



HELLENISTIC AND ROMAN TERRACOTTAS: MEDITERRANEAN NETWORKS AND CYPRUS

Archaeological Research Unit
University of Cyprus

Nicosia, June 3rd-5th, 2013

Under the auspices of the
Association for Coroplastic Studies

Conference Programme and Abstracts

CONVENORS:

Giorgos Papantoniou, Demetrios Michaelides, Maria Dikomitou-Eliadou

Programme

Monday, June 3

8.45-9.10: **Registration**

9.10-9.30: **Welcoming addresses**

Demetrios **Michaelides**, Director of the Archaeological Research Unit, University of Cyprus

Constantinos **Christofides**, Rector of the University of Cyprus

Jaimee **Uhlenbrock**, President of the Association for Coroplastic Studies

Session 1 – The House of Orpheus Terracotta Figurines

Chairperson: Jaimee Uhlenbrock

9.30-10.00: Moulding Expressions of Culture: The Terracotta Figurines from the House of Orpheus in Nea Paphos

Giorgos **Papantoniou** and Demetrios **Michaelides**

10.00-10.30: Quantitative vs Qualitative Data: The Application of Neutron Activation Analysis and Portable X-ray Fluorescence Spectroscopy for the Study of the Hellenistic and Roman Figurines from the House of Orpheus in Nea Paphos

Vassilis **Kilikoglou**, Maria **Dikomitou-Eliadou**, Giorgos **Papantoniou**, Demetrios **Michaelides**

10.30-11.00: On Technology and Fabric Composition: Putting the pXRF Dataset into Use

Maria **Dikomitou-Eliadou**, Eleni **Aloupi**, Giorgos **Papantoniou**, Demetrios **Michaelides**

11.00-11.30: The Use of Information Technology Applications for Supporting the Study and Interpretation of Terracotta Figurines from the House of Orpheus in Nea Paphos

Fernando **Loizides**, Andreas **Lanitis**, Giorgos **Papantoniou** and Demetrios **Michaelides**

11.30-12.00: **Coffee Break**

Session 2a – Cyprus

Chairperson: Despo Pilides

12.00-12.30: Terracotta Figurines and Limestone Votaries from Late Classical to Roman times in Eastern Cyprus

Gabriele **Koiner** and Nicole **Reitinger**

12.30-13.00: The Terracottas from Larnaca's Salt Lake: Making New Things out of Old

Pauline **Maillard**

13.00-13.30: The Terracotta Figurines of Hellenistic Arsinoe and its Environs

Eustathios **Raptou**

13.30-15.00: **Lunch Break**

Session 2b – Cyprus

Chairperson: Demetrios Michaelides

15.00-15.30: Hellenistic Terracottas: The Evidence from Ancient Arsinoe
Nancy **Serwint**

15.30-16.00: The Terracottas of Aphrodite and Eros at Amathous: Images of a Cult Statue?
Isabelle **Tassignon**

16.00-16.30: Underneath the Veil: Terracotta Figurines from the Eastern Necropolis of Amathous
Elisavet **Stephani**

16.30-17.00: Coffee Break

Session 2c – Cyprus

Chairperson: Arthur Muller

17.00-17.30: Contemplating Issues of Historical Continuity: The Case of the Erimi-Bamboula Figurines
Polina **Christofi**

17.30-18.00: Hellenistic and Roman Terracottas in the Cypriot Collection of the Ashmolean Museum, Oxford: Contexts, Iconography, Meaning and Mediterranean Connections
Anja **Ulbrich**

Tuesday, June 4

Session 3a – Greece and Asia Minor

Chairperson: Maria Dikomitou-Eliadou

9.00-9.30: Theriomorphic Figures in Hellenistic and Roman Arcadia: A Possible Cypriot Connection
Erin Walcek **Averett**

9.30-10.00: Praxiteles and the Figurines
Angele **Rosenberg**

10.00-10.30: Five Terracotta Ex-voto Figurines from Amarynthos, Euboea: A Case-Study in Sanctuary Deposit Practices
Costantina **Benissi**

10.30-11.00: Coffee Break

Session 3b – Greece and Asia Minor

Chairperson: Vassilis Kilikoglou

11.00-11.30: Production of Terracotta Figurines in the Hellenistic Period at the Ancient City of Pherae, Thessaly

Argyroula **Doulgeri-Intzesiloglou** and Polyxeni **Arachoviti**

11.30-12.00: Some New Observations on the Materials used for the Decoration of Hellenistic Terracotta Figurines in the Pherai Workshops, Greece

Eleni **Asderaki-Tzoumerkioti**, Manos **Dionysiou**, Argyroula **Doulgeri-Intzesiloglou**, Polyxeni **Arachoviti**

12.00-12.30: Greek Terracotta Dolls: Between the Domestic and the Religious Sphere

Frauke **Gutschke**

12.30-13.00: Tanagras in the Rituals of Death and Rebirth

Minna **Lönnqvist**

13.00-14.30: Lunch Break

Session 3c – Greece and Asia Minor

Chairperson: Rebecca Miller Ammerman

14.30-15.00: Terracotta Veiled Women: A Symbol of Transition from *Nymphe* to *Gyne*?

Nathalie **Martin**

15.00-15.30: “Visiting Gods” Revisited: Aphrodite or Bride?

