She noted that even though none of the approximately 50 existing orantes are actually in Canosa di Puglia, in the local Museo Archeologico di Palazzo Sinesi, it is still worthwhile to visit Canosa to get a sense of the archaeological contexts—the rock cut tombs within which the figures were found. The history of these tombs comprises a series of discoveries, losses, and re-discoveries. Most of the tombs can be visited today, thanks to the collaboration of the Soprintendenza per i Beni Archeologici della Puglia and the Fondazione Archeologica Canosina, and on special occasions they are even kept open to the public at night, with the



Fig. 1. Orante 1, from Canosa. WAM, after restoration.

restaging of certain ancient rituals (Notti degli Ipogei). The Daunian civilization flourished between the 9<sup>th</sup> and the 3<sup>rd</sup> centuries B.C. in northern Apulia. Daunian aristocrats commissioned the majority of the Canosan monumental tombs in the 4<sup>th</sup> and 3<sup>rd</sup> centuries B.C., which were cut into the bedrock with flat, two faced, or vaulted ceilings. They were underground burials, but their architecture, decoration, and location made them quite visible and monumental. Some tombs had a painted pediment that was left above ground as a sort of grave marker. In addition, they were nearly all located along two main roads and they were organized in clusters (both inside and outside the city walls). These tombs played a fundamental role in their communities. Their façades and vestibules were sometimes decorated with figural paintings that featured mourning women similar to the orantes, the deceased traveling to the underworld, and processional scenes including fantastic creatures. These monuments seemed to have a public and, to a certain extent, political function. During the late 4<sup>th</sup> and 3<sup>rd</sup> centuries B.C., the city faced internal turmoil and was also involved in broader conflicts, such as the Samnite and Punic Wars. In 318 B.C., the city was captured by the Romans, but this defeat was not immediately followed by a process of assimilation of Roman culture. Could the tombs and the public statement they made be a reaction to these events—a way to consolidate a strong image of power and independent identity? None of the tombs was built after the 3<sup>rd</sup> century B.C., but the existing ones continued to be used into the 2<sup>nd</sup> and 1<sup>st</sup> centuries B.C., and funerary chambers were sometimes added. These funerary monuments served families and clans, not just individuals, and often had several building phases.

Violaine Jeammet, Senior Curator in the Department of Greek, Etruscan and Roman Antiquities, Louvre Museum (“Quelques particularités de la production des pleureuses canosines en terre cuite, *Revue Archéologique*, 2003/2, p. 255-292) gave a talk entitled “Female statues of Canosa: “Orantes” or Mourners?” She presented 6 Canosan statues (H. 60 cm to 100 cm.) that are in the Louvre Museum’s collection. They had all been patched and overpainted in the 19<sup>th</sup> century. Three of them were restored in order to be displayed in the Venus de Milo Gallery along with jewelry, glassware, and a vase adorned with figurines, all coming from Canosa. The restoration revealed that the statues had been fabricated in a very particular way: they were basically conical structures made of large slabs of clay, pressed outwards from the inside to create essentially breasts and knees. Hair and details of clothing were added to the outside. The head was the only part created in a 2-part mold following the Greek technique. After having been fired, the statues were covered in a white layer in preparation for being painted—red, pink, and black. Canosan statues have been classified into groups corresponding to fabrication techniques and details of clothing. These classifications led the author to propose new combinations for the Canosa tombs, and also to stimulate reflection on the function of the statues (Fig. 2).

- Group 1 statues are dressed in a simple chiton; (subgroup a), are smaller, have loose hair, and young, chubby faces (subgroup b), are larger, and older,
- Group 2 statues wear a short himation over chiton. Arms are bent.
- Group 3 statues wear a chiton and long himation.

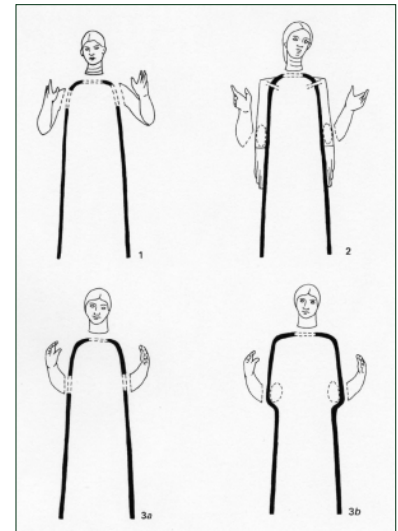


Fig. 2. Study of fabrication: techniques and clothing of the orantes.

What were the functions of the statues? Greek influence is obvious in the art and architecture of the 4<sup>th</sup> century in Canosa, an interesting example of cultural assimilation, but the orantes are very typical of this city, and there are no Greek equivalents in this scale for personal use. It is clear that the three small holes left in the bottom of the statues may have served to attach them to a platform for a funerary procession where they always appeared in pairs. The gestures of lamentation and the wrinkled foreheads are appropriate for mourners.

Cliff Schorer, President of the Board of the Worcester Art Museum, added information about the provenance of Orante 3, which is currently in a private collection.

Susan Costello, Objects Conservator of the Straus Center at the Harvard University Art Museums spoke on the conservation and the technical study of the two orante statues in WAM. The first orante was in many fragments and subsequently was disassembled into over 100 pieces. Grime and restoration materials covered much of the surfaces. Susan cleaned the surfaces with a laser, which preserved the original layer and archaeological patina. Some pink coloration was found on the back of statue, which could have been the original color, and fluorescence under UV light suggested rose madder. The pieces were reassembled, and losses were filled and painted. The previous restoration fragments were retained as part of the object’s history and in order to present a unified whole. During her treatment Susan found mention and photos of the other WAM statue that had been deaccessioned in 1946. Through a connection at Sotheby’s, the statue was rediscovered on the art market around 2008, and was (re)purchased in a private sale by WAM. The second orante was much dirtier and more heavily restored. It also was disassembled. Overfill material and the lacquer coating on the statue were removed with solvent gels, and then the surface was cleaned with a laser. No polychromy was found. The statue was reassembled, filled, and painted. On the second orante, no restoration fragments were retained, as the losses were not distracting enough to warrant this. Repairs were dated by TL to within the last 200 years, but photograph revealed that they happened before 1927. The too-small head of the first orante was later removed. In comparing the two orantes, it was determined that they were made differently. The first orante was made in two halves that had an abundance of toolmarks and fingerprints. The second orante was made as a single piece.

Philip Klausmeyer, Conservation Scientist and Painting Conservator at WAM, reported on comparative technical analysis. Cross-sections brought up questions regarding fabrication techniques, and also informed conservation treatments. Orante one: Fired terracotta was coated with kaolin, then plaster made of calcium sulfate (an early restoration layer?), then three layers of a smaller particle size—definitely restoration layers. No grime appeared under restoration layers in the cross-section sample—perhaps suggesting that what remained of the original surface was heavily cleaned or scrubbed prior to restoration. Thermal Gravimetric Analysis (TGA) showed the kaolin layer to be unfired. SEM-EDX elemental analysis revealed that the upper three restoration layers all contained lead white. The lead white presence was critical in the success of the figure's laser cleaning. The second orante did not have the same layers. Here a relatively thin lead white layer was found under what is thought to be the original kaolin. This raises the question whether or not an initial thinly applied white lead preparation layer is unique to certain types of orantes, perhaps even indicative of a specific workshop, function, or specific production period. Cross-section analysis of the third orante did not show evidence of the initial thin, white lead preparation layer. The kaolin of the second and third orante had more significant staining than the first orante, although this is likely due to their post-production /treatment history.

#### CONFERENCE REPORT

Jochen Griesbach (Martin von Wagner Museum), Veit Vaelske (Tell Basta Project)

### KONTEXTUALISIERUNG VON TERRAKOTTEN IM SPÄTZEITLICHEN BIS SPÄTANTIKEN ÄGYPTEN

December 6–8, 2013, Martin von Wagner Museum, Würzburg

In the first weekend of December 2013 fifteen archaeologists and Egyptologists from Germany and abroad met at the Martin von Wagner-Museum in Würzburg, to discuss current research on the coroplastic art of ancient Egypt. The meeting, under the auspices of the Institute for Ancient Studies (Institut für Altertumswissenschaften) of the Julius-Maximilians-Universität Würzburg, was generously funded by the Thyssen-Foundation (Fritz Thyssen Stiftung für Wissenschaftsförderung).

The idea of a group discussion of excavation-based results concerning coroplastic art along with a simultaneous exhibition of the terracotta collection of the Martin von Wagner-Museum (Fig. 1) was generated earlier by the authors of this report. The idea was not to dismiss conventional methodical approaches, such as stylistic analysis or religious inquiry but rather to verify or to correct their positions. For that reason, the members of the conference either reported from archaeological projects all over Egypt, or they took the defendant's role in sustaining the value of traditional methods.

For the title of the conference the word “contextualization” was chosen, and not “contexts” because from the outset it seemed clear that that excavations cannot live up to the expectation of answering every historical question by lining up significant find spots. “Contextualization” merely characterizes the attempt to understand terracottas, not only within their actual archaeological environments, but also within a wider causative network involving production and consumption modes, as well as semantics.

