



Κοροπλαστική
και μικροτεχνία
στον αιγαιακό χώρο
από τους
γεωμετρικούς χρόνους
έως και τη
ρωμαϊκή περίοδο

ΔΙΕΘΝΕΣ ΣΥΝΕΔΡΙΟ
στη μνήμη της
Χούς Ζερβουδάκη

ΤΟΜΟΣ Ι

ΥΠΟΥΡΓΕΙΟ ΠΟΛΙΤΙΣΜΟΥ ΚΑΙ ΑΘΛΗΤΙΣΜΟΥ
ΕΠΙΤΡΟΠΗ ΣΤΕΡΕΩΣΗΣ - ΑΝΑΣΤΗΛΩΣΗΣ ΜΝΗΜΕΙΩΝ ΑΚΡΟΠΟΛΗΣ ΛΙΝΔΟΥ



Ηώς Ζερβουδάκη, 1935-2008
(Φωτογραφία Μ. Μιχαλάκη-Κόλλια, 1971)

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ΣΤΗ ΜΝΗΜΗ ΤΗΣ ΗΟΥΣ ΖΕΡΒΟΥΔΑΚΗ

Ρόδος, 26-29 Νοεμβρίου 2009

ΤΟΜΟΣ Ι

Επιμέλεια
Αγγελική Γιαννικουρή



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Αθήνα 2014

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Geometric and Daedalic figurines from the Italian excavations in the necropolis of Ialysos*



MATTEO D'ACUNTO

In 1969 the famous Late Protogeometric clay centaur was found during the Greek-British excavations in the necropolis of Lefkandi.¹ The wheel-made body of the centaur refers to the tradition of the Late Bronze Age and Early Iron Age statuettes of animals and humans made by the potters. This figurine was identified with Chiron because it shows a wound on the knee. It was cut at the neck and buried in two different tombs: the explanation why it was ritually divided is debated among scholars, but it clearly implies a symbolic link between the two dead.²

A clay female figurine found in the tomb 470 Platsa Daphniou at Ialysos (figs 1-4)³ raises the same general questions as the centaur: the continuity and the discontinuity of the Dark Age plastic productions; and the symbolism and the rituals of burying figurines in the tombs. The Ialysos figurine is just a little bit later than the centaur. It dates as early as the first decades of the 9th century BC as the ornamentation of the figurine and of the other pots buried in the tomb shows. Indeed, concentric circles and semicircles, and hour-glasses in a debased way are characteristic of the Dodecanesian Early Geometric phase, which is a sort of Subprotogeometric style.⁴

The wheel-made conical body sets the Ialysos figurine in the tradition of the end of the Late Bronze Age plastic productions of the Aegean and Cyprus. Recently, Nota Kourou pointed out that Cyprus during the Early Iron Age transmitted the female type, characterized by the cylindrical body and the upraised hands, to the Aegean.⁵ Indeed, an uninterrupted sequence of this type is attested in Cyprus during the Early Iron Age, as it is shown, for example, by three clay figurines from Limas-