Arthur **Muller**

15.30-16.00: Aphrodite, the Coming of Age and Marriage: Contextualisation and Reconsideration of the Nude Young Women Kneeling in a Shell

Stéphanie **Huysecom-Haxhi**

16.00-16.30: Coffee Break

Session 3d – Greece and Asia Minor

Chairperson: Stéphanie Huysecom-Haxhi

16.30-17.00: New Hellenistic and Roman Terracotta Figurines from Pergamon’s Residential Area: On Workshops, Types and Images Related to Other Sites, and the Impact of Religions from Other Areas

Sven **Kielau**

17.00-17.30: Transformation and Appropriation in the Coroplastic Art of Sardis

Frances Gallart **Marqués**

Wednesday, June 5

Session 4 – Italy

Chairperson: Nancy Serwint

9.00-9.30: Production and Consumption of Terracottas: A Case Study at Metaponto in Southern Italy
Rebecca Miller **Ammerman**

9.30-10.00: Hellenistic Architectural Terracottas from the Insula Occidentalis of Pompeii
Mario **Grimaldi**

10.00-10.30: The Terracottas from the Excavations at the House of Marcus Fabius Rufus in Pompeii
Alessandro **Russo**

10.30-11.00: Coffee Break

Session 5 – North Africa: Tunisia and Egypt

Chairperson: Marina Solomidou-Ieronymidou

11.00-11.30: Terracotta Figurines in Roman Africa
Solenn **De Larminat**

11.30-12.00: Conceptualising the Consumption of the Sacred: Mass Production vs Handmade Figurines
Lara **Weiss**

12.00-13.30: Visit to the Cyprus Museum, Nicosia

13.30-15.00: Lunch Break

Session 6 – The Levant

Chairperson: Giorgos Papantoniou

15.00-15.30: From Alexandria to Tyre: The Egyptian Character of the Hellenistic Figurines from Kharayeb
Marianna **Castiglione**

15.30-16.00: Levantine *koine*: Ties between Hellenistic Terracottas from Israel and Cyprus
Adi **Erlich**

16.00-16.30: A Syrian Tradition in the Hellenistic Terracottas at Jebel Khalid on the Euphrates: The Case of the Persian Riders
Heather **Jackson**

16.30-17.00: A Look from the Outside: Mediterranean Influences on the Terracotta Figurines from Seleucia on the Tigris

Roberta **Menegazzi**

17.00-17.30: The Plaster Figurines from the Roman-Byzantine Khirbet es-Samrā Cemetery in Jordan
Abdalla **Nabulsi**

17.30-18.00: Coffee Break

18.00-18.45: Summary and Conclusions of the Conference
Jaimee **Uhlenbrock**

18.45-19.00: Information on the Publication and Concluding Remarks
The Convenors

20.00: Farewell Dinner

Rebecca Miller Ammerman

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A terracotta figurine is usually recovered from a sanctuary, house, or burial – in other words, from a context that marks the statuette's final consumption. In contrast, it is rare to find a terracotta figurine at the place of its own industrial production. One such instance is the site of Sant Angelo Vecchio at the Greek city-state of Metaponto in southern Italy.

The site of Sant Angelo Vecchio is notable for two sets of kilns – distinguished by design of construction as well as date – that produced a wide range of fired clay objects, including terracotta figurines and relief plaques, decorative discs, and roof tiles, between the late 4th and 1st centuries BC. This industrial complex offers a rare opportunity to investigate the technology employed by coroplasts in their production of moulded terracottas at the beginning of the Hellenistic period, in southern Italy.

My recent study of the 2745 fragments of terracotta figurines and relief plaques manufactured at Sant Angelo Vecchio indicates that all the terracottas should be associated with the kilns of the later 4th century BC. The terracottas present a surprisingly wide array of imagery. Figurines portraying a standing female figure holding a cross torch (associated with the worship of Demeter and Persephone) are most numerous, followed by plaques representing a reclining banqueter (whose specific identity is a vexed question), Zeus holding a sceptre and a thunderbolt, and Pan dancing with a Nymph. Finally, the smallest number of figurines portrays Artemis.

In addition to investigating the technical practices of a coroplastic workshop, this large assemblage allows for a preliminary assessment of the production of terracottas with varied, but well-defined, imagery against the local consumption of terracottas with the same imagery at sanctuaries and farmhouses throughout the territory of Metaponto, during the late 4th and early 3rd centuries BC.

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The ancient city of Pherai was an important centre of a major local industry producing several types of clay objects, including terracottas. Plenty of such material was collected as a result of systematic excavations carried out over a period of thirty years.

This material became the focal point of an on-going research which started in 2008. The main purpose of this study was to understand better the techniques, which were developed for the manufacture of these objects, the detection of the pigments that have survived on their surface, as well as other materials that were used for their decoration. Non-destructive, surface analysis using X-ray fluorescence spectrometry operating in air, X-ray equipment and UV light were the main methods used during the first stage of this study. More than 250 objects have been analysed so far and most of the pigments have been determined. These techniques enabled us to identify important aspects of the decoration of these figurines that had not been noted before.

During the analyses of the pigments, high levels of tin were detected in some areas. After a careful cleaning of the surface of the objects, fragments of metal tin foil appeared. In most cases the foil is poorly preserved and obscured by a thick layer of soil and salts. After a more careful examination of the rest of the figurines, tin foil was identified in 10% of the examined pieces, and the results have been confirmed with SEM-EDS. The thickness of the foil was also measured and the organic binding medium with which it was attached to the surface of the figurines was determined.

The use of tin foil for decorating ceramic figurines is unknown in the literature and its identification raises a series of major issues of conservation, archaeological and analytical interest.

Erin Averett-Walcek
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The mountainous region of Arcadia has produced a collection of strange theriomorphic creatures that have puzzled scholars for over a century. Arcadian depictions of zoocephalic dancers, masked men, and theriomorphic deities have been dismissed as oddities of an isolated region, remnants of “primitive” cult practices. Although there are earlier examples, these fantastical figures flourished in the Hellenistic and Roman periods. The paper investigates the theriomorphic terracotta figurines and related imagery found at the Arcadian sanctuaries at Petrovouni, Lusoï, Tegea, Lykosoura and Phigalia, and contextualises them within the broader coroplastic tradition. This unusual iconography finds its closest parallels in earlier and contemporary Cypriot representations of masked men found in sanctuaries and tombs.

My paper argues that Arcadian cults drew from older, indigenous traditions, but were possibly also inspired by Cypriot rituals featuring animal-masked participants. The connection between Cyprus and Arcadia probably dates back to the beginning of the Iron Age, as evidenced by the Cypro-Arcadian dialect, but the link was later intentionally emphasised during the Hellenistic and Roman periods. A mythic-historical tradition, preserved in Pausanias, tells of a post-Trojan War Arcadian foundation of Paphos and the famous Aphrodite sanctuary there, by the Tegean king Agapenor, as well as by his descendant, Laodike, in honouring Tegean goddesses in Arcadia. The paper will explore how coroplastic votive traditions preserved not only religious rituals, but also communicated the intersection of religion and politics in the international world of the Hellenistic and Roman Mediterranean.