Therefore, the first impression given by excavation reports is not surprising: Very often the terracotta material has not been found in an actual context revealing an anthropogenic event with a figurine at its center, but rather in secondary contexts, such as fill, whose dating is approximate. Additionally, the figurines found there are mostly fragmented, contrasting with the many complete terracottas in museum collections that form visual encyclopedias of Egyptian religion and culture. But on the other hand, the advantage of the archaeological material is a secured provenance and a dating proposal at the very least—as inaccurate as it might yet be. Consequently, during the conference the mutual examination of the material resulted in numerous conclusions. For example, the traditional dating by formal phenomena has lost little of its value, but in fact is frequently confirmed by many excavations. Therefore very important were the presentations of Ross Thomas on the large number of figurines from Naukratis, as well as of James Bennett on the figurines from a votive pit of the 1<sup>st</sup> centuries B.C./AD at Thmuis. The occasional finding of molds or products from the same mold—for example at Schedia, Kiman Faris, or Bubastos—widens the possibility of reconstructing the ancient production network.

Further results were the establishment of chronological and regional variations in coroplastic art, as the use of some types is obviously time-specific, while for others, such as the so-called “naked goddess,” either as a figurine or a relief, the line of development from the Late period to Roman times becomes even clearer. The deviation of thematic preferences already can be seen between the eastern and western Nile delta in the talk by Pascal Ballet.



Fig. 1. Figurine of a sacred dancer (Inv. no. A520)  
Photo: P. Neckermann, @Martin von Wagner  
Museum der Universität Würzburg.

Vaelske spoke about a major production center of coroplastic art during the 4<sup>th</sup> to 3<sup>rd</sup> centuries B.C. at Bubastos/Pi-Beseth, where hundreds of figurines of Bes and of the so-called Persian rider were manufactured. These subjects are also found at other sites, such as Memphis or Naukratis, but obviously in much lesser quantities and in different types and molds. Ross Thomas and Marianne Bergmann both spoke about erotic depictions, such as the “phallos-men” that are frequent in the western delta, but are seldom found at Bubastos. Moreover, a type that might have been expected to be dominant at Bubastos, Bastet as a cat, to date is completely absent, while Sergej Ivanov illustrated how the transformation of Bastet figurines from bronze to terracotta might have taken place at Memphis and, as Eva Lange illustrated, at Alexandria, where the early Hellenistic Boubasteion recently yielded many terracotta figurines of Bastet or the hellenized Bubastis.

Distinctive features of terracotta figurines from Middle and Upper Egypt pointed out by Pascale Ballet in a short report on the figurines from Coptos and by Esther Pons Mellado on figurines from Herakleopolis also were impressively demonstrated by Nahla Hussein. She provided evidence of a Roman terracotta workshop at Arsinoe/Krokodilopolis whose products could also have been exported as far away as Alexandria. The figurines from Arsinoe will raise the question of whether there was an actual “Fayum-ware” beyond the older usage of this term.

The talk by Martin Fink about the figurines of Assuan directed the focus to a region often unattended during the exploration of coroplastic art. He not only presented a convolute attributable to specific periods from Hellenistic to Byzantine epoch but he could also specify the respective use of clay variants. This exemplary approach is not only relevant to this special project but brings up the difficult issue of material analysis that is affiliated with important legal and infrastructural questions in modern Egypt. The discovery that the Isis-temple at Assuan triggered no fabrication of Isis-figurines is proving once more, that the local coroplastic repertoire cannot necessarily be predicted by religious traditions that may be evident from other local sources like inscriptions.

Penelope Wilson’s talk on the terracottas in domestic environments at Kom Rebwa (Sais) took us back to the New Kingdom by showing one of the figural types that was in use in earlier Egyptian history, but that became unfashionable in the Graeco-Roman period. Also, her conclusions concerning the display and ritual destruction of these hand-modeled snake figurines brought an important question about Egyptian coroplastic art back into focus: the performative function of terracottas. Apart from only limited explanations, such as the use of figurines as lamps during certain festivals, or as instruments of magic, the actual functioning and handling of many terracottas remains unclear. Experimental archaeology, as demonstrated by Penelope Wilson and her students, is a most promising way to shed some light on this issue.

While Olga Vassilieva introduced the vast terracotta collection of the Pushkin Museum in Moscow by elaborating on a statuette with a modern hieroglyphic inscription and obviously amalgamated from different prototypes, Jutta Fischer used material from the same collection to demonstrate the value of exploring the stages of stylistic development type by type. Focusing on popular subjects of Roman production, such as Isis Thermouthis, she believes that it is possible to arrive at a persuasive chronological sequence that can be cross-checked with archaeological data or geographical divergencies. Sandra Sandri equally pointed out that contextualization of terracottas by archaeological projects should not be self-absorbing, but should lead back to inquiries into iconography and religious history. She presented one of the most popular groups of terracottas from the Nile, that of the so-called child-gods—mainly Harpocrates—sitting or riding on various animals. Here, the grouping of different figural motives does not signal a variety in substance, but is in itself an expression of the common (Egyptian) desire for lasting and abundant fertility.

Considering the fact that this was the first meeting devoted to Egyptian terracottas, much was achieved at Würzburg! The excellent combination of archaeology, Egyptology, and museology provided fertile ground for future research in Egyptian terracotta production and consumption from Pharaonic to Byzantine times. The question of continuing the productivity of this joint research effort was prevalent during the whole conference, which, along with the exhibition *GRIECHISCH-ÄGYPTISCH* (see below) promoted much research interest in the field and launched future Masters and PhD projects. This was clear from discussions during breaks that were lively and engaged (Fig. 2). Future meetings are anticipated, and we hope that frequent reports of Egyptian coroplastic research will appear in the Newsletter of the Association for Coroplastic Studies. Scholars doing research on Egyptian terracottas are strongly encouraged to join. A publication of the Würzburg meeting is envisaged for this year.

[http://www.coroplasticstudies.org/images/pdfs/Terrakotten-Tagung\\_Aushang%202013.pdf](http://www.coroplasticstudies.org/images/pdfs/Terrakotten-Tagung_Aushang%202013.pdf)

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Fig. 2. Conference participants were engaged in lively discussions about Egyptian terracottas during breaks at the conference. Photo: Veit Vaelske.

At the Museums 1

## GRIECHISCH-ÄGYPTISCH - TONFIGUREN VOM NIL

16. Oktober 2013 bis 27. Juli 2014

Antikensammlung des Martin von Wagner Museums in der Würzburger Residenz



**D**ank Alexander dem Großen und seinem makedonischen Heer erlebten die Ägypter seit 331 v. Chr. nicht nur erneut die Folgen der Fremdherrschaft, sondern kamen mehr denn je mit den Sitten und Gebräuchen der Griechen in Berührung. Mit den Fremden kamen neue Götter und folglich auch neue, ungewohnt lebendige Bilder. Doch die Neuankömmlinge mussten sich genauso ihrer Umwelt anpassen, sollte das Zusammenleben langfristig gelingen. Welche Konsequenzen das hatte, demonstrieren die kleinen Statuetten aus Ton in der aktuellen Sonderausstellung in besonders anschaulicher Weise.

Die Figuren, die vom Hellenismus bis in die Spätantike datieren, stammen aus der Privatsammlung von Friedrich Gütte, der sie einst im Kunsthandel erwarb. Für die Ausgräber des 19. und frühen 20. Jahrhunderts besaßen sie nur geringen Wert, suchten diese doch vor allem nach den Spuren der Pharaonen. Aus diesem Grund gibt es nur wenige Anhaltspunkte dafür, welchen Platz die Terrakotten im täglichen Leben der Menschen am Nil einnahmen. Wurden sie in öffentlichen Heiligtümern feierlich dargebracht und mit einem Gelübde verbunden? Oder betete man sie still daheim in seinem Herrgottswinkel an? Viele der kleinen Bildnisse sind eher neckischer Natur und könnten in den eigenen vier Wänden zur Unterhaltung der Gäste gedient haben.

Unter den Terrakotten überwiegen Sujets, die auf die Festkultur im griechisch - römischen Ägypten verweisen. Neben den obligatorischen Opfern an die Götter zählten dazu Tanz und Musik, Schauspiel und allerlei andere vergnügliche Darbietungen bis hin zu derben Späßen. Schenkt man den tönernen Bildern Glauben, muss der Wein bei diesen Feiern in Strömen geflossen sein, so dass alle Hemmungen und bisweilen auch manches Kleidungsstück abgelegt wurden.

Aus dem Schlamm des Nils gewonnen, waren die Statuetten aus gebranntem Ton für alle Haushalte erschwinglich. Zudem erlaubte es ein unkompliziertes Verfahren, " die Objekte in Serie zu produzieren bzw. immer wieder neu abzuformen. Eine eigene Sektion zeigt, wie das funktionierte, welche Veränderungen sich dabei einschlichen, und dass man sich das Ganze zudem in grellen Farben ausmalen muss.

