



**Convegno Internazionale, Pisa, ottobre 2005**  
**"Territorio e produzioni ceramiche : paesaggi, economia e società in età romana"**

Dal 20 al 22 ottobre 2005 si è tenuto a Pisa il Convegno Internazionale "Territorio e produzioni ceramiche : paesaggi, economia e società in età romana" (Fig. 1), organizzato dalla prof.ssa Marinella Pasquucci e dalla dott.ssa Simonetta Menchelli del Dipartimento di Scienze Storiche del Mondo Antico dell'Università di Pisa. Gli interventi sono stati suddivisi in tre aree tematiche, due più generali, "Territorio e produzioni ceramiche" e "Produzioni ceramiche e circolazione", ed una più puntuale "La terra sigillata nei suoi aspetti tecnici, economici e sociali"; oltre alle comunicazioni è stata aperta per i tre giorni del convegno una sezione dedicata ai poster.

Nell'ambito della prima sessione è stato affrontato da alcuni topografi il problema della produzione ceramica in rapporto al territorio: Guido Rosada e i suoi collaboratori hanno presentato i dati preliminari sullo scavo della villa romana di Loron, in Istria, dove sono state localizzate le produzioni di anfore, terra sigillata e ceramica comune; su questo argomento è stato elaborato anche un poster (a cura di Silvia Cipriano e Stefania Mazzocchin). Giovanna Bonora Mazzoli ha presentato il censimento delle fornaci della Lombardia, mentre Ilaria Di Cocco ha ben illustrato il rapporto tra la distribuzione delle fornaci romane nell'ager veletate e la geomorfologia, frutto di uno studio realizzato con Pier Luigi Dall'Aglio e Giuseppe Marchetti. Marcello Gaggiotti ha tratteggiato le caratteristiche del territorio di Scoppeto, in cui si trovava in età romana un grande centro manifatturiero; Tiziano Gasperoni ha presentato un insediamento per la produzione di opus dolare nella media valle del Tevere; Lorenzo Quilici e Stefania Quilici Gigli si sono occupati delle fornaci nel paesaggio della valle del Sini.

La seconda sessione è stata aperta da Sara Santoro, che ha riassunto i dati della ricerca in corso sulle attività produttive nella Cisalpina, evidenziando l'esistenza di vari distretti produttivi; Elizabeth Jane Shepherd ha presentato uno studio su Aurelii e Valerii in Etruria, soffermandosi in particolare sui bolli laterizi COTTA e da ultimo Giulio Ciampolini si è occupato della circolazione della ceramica nella valle del Serchio.

La sessione del convegno dedicata alla terra sigillata è stata inaugurata da John Hayes, con una comunicazione sulla terra sigillata orientale: è stata poi la volta di Philip Kenrick che si è soffermato nello specifico sulla terra sigillata italica prodotta ad Arezzo e su alcuni atelier che produssero in subappalto per diversi ceramisti. Nell'ambito delle sigillate pisane, Giuseppe Camodeca con Simonetta Menchelli e Marinella Pasquucci (autrici anche di uno dei due poster esposti su questo argomento) hanno approfondito in particolare la lettura e l'interpretazione di un fondo di terra sigillata caratterizzato da un graffito con un conto di atelier: vi compaiono i nomi di sei vasi, i nomi dei vasi (cattili e acetabula) ed infine il numero dei vasi prodotti.

Susanne Scheffenegger e Eleni Schindler Kaudelka si sono occupate delle terre sigillate padane lisce e decorate; all'area produttiva padana va attribuito il nuovo atelier di terra sigillata rinvenuto a Patavium, presentato da Cinzia Rossignoli per quel che riguarda i dati di scavo e da Silvia Cipriano e Stefania Mazzocchin per lo studio dei materiali. Il gruppo composto da Francesca Veronesi, Alberto Vigoni, Matteo Annibaleto e Dorotea Riccobono ha poi illustrato il progetto di schedatura analitica attraverso un database delle terre sigillate di Iulia Concordi; proprio ad un sito campione di Concordia è stato dedicato anche un poster sulle terre sigillate bollate, curato da Silvia Cipriano e Giovanna M. Sandrini.