Constantina Benissi

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In this paper I present five terracotta statuettes of the Hellenistic period depicting female and male figures with diptychs. They were contained within a deposit that was discovered during rescue excavations, carried out in the late 1980s at Amarynthos of Euboea. Dr Efi Sapouna-Sakellarakis, Director of the archaeological research project, has associated the deposit, which has yielded some thousands of terracottas, vases and other archaeological material, to the sanctuary of Artemis Amarysia.

These five figurines represent one of the numerous types identified among the finds and constitute a variation of the seated figurines discovered in the deposit, which in their vast majority, depict children. The paper explores the relation of this group with the rest of the excavated material, as well as with other terracotta figurines of Euboean provenance. It also presents an overview of the iconographic type of figures holding diptychs, in vase painting, as well as in coroplastic production, relating the five Hellenistic figurines from Amarynthos to their parallels from the eastern Mediterranean. Finally, the paper throws some light onto the symbolic meaning of the types of child figurines that are found – often but not exclusively – as ex-votos in sanctuaries of deities related in many cases to rites of passage.

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The paper aims to shed new light on the society and the networks of Hellenistic Phoenicia, analysing the Egyptianising figurines from Kharayeb, a rural shrine (5th-1st centuries BC) inland from Tyre.

The autoptical re-evaluation of the Hellenistic figurine assemblage from the sanctuary's *favis*a offers the opportunity to examine in depth the 'Alexandrian phenomenon' in local coroplastic production, and its influence on the Mediterranean coastal cities, as well the countryside.

In this figurine assemblage, Greek iconography is prevalent but the number of Egyptian types, linked to the long-time relationships between the two areas (both were under Ptolemaic domination during this period), is also significant. The absence of Egyptian moulds at the site makes it difficult to determine whether all the Egyptianising figurines were imported from Alexandria or the Phoenician coastal centres, or whether, at least some of them, were locally reproduced using the surmoulage technique.

The interaction between Egypt and Phoenicia will be analysed, in order to show how the Egyptian influence in the shrine of Kharayeb was probably limited to the adoption of some technical, artistic and iconographical aspects, without more important religious implications.

Finally, the comparison with other types of artefacts, could offer a complete view of the society, economy and art in this part of the Mediterranean, during the 'creation' of the so-called 'Hellenistic world'.

Polina Christofi
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The paper focuses on the most recent finds from the investigative excavations of the Department of Antiquities at the site of Erimi-Bamboula. The site is well-known for its Chalcolithic settlement, a small part of which had been excavated by Porphyrios Dikaios in the 1930s. The new data collected from the site might raise new, intriguing questions relating to the beliefs and the society of the Hellenistic period, because on the floor of a Chalcolithic building, believed to be of residential character, Hellenistic (and earlier) terracottas were found together with Chalcolithic material including limestone idols. These terracottas are some of the very few pieces of evidence for the use of the site during historical times, since the pottery dated to later periods is scarce and found only in the surface strata.

The aim of this presentation is to offer a detailed typological and, where possible, a technological, analysis of the Tanagra figurines found at Erimi-Bamboula, by comparing them with other Hellenistic groups of terracottas found on the island. The discussion will then deal with the stratigraphy and the context from which this material has been collected. Finally, an attempt will be made to examine the possible implications related to the presence of these religious artefacts in an extra-urban environment, especially since, during the Hellenistic period, such finds are mostly attested in urban environments.

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Portable X-ray Fluorescence spectroscopy (pXRF) provided us with a powerful analytical tool to assess fabric variability within the entire assemblage of the terracotta figurines from the House of Orpheus in Nea Paphos. As a non-destructive method it was used in-situ for the semi-quantitative chemical analysis of 300 terracotta figurine specimens and for their fast sorting into compositional groups. The pXRF dataset was processed using multivariate techniques of statistical analysis, such as Principal Components Analysis and Hierarchical Clustering, and the defined clusters were compared with the morphological grouping of the figurines, as suggested by their macroscopic examination. This comparative methodology explores the potential of the technique in the study of terracotta figurines, especially with regard to aspects of the technology of their manufacture, such as the raw materials used for the production of the clay body, the pigments and slips for the decoration, the degree of compositional similarity between specimens representing similar types, and the overall degree of fabric variability within an assemblage coming from one household. The paper will also discuss the future employment of this pXRF dataset for the technologically authentic reproduction of Cypriot Hellenistic and Roman terracotta figurines, combining macroscopic, microscopic and digital documentation with hand-modelling techniques for the production of terracotta figurines and their ceramic moulds.

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During the last 35 years, the excavations at the ancient city of Pherae, in Thessaly, have brought to light rich material, as well as important documentation relating to the production of terracotta figurines, as a part of the intensive activity of the Pheraeian ceramic workshops of the Hellenistic Period.

In this paper we will try to present some characteristics of the local production by referring to the contextualisation, the chronology and the use of the terracotta figurines in the city of Pherae.

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Ties between Cyprus and the southern Levant are evident from the earliest periods of human history. The geographical proximity and similarities between the two areas served as a joint platform for mutual ties and relationships through the ages. With regard to coroplastic production, however, Cyprus had its own long tradition and local practices, separate and distinct from that of other Levantine areas.

During the Hellenistic period, both Cyprus and Palestine were, on one hand, under the rule of the Ptolemaic kingdom, and on the other, had close ties with or were ruled by the Seleucid kingdom. The history of the two areas was closely tied together, especially because to the extensive trade links between them.

In this paper, I shall examine the ties between Cyprus and Palestine considering the Hellenistic terracotta figurines, which were discovered at different sites in Israel (Beersheba, Maresha, Tel Dor, Akko, Tel Anafa). For the most part, the terracottas from Palestine are typical Hellenistic Eastern-Mediterranean figurines, with some local characteristics. Some of the types show a clear typological affinity with Cyprus, something that has its roots in the Persian period. I shall point to the Phoenician coast as the thread linking Cyprus and the Palestinian hinterland. Lastly, I shall examine what types were common to both areas, and why these were chosen instead of others.

