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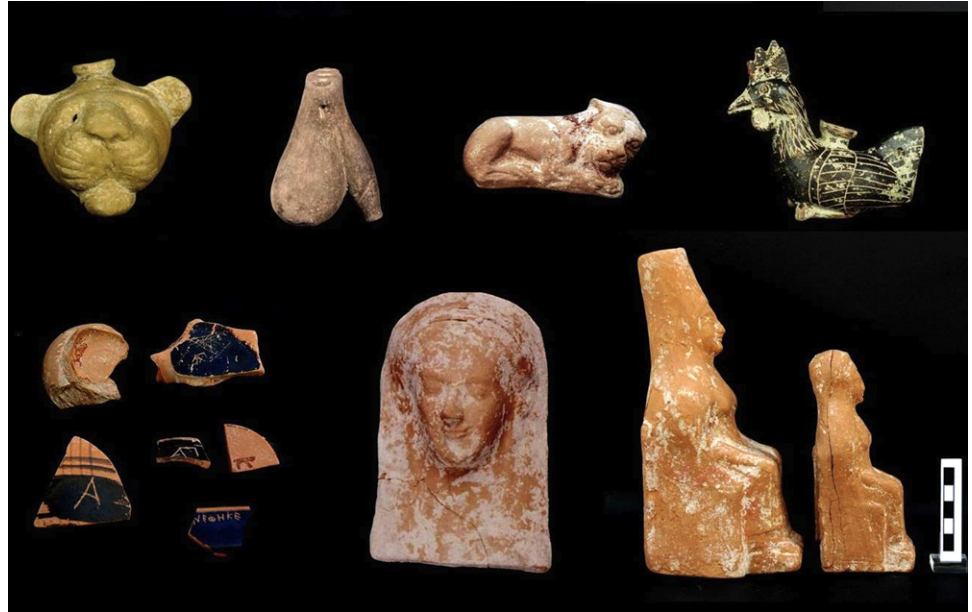
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TERRACOTTAS FROM THE CYCLADES

Daedalic figurine (675–650 BCE) found in room A1, Despotiko. Photo: Yannis Kourayos.



Figurines and ceramics (7th century–first half of 6th century BCE) from the votive deposit found on room A1. Photo: Yannis Kourayos.

In the past several decades, archaeological research on the Cycladic islands has not only restored several sites investigated earlier, but has also brought to light sanctuaries on Despotiko, Kythnos, and Aguios Andreas on Siphnos, which are not mentioned in any literary sources. To these new discoveries can be added over a century's worth of work on Delos, the principal cult site in the Cyclades. The availability of all this material has created a wonderful opportunity to explore the political, social, and religious aspects of Cycladic societies, subjects that thus far have received relatively little scholarly attention.¹ My research, which consists of a systematic study of the cults practiced in the Cyclades, has three principal objectives: a presentation of the topography, an analysis of the material, and a comparative study of cults practiced in the Cyclades and on Delos. To achieve this end, it relies on a variety of sources: literature, epigraphy, and coins, as well as on recently uncovered archaeological remains. Among the last mentioned are a plethora of coroplastic items. Of these I analyze certain more singular items, setting them into the broader archaeological context of the Cycladic sanctuaries in which they were discovered, in order to define more fully the character of the cult. Of particular interest are some remarkable objects found in a deposit dating to the Archaic period at the sanctuary on Despotiko and at the Delion on Paros. I am currently studying perfume vases in the shape of male genitalia as

well as mold-crafted roosters and their symbolism. Since I am working on the iconography of Artemis in the Archaic Cyclades, I am particularly interested in the large, decoratively painted clay statue of fine ceramic discovered at the sanctuary of Despotiko,² a unique item that may be an early representation of Artemis and possibly the sanctuary's cult statue. Similar clay statues have been uncovered on Sifnos,³ but in these cases the detailed decorative motives painted on them may reveal associations between Artemis and Potnia, a hypostasis identifiable in other situations at Cycladic sanctuaries.⁴ Approaching the Delion in Paros through a study of its votives, which include several coroplastic items (e.g. protomes, molded body parts, female heads) I am determining the function of this sanctuary, which worked simultaneously as a local sanctuary for the joint cult of Apollo and Artemis and as a branch sanctuary of Delos.

NOTES

¹ BONNIN-QUÉRÉ-2014; BRUNEAU 1970; BRUNEAU and DUCAT 2005; CONSTANTAKOPOULOU 2010; JOCKEY 1996; SAVO 2004; SCOTT 2013; MAZARAKIS-AINIAN 2012-2013.

² KOURAYOS 2005; KOURAYOS 2012.

³ BROCK and MACKWORTH-YOUNG 1949.

⁴ KOROU 2005.

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DEVELOPING AN INCLUSIVE FRAMEWORK FOR RESEARCH ON MINOAN PEAK SANCTUARY ANTHROPOMORPHIC FIGURINES

Currently under completion as a doctoral thesis (University of Kent), this study investigates the benefits of applying a multifaceted and holistic framework to research on Minoan peak sanctuary anthropomorphic figurines. Stemming from an interest in these artefacts' material properties it seeks to reconcile some too frequently divided or opposed theoretical and methodological aspects of this field. The intention is to more deeply explore some of the material processes these figurines underwent throughout the different stages of their 'lives' and ponder the multiple biographies these objects might have had throughout different periods.



Philioremos anthropomorphic figurines. Photo: Courtesy of E. Kyriakidis.

Dating to the palatial periods of Minoan Crete (2nd millennium BCE), Minoan peak sanctuary anthropomorphic figurines have been attested by the thousands in a fragmentary condition at mountain sites throughout the island¹. Usually accompanied by zoomorphic figurines and cooking and drinking vessels, these objects are associated to ritual practices.² The prevalent interpretation is that they were disposable offerings representing adorants dedicated for communion with the transcendent.³ Made of clay, they measure on average between 8 cm and 20 cm in height and perform a variety of hand gestures. Both male and female examples have been attested. The figurines' clothing, characterised by belts and daggers for the males and bell-skirts and hats for the females often serve to determine gender.

It is remarkable that, despite the wealth of information about manufacture, material sourcing, craft specialisation, firing, breakage and consumption patterns offered by these fragmentary anthropomorphs, their appearance has been the object of most investigations to date. Employing the anthropomorphic figurines from Gonies-Philioremos as a case-study (under the supervision of E. Kyriakidis), however, this thesis asks some new questions of these artefacts, namely related to the conditions under which they were produced and consumed. Investigations include considerations of the impact of the material and the environment on human actions, of the levels of the

knowledge and experience required to successfully negotiate with the raw material, and of the nature of agent relationships these material and human encounters might have generated.

The methodological framework developed to address this topic consists of an amalgamation of some previous approaches to peak sanctuary anthropomorphic figurines and some other methods evidenced in other prehistoric figurine studies. Building predominantly upon an experimental model, which allows for multi-sensory engagements with the artefacts, materials and the environments in which the artefacts were produced and consumed, this new framework allows the investigator to acknowledge and experience the influence of elements other than the human agent's decisions. For example, through direct engagement with clay, it becomes possible to understand that the manufacturer maintained a very specific relationship with the material, which in turn dictated the performance of certain movements on the part of the maker. In adopting this approach, this project aims to shift the predominantly anthropocentric character of research to Minoan peak sanctuary anthropomorphic figurines. It seeks to reinstate the importance of materials and surroundings which are all too often overlooked in this field.

NOTES

¹ See e.g. FAURE 1969; RUTKOWSKI 1986.

² See e.g. JONES 1999; KYRIAKIDIS 2005; BRIAULT 2007.

³ See e.g. MYRES 1902/3; RUTKOWSKI 1991; MORRIS & PEATFIELD 2012.

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A GROUP FIND OF NEOLITHIC FIGURINES OF THE VINČA CULTURE FROM STUBLINE, SERBIA



Fig. 1. Magnetometric plan of the site of Stubline (after CRNOBRNJA 2011).

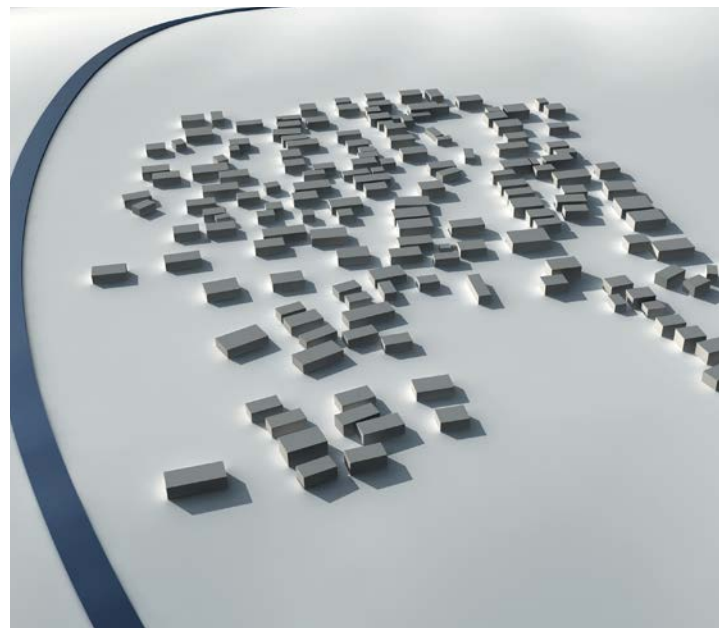


Fig. 2 Ideal reconstruction of the Stubline settlement (after SPASIĆ 2012).

Stubline is a Late Neolithic Vinča-culture settlement built around 4700 BCE on an elevated slope near Serbian’s capital Belgrade. Excavations there revealed an exceptionally well-preserved settlement, with more than 200 above-ground houses arranged in rows, with linear communications, open spaces, and circular ditches surrounding the settlement.¹ As in many other Neolithic villages in the central Balkans, a ground plan of the settlement at Stubline clearly illustrates settlement growth dynamics. We do not know which was the first house built in Stubline and who were its first inhabitants, but, over time the settlement was extended, and two ditches were dug at

the far western part, either as a symbolic division of space, or to protect the inhabitants and their possessions. As time passed, the community became larger and larger, and, as a result, the two ditches were filled in order to provide the additional space needed for the new construction of houses. The houses were again erected in rows, in the same orientation as the earlier ones. This layout of new buildings enabled the persistence of former communications. New Stubline shows continuity with earlier organizational ideas, which, on a broader scale, reflects the settlement narrative as an enduring, long-term process, rather than an event, or a point in history, a true case of *longue durée*.

Two above-ground houses were discovered during the 2008 and 2010 excavations at the Vinča-culture settlement of Stubline.² The excavated houses were rectangular in shape and have an exceptionally well preserved house inventory that offers unique insights into Neolithic housing. The house from the 2008 field season is rectangular in form without a discernible subdivision of rooms. The household inventory consists of two ovens, one quern, one clay structure for cereal storage, dozens of ceramic vessels, 43 anthropomorphic figurines, and 11 miniature tool models. Among other finds, one portable clay bucranium was found in the central part of the house. The second house was also rectangular, again without any discernible subdivision of the interior space. The house had a massive clay floor and numerous well-preserved structures and finds (two ovens, one clay structure for cereal storage, a clay table, one quern, a large number of storage vessels, etc.). Two bucrania were associated with the large oven in the north-eastern part of the house and were found facing the floor. A third bucranium is entirely made of clay and was found in the mass of collapsed wall fragments in the heavily damaged southern part of the house. Besides the confirmation that numerous activities took place inside Vinča-culture houses, as well as clear evidence that the houses were both sacred and profane places, the houses in question revealed the way in which their inhabitants conceived their natural environment, community, and foreigners. To a certain degree, their houses reflected themselves.