Die Vielfalt und Detailfreude der eigentümlichen Figuren führen die Forschung immer wieder zu neuen Entdeckungen sowie Ideen ihrer Deutung, wobei viele Rätsel bis heute ungelöst geblieben sind. Die Besucher der Ausstellung sind daher eingeladen, ihre eigenen Impressionen festzuhalten. Große Kunst darf man sich von den kleinen Zeitzeugen nicht erwarten, dafür Kulturgeschichte pur!

Serena Raffiotta

## UNA DIVINITÀ MASCHILE PER MORGANTINA



Fig. 1. Testa della statua di culto di Ade da Morgantina (per concessione del J. Paul Getty Museum).



Fig. 2. Particolare del retro della testa, con i riccioli della capigliatura in evidenza (per concessione del J. Paul Getty Museum)

Una testa in terracotta datata all'età greca ellenistica riprodotte una figura virile barbata (Figg. 1 e 2) è prossima alla partenza dagli Stati Uniti d'America, pronta a raggiungere il Museo Archeologico Regionale di Aidone per ricongiungersi definitivamente agli altri capolavori trafugati (la coppia di acroliti arcaici, la colossale statua tardo-classica della dea, il tesoro di argenti ellenistici) restituiti all'Italia negli ultimi anni e offrire una nuova tangibile testimonianza dei culti, dei riti e della vita religiosa dell'antica Morgantina (Fig. 3), importante città siculo-greca al centro della Sicilia, in territorio di Enna.<sup>1</sup>

Nelle more di un esame autoptico del reperto, per la sua analisi stilistica ci atterremo alle informazioni tratte dalla scheda on-line presente nel sito web del J. Paul Getty Museum,<sup>2</sup> già possessore del pezzo,<sup>3</sup> e a quanto pubblicato recentemente in un paio di importanti opere a stampa curate dallo stesso museo.<sup>4</sup>

Modellata a mano e cava internamente, la testa si presenta fratturata alla base del collo, lasciando presumere sia appartenuta a un busto o a una statua. Le dimensioni sono pari al vero, essendosi conservata pressoché integralmente per un'altezza massima di 26,7 cm (10 ½ in.) e una larghezza massima di 20,4 cm (8 in.). Le labbra sono socchiuse e contornate superiormente da una sottile striscia d'argilla in leggero rilievo, su cui sono appena visibili dei brevi solchi obliqui incisi, atti a rendere i baffi. Il contorno degli occhi è segnato da incavi molto profondi che, se oggi contribuiscono a rendere penetrante lo sguardo della figura, un tempo dovevano alloggiare le ciglia, realizzate probabilmente in metallo, com'era consuetudine nella scultura greca. Una sottile incisione circolare, ben più evidente nell'occhio destro, segna il contorno delle pupille.

La caratteristica più singolare dal punto di vista tecnico è la resa della folta capigliatura e della fitta barba. I riccioli che le connotano furono modellati singolarmente a mano e rifiniti a stecca (sono ben evidenti le tracce), quindi applicati alla testa prima della cottura. Fu in questo stesso momento che l'ignoto abilissimo artigiano avrebbe rivestito di un doppio strato d'ingobbio argilloso l'intero manufatto, preparandolo così al prezioso rivestimento policromo che, applicato una volta ultimata la cottura, ancora oggi straordinariamente si conserva su viso, barba e capelli. Su questo dettaglio, che rende l'opera un autentico capolavoro, ci soffermeremo più avanti.

La restituzione volontaria alla Sicilia da parte del museo fu annunciata il 10 gennaio 2013 con un comunicato stampa ufficiale<sup>5</sup> immediatamente diffuso attraverso le pagine del *Los Angeles Times*,<sup>6</sup> destando non poco stupore nel testimoniare al mondo intero l'ennesimo trafugamento di un reperto di eccezionale valore dal sito archeologico siciliano. D'altra parte, un simile atto da parte della prestigiosa istituzione statunitense confermava il radicale cambio di rotta conseguente alle scandalose vicende del 2005 legate al nome di Marion True<sup>7</sup> e l'avvio di una nuova politica di gestione dell'immenso pregevolissimo patrimonio del Getty, fondata ora più che mai sul rispetto del principio del rimpatrio delle opere in presenza di prove tangibili dell'illecita provenienza.<sup>8</sup>

La storia a lieto fine di questo capolavoro della coroplastica greca mi sta particolarmente a cuore, avendo personalmente offerto, con la mia attività di ricerca, un contributo fondamentale alla sua attribuzione a Morgantina. Il mio intervento a favore del rimpatrio del reperto s'inserisce nelle più recenti vicende che lo hanno per protagonista, che qui ripercorro brevemente secondo le informazioni apprese



Fig. 3: Veduta panoramica dell'agorà ellenistica di Morgantina.

dalla stampa e sulla base di quanto è di mia personale conoscenza.

La testa fu acquisita dal museo californiano nel 1985. Sembra sia stata acquistata—con un investimento di ben 530 mila dollari—dal magnate e collezionista americano Maurice Tempelman,<sup>9</sup> cui era pervenuta per il tramite del noto antiquario londinese Robin Symes,<sup>10</sup> di cui il Tempelman era uno dei migliori clienti. Una volta entrata a far parte della pregevolissima collezione di antichità del museo, la testa trovò subito posto alla Getty Villa di Malibù,<sup>11</sup> etichettata come “Head of a God, Probably Zeus,” di autore ignoto e datata al 325 a.C. circa. Quanto alla provenienza, allora fu indicato genericamente “Greek, South Italy.”<sup>12</sup>

Per più di un ventennio—dal 1985, data dell’acquisizione, al 2010, anno in cui (a quanto pare) fu ritirato dall’esposizione per procedere alle verifiche sulla provenienza—il prezioso reperto si è lasciato ammirare da migliaia di persone, che immagin-

iamo siano rimaste incantate non soltanto per l’alto livello artistico dell’opera, ma soprattutto per la peculiarità, cui si è accennato sopra, che la rende davvero eccezionale nel panorama non solo della coroplastica siceliota ma, più in generale, dell’arte greca: sono le abbondanti tracce dell’originaria policromia presenti sulla barba, dipinta di un vivace azzurro (Fig. 1), sui folti capelli ricci, colorati di bruno-rossastro (Fig. 2), e su viso e labbra, dipinti di un rosa appena percepibile a occhio nudo.

Proprio per questa singolarità, che indubbiamente accresce il pregio dell’opera (non a caso il Getty fece un investimento non da poco per questo acquisto), nel 2008 la testa fu scelta tra migliaia di reperti della collezione del museo per prender parte a un’importante mostra intitolata *The Color of Life*,<sup>13</sup> organizzata alla Getty Villa per evidenziare, attraverso l’esposizione di una selezione di pregevoli opere rilevanti in tal senso, il fondamentale ruolo—talvolta dimenticato, a volte nemmeno conosciuto—del colore nella scultura nel corso di quattro millenni, dall’antichità ai nostri giorni.

Sembra che in quell’occasione i conservatori del Getty abbiano condotto—mediante l’uso di un microscopio a luce polarizzata—specifiche e più approfondite analisi sulle vistose tracce di policromia del reperto, classificando come ematite naturale<sup>14</sup> il pigmento bruno-rossastro dei capelli e come blu egiziano il colore sulla barba.<sup>15</sup> La presenza di blu egiziano,<sup>16</sup> trattandosi di un pigmento alquanto raro e sulla cui produzione—nella sua formulazione originale—ancora oggi si dibatte, convalidò l’ipotesi che era stata già avanzata all’epoca dell’acquisizione, vale a dire che si trattasse della raffigurazione di una figura divina, giacché “The unnatural coloring of the hair and beard contributes to the impression of a supernatural figure.”<sup>17</sup> Nell’assenza di un preciso contesto geografico-archeologico di riferimento circa la provenienza, all’epoca ufficialmente sconosciuta,<sup>18</sup> riguardo all’identificazione della figura furono suggerite indistintamente le divinità del pantheon greco Ade e Zeus.<sup>19</sup> Non sappiamo perché fu da questo momento che, nella lettura iconografica della testa da parte degli studiosi del Getty, al padre degli dei fu affiancato il burbero signore degli Inferi. Col senno di poi, potremmo definirla una premonizione.

In quegli anni un’archeologa siciliana, già collaboratrice del Getty, era stata incaricata di catalogare le terrecotte figurate di presunta produzione magno-greca e siceliota della collezione di antichità del museo in vista di una pubblicazione oggi prossima alle stampe,<sup>20</sup> un lavoro lungo e complesso, che richiedeva approfondite conoscenze ed esigeva puntuali confronti. Per questo motivo la studiosa sfogliò con attenzione la pubblicazione a mia firma<sup>21</sup>—personalmente donata in tempi non sospetti—dedicata alle terrecotte figurate provenienti da uno dei più importanti santuari di Morgantina, quello monumentale di contrada San Francesco Bisconti, un luogo di culto extra-urbano consacrato alle divinità ctonie che negli anni Settanta era stato tragicamente saccheggiato dagli scavatori clandestini. Da qui furono trafugati gli acroliti arcaici e, probabilmente, anche la statua della dea, reperti che oggi ammiriamo al Museo Archeologico Regionale di Aidone, recentemente restituiti dagli Stati Uniti a conclusione di complesse indagini giudiziarie e lunghe trattative diplomatiche.