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The archaeological site of Sardis, located at the foot of Mt Tmolos on the Hermus River plain, in western Anatolia, has been continuously inhabited for the last five thousand years. Historically, the city was first noted as the wealthy capital of Iron Age Lydia; yet Sardis lived beyond the rule of the Mermnads to become an important Persian, Hellenistic and Roman centre. Some of the more prominent material remains at the site, in fact, date to these later phases of habitation. Still, Sardis' cultural identity as a prosperous imperial capital did survive its incorporation into larger empires, and indeed continues to inform many of our scholarly interests. The question herein proposed is: Did the confrontation of this identity with the city's actual political and economic circumstances shape the local manufacture of figural terracottas?

Over the course of the 55 years of excavations conducted by the Harvard-Cornell Archaeological Exploration of Sardis, a handful of figurines has been examined and published, but a detailed study and analysis of its entire excavated corpus has hitherto not been attempted. This paper is a first attempt at filling this gap, by making available the figural terracottas of the site as comparative material for coroplastic studies elsewhere.

The vast majority of Sardian figurines can be dated to the Hellenistic and Roman periods, and have been recovered from a broad range of contexts. Despite the fact that many of these contexts (e.g. fills, collapses) are not particularly useful in determining distribution and function, the impact of earlier local traditions, and change in terms of preferred subjects and processes of manufacture, may still be ascertained. The paper will focus on the perceived and observable differences between the site's Lydian figurines, and their later Hellenistic and Roman counterparts. Transformations in the material shall be explained not only as the consequence of the merging of different cultures, but also as the direct result of Sardis's conversion from dynastic capital to imperial subordinate.

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The complex of the House of Marcus Fabius Rufus is one of the most remarkable examples in the architectural landscape of Pompeii. On four levels down to the sea, the house serves as an example of the villa in the city, with central gardens for each of the habitation levels. The garden, a total of 1,581 square meters, is located west of the house, close to the city walls, and is made of *opus quadratum* in Sarno limestone.

The building of the house was preceded by the dumping of waste followed by impressive levelling operations. The excavation of this waste, containing large quantities of pre-Roman ceramics, has proved of particular interest for determining the use of the area in the period before the Roman occupation.

In fact, in the entire peri-urban belt between the House of the Golden Bracelet and the House of Maius Castricius there is a concentration of finds related to a sacred context. A set of terracotta metopes dating to the 3rd/2nd century BC comes from the garden of the House of the Golden Bracelet, bordering on the north. These originally belonged to a sacred building, and were later reused as building material. To the south, in the garden of the House of Maius Castricius, there is, walled up in the eastern extremity of the east wall, a drip-stone in the shape of a canine protome, which also belongs to the functional decoration of a sacred building. These finds can be connected to each other with the help of objects found in a drain in the garden of the House of Marcus Fabius Rufus. The latter included a canine protome drip-stone of the same type as the one just mentioned, as well as some fragments of architectural terracottas and a small clay head that probably belongs to the metope cycle of the House of the Golden Bracelet. So, the entire area is related to the probable presence of a sacred area that was disturbed and destroyed between the end of the 2nd and the first half of the 1st century BC.

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There are many hypotheses regarding the function and the meaning of the so-called “dolls”, a widespread type of terracotta during Classical and Hellenistic times. Two main streams in the interpretation of the type can be recognised. According to one, the figurines should be seen as ordinary toys, because they have movable limbs. The other asserts that the terracottas should be seen as religious votive or funerary items, because of the archaeological contexts, in which they are found.

In my paper, I attempt to demonstrate how these two hypotheses could be combined. A thorough investigation will show the relation between the domestic and the religious spheres and will answer questions about continuity and change of function and meaning of objects, when these move from one sphere to the other. These terracotta figurines are very rarely found in a domestic context, and never in a context that proves their use in a given house. So, a direct change from a secular (house) context to a religious (temple) or funerary (grave) context cannot be proved archaeologically. However, the use of these terracottas in burials and votive deposits, i.e. their occurrence in non-secular contexts, is evidenced by the vast majority of the finds and contexts, in which these ceramic artefacts are found. So, a secular looking terracotta type that has the features of a toy (movable limbs) occurs almost exclusively in graves and temple deposits. In my paper, I want to discuss processes that take place in the Greek votive industry when changing a secular object into a specific, votive one. Questions like how the change of the final destination of an object can influence the changes in its characteristics will also be addressed.

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Even though the depiction of the naked female body appears early in the coroplastic repertory, it is only after the beginning of the 4th century BC that it becomes widely used. For the preceding periods, we already know the moulded plaques representing naked standing females holding their breasts or covering the pubis with their hands, which are found in sanctuaries of goddesses traditionally protective primarily of females and their fertility. It is argued that one of the most important functions of these terracotta figurines should be associated with transitional stages in the lives of young girls, accompanying them to adulthood.

Concerning the Classical period, special attention is given to those types of naked young girls represented either in the form of an articulated doll or with a truncated body, or seated without a chair, with or without forearms or with articulated arms. These seated types, identified as hierodules or Aphrodite, persisted in time, parallel to the production of new types, which supported the diffusion of the image of the female body across the Mediterranean.

Among all these types, we have chosen to concentrate on the naked female figure kneeling in a shell: This is a relatively uncommon category, including several types that differ significantly between them with respect to gestures, ornaments, accessories and accompanying figures. Whenever the context is known, this is always a sanctuary of a female divinity, or the grave of a woman. Our objective here is to reconsider the interpretation of this image by taking into account all the different available data. The main task is not to determine if these figures represent Aphrodite or not, but to try to understand the significance of the image of a naked female body emerging from a shell, what it might represent and if it can help to explain the presence of the objet in this particular contexts. The analysis of the archaeological data on the one hand, and the various components of the image on the other, may help to shed new light in the meaning and the function of these representations.