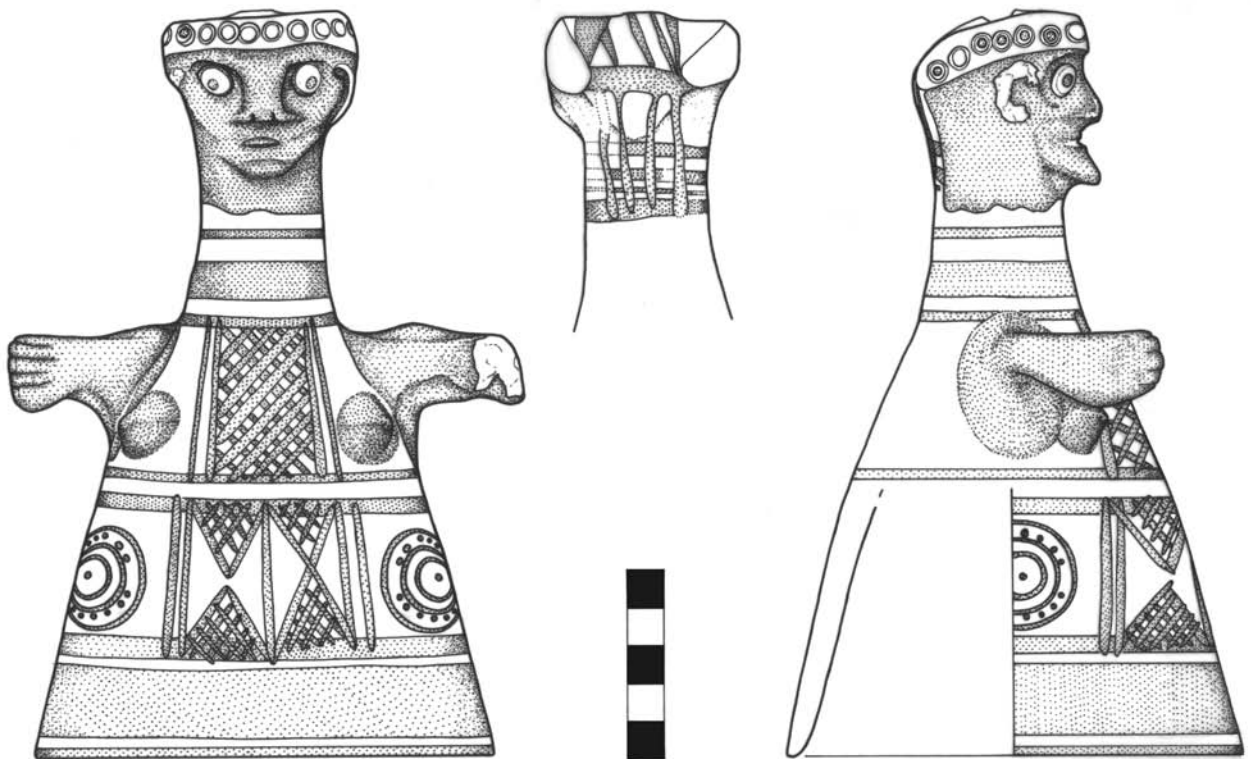
* The University of Napoli "L'Orientale", under the direction of Prof. Bruno d'Agostino and myself, was charged with the task of a new publication of the Italian excavations in the necropolis of Ialysos. This project is in collaboration and with the scientific support of the KB' Ephoreia of the Dodecanese: I would like to thank the Director, Dr. Melina Philimonos, and the archaeologists, Eleni Pharmakidou and Toula Marketou, for their constant help and advices. The project is a cooperation with the Scuola Archeologica Italiana di Atene: I would like to thank the Director, Prof. Emanuele Greco, for his help. The first result of our project is Bruno d'Agostino's paper on the burial

customs on Rhodes during the Protogeometric and Geometric periods (see D'AGOSTINO 2006).

1. About the Lefkandi centaur see DESBOROUGH et al. 1970 and recently EDER 2008. For a synthesis of the Protogeometric and Geometric clay figurines see NICHOLLS 1970.
2. See recently LEBESSI 1996, 149-150, and CARUSO 2004.
3. Archaeological Museum of Rhodes, inv. no. 11961. In this paper I refer to my detailed study of the figurine in D'ACUNTO 2008-2009. The statuette was published by JACOPI 1929, 146-147 and 149, Fig. 142.
4. See COLDSTREAM 2008, 264-266; COLDSTREAM 2003, 46.
5. KOUROU 2002, 21-33.



Figs 1-4. Archaeological Museum of Rhodes, inv. no. 11961, from Ialysos, T. 470 Platsa Daphniou: clay statuette (beginning of the 9th cent. BC); fotograf M. D'Acunto, drawings N. Sergio.



sol.⁶ The Ialysos statuette has not the upraised hands, as in the Cypriot iconography, but they are put forward. Anyway, we may suggest a Cypriot influence on our figurine for what concerns the wheel-made cylindrical body. This shape of the body continues in the Rhodian figurines during the Geometric period, as it is shown by a LG statuette from Kameiros⁷ and by some of them found in Lindos⁸.