Margherita Bergamini ha riassunto i dati emersi dallo scavo del centro produttivo di Scoppeto, che è stato anche la meta di una gita che si è tenuta a convegno concluso. Ninina Cuomo di Caprio è intervenuta per puntualizzare alcune caratteristiche tecniche delle fornaci, e, in particolare, sulla presenza o meno dei tubuli nelle fornaci a fiamma indiretta.

Per quanto riguarda la sigillata gallica, Armand Desbat si è occupato degli atelier di Lione, Thierry Martin di quelli di Montans e Roland Brulet dei centri produttivi di Argonne. Mercedes Roca Roumens ha illustrato le problematiche connesse alle tipologie, la cronologia e i centri di produzione della terra sigillata iberica; Jeroen Poblome ha riassunto i dati sulla sigillata di Sagalassos, nell'odierna Turchia.

Hanno concluso il convegno due comunicazioni sui centri di commercializzazione e consumo delle sigillate presentate da Denes Gabler, per ciò che attiene le province danubiane, e da Archer Martin, che si è occupato del significativo caso di Ostia.

Questo importante convegno ha permesso di presentare nuovi dati alla comunità scientifica internazionale ed ha soprattutto fornito l'occasione a tutti gli studiosi che si occupano di produzioni ceramiche e, in particolare, di terra sigillata di confrontarsi sui diversi temi che sono stati affrontati.

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# instrumentum

Bulletin du Groupe de travail européen sur l'artisanat et les productions manufacturées dans l'Antiquité

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n° 25 juin 2007

## Editorial

Au premier semestre 2007, *Instrumentum* sera associé à au moins trois manifestations scientifiques: le colloque *Crafts* (Zürich, 28 février - 3 mars), la table-ronde sur *l'Éclairage en Gaule* (Millau, 22-24 mars) et le colloque sur *les Terres citées en Méditerranée orientale* (Izmir, 2-6 juin): trois occasions de réaffirmer notre soutien à des projets issus de partenaires variés, mais qui, dans des optiques différentes, poursuivent les mêmes buts que notre association: susciter, soutenir et fédérer; à l'échelle européenne, la recherche sur les multiples aspects de l'artisanat antique.

Ce numéro de notre bulletin inaugure, au profit de ce dernier projet, une formule encore inédite chez nous: la publication des résumés du colloque, qui sont également disponibles en version électronique sur le net. Un exemplaire du bulletin sera remis gracieusement aux quelque 200 participants curés et étrangers de cette importante rencontre. Par cette action comme par d'autres, *Instrumentum* doit en permanence rechercher les moyens de se faire mieux connaître, afin que le nombre de membres (très stable depuis quelque temps) nous permette de continuer à exister et à publier.

Cet effort ne peut se réaliser qu'avec l'aide de tous, et je veux ici remercier tous les responsables, les vice-présidents nationaux, les membres les plus actifs, qui contribuent à faire vivre notre groupe de recherche.

Grâce à eux, grâce à vous, cette treizième année d'existence d'*Instrumentum* verra se renforcer notre action scientifique. Bien des efforts restent à accomplir, notamment dans la participation à tous nos bulletins des pays représentés par un vice-président: c'est encore loin d'être le cas... Avec les Nouvelles d'*Instrumentum* du printemps 2007, que reçoivent tous les membres, nous lancerons une vaste enquête sur ce que vous attendez d'*Instrumentum* et de ses publications. Vous pourrez ainsi nous aider à répondre au mieux à vos attentes et vos besoins: vive la recherche sur l'artisanat antique!

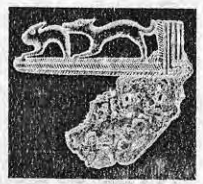
Michel Feugère  
 Secrétaire d'*Instrumentum*

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**International Conference**  
**Terracotta Figurines in the Greek and Roman Eastern Mediterranean : Production, Diffusion, Iconography and Function**  
**June 2-6, 2007 - Izmir, Turkey**

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La rédaction du Bulletin *Instrumentum* rappelle que les opinions exprimées dans ces colonnes n'engagent que leurs auteurs.

Merci aux vice-présidents de chaque pays, qui ont fourni les données de la Bibliographie *Instrumentum*, ainsi qu'à : L. Chirzanovski ; S. Cipriano ; J. Dufresnes ; M. Feugère ; J.-F. Gilles ; E. Lalfi ; B. Lindros Wohl ; F. Mathieu ; A. Muller qui ont collaboré à ce numéro.