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This topic was partly inspired by comparison between the Cypriot clay horsemen and the Persian riders of Jebel Khalid. Jebel Khalid is a purely Seleucid site on the Euphrates in North Syria, established in the 3rd century BC and abandoned in the 70s BC. The corpus of terracotta figurines is largely provincial and locally manufactured. The majority are mould-made and 'Greek' in style and type. However, there is a significant number of handmade Persian rider figurines with stamped faces, which come from all levels and mainly from houses. They are made in the local clay fabric, also used in the production of pottery. There is some variety in the way they are represented, in that sometimes the horse's head is replaced by a child-in-arms or what appears to be a musical instrument. It is clear that this little rider figure was as popular in the Seleucid period as it was in the Achaemenid, but why was it so important to the inhabitants of Jebel Khalid?

Stern, publishing Persian riders from the Levant, has suggested that they "represent Baal, in his aspect as a warrior god". At Kourion in Cyprus, the clay horsemen with Persian head-dress, votaries of Apollo, were often armed. The Jebel Khalid riders carry no weapons and there is no sign of aggression in their pose. They may express devotion to an unknown rider, god or hero, or, simply, to aspirations connected with owning a horse. Individual horse-riding is also manifested at Jebel Khalid by conventionally mould-made Hellenistic rider figurines, some of which carry a child rider, possibly Eros. Elsewhere, finds of Persian riders have often been associated with finds of 'Astarte' plaques. A few of the latter have been found in the earlier levels at Jebel Khalid, but the male Persian rider far outnumbers them and survives to the late Hellenistic period – strong evidence of his importance to both Greeks and Syrians?

Sven Kielau
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Fragments of 5.400 terracotta figurines and objects, mainly dated to the Hellenistic and Roman periods, were found in Pergamon's residential area (1973-1993). They cannot be confidently attributed to domestic contexts, and a possible provenance from a small sanctuary or a votive deposit, a shop or a workshop should also be considered as possible. Nevertheless, considering other, already known Pergamene types, these new fragments give a wider and better insight into several issues, such as the relations between groups of workshops, the coroplastic production of other sites and religious preferences.

Relations between workshops

The closest traceable relations are with Pergamon, Myrina and Smyrna. A significant number of figurines from Pergamon can be confidently associated with pieces from these sites. There are figurines deriving from the long-known workshop of Diphilos (Myrina?); many Pergamene examples that are related to a possible Smyrna workshop; and others which can be attributed to the so-called workshop of the "Coroplathe des Victoires", traditionally sited at Myrina. Although our knowledge regarding connections between these cities is growing, the question of production/provenance of these terracotta figurines has not yet been answered. Furthermore, chemical analysis was only undertaken in 2012 (results not yet available) and only for one highly interesting piece. Occasionally, some of the new Pergamene finds can be associated with products from other cities too, like Corinth or even Pompeii.

Local religious preferences and the impact of religions from other areas

The preferences in the official religion of Pergamon are fairly well known. We also know of a number of small, rural sanctuaries for Cybele. The new finds from the Acropolis show a remarkable variety of figurines associated with religion. In addition to the traditional religious images, the eastern god Men occurs twice (as moulds). Egyptian influences are more obvious. Iconographic elements of Egyptian images are adopted and playfully combined so that we can seldom be sure if a figure represents Bes, Harpocrates, Serapis or Isis. All the same, the impact is evident. Relations to Cypriot terracottas, such as the egyptianising figurines from Amathous, are attributed to the general Hellenistic *koine*.

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Neutron Activation Analysis (NAA) and portable X-Ray Fluorescence spectroscopy (pXRF) were employed for the chemical characterisation of the terracotta figurines from the House of Orpheus in Nea Paphos. This chemical characterisation aimed at a better understanding of the technology of the production and provenance of the figurines. More specifically, the initial analysis of the entire terracotta figurine assemblage by pXRF and their fast sorting into chemical clusters was followed by the selection of a representative sample for NAA. Beyond the testing of the correlation between the two elemental datasets, as well as the identified morphological groupings, the two analytical methods offered the opportunity to assess fabric variability and associate different compositional clusters with different geological regions and/or production workshops. Considering the fact that this terracotta figurine assemblage was recovered in a stratified, domestic context, this chemical assessment of fabric variability provided the ground for the development of further arguments regarding the scale of terracotta distribution as defined by this case-study, as well as the production and distribution of various types represented in the assemblage.

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Studies at the University of Graz on late Classical and Hellenistic limestone and marble sculpture from Cyprus investigated issues related to iconography, typology, style and chronology. When dealing with limestone sculpture, the question was raised as to whether terracotta figurines could be compared to contemporaneous stone sculpture. Also, are they iconographically and typologically similar? Were they locally produced or imported? What quantities have been found in comparison to stone sculpture? Were figurines and sculptures used in the same contexts and for the same purpose?

In the initial phase of the project, the area of study is restricted topographically to eastern Cyprus. Firstly, iconographical and typological matters will be clarified. Then, the figurines will be compared with stone sculptures and shall be grouped according to their provenance in order to determine close relationships or striking differences. The investigation of how many figurines were dedicated in sanctuaries, compared to stone sculpture, is an important issue, as sculpture seems to have prevailed in the sacral sphere of eastern Cyprus. To begin with, the figurines in the Cyprus Museum and the Larnaca District Museum shall be catalogued, not only those with a sanctuary provenance, but also those coming from tombs, as well as surface finds.

The question of where the figurines were produced could be answered with the employment of iconographical and typological methods, but also by searching for moulds, and the use of scientific investigations for the source of the clay.

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In the present paper the discussion concerning the function of the so-called Tanagra figurines in the rituals of death and rebirth is based on earlier studies conducted by the author in the 1990s, among Hellenistic terracotta figurines from archaeological deposits and museum collections in Athens, Greece. The finds came from the Agora, the Acropolis and the Pnyx, and comparisons were made also with finds from the Kerameikos.