The set of 43 figurines and 11 miniature weapon models stand out as a unique find within the Late Neolithic Vinča culture. These figurines were found placed on a clay platform near the oven. So far only several sets of figurines are reported to have come from the central Balkans. A group of seven realistically modeled anthropomorphic figurines was found at the site of Divostin and Selevac in Serbia. On the other hand, large figurine sets are more common

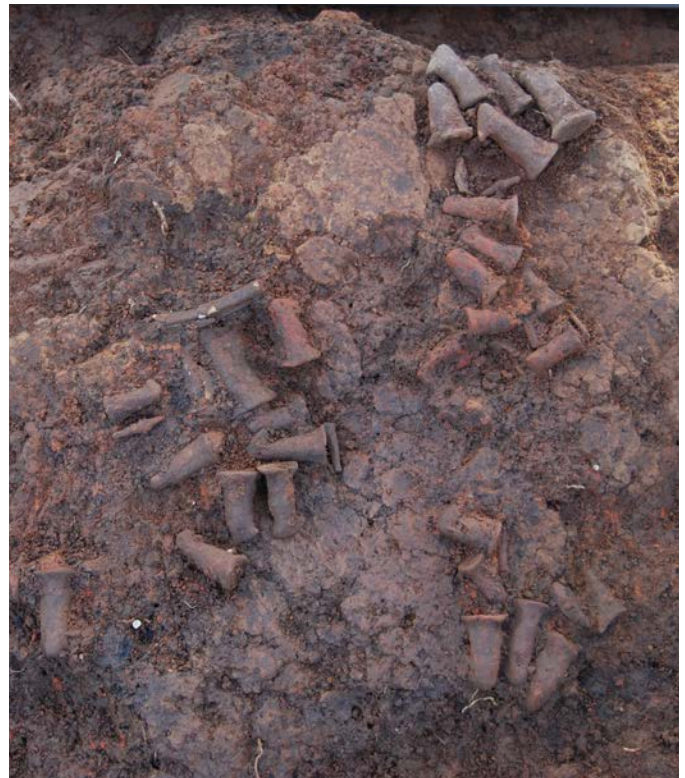


Fig. 3 Figurines from Stubline *in situ* (after CRNOBRNJA 2011).

in the sphere of Cucuteni-Tripolye cultures, especially sets from the sites of Poduri and Isaia in Romania.

And what do the Neolithic houses from Stubline reveal about the conception of community? Reviewing the function of the extraordinary group find of 43 anthropomorphic figurines from the 2008 house, A. Crnobrnja rightfully drew conclusions regarding their function in the sphere of religion.³ Focusing on contextual data, interpretations were freed from the heavy burden with which figurine-oriented studies are usually loaded. Real advances are to be made through the appraisal of the representational aspects of the 43 figurines. With the exception of one, more elaborately modelled, figurine, the 42



Fig. 4 Figurines from Stubline.

remaining figurines are of summary cylindrical form with only a nose/beak and hole for inserting tool handles being represented. The figurines do not have any direct analogy, at least concerning morphology and the number of figurines found in a single group. On the other hand, when it comes to the appearance of miniature clay tool models, they represent realistic representations of existing copper and stone tools. This kind of representational strategy (set of similar figurines with small differences in representational strategy) were given a broad range of explanations. The interpretations usually range from those who see the group of figurines as representations of household members to those which connect them to an abbreviated image of a community with an elaborate vertical stratification of prehistoric society.⁴

Let us turn to the function of the figurines. Although the function and the usage of the group of figurines are probably not ascertainable, a certain interpretational benefit could be obtained through the comparison of representational and possible functional issues. Whether the group of figurines functioned as pieces for a game-board, a representation of a warrior procession, an instrument of cult, an image of a household or a larger group of people, an implemented representational strategy created an image of a group of identical images devoid of detail (face, dress, ornaments, or gender) but carrying various type of objects, such as tools or possibly weapons. These miniature objects resemble generic forms of copper and stone tools which were widely used across the late Neolithic of south-eastern Europe. As for the appearance of the figurines, perhaps there is more to think about in what is not represented, then what actually is. Here I point to the fact that a very large number of Vinča-culture figurines show representations of various types of clothing, jewellery, and hairstyles. Even when the figurines are totally schematized, without any details represented, their morphology and physical appearance clearly point to their cultural origin. On the other hand, figurines from Stubline have a totally abstract, schematic appearance which has no significant analogy in Vinča-culture figurine production. Could it be therefore that the figurines from Stubline represent foreigners? Foreigners, perhaps, that the Stubline community has not yet encountered? Is it up to the imagination of the viewer to build upon the unrepresented parts of the image? Foreigners carrying tools or weapons? Enemies? In sum, when dealing with the issue of the function and/or representation of the figurines, much ambiguity remains.

But an important aspect of these figurines is that their contemplation occurred within the house. Besides the basic

activities that took place inside the house, it was both the place and subject of symbolic structuring, the place for family and kinship, as well as for neighbors, foreigners, gods, and nature. Thus the house conformed to the well-known Lévi Straussian concept of a *société à maisons*, a house society based on social group relations.

NOTES

¹ CRNOBRNJA, JANKOVIĆ, SIMIĆ 2009; SPASIĆ 2012.

² CRNOBRNJA, JANKOVIĆ, SIMIĆ 2009; CRNOBRNJA 2012.

³ Cf. DRAŠOVEAN and POPOVICI 2008, pp. 126–2129; TRIPKOVIĆ 2010; CRNOBRNJA 2011.

⁴ CRNOBRNJA 2011.

⁵ *Sensu* BAILEY 2005, pp. 80–86.

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HELLENISTIC AND ROMAN FIGURINES FROM THE SOUTH NECROPOLIS OF TRALLEIS IN CARIA

I completed my dissertation *Hellenistic and Roman Terracotta Figurines from the South Necropolis of Tralleis* at the University of Adnan Menderes under the direction of Aslı Saraçoğlu in 2014. The terracotta figurines discussed in my dissertation were found during salvage excavations by the Aydın Archaeological Museum in the South Necropolis of Tralleis, with a large number coming from barrel-vaulted chamber tombs. The necropolis dates from the 2nd century BCE at least through the 2nd century CE.

Thirty-three contexts are listed as of interest, but not of sharply defined chronological significance. The evidence for dating is derived for the most part from pottery, coins, and other archaeological remains.

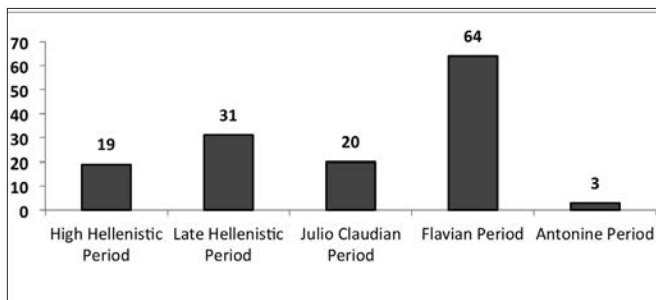


Fig. 1. Numbers of figurines recovered for the periods represented.

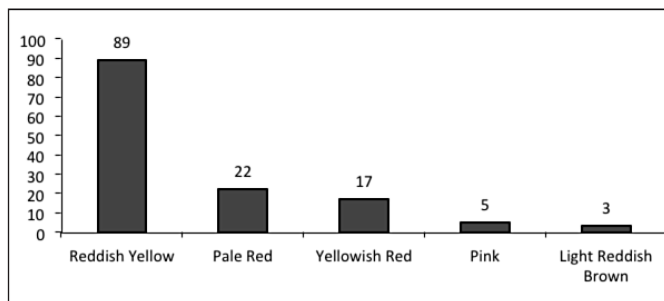


Fig. 2. Percentage of clay types represented at Tralleis.

As was customary, the figurines were each cast in molds, and in the 2nd century BCE the number of molds used in the creation of a single figurine increased. The manufacture of these terracotta figurines in the Roman Imperial era was an industry that used a rather coarse, but homogeneous, clay that contains a fair amount of mica. A yellowish-red clay with some mica was used rarely, and mostly in 2nd century BCE. A reddish-yellow clay, sometimes burned light red, with mica, is characteristic of the finest pieces. The commonest clay is reddish-yellow, according to the *Munsell Soil Color Chart*, and usually has mica; it often is coated with a light white slip.

Stylistic analysis reveals influences from Attica, Boeotia and Myrina among the early figurines at Tralleis. Flying figurines of Eros and Nike were prominent in the 2nd



Fig. 3. Flying Eros.

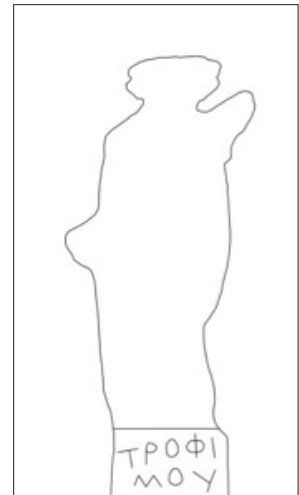


Fig. 4. Signature of the coroplast Trophimos.

century BCE. Religious types are also found and include Aphrodite and worshippers. Other representations of deities included an Ariadne, Dionysos, and his entourage.

During the second half of the 2nd century BCE genre groups with animals and standing draped women proliferated. Tralleis was destroyed by an earthquake in 26 BCE and reconstructed through the efforts of Caesar Augustus. The typological repertoire of the 1st century CE continued to include standing draped women and men, as well as athletes with quiver, masks, actors, puppets, caricatures, animals, and other mythological and religious types. These types of figurines were commonly found in most of the Mediterranean sites in the Hellenistic and Roman Imperial eras.

The works of the coroplasts whose signatures are found in the South Necropolis may be examined here in more detailed. There are Trophimos, Simalionos, Theodotos, AA and others. The signatures show that workshops were active at Tralleis in the Roman Imperial era as early as the 1st century BCE and continued to produce figurines until the 2nd century CE. We may therefore assume the fabric in which the coroplasts worked to be a local fabric of its period.

Each figurine is introduced by a general commentary that outlines the typology, chronology and significance of the class in the catalogue. Catalogue descriptions give factual detail, references to previous publications, and close parallels. Finally, typology and style of these examples can also be compared with the dated finds from the other contemporary sites and contexts. On the whole, the evidence presented points to the fact that the 2nd century BCE was the most prosperous ones for the city of Tralleis.

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MORGANTINA A COLORI. UN NUOVO PROGETTO DI RICERCA

Fig. 1. Antefissa configurata a testa femminile da Morgantina sottoposta ad analisi di fluorescenza a raggi X.

L'occasione dell'annunciata restituzione all'Italia, da parte del J. Paul Getty Museum di Malibù, di una testa maschile in terracotta policroma di età greca ellenistica trafugata da Morgantina, di cui si attende a breve il rientro al Museo Archeologico Regionale di Aidone, ci ha recentemente offerto lo spunto per occuparci dell'affascinante tema della policromia nelle arti figurative antiche con particolare riferimento al monumentale sito archeologico al centro della Sicilia, personale ambito di studi.

Si è quindi avviato—in collaborazione con la direzione del Museo Archeologico Regionale di Aidone, che ha condiviso appieno la nostra proposta di studio—un progetto di ricerca tuttora in corso, denominato “Morgantina a colori”. Presentato per la prima volta ad Aidone il 4 Luglio 2014 in occasione del Convegno Nazionale “*La geoarcheologia come chiave di lettura*” per uno sviluppo sostenibile del territorio², il progetto sarà oggetto di un secondo più specifico intervento a Genova il prossimo 11 Settembre, in occasione della X Conferenza del Colore organizzata dal Gruppo del Colore-Associazione Italiana Colore³.

Attraverso il censimento delle più significative testimonianze “a colori” provenienti da Morgantina, la ricerca intende sottolineare l'ampia diffusione della policromia nelle arti figurative dell'antica città, restituendone un'immagine nuova, ben lontana dalla realtà archeologica a noi nota. Esso ha inoltre l'ambizione di realizzare un

database dei materiali pittorici documentati nel sito, con l'obiettivo di far emergere una probabile evoluzione nella preparazione dei pigmenti e nelle tecniche pittoriche, fornendo altresì dati utili a supportare l'inquadramento cronologico dei reperti.

Le testimonianze archeologiche policrome da Morgantina afferiscono a diverse categorie di manufatti: scultura, coroplastica, ceramica, terrecotte architettoniche e intonaci parietali. Numerosi reperti hanno conservato in maniera eccezionale consistenti tracce di colore, consentendoci oggi di immaginare con estrema immediatezza come fossero in origine. In molti altri casi, invece, la policromia è così inconsistente da rendere più difficile una ricostruzione dell'aspetto originario dei manufatti. Inoltre, sebbene diversi reperti siano stati nel tempo oggetto di restauro, soltanto in casi isolati e abbastanza di recente sono state preventivamente

effettuate specifiche analisi mirate alla caratterizzazione dei pigmenti.

La prima fase della nostra ricerca ha previsto la raccolta dei documenti d'archivio e della bibliografia specifica sul sito con riferimento al tema di nostro interesse. Grazie alla disponibilità del Dipartimento di Antichità del J. Paul Getty Museum di Malibù e del Getty Conservation Institute, si è avuto modo di consultare i *reports* delle analisi sui materiali pittorici effettuate nel 1987 - in vista dell'acquisizione da parte del museo - sulla famosa statua tardo-classica della “dea di Morgantina” e di quelle realizzate nel 2011 - preventivamente al restauro - su un mezzo busto fittile femminile di età ellenistica della collezione del Museo Archeologico di Aidone (inv. EN 10206), in prestito al museo statunitense per una mostra dedicata ai santuari demetriaci di Morgantina⁴.