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## Terracotta Figurines in the Greek and Roman Eastern Mediterranean : Production and Diffusion, Iconography and Function

### A Brief Introduction to Greek and Roman Coroplastic Studies in the Eastern Mediterranean

The aim of the Abstracts chapter in *Instrumentum* 25 is to introduce the papers that will be presented at The Terracotta Conference to be held on 2-6 June 2007 at Dokuz Eylül University (DEU) in Izmir, Turkey. It also aims to give a summarised impression of recent innovations in coroplastic studies.

The main objective of this meeting is to report on the state of research concerning the terracotta figurines of Antiquity in a broad sense, between ca. 7th century B.C. and 4th century A.D. in the Greek and Roman Eastern Mediterranean. The geographical areas concerned are Turkey, Greece, Cyprus, Egypt, Syria, Israel, Lebanon, Jordan, the rest of the Near East and the Black Sea countries. The focus is, however, Asia Minor. To date 158 participants from more than 24 different countries have registered for the Terracotta Conference; 47 of whom will give a lecture and the rest will present posters. It seems that all the important issues concerning coroplastic studies will be discussed in a broad extension of the eastern Mediterranean geographical area. Main sections of the conference will be "generalities", "workshops & production", "distribution (i.e. Ionian koine)", "production centres", "iconographical types", "domestic finds", "funeral finds" and "votives".

The quantities of figurines that have come to light on numerous sites, as well as recent research on the various collections from the geographical area concerned, now allow us to make significant additions to the archaeological evidence to which we owe recent progress in coroplastic research in western Europe. Concentrating on unpublished finds or collections from the Eastern Mediterranean and Asia Minor, the colloquium aims to tackle a series of questions which can be grouped as four principal interlinked and overlapping themes: production and diffusion, iconography and function.

**Production:** we include papers presenting and characterising production sites (from minor workshops to large manufactories specialising in coroplastic production) with their installations and production tools (moulds). The moulding process, which was standardised in Greece from the 7th c. B.C. onwards, is now well understood, as are the manufacturing processes linked with it, such as derivative moulding; so one could produce evidence for particular or original production modalities, as for instance the phenomenon of the moulded "signatures". Papers on other fabrication techniques (modelling, the potter's wheel, mixed techniques), which are older or which survive when the moulding technique came into use, have also been included.

**Diffusion:** in this area one could study the modalities of diffusion: distribution of objects, figurines and moulds, by trade or by itinerant craftsmen; derivative production and its transformations, through remoulding; simple imitation by modelling new prototypes directly inspired by existing products. In this way it might be possible to reconstruct "production series" involving several production centres, and to follow the formation of a repertoire for a common shape, such as the so-called "Rhodo-Ionian" koine for the Archaic period and especially the Tanagra style of the Hellenistic period. The reasons and the significance of their widespread and rapid diffusion should also be examined. On the other hand, the longevity of particular shapes or styles also needs explanation.

**Iconography:** a large part of the immense coroplastic repertoire is well understood and easily interpreted, but a lot of elements are still problematic. There is, for instance, the case of rare objects, original creations with limited diffusion; and also the case of complete families of objects, the significance of which is still a matter of debate, such as the protomes or the numerous female figurines – were they goddesses or simply mortal women? Moreover, it remains questionable if this significance is universal or changes from place to place, from period to period. Texts and other images, which are sometimes more explicit (vases, sculpture, engraved gems...), will sometimes be a useful aid for papers dealing with such questions.

**Function:** through the abundant finds of certain well known sites, it generally seems that the votive and funerary functions of figurines is fully understood. However, the chronological and geographical extension of these practices often still needs to be defined, their recipients to be identified (deities, sex, age at death?), and their exact meaning and significance to be understood. As to finds from houses, their interpretation – "genre scene" and simple decoration, evidence for domestic cults, toys, magic or apotropaic objects? – still very often remains problematic. This shows how much we need papers on precise archaeological contexts which could give us some answers in this field.

As mentioned above, special attention will be given to Asia Minor: until now little attention has been paid to coroplastic studies in Turkey. In this conference several different topics that are crucial for understanding the development of coroplastic studies in Turkey from its beginning in the 19th century until the present day will be presented. The most important problems can be summarised as follows:

1. difficulty in counting and processing such a large number of items;
2. problems facing the analysis of the material from the excavated contexts;
3. lack of contextual assistance in dating the figurines from the museum pieces;
4. lack of a standard language for the description of their stylistic analysis.