The recovery contexts of the excavated pieces represented mainly sites which had some ritual history in the life of the Athenians. The contextual and spatial analysis of the find locations were examined in connection with the type of figurines used. Most of those studied represent ladies, but some statuettes of children and males were also identified among the finds from Athens. The female gender was clearly the main focus of production.

It seems that the figurine type under study first emerged in Athens and not in Boeotian Tanagra from where the type got its name. It also seems that it was originally produced for socio-political purposes of the state, in order to support fertility cults and festivals organised in Attica, in the 4th century BC. The rites of passage can be associated with the fertility of young girls, boys and women and they were conducted on the North Slope of the Acropolis. However, the funeral context of the figurines seems to have been more pronounced in Tanagra than in Athens. That this type of figurine also appears in graves in fair numbers is intriguing and seems to reveal that the ideas of death and rebirth were interlinked in the funerary cults through the use of fertility figurines; as is the case in many ancient societies.

The Demeter cult and the Kore-Persephone myth are discussed in relation to the Tanagras, as well as their significance for the rituals of death and rebirth, the renewal of nature and people, and the fecundity of the citizens of the polis.

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Within the context of a larger project entitled “Moulding Expressions of Culture: The Terracotta Figurines from the ‘House of Orpheus’, Nea Paphos”, the paper addresses the development of dedicated information technology applications for visualising and exploring/interacting with digitised specimens. In particular, the paper presents 3D scanning methodologies and techniques for generating 3D models of specific terracotta figurines, and the use of the resulting 3D models in various applications that include: (i) Creating moulds that can be used for the physical reproduction of selected figurines; (ii) The use of computational methods for processing 3D models of terracotta figurines in an attempt to virtually restore fragmented specimens; (iii) The design of interactive virtual environments that enable the exploration of and interaction with terracotta figurines. (Within this context both desktop-based and stereoscopic-based virtual reality applications are produced, where visitors have the ability to view and interact with the digitised specimens); and (iv) The generation of a comprehensive database, where all information related to the excavated terracotta figurines is stored and made available through dedicated queries. The database system will be linked to a Geographical Information System (GIS) so that both the data related to the specimens and the inter-site spatial distribution of the finds will be available.

Hitherto, the 3D digitisation process and the generation of a virtual museum have been completed. Currently we are in the process of developing computational methods for processing fragmented specimens in order to support enhanced interactions in the virtual museum. We are also in the process of implementing the dedicated GIS-based database. The completion of the aforementioned tasks will provide a set of tools that will further support the study and interpretation of terracotta figurines from the House of Orpheus in Nea Paphos.

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During the last decades of the 19th century, the British Museum, the Louvre and the Metropolitan Museum successively set up and enriched their collections of Cypriot antiquities. Among the artefacts that left the island, there is a large number of terracotta figurines excavated near the Salt Lake of Larnaca. These figurines, of a meticulous Greek style that immediately associated them with the popular productions of Athens and Tanagra, were sent abroad in different batches. The discovery in the following years of two inscribed stelae, prompted archaeologists to identify the locality *Batsalos* as a sanctuary dedicated to Artemis Paralia, an interpretation which is strongly disputed today.

Scattered across France, England and the United States, the Salt Lake's archaeological material has thus far never been part of a comprehensive study, despite the originality of its iconography. In addition, the corpus of the Salines is almost devoid of any precise archaeological context for the figurines, which makes its study difficult. Despite these complications, the Salt Lake terracotta figurines are among the few coroplastic assemblages from southern Cyprus clearly belonging to the Classical and Hellenistic periods. The singularity of these figurines raises a multitude of questions regarding their production. Are they mainly imports, as suggested by the iconography? Should we rather consider them as local productions made in Greek moulds? It is also reasonable to assume that they could have been locally produced in Cyprus. Beyond these technical considerations, is a contextual study of the Salt Lake terracotta still possible? If that were the case, these figurines could enhance significantly our knowledge of Kitian cultic practices during Classical and Hellenistic times.

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The way the others perceive us is what makes us human beings. Humans feed off each other. To veil one's face is to deprive others from one's image, i.e. of one's natural and cultural identity. Veiled women first appear in Athens in the early 5th century BC on red-figure vases. From «mantle-dancers» to enthroned women, from mouth-veiled women to women wearing a mask of cloth, several ways of veiling one's face have been depicted.

An important number of ceramic artefacts, dating between the 4th and the 1st century BC, depicting various types of veiled women, have been found in many different locations, such as Asia Minor, Italy, the Black Sea, Cyrenaica and Egypt. The meaning of these depictions was little understood since most of the earlier studies considered only part of the available documentation in connection to either a particular context (sacred or funeral), or the exact find spot. However, clay figurines are only one type of artefact in the ancient iconographic landscape relating to veiled woman. The examination of material coming from other types of artefacts (ceramics, frescoes, jewellery), which offer a more complete iconographic programme, has led to the identification of seven types of veiling, all of which have been dated and contextualised.

Some forms are deeply rooted in specific areas. For example, the veiled women with a bulging frontal peak of hair are closely associated with Boeotia, while others, such as the Cypriot examples, are the result of local variations.

The study of all the variations of these types, as well as the data obtained from other categories, has permitted their interpretation and has revealed recurring, meaningful associations between material that sometimes comes from old excavations with precious little information in the way of archaeological context.

Combining work on the importance of gesture and the significance of the veil in Greek society, the present study has led to the establishment of a connection between terracotta figurines that for a long time have been variously interpreted (married women, professional dancers etc.) and post-nuptial feminine ceremonies related to fecundity, as well as some aspects of mysteries, such as those devoted to Demeter and Cybele.

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The excavations conducted during the last century at the site of Seleucia on the Tigris brought to light a large number of terracotta figurines: over 11,000 fragments, the full publication of which should appear by late 2013. They form an extraordinarily rich repertoire, resulting from the dialogue between Greek and local traditions. The impact of Greek culture is manifest from every point of view: iconographic, stylistic and technological, as confirmed by the recent results of the analyses of the pigments performed by the Department of Conservation and Scientific Research at the British Museum. In particular, Seleucid figurines highlight close contacts with contemporary Eastern Mediterranean terracotta production, namely that of Asia Minor. On the other hand, they show an equally intense bond with the Mesopotamian coroplastic tradition. By focusing on just some examples, the present paper aims to illustrate how the encounter and exchange between the Greek and the local tradition led to the creation of a new artistic and cultural language, resulting in a dramatic renewal of the old Mesopotamian repertoire, and a deep re-elaboration of Western subjects.