Sulla testa di divinità maschile già al Getty Museum, da cui il progetto ha avuto origine, disponevamo di dati editi, essendo stato il pregevole reperto oggetto di specifiche analisi sui pigmenti in occasione di un'interessante mostra organizzata nel 2008 dal J. Paul Getty Museum e dedicata alla policromia nella scultura dall'antichità ai nostri giorni⁵.

Altre analisi mirate alla caratterizzazione dei materiali pittorici sono state eseguite al Museo Archeologico

Regionale di Aidone nel 2013 su due mezzi busti fittili femminili ellenistici, indagini di cui sono stati recentemente ufficializzati gli esiti in occasione del convegno YOCOCU 2014⁶.

Abbiamo quindi abbozzato un primo database dei pigmenti identificati su un campionario di reperti, accertando anzitutto che tutti i più comuni colori individuati (rosa, rosso, marrone, verde, bianco, nero) sono di origine minerale naturale, cioè derivanti dalla macinazione di minerali e terre colorate.

Unica eccezione è rappresentata dal colore blu brillante, presente sulla barba della testa di divinità maschile e rintracciato anche sul fitto pannello della statua della dea e nelle scene figurate dei pannelli policromi che, ad imitazione dei decori delle vesti, ornavano all'altezza del petto alcuni dei mezzi busti fittili. Identificato con il blu egizio, esso è noto come il più antico pigmento sintetico, prodotto cioè artificialmente dall'uomo. Si tratta di un doppio silicato di rame e calcio ottenuto dal riscaldamento di silice, malachite, carbonato di calcio e carbonato di sodio. Sem-

bra fosse già diffuso intorno al 2500 a.C. presso gli Egizi; molto resistente, fu ampiamente impiegato nel mondo greco e romano e in uso fino al Medioevo. Lo stesso Vitruvio ne descrisse la procedura di preparazione.

Potendo già disporre per l'epoca tardo-classica ed ellenistica di un buon numero di dati da poter analizzare, il progetto di ricerca si è concentrato sull'età arcaica, periodo per il quale per Morgantina - nonostante i numerosi reperti policromi in buono stato di conservazione rinvenuti nel sito, in prevalenza terrecotte architettoniche - ad oggi non esistono studi specifici né sono state mai fatte analisi per la caratterizzazione dei materiali pittorici.

Si è così realizzata una proficua campagna di indagini diagnostiche mediante tecniche non invasive, eseguite dalla società specializzata S.T.Art-Test s.a.s. di S. Schiavone sotto il nostro coordinamento, su un primo gruppo di reperti, con l'obiettivo di acquisire dati utili per un raffronto tra i materiali pittorici in uso nel sito nelle varie epoche. Sono state selezionate quattro antefisse di produzione locale databili tra il VI e gli inizi del V secolo a.C., tutte

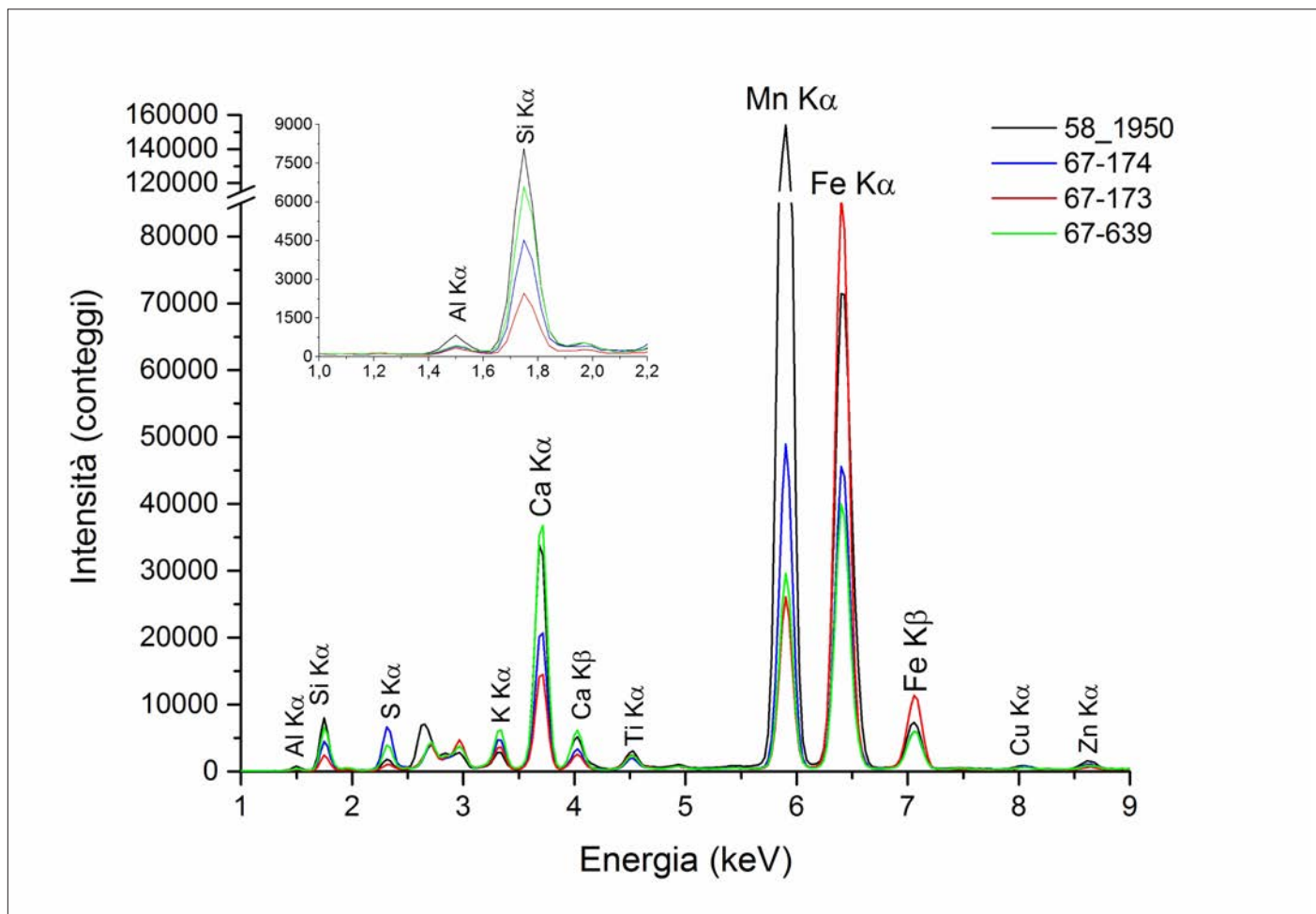


Fig. 2. Indagini XRF eseguite sui pigmenti neri.

provenienti dal più antico insediamento siculo-ellenizzato sulla Cittadella, che rappresenta la prima fase di vita dell'antica città. I reperti, eccezionali per lo stato di conservazione della policromia che li decorava, appartengono alla classe delle terrecotte architettoniche, quegli elementi fittili che - secondo una consuetudine costruttiva sia greca che romana - servivano a rivestire e proteggere l'orditura lignea dei tetti degli edifici sacri, creando nello stesso tempo un variopinto complesso decorativo.

Il manufatto più antico esaminato, un'antefissa configurata a testa femminile (interpretata come una menade) datata al 550 a.C. circa (inv. 58-1950), apparteneva alla decorazione fittile del tetto del cosiddetto "edificio a quattro stanze", la più antica costruzione di tipo greco (verosimilmente a destinazione pubblica) individuata sulla Cittadella⁷.

Le altre tre antefisse analizzate sono pertinenti ad un grande naiskos ornato da terrecotte architettoniche⁸: l'esemplare frammentario a testa di gorgone (inv. 67-173) è della fase più antica dell'edificio (495-480 a.C.), gli altri due (testa di gorgone, invv. 67-639/67-177/67-638/68-64, e protome felina, inv. 67-174) sono stati ricondotti alla sua fase più tarda (470 a.C.).

I quattro reperti sono stati sottoposti ad analisi di fluorescenza a raggi X allo scopo di caratterizzare i pigmenti utilizzati per la realizzazione delle stesure pittoriche (Fig. 1). La localizzazione dei punti di indagine su cui sono state effettuate le analisi XRF è stata supportata anche dalle informazioni fornite dalle osservazioni di fluorescenza nel visibile indotta da illuminazione ultravioletta, per escludere con certezza eventuali aree interessate da trattamenti conservativi.

Tali analisi hanno accertato l'impiego di pigmenti rossi e fondi chiari a base di ossidi di ferro, quali ocre rosse e ocre gialle, che non hanno mostrato evidenti differenze in termini di elementi chimici costituenti le stesure pittoriche. Al contrario, importanti differenze sono emerse dalle indagini XRF eseguite sui pigmenti neri (Fig. 2): è stato riscontrato che i due pigmenti neri, nero di manganese e terra d'ombra, sono stati impiegati sia in miscele differenti che in forma pura.

In tal senso, il risultato più interessante è emerso dall'analisi dell'antefissa conformata a testa femminile (inv. 58-1950). La presenza predominante del nero di manganese ha fatto presumere che il pigmento sia stato probabilmente impiegato direttamente puro e non in

miscela, fornendo non solo un interessante indizio sulle modalità di stesura del colore, e quindi sulla tecnica pittorica, ma anche una conferma della maggiore antichità del reperto.

La ricerca appena avviata su questo affascinante mondo del colore nell'antichità con particolare riferimento a Morgantina, che auspichiamo di poter portare avanti nel futuro prossimo, darà senza dubbio risultati importanti su più fronti, consentendo anche di poterci dedicare alla ricostruzione su basi scientifiche dell'aspetto originario di numerosi reperti oggi sbiaditi, ridando loro la vitalità di un tempo.

Note

¹ S. RAFFIOTTA, Una divinità maschile per Morgantina, in CSIG News. Newsletter of the Coroplastic Studies Interest Group, N. 11, Winter 2014, pp. 23-26.

² www.youtube.com/watch?v=wbwHqQL6okw; www.sigeaweb.it

³ www.gruppodelcolore.it

⁴ <http://www.getty.edu/art/exhibitions/morgantina/>

⁵ R. PANZANELLI, E. D. SCHMIDT, K. LAPATIN (ed.), *The Color of Life: Polychromy in Sculpture from Antiquity to the Present*, J. Paul Getty Museum, The Getty Research Institute, Los Angeles 2008, p. 20.

⁶ M.F. ALBERGHINA, E. CARUSO, R. GRECA, G. MILAZZO, S. SCHIAVONE, "The rape of Persephone from Morgantina, Sicily. Investigation and conservation aspects on a polychrome Greek terracotta," *YOCOCU 2014 - Youth in Conservation of Cultural Heritage* (28-30 May 2014 - Agsu, Azerbaijan).

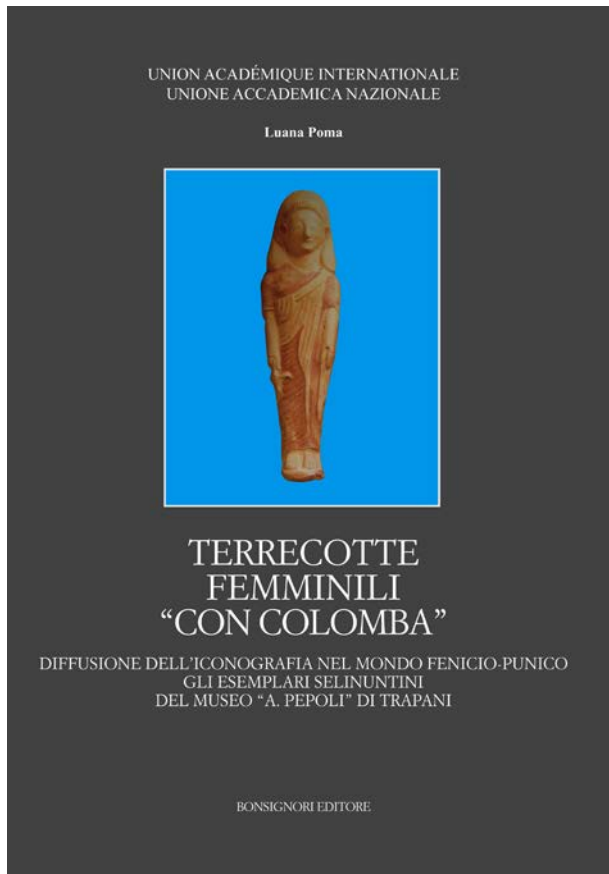
⁷ J. KENFIELD, *A Modelled Terracotta Frieze from Archaic Morgantina: Its East Greek and Central Italic Affinities*, in *Deliciae Fictiles*, Stockholm 1993, pp. 21-28.