Agli occhi dell’archeologa, che aveva accuratamente esaminato la testa dalla singolare barba azzurra, non sfuggì tra le pagine del



mio libro la foto a colori di un piccolo ricciolo spiraliforme dipinto di un vivido azzurro, che ai tempi della ricerca sulla coroplastica dal santuario avevo catalogato individuandolo tra decine di reperti in frantumi abbandonati dagli scavatori clandestini nel 1978 e recuperati dal custode del sito archeologico, immediatamente intervenuto dopo lo scavo illegale. La studiosa non poté fare a meno di comparare il ricciolo con la testa in possesso del Getty, cosa che immediatamente destò in lei il terribile sospetto della provenienza del reperto da Morgantina e, quindi, di un acquisto illecito da parte del museo. Ma erano gli anni della rivendicazione della statua della dea, anche quella all'epoca in possesso del Getty, e la controversia non era ancora stata del tutto definita, per cui bisognava essere cauti e agire con prudenza. Chiaramente fui subito informata di questa scoperta straordinaria, che mi lasciò intontita ma appagata, dimostrando a me stessa che mesi e mesi trascorsi negli umidi magazzini del museo per quella lunga ricerca a cui mi ero tanto appassionata avevano dato un risultato tanto inatteso quanto importante. Avevamo individuato una delle statue di culto adorate nel santuario delle divinità ctonie di San Francesco Bisconti nella sua più tarda fase di frequentazione, l'età ellenistica, aggiungendo un nuovo importante tassello alla ricostruzione della lunga storia di quell'area sacra.

Per un paio d'anni non seppi più nulla: nel frattempo, la statua della dea era stata restituita dal Getty all'Italia (Maggio 2011), facendo vivere al museo archeologico di Aidone e a Morgantina—inondati come non mai da visitatori da ogni parte del mondo—un momento di gloria, mentre nuovi rapporti di collaborazione e progetti di scambi culturali reciproci si andavano definendo tra il museo californiano e la Regione Siciliana.

Qualcosa di nuovo, però, sarebbe accaduto proprio nell'estate 2011, determinando probabilmente un'accelerazione nella decisione della restituzione del reperto all'Italia da parte del Getty. In occasione della sistemazione di un nuovo magazzino nel museo di Aidone sbucarono per caso, ben custoditi tra altri materiali di provenienza sporadica rinvenuti a Morgantina, tre riccioli spiraliformi, due dei quali dipinti di azzurro, uno di colore rossastro. Fu subito chiaro e inequivocabile che anch'essi, casualmente recuperati nel 1988 (ben dieci anni dopo il recupero del primo ricciolo) nell'area del santuario di San Francesco Bisconti nella terra sconvolta dai tombaroli, appartenevano alla testa maschile ormai sospetta ancora in possesso del Getty, sebbene non più in esposizione.

Non conosciamo quali tappe ufficiali siano seguite alla scoperta dei tre nuovi riccioli, che andavano ad aggiungersi al primo, quello da me edito, grazie al quale era stato possibile avanzare l'attribuzione della testa a Morgantina. Finché arriviamo alla faticosa data del 10 gennaio 2013, in cui, come abbiamo già raccontato, il museo californiano ha annunciato ufficialmente la restituzione della testa. Da quel giorno la scheda concernente il reperto, pubblicata on-line sul sito web del museo, è stata arricchita di nuove e più esatte informazioni: prima fra tutte la provenienza da Morgantina e, di conseguenza, la nuova interpretazione del soggetto divino rappresentato, non più Zeus ma indubbiamente Ade, dio dell'Oltretomba, invocato e celebrato per secoli nei numerosi santuari ctoni dell'antica città siculo-greca in provincia di Enna, nel cuore della Sicilia, ambito geografico che gli antichi consacrarono a Demetra/Cerere e in cui, non a caso, la tradizione letteraria colloca il mito del rapimento di Persefone/Proserpina.

Tra aprile 2013 e gennaio 2014, in occasione della straordinaria mostra *Sicily. Art and Invention between Greece and Rome* organizzata dal J. Paul Getty Museum e dal Cleveland Museum of Art in collaborazione con la Regione Siciliana, che ha portato prima a Malibù e poi a Cleveland i più pregevoli capolavori dell'arte greca di Sicilia, la testa di Ade, quasi riemergendo simbolicamente dal buio infero in cui la clandestinità l'aveva costretta per anni, è finalmente tornata a farsi ammirare da migliaia di visitatori, questa volta però con un valore aggiunto, la possibilità, anzi piuttosto la pretesa di raccontare la reale storia di un luogo pieno di fascino quale è Morgantina.

Adesso trepidiamo in attesa di vedere Ade di persona, emozionati all'idea che il dio possa nuovamente ricongiungersi con la sua giovane sposa Persefone, protagonista indiscussa tra le vetrine del museo di Aidone insieme alla madre Demetra. La ricontestualizzazione della statua di culto ci darà di certo un nuovo forte input ad approfondire le ricerche sulla vita religiosa nell'antica Morgantina e, in particolare, sulla monumentale area sacra di contrada San Francesco Bisconti, su cui oggi ancora troppo poco si conosce.

#### NOTE

Si ringraziano il J. Paul Getty Museum, Registrar's Office, per aver concesso l'autorizzazione alla pubblicazione delle foto del reperto (fronte e retro), e Claire Lyons, Curator of Antiquities and Head of Department del Getty, per la disponibilità e collaborazione.

<sup>2</sup> Oltre che sulla stampa internazionale, della restituzione è stata data comunicazione in un articolo a mia firma dal titolo "Testa di Ade torna a Morgantina", edito nella rivista *Archeologia Viva*, n. 159, Maggio-Giugno 2013, p. 7, e in una breve scheda curata da Jaimee Uhlenbrock per *CSIG News. The Newsletter of the Coroplastic Studies Interest Group*, 9/2013, p. 17.

<sup>3</sup> J. Paul Getty Museum inv. 85.AD.105.

<sup>4</sup> *The Color of Life* 2008, p. 136, n. 20 (ivi bibliografia precedente); *Sicily. Art and Invention* 2013, p. 192.

<sup>5</sup> <http://news.getty.edu/press-materials/press-releases/hades-returns-to-sicily.htm>

<sup>6</sup> <http://articles.latimes.com/2013/jan/10/entertainment/la-et-cm-getty-museum-hades-sculpture-sicily-20130110>

<sup>7</sup> Curatrice alle Antichità del Getty dal 1986, nel 2005 fu processata a Roma con l'accusa di ricettazione aggravata e associazione a delinquere.

<sup>8</sup> In concomitanza con l'annuncio della restituzione della testa, il 18 Gennaio 2013 il Getty ha ufficialmente comunicato di avere avviato un'"operazione trasparenza", consistente nella verifica della provenienza di circa 45 mila pezzi della collezione di antichità e nella realizzazione di un database on line, accessibile al mondo intero. <http://articles.latimes.com/2013/jan/19/entertainment/la-et-getty-ambers-20130119>

<sup>9</sup> Maurice Tempelman è lo stesso personaggio che, acquistata la coppia di statue acrolitiche arcaiche in marmo trafugate da Morgan-

tina, negli anni Ottanta tentò di venderla al museo californiano. Ma una volta avviate in Italia le indagini per l'attribuzione delle due sculture a Morgantina e, di conseguenza, per la restituzione, fu costretto a cederle, donandole volontariamente nel 2003 all'Università della Virginia.

<sup>10</sup> Robin Symes è un personaggio ricorrente nelle vicende dei capolavori trafugati da Morgantina. Fu lui a vendere la statua della dea al Getty per 18 milioni di dollari. Nel 2005 fu arrestato con l'accusa di ricettazione, ritenuto responsabile della vendita a prestigiosi musei e collezionisti di una lunga serie di reperti trafugati.

<sup>11</sup> È questa la struttura museale di Malibù inaugurata nel 1974, progettata ad imitazione dell'antica villa romana dei Papiri di Ercolano, dedicata all'esposizione della collezione di antichità (circa 44.000 pezzi) del J. Paul Getty Museum.

<sup>12</sup> Queste erano le informazioni riportate sulla scheda on line del reperto prima del 2010 (quando, avanzato il sospetto della provenienza da Morgantina, la testa fu ritirata dall'esposizione).

<sup>13</sup> [http://www.getty.edu/art/exhibitions/color\\_of\\_life/](http://www.getty.edu/art/exhibitions/color_of_life/)

<sup>14</sup> Una varietà terrosa dell'ematite, minerale ferroso, è l'ocra rossa, impiegata come pigmento inorganico naturale. Fu diffusissima sin dalla preistoria presso tutti i popoli antichi, avendo una buona resistenza alle intemperie e un elevato potere coprente.

<sup>15</sup> *The Color of Life* 2008, p. 136, n. 20.