The head of the Ialysos figurine is close to some Cretan Early Iron Age statuettes, for the wide disc eyes, the big projecting nose, the large ears, the hair locks and the long neck: especially, to some clay figurines from the Piazzale dei Sacelli in Haghia Triada⁹ and to some bronze statuettes from Symi Viannou.¹⁰ Otherwise, if we compare the head of the Ialysos figurine with that of the centaur from Lefkandi many details appear to be different, as e.g. the eyes and the nose as well as the shape of the head. Therefore, the Ialysos figurine seems to be influenced by the Cypriot and the Cretan plastic productions, without any link with the Euboean one.

The ornamentation of the statuette shows that it has been made on Rhodes. Its clay could be local. If we compare the Ialysos figurine with the other Early Iron Age plastic productions, we may point out that it does not reach the height of the biggest figurines: the Ialysos one is 15 cm high as compared to the centaur of Lefkandi which is 36 cm and, for example, the Kalo Chorio head from Crete which is 27 cm.¹¹ Otherwise, the Ialysos statuette matches the best Dark Age figurines for what concerns the plastic quality and the care of the details, especially of the head. Therefore, this figurine shows that during the Dark Age Rhodian potters were able to make high quality figurines: probably, it was made possible also by the close relationships, which the island established with Cyprus and other regions of the Aegean.

Which was the function of the statuette? Who did the figurine represent? It is impossible to establish. It was found in a child burial in enchytrismos. The sex of the dead may not be identified as the outfit does not show any gender indication: it included just pots, i.e. a crater, a vase made of three amphoriskoi, a bird-vase and two pilgrim flasks (both shapes relating to Cypriot prototypes).¹² The breast and the long dress show that the figurine represents an adult female.

Was it a doll? So-called “dolls” in handmade ware were found in some Early Iron Age tombs of Attica and Euboea, but their function may not be established.¹³ The interpretation of our figurine as a doll may not be excluded, but I consider it as less suitable. Indeed, the head wears a diadem or a stephane, which seems to imitate rich metallic ones, because of the discs impressed on the surface. Golden diadems were set in Rhodian Geometric and Early Archaic tombs as status symbols of the dead: both for females¹⁴ and for males.¹⁵ Otherwise, on some figurines the diadem is an attribute of the goddess as on the Cretan statuettes of Karphi and Vasiliki Kephala¹⁶ and on some female statuettes

6. KARAGHEORGHIS 1993, nos GA(i)1-2, 58-59, Fig. 51, Pl. 27.1-2; KOUROU 1997, Fig. 5; KARAGHEORGHIS 2002, 137-138, Figs 297-298; KOUROU 2002, 18-19, Fig. 3; KOUROU 2008, 24.

7. MANGANI 2005-2007, 212-220, no. 6, Figs 10.6 and 11.1.

8. See e.g. *Lindos I*, no. 1877, col. 465, Pl. 82; no. 1860, cols 459-460, Pl. 80; nos 1879-1880, col. 466, Pl. 83.

9. D'AGATA 1999, no. C2.16, 71 and 82, Pls 44 and 53; no. C15, 71 and 81, Pl. 44.

10. Compare e.g. LEBESSI 2002, no. 12, 17 and 63-70, Pl. 12.

11. RETHIMIOTAKIS 1998, 29, Pl. 74; LEBESSI 2002, 65-66, Fig. 33.

12. JACOPI 1929, 146-147 and 149, Fig. 142.

13. REBER 1991, 128-131; LEMOS 2002, 95.

14. See e.g.: Ialysos, T. 3 Lagòs, ca. 800 BC (GRIGORIADHOU et al. 2001, 373-401, esp. 391-395, no. 7, Fig. 42); Exochi, T. Z, LG (JOHANSEN 1958, 66-85, esp. 76-77 and 80-84, Figs 181-191).

15. As in the case of Kameiros, tomb 82, near the temple A: JACOPI 1932-1933, T. LXXXII, 193-201, esp. no. 7, 199-201, Fig. 239.