⁸ J. KENFIELD, "An East Greek Master Coroplast at Late Archaic Morgantina," in *Hesperia* 59, 1990, pp. 265-274, tavv. 43-46.

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TERRECOTTE FEMMINILI “CON COLOMBA”
DIFFUSIONE DELL’ICONOGRAFIA NEL MONDO FENICIO-PUNICO
GLI ESEMPLARI SELINUNTINI DEL MUSEO “A. PEPOLI” DI TRAPANI
 Bonsignori Editore Roma 2013



Il volume qui presentato, edito dalla Bonsignori Editore nell’ambito del *Corpus delle antichità fenicie e puniche*, costituisce un’elaborazione ampliata ed aggiornata della mia tesi di laurea in Conservazione dei Beni Culturali, discussa presso l’Università degli Studi della Tuscia nel 2005. Nel volume si analizza la produzione e la circolazione dei tipi coroplastici riproducti l’iconografia della figura femminile con un volatile, generalmente identificato come colomba, con particolare riguardo all’ambito fenicio-punico, tra i secoli VIII/VII e il V a.C.

In questo periodo l’iconografia è documentata sia da creazioni riferibili alla sfera artigianale fenicia (attestate solo in madrepatria e a Cipro) sia da realizzazioni cipriote sia, infine, da tipi afferenti alla cultura greca, che giungono nel mondo fenicio-punico principalmente come prodotti d’importazione (dalla Grecia orientale e coloniale) e che possono talvolta subire delle leggere modifiche o essere profondamente rielaborati e reinterpretati. Già nella seconda metà dell’Ottocento la scoperta di alcune terrecotte riproducti l’iconografia – soprattutto greco-orientali – suscitò un particolare interesse tra gli studiosi dell’epoca, come ad esempio G. Perrot e C. Chipiez che così si esprimevano in un noto compendio di storia dell’arte: «Il n’est pas de type qui ait été plus populaire, en Phénicie, à Chy-

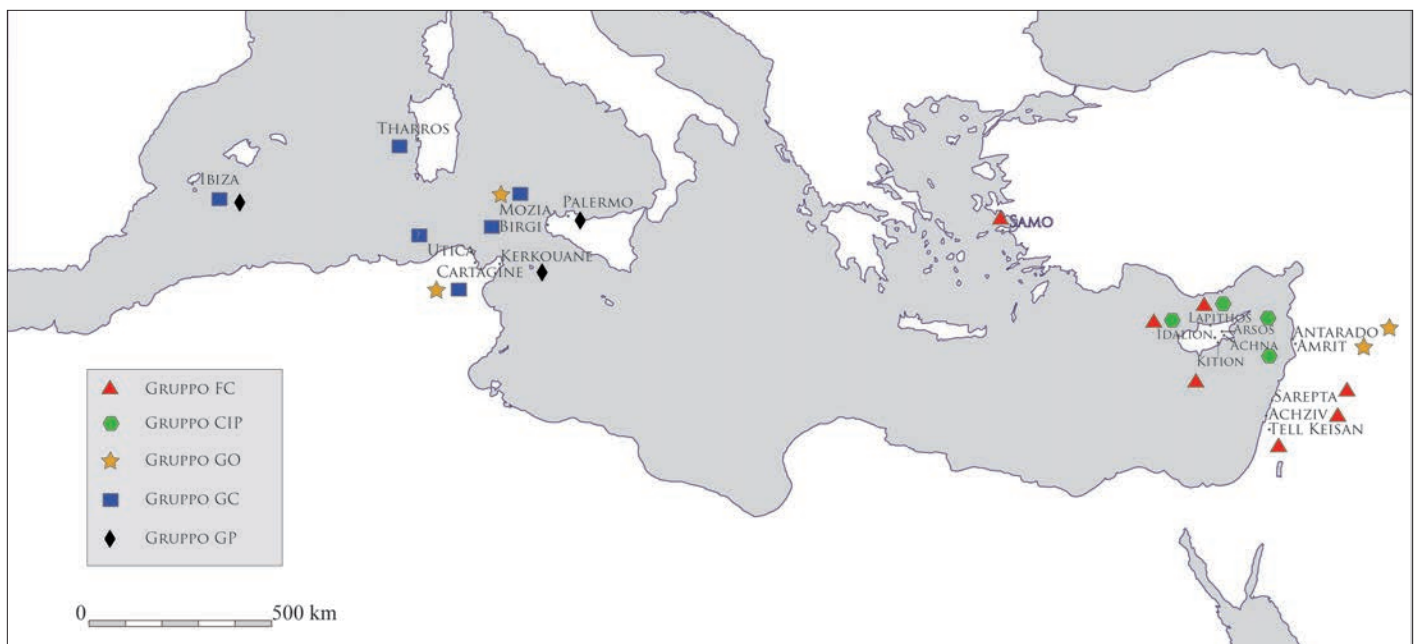


Fig. 1: Carta di distribuzione dei macrogruppi stilistici.



Fig. 2. Terracotta “fenicio-cipriota” dalla necropoli di Achziv (foto Lessing Archive).



Fig. 3. Terracotta greco-orientale dalla regione di Antarado (foto F. Raux, www.photo.rmn.fr; clichè 03-012823).



Fig. 4. Terracotta greco-orientale dalla necropoli di Puig des Molins (FERNANDEZ 1983, Tav. XII).



Fig. 5: Terracotta greco-punica dalla necropoli di Palermo (TAMBURELLO 1999, fig. 11).



Fig. 6: Terracotta dal santuario selinuntino della Malophoros (foto dell'autore).

pre et à Rhodes, que celui de la femme debout, prêtresse ou divinité, qui presse contre sa poitrine l'oiseau sacré, la colombe»¹.

Con queste parole essi ponevano l'accento sull'importanza dell'iconografia nel Mediterraneo, senza tuttavia specificare l'effettiva portata della sua diffusione. Negli anni successivi il tema veniva affrontato nell'ambito di trattazioni riguardanti specifiche produzioni coroplastiche o ritrovamenti, ma finora non era mai stato oggetto di una monografia.

Sebbene la generalizzata scarsa caratterizzazione del volatile non consenta un chiaro ed inequivocabile riconoscimento della specie, nella storia degli studi la quasi costante identificazione con una colomba ha ormai assunto un carattere convenzionale, vincolando il riconoscimento della specie o della famiglia alla lettura di fonti classiche, per lo più tarde, che hanno favorito varie speculazioni sull'origine e il significato da attribuire al motivo. A titolo esemplificativo si può vedere come, per effetto della suggestione esercitata da queste fonti, sia facile incontrare per tali raffigurazioni definizioni del tipo “Afrodite con colomba”, se in contesto greco, o “Astarte con colomba”, se fenicio-punico². Nel definire “colomba”

il volatile che compare tra le mani delle figure femminili, si è scelto di mantenere tale termine convenzionale per riferirci a volatili le cui caratteristiche non escludono tale identificazione, ammesso che questa abbia sempre avuto un preciso valore iconologico.

Nell'esame della distribuzione dell'iconografia nel mondo fenicio-punico e cipriota, cui sono dedicate le prime due parti del lavoro, le terrecotte sono state ripartite in relazione alla principale influenza culturale e artigianale, individuata attraverso l'analisi stilistica dei materiali. Attraverso questa indagine è stato possibile distinguere tipi specifici di questo ambito e tipi riferibili alla cultura greca, o per importazione o per ispirazione. Sono stati così riconosciuti cinque macrogruppi stilistici, variamente articolati al loro interno e più o meno omogenei: fenicio-cipriota (FC); cipriota (CIP); greco-orientale (GO); greco-coloniale (GC); greco-punico (GP) (fig. 1). Malgrado i limiti della documentazione edita³ è stato comunque possibile elaborare una tipologia, seguendo i criteri di massima adottati nelle più recenti trattazioni sulla produzione coroplastica greca a stampo, da tempo oggetto di studi tipologici che hanno permesso di consolidare l'approccio metodologico e di sistematizzare la stessa terminologia di riferimento⁴.

Le attestazioni di tipi fenici nella madrepatria si limitano a sporadici reperti, di cui in genere si ignora il contesto di rinvenimento; tali tipi sono inoltre interconnessi con l'ambiente cipriota in modo così stretto da rendere difficile determinarne l'origine: si tratta di tipi elaborati da un sito della Fenicia propria o da un centro cipriota influenzato dalla cultura fenicia (Fig. 2)? Lo sviluppo che l'iconografia ha a Cipro non trova adeguati confronti altrove, ed a fianco a tipi che più propriamente possiamo definire fenicio-ciprioti ve ne sono altri che, pur mostrando delle relazioni con la cultura fenicia, sono maggiormente connotati dai modi espressivi caratteristici dell'artigianato cipriota. La diffusione di tipi greci (Fig. 3) interessa tanto l'ambito fenicio orientale quanto, e soprattutto, il mondo punico del Mediterraneo centrale. Considerata la forte influenza della coroplastica greca su quella fenicio-punica, l'analisi delle terrecotte "con colomba" riferibili alla cultura ellenica non poteva prescindere da un esame complessivo del fenomeno di diffusione dei suoi prodotti coroplastici all'interno del mondo fenicio-punico.

Per quanto riguarda le tipologie greche in ambito fenicio, un discorso a parte va fatto per Cipro, dove non si può parlare di presenza di tipi ellenici in un contesto estraneo a questa cultura, tutt'altro. Il peculiare sviluppo dell'iconografia e la forte caratterizzazione locale dell'artigianato cipriota rendono infatti necessaria una più ampia panoramica, che abbracci anche le notevoli testimonianze provenienti da siti non fenici.

Nel mondo punico la rielaborazione dei modelli greci delle figure femminili "con colomba" è un fenomeno difficilmente documentabile, il più delle volte l'intervento dell'artigianato locale è infatti riconoscibile solo per la resa di alcuni dettagli, limitati a modesti ritocchi, derivanti probabilmente dalla necessità di rinfrescare una matrice usurata, più che dalla precisa volontà di dare vita ad un nuovo ed originale modello. Bisogna guardare ad Ibiza per trovare profonde modifiche degli schemi originari greci, dai quali l'artigianato locale ha attinto per realizzare prodotti più vicini al gusto locale: un caso emblematico per quanto riguarda l'iconografia in questione è costituito dalle peculiari rielaborazioni delle cd. Korai "samie" (Fig. 4). Per il resto del mondo punico solo due esemplari (provenienti dal Nord Africa e dalla Sicilia) sono stati qui considerati rielaborazioni locali (Fig. 5), sebbene i presunti interventi di adattamento siano più che altro legati all'assenza di precisi confronti nel mondo greco piuttosto che alla possibilità di osservare dei tratti punici distintivi, come nel caso delle produzioni ibicene. Con le prime due parti del lavoro si è inteso dunque offrire una

visione d'insieme della documentazione restituitaci dal mondo fenicio-punico, tenendo conto dei differenti tipi con cui l'iconografia si manifesta e mettendo in luce le specificità delle singole aree interessate dalla diffusione dell'iconografia.

L'opportunità di esaminare un lotto di terrecotte di fabbriche selinuntine conservato al Museo Interdisciplinare Regionale "Agostino Pepoli" di Trapani si è rivelata di grande interesse ai fini dell'approfondimento, attraverso la prospettiva coroplastica, della tematica dei rapporti intercorsi tra la colonia megarese e l'area punica. Alla documentazione del Museo Pepoli (Fig. 6), è dunque dedicata la terza parte del lavoro in cui, dopo un generale inquadramento della produzione selinuntina, si affronta la classificazione tipologica, corredata dal catalogo dei materiali.

Al di là degli aspetti iconografico e artigianale, su cui è fondamentalmente incentrata la trattazione, gli stessi contesti di rinvenimento delle terrecotte (soprattutto santuari e necropoli) hanno indotto a delle riflessioni sugli aspetti iconologici, per capire se grazie alle raffigurazioni sia possibile individuare eventuali legami con un determinato ambito culturale, una specifica sfera d'intervento o divinità. A tal fine nell'ultima parte è fornita una rassegna delle fonti letterarie e iconografiche relative all'associazione di una colomba ad una figura femminile e, ove ricostruibili, si analizzano i contesti di rinvenimento.

NOTE

¹ PERROT – CHIEPZ 1885, p. 450.