While these problems create difficulties in analyzing the material, they do not present insurmountable obstacles. For example, the lack of contextual evidence for certain types of figurines can be overcome by using well-documented figurines from other sites, such as Tarsus, Pergamon or Troy. Any further improvement of the dating must rely on both stylistic interpretation and comparisons with work in other media, such as stone and bronze; this has not yet been thoroughly explored. The figurines can be examined in view of their cultic context and can be looked at in relation to two parts: functional and symbolic.

However, in most cases excavated materials in Turkey have been presented without any contextual analysis (This problem has been examined in Ergün Laflı, *Les figurines romaines en terre cuite de Seleucia Sidera en Pisidie (Turquie), Orient-Express. Notes et nouvelles d'archéologie orientale* 1998/3, p. 73-78 in detail; cf. fig. 1) Through the medium of this conference we would like to provide a useful overview of Archaic, Classical, Hellenistic and Roman coroplastic techniques and focus on what the material from Asia Minor and the rest of the Eastern Mediterranean can add to the existing knowledge base (For the state of current knowledge see Ergün Laflı, *A Bibliography of Hellenistic*



Fig. 1 — A terracotta female head (Aphrodite?) fragment from Seleucia Sidera in Pisidia (E. Laflı, 1993).

and Roman Coroplastic Art from Asia Minor: <<http://home.rheinzeitung.de/~rzentrall/anadecom/TurkishTerrakotas.htm>>.)

In addition, museums and their coroplastic collections will be examined (cf. fig. 2).

We hope very much that the Proceedings of this Conference will be the standard reference for coroplastic studies in this area for some time to come and will break new ground with regard to the wider aspects of this subject.

Most of the abstracts have been abridged by Ergün Laflı; full version of these abstracts can be downloaded at:

<<http://web.deu.edu.tr/terracottas/abstracts.html>>

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Fig. 2 — A terracotta Aphrodite from Phrygia at the Museum of Anatolian Civilizations, Ankara (E. Laflı, 2000).

## Terracotta Figurines in the Greek and Roman Eastern Mediterranean : Production and Diffusion, Iconography and Function

June 2-6, 2007 / Izmir, Turkey

ABSTRACTS

Papers collected and edited by Michel FEUGÈRE, Ergün LAFLI, Arthur MULLER  
Translated by Ergün LAFLI (Turkish to English) and Arthur MULLER (Greek to French)

INTERNATIONAL  
CONFERENCE

### Archaic East-Greek Terracottas in South Sicily : Old Problems and New Data

Significant items for the study of distribution of Eastern Greek figurines in Archaic period in the Mediterranean certainly come from the analysis of the archaeological evidence from Sicily, a profitable marketplace for the artisans of the Greek East. Recent publications concerning some classes of terracottas and votive contexts in Selinous and Akragas allow us to outline a reassessment of the chronological and typological picture of Eastern Greek imports in this area of the island. Moreover, research now in progress at Gela (see the paper of S. Bertessago), enrich our knowledge about the arrival of clay figurines on the southern coasts of Sicily, which according to the amount of published finds seems to offer a good sample for coroplastic researches. Aim of the paper is try to define which was the typological repertoire most in vogue in Archaic Sicily, and to check the cultural value of specific iconographies widely widespread and favoured for a long period of time.

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### An Unknown Group of Votive Offerings from North Boeti

A large group of terracotta figurines and pottery, dating from the classical period and most probably found at a site near Orchomenos, was acquired in the sixties by the Archaeological Museum of Chaironeia. Among the figurines, the best represented are the figures of water-jar carriers as well as the large number of hydriae and the votive fruits, which constitute common votive offerings to deities associated with both the female fertility and the fertility of the earth.

Apart from the well known types of figurines included in the Orchomenos group, the large occurrence of the figure of a snake seems particularly impressive: it is represented coiled around the legs of a female figure – a previously unknown type of figurine –, attached to the shoulder of an unpainted hydria, or in the form of a terracotta figurine. The presentation, chronology and interpretation of the figurines constitute the main lines of enquiry of this paper.