16. See ALEXIOU 1958, 179-299 (Karphi: Pl. ΣΤ'); RETHIMIOTAKIS 1998, passim (Karphi: Pls 59-63). Kephala Vasiliki: ELIOPOULOS 1998, 307-309, Figs 12-13.

found in Olympia of the Geometric period, on which the diadem is considered as the attribute of Hera.¹⁷ Therefore, the Ialysos figurine may represent a rank female or a goddess. The mother of the dead who accompanies her child to the underworld? A goddess – as Persephone/Kore – who welcomes the child to Hades? These are two of the several possibilities among them we are not able to choose.

If the case of the Lefkandi centaur may teach us something from a general point of view, it is that the doll explanation is not the easiest one, that we should accept. But these figurines, which were buried in the Early Iron Age tombs, may be related to more complex and symbolic meanings and rituals, which remain unclear to our eyes.

This case is illustrated as well by the figurine buried in another Ialysian tomb: Tsambico 422 (figs 5-9).¹⁸ Indeed, it was an adult tomb as it is shown by the burial rite, which is the cremation and the deposition of the body in a rectangular trench with four holes at the corners: in Ialysos this rite was reserved to the adults.¹⁹ The dead was a female as it is shown by the outfit, which included many fibulae for fastening the dress, two silver earrings, two rings (a bronze one and a silver one).²⁰ The vases establish the chronology of the tomb as early as the Late Geometric II, around 700 BC: e.g. aryballoⁱ²¹ and other shapes²² decorated in Spaghetti Style, which started as early as the LG II (720-680 BC);²³ a mushroom lekythos imported from the Levant, whose production began at the end of the 8th century BC;²⁴ and a fragment of a big oinochoe in Black on Red II (IV) imported from Cyprus.²⁵ The meaning of the male terracotta may not be understood, but the age of the dead excludes the doll hypothesis. It could represent the husband of the dead or/and it may reflect some rituals involving the deposition of a statuette in the tomb. The figurine is handmade and it is still in the Geometric plastic tradition. Its head reflects the Geometric conception of the volumes: a projecting very big nose divides the head in two distinct planes, which arouse the impression of a two-sides not organic head. The plastic lips are straight. The eyes are cut around and have the pupil engraved. The head parallels with many Geometric terracottas found in several regions of Greece. On Rhodes, for example, some terracottas found in Lindos show a close profile and a similar inorganic conception of the volumes of the head.²⁶ In the Ialysos figurine, together with these Geometric characters, only one part reflects the Daedalic formulas: the two plaits of hair falling down on the sides of the head. They show horizontal parallel cuts, which recall the plaits of hair of the figurines going back as early as the beginning of the Daedalic style: as, for example, the Mantiklos Apollo,²⁷ and the earliest sirens of the cauldrons, which were made by Greek craftsmen around 700 BC.²⁸ Therefore, the date of the statuette accords with the chronology of the tomb: that is around 700 BC.

In the same tomb two more statuettes were buried: one represented possibly a duck, the other one a horse.²⁹ We should also point out that three jugs, decorated in Black on Red technique, were buried

17. HEILMEYER 1972, 77-78, Pl. 35.

18. Archaeological Museum of Rhodes inv. no. 11794: JACOPI 1929, 100 and 102, no. 16, Fig. 94.

19. LAURENZI 1936, 11-14; GATES 1983, 22-24.

20. JACOPI 1929, 99-103.

21. JACOPI 1929, 99-103, inv. nos 11777, 11781, 11783, 11784, 11792, fig. 93.

22. JACOPI 1929, 99-103, Fig. 93: lekythoi of Cypriot type inv. nos 11775, 11776, 11786; lekythoi inv. nos 11779, 11782, 11785; pyxis inv. no. 11787.

23. For the beginning of the aryballoⁱ Spaghetti Style in the se-

cond phase of Late Geometric see JOHANSEN 1958, 155-156, and COLDSTREAM 2008, 276.