² Ad esempio per il mondo fenicio-punico: DELATTRE 1897, p. 327; CHERIF 1997, pp. 50-51. Per il mondo greco: MAXIMOVA 1927, p. 29; MONLOUP 1994, p. 73. G. Perrot e C. Chipiez identificavano queste raffigurazioni con Astarte anche in contesto greco (PERROT – CHIEPZ 1885, p. 63). Si vedano le recenti osservazioni di HUYSECOM-HAXHI 2009, p. 575.

³ Un ostacolo è costituito dalla frequente inadeguatezza della documentazione fotografica, che riguarda generalmente la parte anteriore della terracotta, trascurando per lo più la veduta laterale e posteriore.

⁴ Per la terminologia, nello specifico, si è scelto di adottare il vocabolario comune proposto da A. Muller e la sua scuola: MULLER 1997.

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(RE)CONSTRUCTING ANTIQUITY:

3D MODELING THE TERRACOTTA FIGURINES FROM ATHIENOU-MALLOURA, CYPRUS



The Athienou Archaeological Project has been investigating long-term cultural change at the site of Athienou-Malloura and the surrounding region since 1990 through systematic excavation and pedestrian survey. The site was occupied for nearly 3,000 years, beginning in the early first millennium BCE. Our investigations have unearthed domestic, religious, and funerary contexts, with an impressive assemblage of material remains. The focus of excavations for the last decade has been the extra-urban sanctuary, which has revealed an extensive history of use from the eighth century B.C.E. to the 4th century CE. The artifact assemblage from the sanctuary includes ceramic vessels, coins, animal bones, and other cult objects.

Most importantly, excavations have recovered over 3,000 fragments of terracotta figurines and limestone sculpture, which are the focus of our 3D imaging project. The approximately 800 terracotta figurines, most handmade and dating to the Cypro-Archaic period, depict predominantly male types (warriors, chariot groups, horse-and-riders, votaries, etc), while over 2500 fragments from limestone dedications depict predominantly male votaries and deities (so-called Cypriot Herakles, “Bes,” Apollo, and Pan). As we undertake the final publication of this impressive and diverse corpus of figural art, the careful analysis of fragments, along with the consideration of archaeological context and ritual practice, has been remained at the core. Visual documentation has always played a critical role in archiving and interpreting material culture. Although archaeologists have embraced technology for this purpose since the discipline’s inception, there has been a proliferation in cost-effective multidimensional imaging technologies and the use of computerized applications in recent years. The utilization of imaging technologies presents many practical advantages, from research analysis to virtual presentation, in an international field that rarely permits archaeological finds and objects to be removed from their country of origin.

In summer 2014 we initiated a pilot research project that utilized structured light scanning to produce 3D images



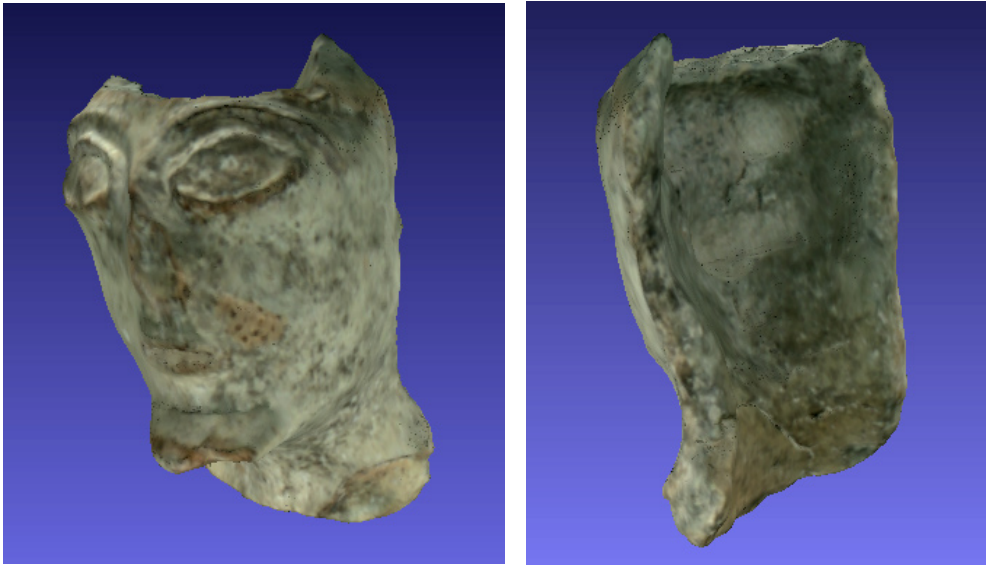
Figure 1. The custom-made, structured light set-up in the workroom of the Larnaka District Museum, Cyprus. The object is placed on a turn-table while the projector emits patterns of light while scanning. This is repeated every 45 degrees and on the top and bottom of the object. The ten scans are merged in the post-processing phases using custom software developed by the University of Kentucky's Center for Visualization and Virtual Environments.

of Archaic-Roman votive offerings dedicated in the Malloura sanctuary. This project is a collaboration between Creighton University (Omaha, NE, USA), the University of Milwaukee-Wisconsin (Milwaukee, WI, USA), and the University of Kentucky's Center for Visualization and Virtual Environments. This research project—which brings together archaeologists, art historians, and computer scientists—represents an innovative, problem-oriented approach to reconstructing the fragmented past of the Malloura sanctuary, applying the latest technology in 3D modeling and computer-aided vision. Using a relatively inexpensive, custom-built, structured light scanner (Fig. 1.), we have begun to produce high-resolution 3D images of fragments from both terracotta and limestone votives (Figs. 2-3). These images, and the significant metadata they preserve with respect to shape, scale, and surface appearance, will then be employed to: a) identify and match unique joins (i.e., broken fragments that can be pieced back together) to help reconstitute limestone and terracotta statues, b) create computer-aided, hypothetical reconstructions of fragmentary sculptures based on established typologies, and c) explore surface treatments (paint, fingerprints, carving marks) to understand better technological aspects of production.

For this pilot phase, a close-range projection structured light scanning system customized with both hardware and software packages was developed by the Center for Visualization and Virtual Environments at the University of Kentucky under the direction of Drs. Brent Seales and Ruigang Yang. Our work in the Larnaka District Museum

and the Athienou Municipal Museum greatly benefitted from the help of graduate and undergraduate research assistants: Kevin Garstki (University of Wisconsin-Milwaukee, Ph.D. in Anthropology), Adam Whidden (University of Kentucky, computer science major), and Caitlyn Ewers (Creighton University, Art History major). Our portable set-up consisted of a Flea3 8.8 MP Color camera, a BenQ 1080p projector to illuminate each object with a known pattern, and purpose-built software written by Bo Fu and Qing Zhang (both from UK's Center for Visualization) to scan, reconstruct, mesh, texture map, and visualize objects. The advantages of this system over a commercial scanner are the cost and adaptability. This summer we were able to develop protocols and a set of best practices for the scanning process and generate a small but accurate sample corpus of 3D images. The metadata contained in the 3D images (which record the geometry and shape of an object to approximately 0.5mm accuracy, as well as surface appearance) has already proven to be a powerful tool. As just one example, final images can be measured with a digital ruler to mm accuracy across any part (or the whole) of the object. We have also successfully virtually reconstituted two known, fragmentary joins from a life-sized limestone statue base.

Subsequent phases of this project will experiment with developing a predictive data processing algorithm that will use geometric dimensions, surface texture, and break patterns to propose potential joins among our thousands of terracotta and limestone fragments. We also plan to mine the considerable data contained within the 3D im



Figs. 2–3. Frontal and back view merged 3D image of a head from a terracotta statuette, AAP-AM-3600.

ages to consider questions of manufacturing technique and surface treatment.

Our pilot season was generously funded by a George F. Haddix grant from Creighton University and a Faculty Research and Creative Activities Support award from the University of Wisconsin-Milwaukee, in conjunction with the on-going support of Davidson College and the

Athienou Archaeological Project and its Director, Dr. Michael Toumazou. For facilitating our scanning work, special thanks go to Dr. Anna Satraki, Archaeological Officer of the Department of Antiquities, Cyprus, and her staff of the Larnaca District Museum, as well as mayor Dimitris Papapetrou and Noni Papsianti, curator of the Kallinikeio Municipal Museum of Athienou. The project would have not been possible without the collaborative efforts of our colleagues at the University of Kentucky’s Center for Visualization and Virtual Environments; we take this opportunity

to acknowledge again the significant contributions of Professor Ruigang Yang, Bo Fu and Qing Zhang, who built the scanner and wrote the programs necessary to make it work.

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Terracottas in the News

AN ITALIAN VILLA ILLEGALLY HOUSED HUNDREDS OF ROMAN ARTEFACTS

As reported in *The Local. Italy’s News in English*, April 9, 2014



Authorities in central Italy have discovered a villa transformed into a private museum, housing hundreds of Roman artefacts, allegedly stolen from the state. Treasures filled the “splendid villa” in Lanuvio, south of Rome, which was transformed into “a small private museum”, Italy’s financial police said on Monday. Roman

columns, statues, decorated marble, terracotta heads and busts, and fragments of mosaic were found along with funeral plates, and well-preserved terracotta vases. In one room police found display cabinets filled with ancient artefacts, while elsewhere they uncovered a bas-relief depicting a hunt and a collection of coins. The vast haul has been catalogued with the the help of the Lazio region’s cultural heritage superintendency, police said.

Four people have been reported and accused of illegally possessing cultural heritage and state property. Given Italy’s wealth of ancient sites, the country’s police force is embroiled in a continuous battle with heritage thieves. In March, a gang broke into Pompeii and stole part of a fresco from the UNESCO World Heritage site, despite security being upped in recent months.

Elina Salminen (University of Michigan)

**A TERRACOTTA FIGURINE FROM THESSALY WITH A CURIOUS HEADDRESS
A COROPLASTIC QUERY**

I am writing this as something of a call for help. I am working on analyzing and publishing the terracottas from the site of Kastro Kallithea in Thessaly, and one of the terracotta fragments we have brought to light there (Fig. 1) has proven difficult for me— especially since I am not (yet!) an expert in the field. I would therefore be grateful for any comparanda that could be suggested.

The site is still in the process of being published, but here is some background information that I can provide at this point. Kastro Kallithea is a Hellenistic town on a hilltop in Thessaly that was excavated by the 15th Ephorate of Prehistoric and Classical Antiquities and the University of Alberta between 2007-2013 under the direction of Sofia Karapanou and Margriet Haagsma. The project focused on excavating a domestic building, and the figurine fragment was found in a deposit in one of the rooms of this building. The tentative date for the deposit with the terracotta is either during the reign of Antigonos Gonatas (277-239 BCE) or, more probably, around the mid-second century BCE.

The fragment in question comprises a mold-made head 11 cm in height, adorned with a beautiful but curious headdress in the form of a high lunette embellished with rosettes; an applied band of clay runs across the lower part of the headdress covering the forehead of the figure. This configuration is a puzzle to me. At first, I thought the head might belong to a reclining banqueter, such as the common type from Taranto, but last summer I was able to join other fragments to the neck, and it now seems clear that the figurine was female, standing, full-length, and only finished on the front side. I have looked at a range of material from Thessaly to Magna Graecia for comparanda but with little success. Especially problematic is the lunette-like contour of the headdress and the band across the forehead, elements that have proven elusive outside of a Dionysiac context. However, this head very clearly lacks the overflowing fruit and leaf decoration characteristic of Bacchic headdresses. The headdress in question is elaborate and large enough for its elements to appear important, so that comparanda lacking the band and the other embellishments seem unsatisfactory. As a result, any and all leads would be received with gratitude!



Fig. 1. Head broken from a figurine of a standing woman, from Kastro Kallithea, Thessaly. Photo: Margriet Haagsma.

Contact: salminen@umich.edu



International Colloquium
“NUDE FEMALE FIGURES”

ANCIENT NEAR EAST, EGYPT, NUBIA, MEDITERRANEAN
(Neolithic – 3rd century AD)

Comparative and contextual studies

MISHA (Maison Interuniversitaire des Sciences de l’Homme d’Alsace)
Salle des Conférences

STRASBOURG, JUNE 25–26, 2015

UMR 7044

With the assistance of EA 4378

Associated Event:

Exhibition: *Nude Female Figurines and Other Ancient Figurines*

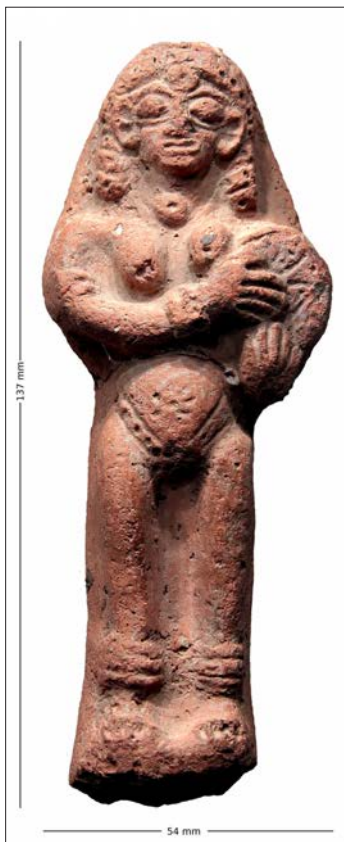
June 24 to July 8, 2015, MISHA, salle Europe

Organizing Committee:

Sylvie Donnat (UMR 7044), Régine Hunziker-Rodewald (EA 4378), Isabelle Weygand (UMR 7044).