<sup>16</sup> Considerato tra i più antichi pigmenti prodotti artificialmente dall'uomo (sembra fosse già diffuso intorno al 2500 a.C.), fu in uso presso Egizi, Etruschi, Greci e Romani, fino al Medioevo. Sulla base di approfondite analisi i tecnici del British Museum hanno recentemente evidenziato la presenza di tracce di Egyptian Blue, non visibili ad occhio nudo, su diverse delle sculture del Partenone conservate nel museo londinese. ([http://www.britishmuseum.org/explore/highlights/articles/a/ancient\\_colour\\_on\\_parthenon.aspx](http://www.britishmuseum.org/explore/highlights/articles/a/ancient_colour_on_parthenon.aspx))

<sup>17</sup> Così si legge in *The Color of Life* 2008, p. 136, n. 20. Sul significato dei colori presso gli antichi è degno di nota il saggio Luzzato-Pompas 2001.

<sup>18</sup> Il reperto era genericamente indicato come "Greek (South Italian or Sicilian)".

<sup>19</sup> Per questo stesso motivo la statua della dea di Morgantina, già al Getty, è stata conosciuta per decenni nel mondo come una "Venere-Afrodite" e solo dopo l'attribuzione a Morgantina identificata piuttosto come Demetra o Persefone (il dibattito è ancora aperto tra gli studiosi).

<sup>20</sup> <http://museumcatalogues.getty.edu/>. M. L. Ferruzza, *Ancient Terracottas from South Italy and Sicily in the J. Paul Getty Museum*, in corso di stampa.

<sup>21</sup> Raffiotta 2007. Ho presentato questa mia ricerca in *CSIG News. Newsletter of the Coroplastic Studies Interest Group*, 5/2011, pp. 10–11.

<sup>22</sup> Raffiotta 2007, p. 102, n. 138, tav. 27.

<sup>23</sup> Tra le iniziative promosse in questo nuovo clima di collaborazione va ricordata, con riferimento a Morgantina, l'interessante mostra organizzata alla Getty Villa dall'Aprile 2012 al Gennaio 2013 dal titolo *The Sanctuaries of Demeter and Persephone at Morgantina*, in cui sono stati esposti 37 reperti provenienti dai luoghi di culto dell'antica città.

<sup>24</sup> La ricostruzione delle vicende legate al recupero della testa di Ade, così come degli altri capolavori trafugati da Morgantina, si legge in Raffiotta 2013<sup>2</sup>.

<sup>25</sup> <http://www.getty.edu/art/exhibitions/sicily/>; <http://www.clevelandart.org/events/exhibitions/sicily-art-and-invention-between-greece-and-rome>

<sup>26</sup> Sul santuario sono stati pubblicati sintetici resoconti delle varie campagne di scavo effettuate sin dagli anni Settanta. Cfr. C. Greco, S. Nicoletti, S. Raffiotta, "Due santuari delle divinità ctonie in contrada San Francesco Bisconti a Morgantina," in AA.VV., *La Sicilia arcaica. Dalle apoikiai al 480 a.C.*, Caltanissetta 2009, pp. 129–131 (ivi bibliografia precedente). Quello che manca ancora oggi è l'edizione scientifica completa, che ne chiarisca—attraverso lo studio dell'architettura, dei materiali ceramici, delle stipi votive—e fasi edilizie, le pratiche rituali, la destinazione dei diversi ambienti che lo compongono. Auspichiamo di poterci dedicare presto a tale progetto di ricerca. Si leggano anche S. Raffiotta, "I santuari di Demetra e Kore in contrada San Francesco Bisconti," in C. Bonanno (a cura di), *Il Museo Archeologico Regionale di Aidone. Guida*, Enna 2011, pp. 46–50; S. Raffiotta, "Demetra a Morgantina: topografia e culti nel Thesmophorion di San Francesco Bisconti. Architettura, ex voto e pratiche rituali," in AA.VV., *Sikelikà Hierà. Approcci multidisciplinari allo studio del sacro nella Sicilia greca*, Atti del Convegno di Studi, Catania 11–12 Giugno 2010, in corso di preparazione.

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## At the Museums 2

## THE ETRUSCANS AND THE MEDITERRANEAN: THE CITY OF CERVETERI

December 5, 2013 to March 10, 2014

Musée du Louvre-Lens, Lens, France

On December 5, 2013, an impressive exhibition opened at the Musée du Louvre-Lens, “the other Louvre,” that surely will appeal to anyone interested in terracotta sculpture, as well as to anyone interested in the cultures and civilizations of the ancient Mediterranean. *The Etruscans and the Mediterranean: The City of Cerveteri* presents a history of the city that is largely based on new results obtained from recent excavations at the site, within which objects from major historical collections are viewed. A product of a collaboration between the Musée du Louvre, the CNR - Istituto di studi sul Mediterraneo Antico, Rome, the Soprintendenza per i Beni Archeologici dell’Etruria Meridionale, and the Museo Nazionale Cerite, this exhibition comprises many works that have never been seen together that document with extraordinary clarity the changing values and customs of this important Etruscan city over the course of some 500 years. This is the third major exhibition organized by the Musée du Louvre this past year for its satellite museum at Lens in north-eastern France that opened a little more than a year ago, in December 2012. Built over a wasteland that was once home to the coal mining industry of Lens, the Louvre-Lens, a large, modernist structure with minimalist gardens, is expected to help revitalize the economy of the area that entered a depression with the collapse of the coal mining industry of France in the mid-20<sup>th</sup> century. An installation over the exit doors of the museum of large, vintage photographs of coal miners presented in a continuous loop is a touching reminder of the difficult and dangerous occupations that sustained this region of France for more than 150 years. Nor can one ignore the enormous pyramids of coal wasters that can be seen from the large windows of the museum that now have the status of national monuments.



Fig. 1. Detail of a room in the exhibition.

The design of the Temporary Exhibition Gallery that houses *The Etruscans and the Mediterranean* is most appropriate for an exhibition of this type. The installation benefits greatly from the large and airy rooms (Fig. 1), where the works are displayed in ample environments, in many instances allowing visitors to view them in-the-round. Even when objects are presented within glass cases the installation never appears crowded or poorly conceived. Wall and text panels, as well as object labels, are written in French, English, and Dutch, to insure that the exhibition is intelligible to the broadest constituency possible.

While *The Etruscans and the Mediterranean* presents a broad spectrum of Etruscan art of all types and in all media, I was most interested in the terracotta sculpture, being aware of the singularly strong coroplastic tradition that is so compelling a feature of Etruscan art. And the works in this category do not disappoint. Well-known terracotta sculptures, such as the *Sarcophagus of the Spouses* from the Louvre and the seated figures from the Tomb of the Five Chairs are interspersed with other, lesser known, terracotta sculptures and figurines, terracotta architectural sculpture, monumental cinerary urns, highly decorated bronzes, Greek vases, and intricate jewelry, all documenting the history of the city from its origins to the Roman conquest.



Fig. 2.

As is to be expected, the Etruscan artisan’s appreciation of the plastic medium of clay is superbly illustrated by a series of Hellenistic votive heads from the Manganello Sanctuary (Fig. 2) that not only reflect the spontaneity of the artisan’s hand, but also reveal a keenly observant eye. Silent participants in this exhibition, they nevertheless appear to breathe, so compellingly lifelike are they. The lively surfaces that animate the fleshy parts of the face of a man from the Manganello Sanctuary are complemented by the sketchy, seemingly hasty, treatment of the hair that imparts a remarkable immediacy to this head. This is in striking contrast to the treatment of the head in the bust of a woman and the head of a child in the same case, both



Fig. 3.



Fig. 4.

of which reveal a more studied and deliberate approach. Yet these too appear highly personalized, a distinctive feature of Etruscan portraiture that was carried over into Roman terracotta sculpture of the Late Republican period.

Other terracottas in the exhibition are not as arresting as the Manganello heads, but still are of considerable interest for the idiosyncratic style or iconography they present. Characteristic in this regard is a small, late Hellenistic figurine of a woman, possibly a goddess, from the recently-excavated Tomb of the Votive Heads (Fig. 3). Even though it is mold made, it nevertheless still has something of the freshness of the Manganello male head in its asymmetry and use of retouch. The strong turn of the head and twist of the body animates the figure and raises it out of the level of the mundane. Another mold-made terracotta of interest is a votive head of a woman (Fig. 4), also from the Tomb of the Votive Heads. This is a more generic terracotta type that shows a woman with idealized features adorned with heavy jewelry and an elaborate hairstyle that eloquently speak of status. This particular terracotta type is characteristic of Cerveteri and has not been documented elsewhere.



Fig. 5.



Fig. 6.

From the Archaic period come several terracotta cinerary urns that are displayed together with the well-known *Sarcophagus of the Spouses* from the Louvre, all of which were found in the mid-19<sup>th</sup> century in the Banditaccia necropolis of Cerveteri. The examples shown here (Figs. 5 and 6) are much more modest in size and conception than the well-known example, but they reflect the range of variation that was in vogue during the late Archaic period, as well as the strong influence of the East Greek artistic canon.