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### Archaic Architectural Terracottas from Euromos, Caria

This paper presents a preliminary report of the first stage on the architectural terracottas of archaic period found in the excavations of the Temple of Zeus at Euromos carried out from 1969 to 1975 under the direction of the Ümit Serdaroğlu. At the north-west corner excavation also revealed a large collection of close-packed archaic architectural terracottas (ca. 800 pieces). These terracottas must have been transported to bothros from an unknown Archaic



An Archaic architectural terracotta plaque from Euromos.

sanctuary which probably have three or four buildings. Terracottas comprises a procession of the gods in the carriage pulled by winged horses; two pieces of high relief which shows a banquet scene, two men on a couch, probably belong to main frieze or pediment? Also, marvelous fragments of an acroterion with gorgon head; additionally pentagonal antefixes with gorgoneion, lion head and lotus flowers; eaves tiles carrying a relieved and painted gulloche; a frieze of centaurs, a frieze of spiral ornaments, many pieces of raking sima decorated with partridges and pieces of lateral sima ornamented with lotus flowers show excellent and different workmanship and form an interesting group.

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### Die Figurinnen aus eine thrakische Stadt in Karaevlialtı (antike Heraion Teichos) bei Tekirdağ

Die Ausgrabungen in Karaevlialtı bei Tekirdağ (Türkei), die eine Zusammenarbeit der Mimar-Sinan-Güzel-Sanatlar-Universität mit dem Tekirdağ Museum sind, wurden im Jahre 2000 begonnen und im Jahre 2001, 2004 - 2006 fortgesetzt.

Die tönernen Figurinen, die in großer Zahl gefunden worden sind, deuten auf einen Kultort bzw. mehrerer Kultorte (durch vorhanden sein mehrerer Gottheiten aus Terra-Kotta), die durchgehend von der Mitte des 6. Jh. v. Chr. bis in das 1. Jh. n. Chr. im Betrieb waren, hin. Ebenso erharteten die gefundenen Votivfigurinen sowie die medizinischen Geräte den Verdacht, dass in Heraion Teichos neben einem Kultbetrieb auch praktische Heilkunst ausgeführt wurde.

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### Le projet de corpus des outils de production des coroplastes grecs : objectifs, méthodes, exemples

Dans son approche de la coroplastie grecque, l'équipe du centre de recherche de Lille a jusqu'à présent souvent privilégié les questions techniques et plus généralement tout ce qui peut nous éclairer sur le fonctionnement d'un artisanat original dans l'Antiquité, dans la mesure où il utilise le procédé fondamentalement mécanique du moulage. Il est donc logique que l'étude des produits mène maintenant à celle des outils de production, les moules. Par rapport au nombre de figurines recueillies, celui des moules reste modeste mais ne s'en compte pas moins en milliers d'objets; surtout, ces objets sont dispersés (dans les musées et les publications) et lorsqu'ils sont étudiés, c'est presque toujours d'un point de vue iconographique, pour l'image qu'ils portent en creux, et non comme outil de production. Aussi avons-nous développé le projet de constitution d'un corpus international qui réunirait, d'un point de vue plus adapté, les outils de production d'objets céramiques moulés (moules de figurines surtout, mais aussi de lampes, de terres cuites architecturales) connus à ce jour.

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### The Votive Figurines from the Sanctuary at Athienou-Malloura, Cyprus

In a large, open-air sanctuary in the Malloura valley in south-central Cyprus, worshippers dedicated a surprising number and variety of votive offerings to a male deity from the Cypro-Archaic through the Roman period. Offerings include large numbers of limestone statues and statuettes, a variety of ceramic vessels, thymiasteria, incense shovels, metal objects, beads, and over five hundred terracotta figurines. The ongoing excavation of this rural sanctuary, under the direction of Michael Toumazou of Davidson College, North Carolina, is refining our understanding of Cypriot cult: this site will prove a valuable asset in the study of Cypriot art and religion in the Greek and Roman periods.

This presentation focuses on the terracotta figurines from the Malloura sanctuary, which were dedicated in great numbers in the Cypro-Archaic period. The deposit of figurines, which includes horses, bulls, horse riders, warriors, and chariot groups, presents a pattern consistent with the other votives from the shrine as well as figurine dedication at other Cypriot sanctuaries of male deities. The Malloura figurines, with their overwhelming masculine iconography, accord with the other votives from the site, specifically the hundreds of male limestone votaries. The terracotta figurines, however, are explicitly heroic in nature and warrior imagery dominates the assemblage. The figurines were an important component of the rural cult at Malloura; their regional artistic