24. JACOPI 1929, 99-100, inv. no. 11774, Fig. 93.

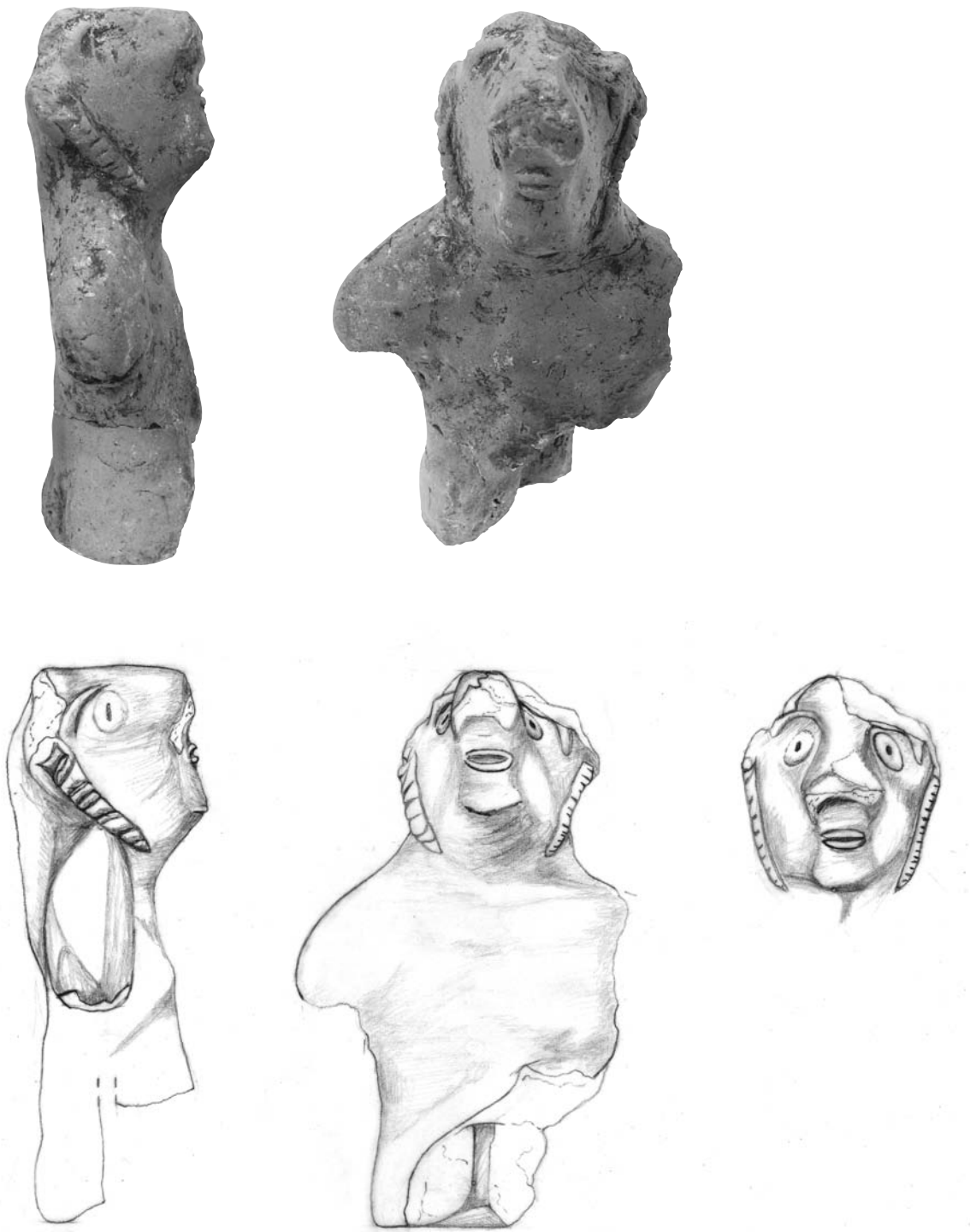
25. JACOPI 1929, 99 and 102, inv. no. 11798, Fig. 93.

26. *Lindos I*, e.g. nos 1861, 1885, 1887, Pls 80 and 83.