Fig. 7

Terracotta architectural sculpture is also well represented in the exhibition with, among other things, three Archaic antefixes, of which one is illustrated here (Fig. 7), an impressive Archaic pedimental composition made up of warriors, an akroterion, and sections of terracotta revetment, most still preserving the lively colors that are so characteristic of Etruscan architectural terracottas. The antefixes, dated to the first years of the 5<sup>th</sup> century B.C., present a female head adorned with a high stephane and large disk earrings. While Ionian influence is evident in the full, fleshy face and in the decorative elaboration of the surfaces, an Attic imprint may also be detected in the high forehead, the more prominent cheekbones, and the large eyes.

Many more terracotta sculptures in this exhibition are deserving of discussion, but cannot be detailed in a note as brief as this. Suffice it to say that a visit to *The Etruscans and the Mediterranean: The City of Cerveteri* is most highly recommended. For those in living or visiting Rome the exhibition can be seen at the Palazzo delle Esposizioni in Rome, from April 14 to July 20, 2014.

Jaimee Uhlenbrock

Sonia Klinger (University of Haifa)

IN MEMORIAM GLORIA S. MERKER



Gloria S. Merker, a well-known and highly respected archaeologist specialising in the classical archaeology of Greece and Israel, who served as an editor of *IEJ* for over four decades, died on 24 August 2013 in Hightstown NJ.<sup>1</sup>

Gloria Merker, born in the Bronx (New York City) in 1936, received her B.A. from Queens College (the City University of New York) in 1957. After graduation and following a short stint at Metropolitan Life Insurance, she began work with Gladys Weinberg, then the editor of *Archaeology Magazine*, helping to produce the first ten-year index. This led her to apply to the University of Missouri, where the Weinbergs were based, and she earned her M.A. in 1963, while working as a museum assistant. That year she married Irwin L. Merker, who would later become a professor of ancient Greek and Roman history at Rutgers University, and they spent 1963–64 and 1966–67 at the American School of Classical Studies in Athens. Upon their return, she worked as assistant editor for the Archaeological Institute of America at *Archaeology Magazine* in 1967–68 and served on the editorial advisory board in 1968–79. In 1970 she earned her Ph.D. from Bryn Mawr, with a dissertation on the Hellenistic sculpture of Rhodes (published in the *Studies in Mediterranean Archaeology* series in 1973). She also worked at the American Numismatic Society as international editor with responsibility

for their publication, *Numismatic Literature*, and served as curatorial consultant at the department of Greek and Roman art of the New York Metropolitan Museum of Art. In 1977, Gloria Merker received an appointment as assistant professor and chairperson of the classics department at Rutgers University, Newark. In 1982 she was promoted to associate professor and in 1998 to professor. She loved teaching and viewed it as a mission; in 2000, she received the Charles Pine Award for Excellence in Teaching from the Newark College of Arts and Sciences and Alumni Association. Indeed, she once wrote to me to tell me how proud she was of her best students.

Her publications include the following: “Fragments of Architectural-Terracotta Hydras in Corinth” (*Hesperia* 57.2, 1998); *The Sanctuary of Demeter and Kore: Terracotta Figurines of the Classical, Hellenistic and Roman Periods* (Corinth 18.4, Princeton NJ, 2000); *The Cesnola Collection: Terracottas* (coauthored by Vassos Karageorghis and Joan R. Mertens; Metropolitan Museum of Art, New York, 2004); *The Greek Tile Works at Corinth: The Site and the Finds* (Hesperia Supplement 35, Princeton NJ, 2006); and “The Metal Finds,” in Berlin, A. M. and Herbert, S. C., *Tel Anafa II.2. Glass Vessels, Lamps, Objects of Metal and Groundstone and Other Stone Tools and Vessels* (Kelsey Museum of the University of Michigan, Ann Arbor MI, 2013). More recently, she assisted Susan Katsev in the publication of the Kyreneia shipwreck; at the time of her death, we were collaborating on the publication of the miscellaneous small finds from the Sanctuary of Demeter and Kore at Acrocorinth.

Gloria’s link with Israel and the classical archaeology of Israel began at Jalame (University of Missouri and Corning Museum of Glass excavation), where she and her husband joined the Weinbergs in 1964 for the first season of excavation at the site and in 1966. This connection continued with her work at Tel Anafa (University of Missouri excavation) in 1970 and 1973 and at Tel Dan (Hebrew Union College excavation) in 1974 and 1975. She became lecturer at the Hebrew University of Jerusalem in 1971 and visiting lecturer between 1974 and 1976.

From 1974 until 2009, she was associate editor for the *Israel Exploration Journal*, reading and meticulously editing all articles in the field of classical archaeology, and from 2010 until her death she served as a member of the journal’s editorial advisory board. In 2010, the Executive Committee of the Israel Exploration Society decided to appoint her honorary member of the society, in appreciation of her long-standing contribution to the *Israel Exploration Journal*.

I met Gloria in 1971, during my second year as an undergraduate at the department of art history at the Hebrew University of Jerusalem, and I can safely say that she is the one who made me fall in love with ancient Greek culture, Greek artefacts and especially vase-painting. On my first day of her vase-painting class, she entered the room with a basket full of carefully wrapped Greek pottery fragments and placed them on the seminar table. Throughout that semester she made magic with her knowledge and enthusiasm. In 1974 to 1975, she became my M.A. thesis advisor, as well as that of Silvia Rozenberg, and throughout her life she continued to offer advice and valuable criticism to me and others. Gloria Merker will be sadly missed by all those who knew her and appreciated her vast knowledge in classical archaeology.

NOTES

<sup>1</sup> My thanks are extended to Dr. Irwin L. Merker for assisting me in writing this memorial.

Editor’s note: This obituary originally appeared in the *Israel Exploration Journal* 63-2, 2013, and is reprinted here with permission

Antonella Pautasso (CNR-IBAM, Catania)  
Oliver Pilz (Johannes Gutenberg-Universität Mainz)

### UN SEMINARIO BILATERALE ITALO-TEDESCO SULLA COROPLASTICA CRETESE

Si è tenuto a Catania, dal 19 al 21 settembre del 2013, il seminario bilaterale italo-tedesco, dal titolo *Pilina Eidolia. New Perspectives in Cretan Coroplastic Studies (13<sup>th</sup>-7<sup>th</sup> century B.C.)*, organizzato da Antonella Pautasso (IBAM-CNR) e da Oliver Pilz (Johannes Gutenberg-Universität Mainz), patrocinato dal Consiglio Nazionale delle Ricerche (CNR) e dalla Deutsche Forschungsgemeinschaft (DFG). Il seminario, inteso come occasione di incontro e di riflessione, ha avuto come tema specifico la coroplastica cretese dalla tarda Età del Bronzo all'Arcaismo, periodo questo che rappresenta una fase fondamentale di cambiamento culturale nell'isola. Nel corso di questo passaggio cruciale, che abbraccia i secoli compresi tra il collasso del mondo minoico-miceneo e il momento della formazione della polis, profonde modifiche investono la struttura degli insediamenti, i costumi funerari e l'ambito rituale. L'incontro di studio è stato l'occasione, per studiosi italiani e tedeschi impegnati da anni in attività di scavo e di studio a Creta, di presentare e discutere con i colleghi i risultati preliminari di ricerche tutt'ora in corso.

Gli argomenti principali discussi nel corso del workshop hanno abbracciato aspetti tra loro diversi e complementari: tecnica, produzione e distribuzione; stile e identità, tradizioni artigianali, il ruolo degli ateliers locali; contesti di rinvenimento (insediamenti, necropoli, santuari); l'eredità del cosiddetto "stile dedalico" nel Mediterraneo occidentale.

Il tema del seminario è stato introdotto da Dario Palermo (Università di Catania, Direttore della Missione Archeologica Italiana a Priniàs - Introduzione) che ha ripercorso la storia degli studi sull'argomento, soffermandosi in particolare sul contributo apportato nel secolo scorso da alcuni studiosi italiani alla conoscenza dell'arte cretese, attraverso l'edizione di ampi complessi di materiale e l'approfondimento critico storico-artistico, e storicizzandolo all'interno del quadro scientifico del periodo. Nella fattispecie, lo studioso ha messo in rilievo il contributo fondamentale degli studi condotti da Giovanni Rizza sui complessi di Gortina e di Axos, e – coincidenza non priva di rilievo – il fatto che quest'anno ricorrono 50 anni dalla pubblicazione di un suo articolo fondamentale nella storia degli studi "Dedalo e le origini della scultura greca" (1963).

Nella prima relazione, "Le terrecotte votive di Priniàs nel contesto culturale cretese della tarda Età del Bronzo e della prima Età del Ferro," Katia Perna (Università di Catania) ha presentato i materiali TM/SM provenienti dal deposito sul versante orientale della Patela di Priniàs, che la studiosa ha attualmente in corso di studio, mettendo in rilievo aspetti tecnici e interpretativi. Il contesto, messo in luce nel corso delle prime esplorazioni condotte da Federico Halbherr sulla Patela alla fine dell'Ottocento, era conosciuto attraverso la pubblicazione di alcune statuette della dea delle braccia alzate e di alcuni tubi fittili (Wide, Gesell). Lo scavo dell'area, condotto nel 1996 da Dario Palermo che coordina il progetto di pubblicazione integrale del complesso, ha messo in evidenza l'esistenza di diverse fasi di occupazione dell'area, e ha permesso il recupero di un ulteriore nucleo di materiale di notevole interesse per la ricomposizione unitaria del contesto.