Exhibition Commissioners:

Frédéric Colin (UMR 7044), Sylvie Donnat (UMR 7044) Régine Hunziker-Rodewald (EA 4378), Isabelle Weygand (UMR 7044).



Terracotta
8th/7th century BCE
Jordan, © DoA via FGFP/Graichen.



Terracotta
Late IInd millenium BCE
Egypt, © IES/C. Hartenstein.



Terracotta
Early IInd mill. B.C.
Mari (Syria), © MAM.

1. THEME AND QUESTIONS

The material cultures of the Ancient Near East, the Nile area, and the Mediterranean all show evidence of a particular type of figurine made in an open mould or modelled by hand: the nude (or semi-nude) female figure with emphasis on sexual attributes. These artefacts are made in several materials, most frequently in terracotta, but also in faience, wood, stone, etc. Various names have been attributed to them: for example, “nude female figurines”, “fertility figurines”, or “Astarte plaques.” Their analysis raises several questions at different levels. Locally, issues concerning production, use, function, archaeological contexts, associated material, and symbolic aspects of a specific corpus may be considered. In historical and regional terms the common presence of this type of artefact across a significant geographical area and over a considerable historical period (the Neolithic period to the beginning of our era) is striking.

This material, already studied in the past, should be reconsidered within a cross-disciplinary approach, updated by new or unpublished data. This collective project should consider the production of nude female figurines, not only regarding their similarities, but also the specificities of each corpus. The study should include complementary approaches: archaeological studies of material data, historical research into cultural interactions and dynamics of cultural changes, discussions from gender studies concerning the users’ identity and perspectives, from anthropology of religion on the possible symbolic behaviors involving these objects.

2. RESEARCH GOALS

Since December 2012, the TEO (“Territoires et Empires d’Orient”, UMR 7044-Archimède) research team has organised seminars at the University of Strasbourg. The aim is to investigate nude female figurines within a large area: the Ancient Near-East, Egypt, Nubia, and the Mediterranean. To complete this preliminary work, an international colloquium will be held in Strasbourg on June 25th and 26th, 2015. The project encompasses two branches of research: the first will analyse the corpora of figurines within their archaeological, technical, and cultural context; the second will study these specific figurines using a cross-disciplinary and comparative approach.

Both approaches will have to take into consideration the technical, historical, semantic, and religious aspects as well as the contexts of each discovery. The colloquium will end with an open discussion to allow participants to

exchange and share their views on the uses of nude female figurines and on the extensive presence of this kind of object in this large, specific area.

To complement and illustrate the discussions of the colloquium, an exhibition will be organized: it will include nude female figurines and other ancient figurines from the collection of the Institute of Egyptology (University of Strasbourg), images of figurines from Mari, and a virtual exhibition of Egyptian figurines and Jordanian female figurines from the Iron Age. It will open on June 24, 2015, in MISHA.

3. APPROACHES

In keeping with the theme of the colloquium, presentations will focus on two comprehensive approaches.

Approach 1. “Figurines in context. Archaeological and socio-cultural aspects.”

The contributors will refer to a specific corpus (published or not yet published) from one of the areas studied in the colloquium (the Nile area, the Ancient Near East, the Mediterranean). Careful attention will be given to precise archaeological contexts of findings. The purpose is to understand the artefacts considered within their social and cultural context. Several points will be considered: production and workshops, material characteristics (clay, technique, colors), symbolic values, ritual, and votive functions.

Approach 2. “Interpreting nude female figurines”

A comparative study using several assemblages from one or several cultural groups will be presented. Many questions arise, such as the iconography of the naked female figure on various materials over a long chronological sequence, the techniques of modelling or moulding used, local workshops, the contribution of the textual sources, the ritual and symbolic values of the figurines. What are the relationships between groups of artefacts? Did groups influence one another, either technically or culturally?

All speakers are invited. The program of the conference will be published in due time.

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Régine Hunziker-Rodewald (rhunziker@unistra.fr);
Isabelle Weygand (i.weygand@laposte.net).



The Department of Art History



המכון לארכיאולוגיה ע"ש זינמן
THE ZINMAN INSTITUTE OF ARCHAEOLOGY

Call for Papers

TERRACOTTAS IN THE MEDITERRANEAN THROUGH TIME

March 23–25, 2015

University of Haifa, Israel

The Zinman Institute of Archaeology, the Program of Byzantine and Modern Hellenic Studies 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, from March 23 to March 25, 2015. The conference is held under the auspices of the Association for Coroplastic Studies (ACoSt).

A general meeting of ACoSt members also will be held during the conference.

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.

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 they were 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 19th- and 20th-century art; theft and the antiquities market; the 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, (aerlichresearch.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



EUROPEAN COMMISSION
Research Executive Agency



Call for Papers

REPRESENTATIONS OF MUSICIANS IN THE COROPLASTIC ART OF THE ANCIENT WORLD Iconography, Ritual Contexts, and Functions

March 7, 2015

Institute of Fine Arts of New York University

Sponsors: Institute of Fine Arts, New York University
European Commission Research Executive Agency
Seventh Framework Programme Marie Curie Actions
Alma Mater Studiorum. Università di Bologna
Dipartimento di Beni Culturali, Campus di Ravenna

In collaboration with
The Association for Coroplastic Studies

Organized by ANGELA BELLIA and CLEMENTE MARCONI

Terracotta figurines with representations of musicians are a privileged field of investigation in understanding the importance of music in both its production and performative contexts. Figurines of male and female musicians are emblematic of the close link between musical practice and the sacred and ritual spheres. They contribute not only to the reconstruction of what music and the production of music meant for ancient societies, but also provide information concerning the relationship of performance to the deities, and about which musical instruments were best suited to the particulars of diverse ritual occasions, including sacred and funerary contexts.

The papers submitted for consideration should take into account the presence and characteristics of different musical instruments, gestures, positions, and the clothing of both male and female musicians. The goal is to understand the status of the musicians and to interpret their musical and symbolic significance. Additionally, the terracottas should be analyzed in relation to the development of musical culture and their wider historical and social context.

These topics will be addressed through contributions by scholars working in various fields: archaeology, art history,

musicology, history of religion, and anthropology.

Scholars interested in any of these topics may send a proposal (for either a paper or poster) to the organizing committee. Titles and abstracts of 200–300 words in English must be sent by September 15, 2014, to angela.bellia@unibo.it. The papers should not exceed 20 minutes each. Proposals will be evaluated by the organizing committee by November 15, 2014.

The organizing committee includes:

ANGELA BELLIA (Università di Bologna, New York University)

CLAUDE CALAME (École des Hautes Études en Sciences Sociales de Paris)

BARBARA KOWALZIG (New York University)

CLEMENTE MARCONI (Institute of Fine Arts, New York University)

DONATELLA RESTANI (Università di Bologna)

JAIMEE UHLENBROCK (Association for Coroplastic Studies)

Applicants whose abstracts are accepted will be notified by email and asked to confirm their participation by December 15, 2014.

Book Announcement

Gina Salapata (Massey University, New Zealand)

**HEROIC OFFERINGS: THE TERRACOTTA PLAQUES
FROM THE SPARTAN SANCTUARY OF AGAMEMNON AND KASSANDRA**

Ann Arbor: University of Michigan Press, 2014 (forthcoming)



Terracotta plaque from Amyklai (Sparta Museum 6230/1).

This monograph is a contribution to the study of religion in Sparta, one of Greece's most powerful poleis, whose history is well known but whose archaeology has been much less satisfactorily explored. Through the comprehensive study of a distinctive class of terracotta votive offerings from a specific sanctuary, I shed light on both coroplastic art and regional religion; and by integrating archaeological, historical, literary, and epigraphic sources, I provide important insights into the heroic cults of Lakonia and contribute to an understanding of the political and social functions of local ritual practice.

My study focuses on a large assemblage of terracotta plaques with relief decoration. These molded plaques were discovered with other offerings in a sanctuary deposit excavated at Amyklai, near Sparta, more than 50 years ago, but they have remained unpublished. They date from the late 6th to the late 4th century BCE and number over 1,000 complete and fragmentary pieces. In technique, style, and iconography, they form a homogeneous group unlike any other from mainland Greece. The large number of plaques and variety of types reveal a stable and vigorous coroplastic tradition in Lakonia during the late Archaic and Classical periods.

The discovery of these plaques allows us to examine a substantial group of Lakonian terracottas and trace its development through the centuries. Systematic study of one of the largest corpora of terracotta relief plaques as a group also contributes to a better understanding of this class of votive offering. I show that terracotta relief plaques were very common offerings in Lakonia and neighboring regions, and because many more similar plaques exist but remain unpublished, this study will provide a backdrop and establish a system of classification that can be used as the basis for studying other plaques.

A section of this study is devoted to detailed examination of the literary, epigraphic, and archaeological evidence pertaining to the cult and its recipients. I show that the offerings from the Amyklai deposit are clearly associated with the sanctuary of Cassandra (known in Lakonia as Alexandra), which allegedly contained the graves of Agamemnon and Cassandra. The cult practiced at the sanctuary was an important one for the region. It was related to a variant tradition that placed the palace—and, consequently, the murder of Agamemnon and Cassandra—not in the Argolid, as the tragic poets said, but in Lakonia.

The ultimate aim of this study is to derive additional information about the cult. Being one of the most popular offerings in the sanctuary and having a distinctive, local iconography, the Amyklai plaques are an important source of information about the nature and conduct of the cult. They reveal the local character of the cult and chart its evolution through time. Although this study focuses on the art historical and religious significance of the terracotta plaques, it also analyzes certain sociopolitical implications, especially regarding the role of the iconography in local social and political structures, as well as the diffusion of the plaques to other areas.

The plaques are catalogued and analyzed from a technical, typological, stylistic, and iconographic point of view. Among the subjects represented are riders, warriors, and reclining and standing figures. The most popular and distinctive subject, that of a seated man often holding a drinking cup and accompanied by a snake, is closely related to that found on a series of more than 50 Lakonian stone reliefs whose function and iconography have

long been debated; thus, final publication of the Amyklai plaques has been long anticipated, with the expectation that they might shed new light on the stone reliefs and on Lakonian religious traditions in general. One of the main objectives of this study, then, is to clarify the function of the stone reliefs and interpret the scenes they depict, and to this end, it includes a detailed analysis of these reliefs. I show that the reliefs and plaques with seated figures follow a similar typological, iconographic, and stylistic development, with the plaques probably having started as

an inexpensive and quickly made alternative to the reliefs. I argue that both groups were considered appropriate dedications to heroes, a conclusion that fits well with the evidence about the nature of the cult at Amyklai and the importance of heroes in Spartan society.