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Some years ago, Brita Alroth (*Greek Gods and Figurines. Aspects of the Anthropomorphic Dedications*, *Boreas* 18, Uppsala 1989) conceived the category of “visiting gods” to explain the presence of images of one deity in a sanctuary dedicated to another, most often when the field of activity was close. This category is convenient insofar as it can be used to explain all the apparent incongruities in the repertoire of dedications to a given deity. Thus, the concept of “visiting gods” proliferated in the publications of offerings from sanctuaries. But the appreciation of the very existence of this phenomenon, or its importance, depends largely on the identifications proposed for figurines, the fragility of which Brita Alroth underlined in certain cases. However, it turns out today that many iconographic types previously referred to as divinities, either male or female, are in fact representations of mortal votaries, sometimes in a conventional attitude that symbolises a social and family status (6th and 5th centuries BC), sometimes in a ritual attitude (from the 4th century BC). This colloquium on the island of Aphrodite provides the occasion to question the goddess of love, a very common “visitor”, according to the publications, in which authors adhere to the traditional identification of several iconographic types. But the examination of attitudes and attributes, reinforced by parallels in other media such as sculpture and vase painting, suggests a reinterpretation of these figurines. In most cases they represent mortal women, and more specifically brides, even when an erotic character underlines the iconographic assimilation with the goddess of love, as in scenes involving dressing or toiletry. The dedication of these figurines to goddesses associated with marriage (Hera, Nymphs, Aphrodite herself) and mainly to Artemis, guarantor of the passage from the status of *parthenos* to that of *nymphe*, ensured divine protection for the young bride.

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The plaster (gypsum) figurines were one of the most important categories of objects found in the burials in the Roman-Byzantine cemetery of Khirbet es-Samrā, in northern Jordan. They were found in an abundance not known in any other contemporary site in the Near East. These plaster artefacts are made in different forms: human, animal, geometric. Their study involves different, often inter-related tasks, such as the restoration and preservation of the mostly fragmentary and incomplete material, the technology of their production, their cultural as well as their artistic origin, their dating, and the study of their function. Thus, the main objective of this study is to elucidate the purpose(s) behind the deposition of the plaster figurines in the primarily Christian-Byzantine burials, and to verify whether these were a feature of the local burial customs.

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The terracotta figurines from the House of Orpheus in Nea Paphos in Cyprus form part of a significant material assemblage that spans in time from Hellenistic to Roman times. These high-quality terracotta statuettes fall within the mainstream of Cypriot art and its associated ancient technological and cultural systems. The paper presents first the archaeological and social contexts related to the figurines, and then offers an overview of an on-going project aiming to suggest a systematic assessment of the assemblage employing stylistic, analytical, computational and theoretical methods of study.

It is hoped that this multidisciplinary project will not only fill a lacuna in Cypriot coroplastic studies, but will also introduce recent scientific and theoretical developments to the study of terracotta figurines, acting as a paradigmatic case-study for examples from other areas and periods. While the project can serve as an example for the examination of objects coming from a stratified context, it can, at the same time, solve long-standing issues related to the understanding of unstratified terracottas found through looting or the antiquarian approaches of early explorations, which were primarily interested in the creation of art collections, and neglected important aspects related to the archaeological context of the objects.

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The paper aims to present developments in archaeological research in the area of Polistes Chrysochous, in north-western Cyprus, resulting from excavations carried out by the Department of Antiquities over the last decade.

Recent investigations, both within the ancient city, which lies under the modern town of Polis, and the surrounding countryside, have brought to light a number of sanctuaries, either newly founded in the Hellenistic period, or showing continuous use from Archaic to Hellenistic times.

Finds from these sanctuaries are indicative of the developments that took place in cultic practice, iconography and techniques of terracotta production in this area through time down to the period of Ptolemaic rule. Figurine groups include iconographical types that follow old traditions, as well as a variety of imported Greek models, thus allowing some suggestions regarding the adoption of Greek deities in local worship, as well as the possible existence of different workshops in the city and its periphery.

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To their detriment, terracotta figurines have largely been ignored in histories of Greek sculpture. By focusing on the style of Praxiteles in figurines, I demonstrate that the style predated the sculptor and that its development across the eastern Mediterranean is well documented.

The lack of works by Praxiteles was palpable at a recent (2007) monographic exhibition at the Louvre. Out of necessity, several bases signed with his name, as well as other Hellenistic and Roman artworks filled the museum's rooms. Although terracotta figurines were almost entirely absent from the exhibition, a group of them exhibit the particular characteristics attributed to the sculptor. These include the soft articulation of the face, the fleshy modelling of the body and an s-curve stance.

The earliest examples of the style come from late 5th century contexts in Athens, Corinth, Boeotia, Olynthos and Oropos. In its earliest manifestation, the style depicted nude youths. This body type is associated with Praxiteles considering attributions such as the Hermes of Olympia, the Pouring Satyr or the Resting Satyr. These figurines show that the type preceded Praxiteles by about fifty years and that it originated in Boeotia and Attica during a time of political disorder and turmoil.

As time passed, the style was used to represent nude goddesses as well. Figurines of Aphrodite and Leda have been found in 4th-century contexts in Boeotia, Olynthos, Corinth and Athens. Images of languid ephebes and nude goddesses were dedicated at sanctuaries, decorated homes and were given as gifts to the dead. Their versatile function led to their widespread popularity, which, by the 2nd century, stretched as far as the western coast of Asia Minor and the northern coast of Africa. The paper demonstrates that the study of terracotta figurines elucidates the early emergence and wide development of the influential style associated with Praxiteles.