Allo stesso periodo cronologico si è riferita la presentazione di Nicola Cucuzza (Università di Genova - "La coroplastica da Kannià. Osservazioni preliminari"). Anche in questo caso, il recupero di tutta la documentazione relativa ad un vecchio scavo (fine anni Cinquanta del secolo scorso) e l'abile rilettura dei materiali in relazione al contesto, che speriamo di vedere presto pubblicata da Nicola Cucuzza e dalla équipe di ricercatori da lui coordinata, ha consentito di proporre associazioni tra statuette-ceramica e specifici ambienti del complesso, noto come la villa di Kannià, in territorio di Gortina. La ricostruzione di diversi set di offerte —insieme ad un attento esame della tecnica e ad un approfondito esame stilistico e iconografico delle statuette— a Kannià così come a Priniàs, offre l'opportunità di analizzare aspetti del rituale sino ad oggi trascurati.

Un taglio diverso è stato proposto nella relazione di Antonella Pautasso (IBAM-CNR - "Contesti, spazi, funzioni. Osservazioni sulla coroplastica dal versante meridionale della Patela di Priniàs"), che ha presentato, attraverso l'esame dei rinvenimenti di oggetti in argilla e di terrecotte figurate provenienti dai livelli sottostanti un isolato di abitazione di età tardo-arcaica, una proposta di lettura delle precedenti fasi di occupazione dell'area. L'isolato tardo-arcaico, ubicato lungo il versante meridionale della Patela di Priniàs, riveste uno specifico interesse sia dal punto di vista planimetrico che funzionale, poiché ingloba lungo il suo margine meridionale un edificio con probabile funzione comunitaria e alcuni annessi. La ricontestualizzazione dei rinvenimenti di coroplastica risalente al TM/SM, PG e G, ha consentito di proporre alcune riflessioni sulle possibili precedenti destinazioni dell'area e sulla memoria che di esse si conservava nel corso del VII sec. a.C.

Alla produzione delle figurine in argilla di età protogeometrica si è rivolto invece Andrea Babbi (Römisch-Germanisches Zentralmuseum Mainz - "One, No One and One Hundred Thousand. Human Iconography and Identities in the Quest for a New Social Balance on Crete at the Beginning of the 1st Millennium B.C."), che da tempo lavora sull'argomento colmando una vera e propria lacuna nella nostra conoscenza, poiché sono mancati sino ad oggi studi dettagliati della coroplastica protogeometrica cretese. Attraverso l'analisi dell'evidenza archeologica, esaminata sito per sito con particolare attenzione ai contesti di rinvenimento, lo studioso raccoglie un'ampia documentazione che gli consente di proporre alcune pregnanti osservazioni sia dal punto di vista stilistico, con l'individuazione di tre distinte tradizioni figurative, che iconografico, con l'emergere in una fase matura del PG di figurine che riflettono funzioni e ruoli sociali ben definiti.

Un'ampia disamina dei rinvenimenti di figurine in argilla d'età protogeometrica e geometrica in ambito sepolcrale nella Creta centrale e orientale è stata presentata da Laura-C. Rizzotto (Deutsches Archäologisches Institut, Zentrale Berlin – “Figurine fittili in contesti funerari della prima Età del Ferro a Creta”). L'argomento, di notevole interesse, data anche la non frequente presenza di tali materiali in ambito funerario – in rapporto alla quantità di coroplastica che proviene da ambiti sacri e insediativi – ha consentito alla studiosa di mettere in rilievo alcuni aspetti connessi all'interpretazione di specifiche tipologie talvolta in rapporto a classi d'età ben definite. Di particolare interesse è risultata la visualizzazione, attraverso grafici, dei diversi aspetti considerati dalla studiosa nel suo contributo (contesto, tipologia/iconografia).

Gli aspetti tecnici, considerati in un ampio quadro che ripercorre la tradizione figurativa risalente alla dea dalle braccia alzate e che si snoda lungo i secoli compresi tra la fine dell'Età del Bronzo e la prima Età del Ferro, sono stati oggetto della presentazione di Oliver Pilz (Johannes Gutenberg-Universität Mainz – “Coroplastic Production in Early Iron Age Crete: Technical Aspects”). Partendo dal complesso in corso di studio, di Kako Plai-Anavlochos, ed ampliando il discorso a diversi siti cretesi, lo studioso si è soffermato sulla tecnica di produzione delle figure al tornio, sia in relazione alla fabbricazione e all'assemblaggio delle diverse parti sia in rapporto all'argilla utilizzata. Interessanti riflessioni sono state presentate sulla tecnica e la funzione di un particolare tipo di bustino nel quale la testa, fornita di una sorta di tenone inferiore, è lavorata a parte ed inserita; tradizione questa che si ritrova, pur con qualche differenza, nella produzione di altri siti cretesi (Azoria).

Alla questione del cosiddetto “stile dedalico” nella produzione dell'Occidente greco in età alto-arcaica è stato dedicato il contributo di Marina Albertocchi e Silvia Bertesago (Università Cà Foscari, Venezia; Humboldt-Universität Berlin – “Creta in Occidente? Echi stilistici e tradizioni artigianali”). Le studiose, partendo dall'evidenza archeologica relativa alla Sicilia e alla Magna Grecia, hanno riconsiderato criticamente la coroplastica importata e prodotta in queste aree nel corso della prima metà del VII sec. a.C., mettendo in evidenza la complessità del quadro stilistico nel quale le due maggiori tradizioni figurative, quella cretese e quella peloponnesiaca, coesistono.

La serie delle relazioni è stata chiusa da Rossella Gigli (IBAM-CNR – “I pithoi decorati di età orientalizzante da Priniàs. Considerazioni preliminari”) che ha proposto alcune riflessioni preliminari sulla classe dei pithoi decorati a rilievo da Priniàs, soffermandosi sulle diverse tecniche di lavorazione e sui vari soggetti iconografici presentati dalla produzione priniota, a tutt'oggi solo parzialmente conosciuta attraverso alcuni vecchi studi (Savignoni, Pernier). Alcuni aspetti di particolare interesse sono stati rilevati dalla studiosa in relazione alla funzione dei contenitori e ad alcuni elementi iconografici di discussa interpretazione.

I temi toccati dalle relazioni che hanno occupato i primi due giorni del seminario e le riflessioni scaturite dalla discussione a cui è stato dedicato ampio spazio, sono stati ripresi e sintetizzati in un quadro d'insieme da Katja Sporn (Universität Salzburg – Conclusions). La studiosa ha rilevato in particolare la crescente importanza che l'analisi tecnica (ivi comprese le analisi petrografiche) ha acquistato nel corso degli ultimi anni e il contributo rilevante che tale approccio apporta alla ricerca, accanto all'inquadramento stilistico che rimane il punto di partenza di qualsiasi ricerca su questo tema.

La possibilità di presentare le proprie ricerche, di discutere in un clima sereno e raccolto, ha reso il seminario un'occasione di confronto altamente proficua e costruttiva. A conclusione dei lavori, gli organizzatori e i partecipanti hanno considerato l'opportunità di sviluppare in futuro un progetto di ricerca multidisciplinare o un network di ricerca. Il terzo e ultimo giorno è stato dedicato alla visita del Museo Archeologico Regionale Paolo Orsi di Siracusa, una delle più ricche raccolte di coroplastica dell'Occidente greco.

I contributi presentati nel corso del seminario saranno raccolti e pubblicati in un volume dell'*Annuario della Scuola Archeologica Italiana di Atene*.

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NEW BOOK ON SYRIAN TERRACOTTAS

Ferhan Sakal (Eberhard Karls University, Tübingen)

**DIE ANTHROPOMORPHEN TERRAKOTTEN DER REGION  
AM SYRISCHEN MITTLEREN EUPHRAT IM 3. JAHRTAUSEND V. CHR.**

Subartu 32, Brepols Publishers, Turnhout, 2013

**T**his volume provides a study on the 3rd millennium B.C. anthropomorphic clay figurines of the Middle Euphrates region. The research is based on over 2400 specimens, mostly in a fragmentary state, retrieved in thirteen different salvage excavations located along the Middle course of the Syrian Euphrates, from Tell Shiyukh Tahtani to the north to Tall Bi'a to the south.

The volume is subdivided in eight chapters and is aimed to give a deep insight on the anthropomorphic clay figurines of the region under examination. The new synthetic regional typology (based on the large amount of specimens) enables an understanding of figurines development and diffusion in a broader perspective. Particular attention is also paid to manufacturing aspects such as modelling, rendering and decoration. Moreover, the detailed mapping on their distribution provides new hints for the understanding of the use of these objects.