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Book Review

Agnes Schwarzmaier

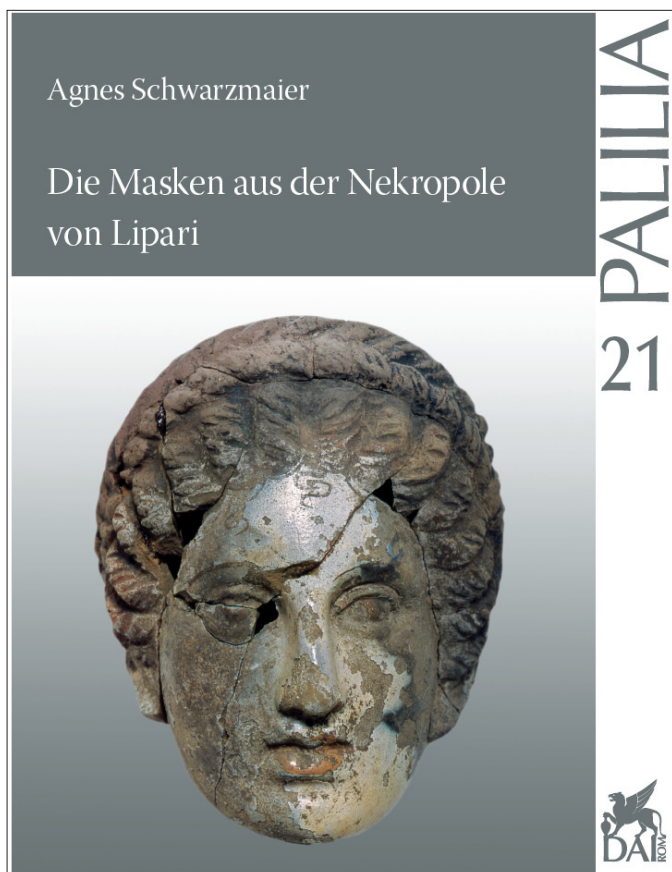
DIE MASKEN AUS DER NEKROPOLE VON LIPARI

Palilia 21

Wiesbaden: Ludwig Reichert Verlag, 2011

280 pages, 48 figs, 24 pls. ISBN 9783895007101. € 29.90

Reviewed by Tommaso Ismaelli (t.ismaelli@ibam.cnr.it)



The book, a reworking of the author's *Habilitations-schrift* discussed at the Freie Universität of Berlin, tackles the complex phenomenon of votive offerings in the form of terracotta masks from the Classical and Hellenistic necropolis of Lipari. This important category of

archaeological material has been the object of various well-known studies, most notably by L. Bernabò Brea and M. Cavalier. It is one of the most important classes of coroplastic art from Magna Graecia and Sicily because of not only its quality and variety but also its fundamental contribution to our knowledge of local ritual practices, funerary customs, and religious beliefs in the 4th and 3rd centuries BCE.

The text is organized in seven long chapters, followed by a list of the masks described in previously published studies (pp. 227-239) and a catalogue of those examples kept in the Kelvingrove Museum in Glasgow. In fact, it is precisely from this appendix that one must begin in order to understand some of this book's most problematic aspects. It is the appendix that makes clear that the author analyzed directly only the fictile masks on display in the Museo Eoliano and the examples in the Kelvingrove Museum. Most of the artifacts were studied entirely on the basis of photographs and published descriptions. The author was unable to gain access to the rest of the archaeological material at the Museo Eoliano in order to check the possible existence of further still unpublished fragments and the descriptions made by Bernabò Brea. As we shall see, these limitations in the study of the existing archaeological evidence have important consequences for the work's methodology.

In the introduction it is pointed out that the book is based on a fresh reading of the funerary contexts described by

Bernabò Brea and Cavalier in the *Meligunìs Lipara* series, from which the author drew the material for a specially created database of the tombs with masks. The chronology of these burials derives from published information (p. 12), in some cases revised on the basis of more recent studies, although it is also pointed out that it was not possible to conduct a new and comprehensive analysis of all the ceramic materials associated with burials containing theatrical masks.

In the introduction, the author places her work in the broader context of studies on funerary archaeology. The study does reflect some of the more recent scholarly tendencies in the field, such as the strong interest in the complex and dynamic relationship between individual choices and the norms imposed by the social context. Specifically, the author recognizes the exemplary value of the study of terracottas from the necropolis of Taranto conducted by D. Graepler who identified the symbolic function of coroplastic artifacts and showed how they expressed the role of the individual within his or her social context by means of a shared system of signs. Schwarzmaier justly emphasizes (p. 15) the importance of a careful reading of the context and the depositional characteristics, in order to highlight the value of the objects as key indicators of ritual practices and religious beliefs. Following this methodological premise is a summary of the excavations and research on the necropolis of Lipari.

The second chapter is a key section of the work, since it tackles the chronology, classification, distribution, and interpretation of the individual types of fictile mask. It is both significant and praiseworthy that the author distances herself from the established tradition of studies that see the masks of Lipari as the colonial reflection of Attic theatre. In this view, such production is described as the direct illustration of characters, myths and stories of the Attic comedies and tragedies that are known thanks to the literary evidence and the descriptions from the imperial era, including Pollux' *Onomastikon*. The author justifiably questions this Athenocentric perspective, which pervaded the work of Bernabò Brea and characterized the studies by A.D. Trendall and T.B.L. Webster as well, partly on the basis of more recent observations by R. Green and A. Seeberg. Schwarzmaier rightly stresses the significant distance between Attic plays and their figurative representation (characterized by their own symbolic code) and the profound differences between the socio-cultural context of Athens and that of Magna Graecia and Sicily, where only a few specific themes from the original plays were selected or taken up (pp. 26-29). The chronology, type, and interpretation of the individual masks proposed by

Bernabò Brea are convincingly challenged and in many cases refuted.

The *pars construens* of the work tackles the typological seriation of the artifacts. According to the author, two main groupings can be recognized: the Classical, of the late 5th and 4th centuries, and the Hellenistic, which differs from the previous group in terms of dimensions, craft techniques, and formal characteristics of the masks (pp. 30-49). The book's analysis of the two groups does not proceed in a clear and consequential fashion with a systematic presentation of the distinctive types, series, and criteria used to categorize the archaeological material. Instead of setting out a coherent typological framework, the author unexpectedly begins describing individual cases: the mask of the old man from tomb 74, which Bernabò Brea had attributed to Priam; the youth from tomb 2184, for which similar examples are shown, together with variations in the hair, headgear, etc. The author admits that the "typology" presented (p. 30) is not a means of classifying and ordering the entire corpus of masks in Lipari but merely a presentation of the most representative masks. This non-systematic approach constitutes one of the book's most problematic aspects: the difficulty of establishing typological criteria and applying them therefore clearly depends, as the author points out, on the craft techniques by which these masks were made. Indeed, typical characteristics of this form of production include 1) the use of a very limited number of matrices for making the face, 2) the continuous modification of these matrices to accentuate/transform certain facial features, 3) the application of hand-crafted details (headgear, hair), designed to clarify the identity of the subject being represented, and 4) the essential contribution of color for specifying the gender. The same matrix could thus be used for a boy or a girl, changing the color of the complexion, and a few details of the hair, and the addition of horns and/or a beard can transform a male figure into a Pan or Acheloo.

While this ancient method for producing the masks (p. 35) undoubtedly makes typological classification more difficult due to the presence of many different versions and variants within each series, Schwarzmaier's approach further complicates the analysis. Indeed, for the author, the very concept of "type" seems to be of little use for the Lipari artifacts. She thus decides to speak of type only when the facial details and hairstyles of two masks are so similar as to make it clear that they represent the same subject. In this way, typology and interpretation are merged and confused. Thus for example, the same matrix can produce different types if used for a man and a woman (p. 35), while masks that show the same subject but

were made with completely different matrices are gathered under the same type. This vague and inconsistent definition of type is compounded by the dramatic absence of an unequivocal naming system for the “types” themselves. Indeed, the author ignores the definitions provided by Bernabò Brea on the basis of the lexicographer Pollux, such as *Jocasta*, *Priam*, *Panchrestos*, and *Pornoboskos*. Such names may well be of dubious value but are at least very clear. In contrast, Schwarzmaier’s mask “types” are generically called “*bärtiger Greis*,” “*bartloser Mann*,” or “*Mädchen*.” Since there exist a number of types of “old men,” “beardless youths,” “slaves,” and “girls,” readers find themselves completely disoriented and unable to connect these terms with any precise type of mask. This confusion can only get more problematic, since the text lacks adequate graphic documentation of these masks.

In short, it is clear that the fundamental problem lies in the author’s inability to specify a typological classification worthy of the archaeological evidence – i.e. sufficiently flexible and elaborate so as to explain the complexity of the masks from Lipari. The only solution would have been to distinguish clearly between the purely morphological typology and the interpretation of the evidence. Of the two mentioned levels of analysis, however, the former is the fundamental one and necessarily must include the distinction into prototypes, types, series, variants, and versions on the basis of matrices and permutations of details added by hand. Such an approach reflects methods that have long been applied in the field.¹ Autoptic examination of all the archaeological material would have thus made it possible to recognize the various generations of matrices and to reconstruct, at least in part, the complex relationships between the various series, in order to reconstruct more clearly the different stages of the productive process. As the author admits (p. 51), this would have been the only sure way of creating a seriation and a relative chronology that could be linked to the chronology provided by the contexts. Lastly, the author does not provide a table showing the various “types” recognized, their examples, and the chronology (even just the one proposed by Bernabò Brea) of the individual tombs where they were found, which would have been highly useful to readers. Overall, this first section of the second chapter (pp. 30-72) appears confusing, since the author mixes the description of the so-called “types” with the identification and interpretation of the subjects represented, the description of production strategies, the dating of the tombs, and the examination of the ceramics within the contexts of discovery.

More convincing is the iconographic analysis and the

identification of represented subjects (pp. 73-83). There is a critique of Bernabò Brea’s proposals, which were based essentially on the frequently questioned and rather unclear *Onomastikon* by Pollux. Numerous pages are dedicated to the crowns that are a feature of various masks from both the 4th and the 3rd centuries. Worth noting here is the type composed of a compact structure of flowers with ribbons at the sides, which can be associated with the world of the *symposion*. The identification of these *Symposionkränze* is one of the book’s most interesting aspects and has important hermeneutic consequences (see below). Nevertheless, we cannot share the author’s views in the following cases: 1) The crowns of some Hellenistic female heads (plate 11a) are hard to be understood as composed of ears of wheat. For this reason, the subjects cannot be identified with Demeter or Kore. Indeed, many scholars have questioned the traditional identification of the Sicilian protomai with Demeter or Kore.² 2) The detail of the closed mouth cannot be used to identify the subjects of the female masks as divinities (p. 82), since this is also found in masks that represent symposiasts (plates 14-15) and grotesque figures (plates 6c, 21c). 3) The grotesque mask with a wolf’s head is identified as Perseus basically because it is associated in tomb 1986 with a mask of Herakles with leonine headgear, thus forming a Perseus-Herakles pairing (pp. 81-82); however, the hermeneutic criterion of the association of the types, already used by Bernabò Brea, is heavily criticized by Schwarzmaier herself (p. 38).

The third chapter emphasizes anew the uniqueness of these theatrical terracottas, which have no direct parallels in Athens, Attica, or even in Greece in general. The influence of Attic iconographic models is conceded for some of the Classical-era masks, such as the old grotesque figure with a pilos (pp. 86, 88, plate 6c). This attempt to detach the analysis of terracottas from Lipari from Athens represents a much-needed break with the long history of studies that are too biased towards Athenian theater. Despite these welcome observations, it must be noted that it is rather difficult to entirely dissociate the introduction of new types (such as the “young citizens” and “slaves”) in Lipari in the late 4th and early 3rd centuries from the development of the Middle and New Comedy in Athens in the course of the 4th century. The importance of developments in Athenian theater therefore cannot be completely denied, given their substantial and immediate echoes in other areas of the Greek world. The main difference between Lipari and other Greek contexts, rightly stressed by Schwarzmaier, is that in Athens theatrical masks constitute a subject for ceramics and sculptural reliefs and are even reproduced in rare statuettes but are mainly found in

domestic and theatrical contexts and not in necropolises, as in the case of Lipari.

The fourth chapter tackles the most interesting aspect of the phenomenon, i.e. the presence and meaning of the masks found in only 5% of the tombs in Lipari. These artifacts are attested between the late 5th and the mid-3rd century BCE,³ and Schwarzmaier rightly emphasizes the highly standardized nature of their depositional arrangements: the masks are found outside the inhumation tomb, on the south side (where the head of the deceased was), and often on the south-east corner, inside a large container, sometimes made of unbaked clay (above all, in the course of the 4th century BCE). The masks accompany a highly standardized set of pottery consisting of one to four little plates, sometimes a large plate, a skyphos or a kylix, a lamp, and an oinochoe. The number of the masks is also quite regular: from two to eight in 4th-century tombs and one or two in those of the 3rd century; in exceptional cases they may be found in association with other figurative terracottas. Prestige ceramics, sometimes figurative, especially alabastra, lekanides, and lebetes, are in contrast found inside the burials, together with mirrors, strigils, and rare metal objects. Besides inhumations, there are also tombs with the ashes of the deceased contained in transport amphorae, pithoi or stamnoi (in the 6th and 5th centuries), craters (from the late 5th century onwards) and containers made of perishable material (in the 3rd century). With both inhumations and incinerations, neither the set of ceramics described nor the masks present traces of burning, thus they were deposited after the burial of the urns or the sarcophagi.