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The excavations conducted between 2006/2009 in the garden of the House of Marcus Fabius Rufus in Pompeii, brought to light some fragments of terracottas and votive clay furnishings, which reveal that this area was occupied in the Samnite period. Almost all of the items come from the layers of dump found in the peri-urban zone immediately under the limestone walls, in the part facing the *Insula Occidentalis*.

Of wide distribution and of essentially religious use, the group consists of ex-votos of deities, dedicants, reliefs, and representations of vegetal and edible offerings. This class of material is already well attested at Pompeii, with good parallels found amongst the group of terracottas from the votive deposit of Bottaro, the examples from the Doric Temple, and various other sporadic finds that were recovered from the excavation of the Roman *insulae*.

The core of material recovered in secondary and disturbed layers dating from the 2nd and 1st century BC, in combination with other material from sacred contexts reinforces the conviction of a residual presence of objects and architectural elements belonging to a sacred structure found in the vicinity and destroyed before the urban renewal of the *insula*.

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The ancient sites of Marion and Arsinoe, located in northwest Cyprus, have produced an unprecedented number of terracotta votive sculptural materials since the inception of work was begun by Princeton University in 1983. With a corpus numbering over 30,000 fragments, the recovered material forms the largest cache of sculpture in clay yet found on the island. Encompassing a diversity of iconographic types that were crafted in a range of sizes with a chronological span extending from the Cypro-Archaic into the Hellenistic period, the material provides an excellent dataset to which numerous questions about the coroplastic arts can be posed.

Study of the corpus reveals that marked differences exist between the sculpture of Archaic/Classical Marion and Roman/Hellenistic Arsinoe, and those differences are critical to the discussion of how sculptural production developed and how terracotta sculpture functioned over time at a single location. Context dictated iconographic categories, with sacral, secular, and funerary settings serving as determinants of appropriate typological forms. Local coroplastic production was vibrant within both ancient cities; however, stylistic analysis of the sculpture from the earlier and later sites indicates dissimilar receptivity to external cultural influences that impacted on the acceptance of style, the adoption of distinct figural types, and the importation of foreign-made objects. Detailed surface examination of the sculpture has allowed for an understanding of how coroplasts practiced their craft, and comparison of the objects from the two cities confirms that manufacturing approaches progressed over time with critical advances in technical procedures being admitted into the repertoire of crafting strategies.

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The starting point of our discussion will be a few fragmentary Hellenistic terracotta statuettes coming from the Acropolis of Amathous, that depict a woman holding a young child against her shoulder. The type has been interpreted as a variation on the theme of Aphrodite with Eros. However, recent excavations in the storage area of the palace unearthed a limestone statuette of Aphrodite, resting on a column, holding the child. Stone statuette and terracotta fragments seem to evoke the same original. Another work, from the sanctuary, comes to add to the attempted reconstruction of the original: it is a curious limestone bust of a woman, headless, but in a pose that seems to derive from the same iconographic model.

As we shall see, the analysis of the archaeological contexts of the respective finds suggests close links with the sanctuary of Aphrodite. We propose to place this iconographic type in the overall context of the *kourotrophos* goddess in Cyprus and thus determine the influence of local traditions on the type. Locally produced for a very special sanctuary, these terracottas have some specific characteristics but are based on a limestone model, which itself adapts a Hellenistic model to local demands. Can the reconstructed image be that of a cult statue coming from the very sanctuary?

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Of the approximately 320 terracottas in the Cypriot collection at the Ashmolean, some 40, showing a variety of motifs and iconography, as well as of production techniques, can be tentatively dated to the Hellenistic or even the Roman period. A few of these are unprovenanced, the majority, however, comes from various excavated and documented sites and contexts, including the Cyprus Exploration Fund excavations at ancient Marion (tombs), Amargetti (sanctuary) and Salamis (tombs and city-site). Another assemblage of terracottas originates from the Department of Antiquities and Ashmolean Museum excavations of Late Classical to Hellenistic tombs at the Tsambres near Rizokarpaso.

The paper presents the Ashmolean terracottas by site, and explores their various types, techniques, iconographies, dates, and meaning within their specific contexts, taking into account other contemporary material found at the sites, particularly in the same context (e.g. specific tombs). Furthermore, an attempt will be made to re-contextualise the unprovenanced terracottas from Cyprus according to their type and iconography. The issue of continuity of Cypriot, or more regional or local technical and iconographic traditions from previous periods, as well as of adoption and adaptation of iconography, style and techniques from neighbouring regions will also be addressed.

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Ancient Egyptian religious texts describe the carrier medium as a vital part of religious imagery, and precious materials like gold and lapis lazuli are often highlighted in this context. In everyday life, however, images were usually made of non-precious materials and the technology used was less refined. A few images were carved in limestone, others were made of painted pebbles, or textile and papyrus; the majority being terracotta figurines. The value of these images was apparently ascribed, rather than based on the market value of the material used. Instead of stating the perhaps obvious significance of any religious image, the pragmatism detected in the former practice is relevant indeed. It relates to the question of whether the same pragmatism applies to the method of production of these divine images: Stone and terracotta figurines were most probably manufactured by specialised craftsmen (perhaps in temple workshops); other terracotta figurines were hand-moulded. Magical texts represent hand-made figurines, also made by professionals, as mere tools, and tailored for a specific ritual use only, but this rather restricted use seems not to be the case in the domestic context.

In fact, little evidence is available on the production of divine imagery in general. The identification of both producers and consumers of divine and/or ritual images is therefore vital for the understanding of a possible conceptual difference in use. Whereas complex rituals were probably not performed by just anybody, the creation of smaller images was generally not limited to religious specialists. Consequently, the question is: Who made his/her own images, for what purpose, and who did not. The appearance of hand-moulded imagery could indicate a greater personal contribution represented in the agent's effort of creating the divine; or, it could simply be an inexpensive alternative. Likewise, if on display, purchased and perhaps more expensive figurines could enhance the owner's status, or betray a lower personal involvement. The texts remain silent on such issues. It is, therefore, particularly challenging to analyse, by drawing on the archaeological record, the question of whether hand-moulded and professionally manufactured images were conceptualised differently. In the present paper, the figurines of Roman Karanis will be used as a case study.