## TWO COLLABORATIVE PROJECTS FOR COROPLASTIC RESEARCH

During the Summer School in Catania in May, 2013, two ideas came into focus that could promote coroplastic research. The first was to have a manual, or handbook, that would give the researcher new to coroplastic studies much-needed tools and methodologies for addressing the study of Greek figurative terracottas. The second was to create an on-line version of Franz Winter's *Die Typen der figürlichen Terrakotten*, 1903, in a wiki format so that researchers can add new coroplastic types or add new sites for figurines already listed in Winter.

These suggestions were made by Jaimee Uhlenbrock as a result of several excellent papers that were presented during the Summer School that discussed methodology. While the archaeological literature that focuses on figurative terracottas is vast, little has been written that could guide a researcher not familiar with the requirements of the discipline. A plan was set in motion by Arthur Muller to have a meeting to discuss further both of these suggestions, and on December 5 and 6, 2013, an American-Italian-French team comprising Marina Albertocchi, Christine Aubry, Stéphanie Huysecom-Haxhi, Arthur Muller, Marion Muller-Dufeu, Ambra Pace, Antonella Pautasso, and Jaimee Uhlenbrock met in Lille to advance these projects. In addition, Lauranne Montagne, a graduate student at the Université Charles-de-Gaulle-Lille 3, also attended and participated in all discussions.

The text below summarizes the key aspects of the discussions that were held to realize the goals of publishing a handbook for coroplastic research and of instituting an "on-line Winter."



Photo: Christine Aubry

### I. HANDBOOK FOR COROPLASTIC STUDIES General Principles

- t There will be a paper version plus an on-line version in the form of an e-book that can be updated. Contributors to the handbook will write in their native language, with each contribution being translated into English for the on-line version. This is a collaborative project. Drafts will be submitted to everyone on the team for comment.
- t The focus will be on Greek figurative terracottas, although it will be stressed that many of the problems associated with research on this type of material are appreciably the same for the figurative terracottas of Egypt, Cyprus, the ancient Near East, and Etruria, among other cultures. The phrase "figurative terracottas" is meant to include figurines and larger statuettes, masks, protomes, reliefs, and plastic vases, all of which are portable and produced for a mass market by either hand-modeling or with the use of the mold. This phrase in general does not include architectural terracottas, plaques, lamps, or molded supports for vessels, although it is understood that in many instances common research approaches can be applied to these categories of objects as well.
- t There will be a timeline that will feature Greek figurative terracottas in relation to those of the contemporary civilizations of the ancient Mediterranean.
- t The handbook will focus on research methods and tools by means of specific examples that will be accompanied by an extensive bibliography and an objective statement of any discussions and debates in the discipline. These examples also will reflect any trends in research attitudes, but will not be biased in favor of a particular approach or interpretation.
- t The audience for this handbook is the researcher who is new to the study of mass-produced sculptural objects made in clay. This may be an archaeologist who uncovers coroplastic material during the course of an excavation or a graduate student who may be assigned a coroplastic topic for research.
- t It is anticipated that three years will be necessary to bring this project to fruition. During that time there will be two meetings a year, one in Lille and one in Catania.



### Proposed Outline for the Handbook

1. History of research on figurative terracottas

### 2. Manufacturing techniques

- 2.1. Modeling
- 2.2. Turning
- 2.3. Casting and derived production
- 2.4. Mixed media
- 2.5. Workshops / signatures

### 3. Vocabulary

Multilingual Glossary (English, German, French, Italian, Greek), from manufacture to study. The starting point for this will be Arthur's lexicon from the 1997 symposium *Le moulage en terre cuite* in Lille.

### 4. Working methods

Studying large lots; categories of classification, including thematic, iconographic, geographic, and archeometric classifications; the recognition and establishment of series, the assessment of quantity; graphic and 3-D reconstructions, technical descriptions (production, manufacture), description of clay fabric, including color, texture, and inclusions: types of catalogues, from the fragment to the description of its type. There will be a link to the video *Prises de tête, Coroplathie thasienne* (<http://www.universcience.tv/video-prises-de-tetes-881.html>) that will have English subtitles.

### 5. Chronology

- 5.1. Timeline Greek terracottas with those from other civilizations in comparative perspective
- 5.2. The theoretical problems of dating figurative terracottas (This can also be placed in 4)
- 5.3. Absolute chronology: brief discussions per site giving firm chronological markers (foundation dates, destruction levels, well-dated votive contexts, well-dated funerary contexts)
- 5.4. Continuity and rupture? At the turn of the millennium BCE.

### 6. Different approaches

- 6.1. Characterization of workshops by style and/or technique
- 6.2. History of art
- 6.3. The laboratory: archaeometric approaches, including detection of forgeries
- 6.4. From iconography to identification
- 6.5. Figurines in context (votive, funerary, domestic, industrial); their significance
- 6.6. Commerce, trade, distribution
- 6.7. Anthropological approaches
- 6.8. Figurative terracottas in museum collections: as items for exhibitions (what, how, why?), figurines without context, fakes, legal issues, including the repatriation of objects

### 7. Bibliography

Alphabetical list of bibliographic abbreviations: museum catalogues, excavation reports, general works on figurative terracottas, collective works (conferences, exhibitions), major articles, and references that contain methodology; all references cited in the discussions in the handbook.

## II. AN ON-LINE VERSION OF FRANZ WINTER DIE TYPEN DER FIGÜRLICHEN TERRAKOTTEN, 1903

Christine Aubry demonstrated the data base she designed for the terracottas from the excavations on Thasos and Durrës. This was created using FileMaker Pro. With some modification of this module, it could be used as the basis for an on-line Winter.

Below is a summary of the discussions for this project.

t It was noted that the figurines in Winter's catalogue would have to be entered into the module individually. Since this would be very time consuming, it was agreed that many participants would have to be involved. Once the module was established a call for participation could go out to the membership and a username and password would be assigned for access to the project.

t A question was raised regarding the longevity of the program FileMaker Pro. Christine assured us that it is one of the standards for data management and will continue to be supported long into the future.

t It was agreed that the best way to begin this project would be to concentrate on a geographical approach rather than a typological one. In this way the on-line Winter would have a more immediate usefulness.

t A concern was raised about the duration of this project. Will it ever be finished? As the data for this project will be driven by researchers of coroplastic material, it can never be finished, only continually updated.

At the conclusion of the second day of the meeting it was decided that we should meet at the end of May to discuss the progress of our project, or, at the latest, early December 2014.

### Call for Papers

## TERRACOTTAS IN THE MEDITERRANEAN THROUGH TIME

March 23–25, 2015, University of Haifa, Israel

The Zinman Institute of Archaeology and the Department of Art History of the University of Haifa, Israel, invites the submission of papers for the conference *Terracottas in the Mediterranean Through Time* dedicated to the study of terracotta figurines and related objects in the Mediterranean region from the early periods to late antiquity. The conference will take place at the University of Haifa in Israel, March 23–25, 2015. The conference is held under the auspices of the Association for Coroplastic Studies (ACoST).

The conference aims to bring together scholars and students who often tackle the same issues as they study clay figurines and related objects from different periods and parts of the Mediterranean region. Scholars who research terracottas of illiterate societies often use anthropological and ethnographical methods, while those studying terracottas of historical periods refer to historical sources and artistic analogies. The various viewpoints and attitudes may enrich and deepen our understanding of terracotta figurines and their role in society.

The scope of issues to be discussed at the conference will be wide, and will follow the different stages of the terracottas' lives:

#### First stage

The artisans or coroplasts: aspects of manufacture; typology and iconography; production of large and small-scale terracottas; social status of the artisans; organization of workshops; questions of specialization; relationships with other media and workshops; new technologies employed in the dating and identification of workshops.

#### Second stage

Patterns of distribution: interaction between terracotta production and markets; local production versus imports; imitations; trading, selling and offering.

#### Third stage

The users: Who used terracottas and who did not; how were they used and in what circumstances; usage through space and time; other objects used together with terracottas; themes and types in specific contexts (sacred, funereal and domestic); choice of types; symbolic meaning conveyed by terracottas; the role of terracottas in society; terracottas and gender.

#### Fourth stage

Phasing out: How, why and when terracottas went out of use; patterns of deposition or obliteration; archaeological context of terracottas and its meaning.

#### Fifth stage

Ancient terracottas today: influence of ancient terracottas on 19<sup>th</sup>- and 20<sup>th</sup>-century art; robbery and the antiquities market; museum display of terracottas.

The official language of the conference is English. Presentations should not exceed 20 minutes.

Abstracts of 200–300 words should be submitted by September 30, 2014, to Dr. Adi Erlich, [aerlich@research.haifa.ac.il](mailto:aerlich@research.haifa.ac.il) in Word format including surname, first name, position, affiliation, phone number, email address, and title of paper.

We invite proposals for panels and individual papers on these and related topics.

Looking forward to your papers,

The scientific committee: Dr. Adi Erlich, Dr. Sonia Klinger, Prof. Tallay Ornan. Consultant: Prof. Jaimee Uhlenbrock.



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