The author then addresses the question of how to determine the gender and age of the deceased, based solely on an examination of the grave goods, because the osteological material was either not collected or is not preserved. The discussion focuses on some of the more representative cases. Unfortunately, the author does not provide a table summarizing the composition of the grave goods of the individual tombs and their attribution according to gender and age of the deceased. In Schwarzmaier's view, in the Classical period the masks seem to be mainly associated with male burials in tombs characterized either by the absence of grave goods or the small quantity of materials. For the Hellenistic era, the author can identify masks in female tombs that are identified as such by the presence of lebetes gamikoi, alabastra, and mirrors. There are also masks in infants' tombs. The overall picture of the contexts therefore seems to reflect the existence of precise ritual norms. What is missing, however, is a diachronic analysis of the tombs with masks within

the topographical context that considers their relationship to the various clusters in the necropolis. Regarding the composition of the grave goods, the presence of strigils in tombs does not in itself constitute a sufficient reason for assuming that the deceased were male (p. 126). It should be rather read in relation to practices aimed at caring for the body that ensured the birth of healthy children.⁴

In addition, Schwarzmaier stresses the discovery of theatrical masks in "votive pits and middens" as well (pp. 138-155). She describes some of the cases discussed by Bernabò Brea, asserting that they should all be attributed to the first half of the 3rd century. Although the differences between the various contexts advise against a single interpretation of the phenomenon, Schwarzmaier suggests that these pits contain the remains, in a secondary position, of objects burned elsewhere, such as residues of food, ceramics used for the consumption of food, figurative terracottas and masks (pp. 142-143). According to the author, the different composition of these deposits with respect to the burials thus indicates that the pits contain the remains of specific collective rites, such as communal meals performed on a limited number of occasions within a very narrow chronological horizon.

In the chapter's concluding observations (pp. 172-183), Schwarzmaier attempts to re-contextualize the archaeological material from Lipari with regard to the complex phenomenon of funerary rites documented in the literary and epigraphic sources. More specifically, the author focuses on the various forms of funerary banquet, distinguishing between ceremonies with meals held at the house of the deceased and those held near the tomb at set intervals, such as the third, ninth, and thirtieth day, cited above all by Athenian authors. With respect to the *Beigabepakete* found among the tombs of Lipari, the Kerameikos of Athens has yielded quite different archaeological evidence. In the latter case, the pits were used for the burning of food scraps, especially the bones of animals, along with plates, cooking pots, and other ceramic vessels (characterized by their small dimensions) used for the consumption of drinks, suggesting that these meals had an essentially symbolic function. In the case of Lipari, Schwarzmaier points out that the ritual use of the objects and their deposition took place immediately after the burial of the body or the ashes. There was no burning of the artifacts, while the ceramic material, apparently used for consumption by a single individual, plausibly belonged to the deceased.

In chapter Five, Schwarzmaier discusses ceramic production in Magna Graecia and Sicily in order to understand

the meaning of the theatrical masks. The author recognizes a large variety of iconographies, above all derived from Italic and Sicilian contexts, in which the masks are associated with Dionysos, satyrs and maenads depicted in generic Dionysian scenes. In such scenes, masks hanging from garlands or placed on the ground seem to be a recurring feature. Given the absence of other explicit references to the theater, the masks should not be seen as allusions to dramatic performances but as “*Schmuck von Räumen für abendlichen Trinkfeste*”, i.e. as a symbolic cipher of the world of the banquet. Schwarzmaier’s compelling analysis is, however, conducted in a rather imprecise manner: there is little specific attention to the evidence from Lipari and above all, the approach neglects the function of the analyzed pottery in its original context.

In chapter Six, Schwarzmaier seeks to combine the various lines of argumentation presented in the previous chapters into a single framework. She reconstructs a funerary ceremony in the form of a banquet that took place immediately after the burial and was addressing the deceased as a virtual participant in the symposium, for whom the ceremonial furnishings and the masks were intended. The masks were not used but perceived as symbolic elements that should have evoked a Dionysian atmosphere (“*Requisiten des Festes und Kultsymbole*”), which was also recalled by the craters used as urns for the ashes of the deceased. In the context of the symbolic banquets, the recreation or evocation of a festive Dionysian environment appears to have derived from the role of Dionysos in beliefs about the afterlife: the god was seen as a liberator and the guarantor of a joyful destiny that was visualized in the image of the banquet. This interpretation, which separates the masks from the theatrical sphere and associates them with Dionysian funerary symbolism, is accompanied by some – rather dubious – observations: For example, the purported link between this set of rites, as reconstructed by Schwarzmaier, and Persephone and Demeter (pp. 206-207, 209) is unjustifiable in terms of the archaeological record. The generic references to Orphic beliefs and the Eleusinian Mysteries of Demeter reflect an uncritical dependence on the topoi of the archaeological literature. On the other hand, the author rather convincingly rejects the notion that these ceremonies had an initiatory or mystic dimension. In conclusion, despite the numerous comparisons with the literary and archaeological evidence on Dionysian beliefs in Magna Graecia and Sicily, the eschatological implications of these funerary practices are hard to discern, as Schwarzmaier herself admits (p. 222). Instead, one should stress the great evocative power attributed to the masks by their ancient users: modest objects, made in series from clay, that were, nevertheless, sufficient to

set off a complex chain of symbolic associations, linking the burial to a composite framework of beliefs and hopes, as well as enhancing the meaning of the ritual banquet in which the dialogue between the deceased and their families continued.

In conclusion, Schwarzmaier’s book offers numerous interesting points, despite the occasionally non-linear and cumbersome presentation of the topics. In this regard, the break with Bernabò Brea’s Athenocentric perspective constitutes one of its most important achievements; however, the typology that Schwarzmaier proposes is not satisfactory, and a systematic study of the archaeological material in accordance with criteria set by current coroplastic studies is required. Definitely more successful is the second part of the work, which demonstrates a strong interest in the symbolic functions of the objects and, broadly speaking, contextual archaeology. Particularly worthy of attention in this regard is the proposed separation of the masks from the sphere of the theater and their recognition as a generic symbolic cipher designed to evoke the rite of the funeral banquet in a Dionysian sense. Put simply, this book constitutes a useful attempt at providing a new reading of old excavations and offers useful starting points for new and more detailed research into one of the most interesting types of Sicilian coroplastic art.

NOTES

¹ See, for example, A. Muller, “Description et analyse des productions moulées. Proposition de lexique multilingue, suggestions de méthode,” in A. Muller (ed.), *Le moulage en terre cuite dans l’antiquité: création et production dérivée, fabrication et diffusion*, Lille 1997, pp. 437-463.

² See, for example, T. Ismaelli, *Archeologia del culto a Gela*, Bari 2011, esp. pp. 219-222.

³ L. Bernabò Brea, *Meligunis Lipara 11. Gli scavi nella necropoli greca e romana di Lipari nell’area del terreno vescovile*, Lipari 2001.

⁴ See, for example, F. Colivicchi, “Lo specchio e lo strigile. Scambio di simboli e scambio fra i sessi,” in F.H.M. Massa-Pairault (ed.), *L’image antique et son interprétation*, Rome 2006, pp. 277-300.

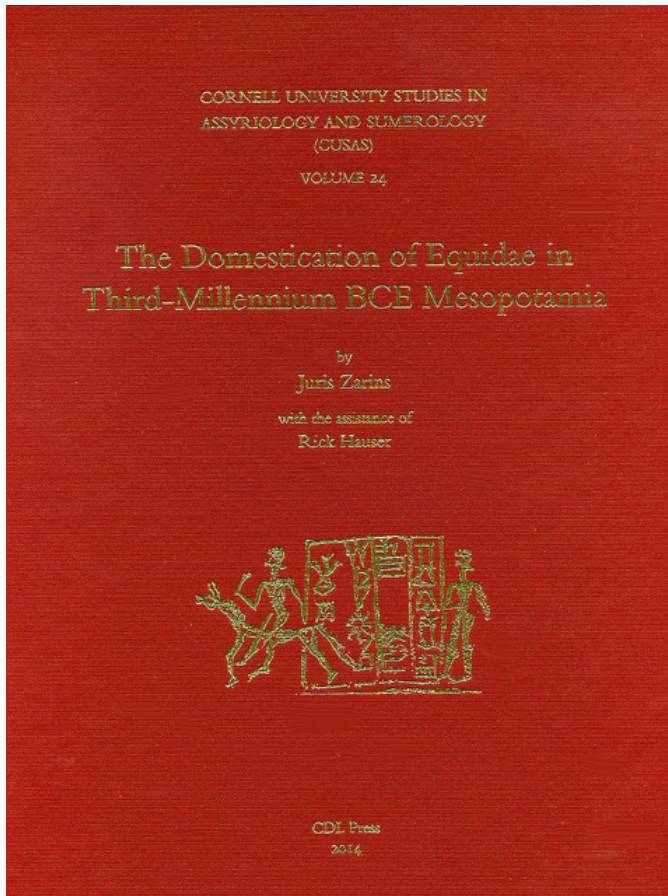
Book Announcement

**THE DOMESTICATION OF EQUIDAE
IN THIRD-MILLENNIUM BCE MESOPOTAMIA**

By Juris Zarins, with the assistance of Rick Hauser

Cornell University Studies in Assyriology and Sumerology, vol. 24

Pp. xi + 432. ISBN 978-1934309-513



The volume includes numerous illustrations, photographs, and charts that enhance the presentation of the data. Figurines are prominently featured in sections about artistic representation and seen in context of other research in cuneiform studies and archaeological documentation. In fact, it is they who offer incontrovertible evidence regarding the presence of domesticated equidae. Being subject to measurement (ratio, proportion, discrete measurement) and analysis of the relationship of diagnostic body parts to each other, the evidence they afford is subject to verification, whereas sealings and other pictorial representations are difficult to identify with certainty.

The volume will be of interest to archaeologists, anthropologists, Assyriologists, and to all those interested in the role of equidae in the early history of Mesopotamia and Western Asia.

It has been forty years since the first edition of this book, as an Oriental Institute doctoral dissertation, was completed. Now, in a fully revised and much expanded study, CUSAS 24 presents a comprehensive discussion of the philological, historical, and archaeological evidence for the range of equidae known now from much of Western Asia after a century of intense study and excavation. The study provides a unique perspective from the viewpoint of field archaeologists on the complex issues associated with the physical study of the remains of equidae and their associated terminology in cuneiform sources as well as their artistic representation. The study integrates diverse and recently excavated data, which reflect a wide geographical and chronological range, with cuneiform sources and new artistic finds to create a synthesis that will serve as a basis for all future research on the subject.

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FIRST NOTICE

WORKSHOP ON FIGURINES, TALLINN 2015

A workshop on figurines will take place in Tallinn, Estonia in the middle of September, 2015. The workshop is organized on behalf of the Centre of Excellence “Changes in Sacred Texts and Traditions” (CSTT) of the University of Helsinki, Finland, headed by Professor Martti Nisinen. For further details see <http://www.helsinki.fi/teol/tdk/english/research/CSTT.htm>

The workshop will be dedicated to figurines from the Late Bronze Age to the Persian Period in the Southern Levant; we also plan to experiment with manufacturing

techniques of such figurines using modern replicas.

The organizers of the workshop are Raz Kletter, Urmas Nõmmik, and Katri Saarelainen. Most of the presentations are by invitation, place for more participants is limited. We will offer more details in the next ACoSt newsletter (winter 2015).

Contact Raz Kletter at:
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FIGURING OUT THE FIGURINES OF THE ANCIENT NEAR EAST

Occasional Papers in Coroplastic Studies I, February 2014

Appears in Print

We are pleased to announce the publication of *Figuring Out the Figurines of the Ancient Near East*, edited by Stephanie Langin-Hooper. This is the first volume in the series Occasional Papers in Coroplastic Studies that is designed to provide a forum for the publication of peer-reviewed papers dedicated to coroplastic research. This series is published by ACoSt. This present volume of 80 pages 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.” These were organized by Stephanie Langin-Hooper.

In this publication a lengthy introduction by Stephanie Langin-Hooper is followed by “The Coroplastics of Transjordan: Forming Techniques and Iconographic Traditions in the Iron Age,” by P. M. Michèle Daviau; “Seeing Double: Viewing and Re-Viewing Judean Pillar Figurines Through Modern Eyes,” by Erin D. Darby; “Double Face, Multiple Meanings: The Hellenistic Pillar Figurines from Maresha,” by Adi Erlich; and “The Mimesis of a World: The Early and Middle Bronze Clay Figurines from Ebla-Tell Mardikh,” by Marco Ramazzotti. Extensive bibliographies accompany each of these papers.

This publication is available in print, as a free download from the ACoSt website, or in a viewing program, also on the ACoSt website (<http://coroplasticstudies.univ-lille3.fr/>). A print copy is \$27.00, plus tax, if applicable, and shipping, from Amazon.com.