27. ROLLEY 1994, 109, Fig. 109.

28. See e.g. the siren found in Olympia: AKURGAL 1968, 193-194, Pl. 60.

29. JACOPI 1929, 99 and 101, inv. nos 11790 and 11789, Fig. 93.



Figs 5-9. Archaeological Museum of Rhodes, inv. no. 11794, from Ialysos, T. 422 Tsambico: clay statuette (ca. 700 BC); photographs M. D'Acunto, drawings N. Sergio; height 12,6 cm.

too: their neck is modelled in the shape of a human head.³⁰ They are local imitations of Cypriot Black on Red “androposop” jugs (rather than Levantine ones). Once again, the meaning of these figurines and images buried in the tomb may not be understood, even if we may suggest that they were involved in specific rituals and symbolism.

The last context, which I would like to discuss, is the Tomb 257 Drakidis.³¹ The outfit of the tomb fixes the chronology of the two figurines. A Late Protocorinthian pyxis,³² some Rhodian Spaghetti style aryballois of the last type with carinated body³³, a North Ionian bird bowl³⁴ all date as early as 650-640 BC. An adult was buried in the tomb as the primary cremation rite shows. The outfit includes several spindle-whorls which demonstrate that the dead was a female.³⁵ A probably male statuette is buried in the tomb (figs 10-14): it perhaps recalls the husband of the dead.³⁶ A female Daedalic figurine is also set in the burial (figs 15-18).³⁷ Therefore, again, we are not able to understand the symbolic meaning of these figurines buried in the tomb.

From the stylistic point of view, it is important that two completely different styles coexist in the same context: one terracotta is still in the subgeometric manner, the other one is Daedalic. Indeed, the head of the male figurine has a very big nose, the two clearly distinct sides and the eyes in the shape of discs, which are typical of the Geometric manner. The cut-away hairs on the neck and their trapezoidal shape may reflect influences from the late 8th - 7th century plastic art: we already find them in the bronze sirens dated as early as the end of the 8th century BC³⁸ and then in the Daedalic statuettes of some regions of Greece as Crete.³⁹ The technique of this figurine is still in the Geometric tradition as it is handmade both the body and the head. So we may call the style of this statuette as Subgeometric, which therefore continues on Rhodes until the second half of the 7th century BC.

On the contrary, the other figurine is mould made and shows the Daedalic style (figs 15-18). Both the technique and the style are characteristic of the plastic art of the 7th cent. BC. The oval head with a large jaw, the details of the face, the plaits of hairs falling on the shoulders are close to Daedalic terracottas and stone sculptures from Crete. The Ialysos terracotta parallels with Cretan works, which are ascribed to the Middle Daedalic phase, i.e. to the decades around the half of the 7th cent. BC: in the stone sculpture, with the Dame of Auxerre;⁴⁰ in the terracottas, e.g., with figurines from the acropolis of Gortyn.⁴¹ The profile and the depth of the head are close to Middle Daedalic Cretan statuettes and figurines.⁴² Therefore, the chronology of this Ialysian terracotta, which is fixed by the context of the tomb as early as 650-640 BC, agrees with its closest parallels during the Middle Daedalic phase of the Cretan plastic art. We are not able to establish if the Ialysos terracotta is a Cretan import or rather a local product, which is taken from a Cretan mould or which closely imitates a Cretan pro-

30. JACOPI 1929, 100-102, inv. nos 11791, 11792 and 11793, Fig. 94.

31. JACOPI 1929, 46-47, Figs 33-35.

32. JACOPI 1929, 46, inv. no. 10669, Fig. 33. Compare JOHANSEN 1923, Pl. 42.4.

33. JACOPI 1929, 46, inv. nos. 10665, 10666, 10667, Fig. 33. For this type see COLDSTREAM 2008, 276.

34. JACOPI 1929, 46-47, inv. no. 10675, Fig. 33. Group II COLDSTREAM 2008, 299-300; compare COOK - DUPONT 1998, 26-27, Fig. 6.1.

35. JACOPI 1929, 46-47, inv. nos 10673 and 10676-10681, Fig. 33.

36. JACOPI 1929, 46, inv. no. 10671, Fig. 33.

37. Archaeological Museum of Rhodes, inv. no. 10670: JACOPI 1929, 46-47, Figs 33 and 35.

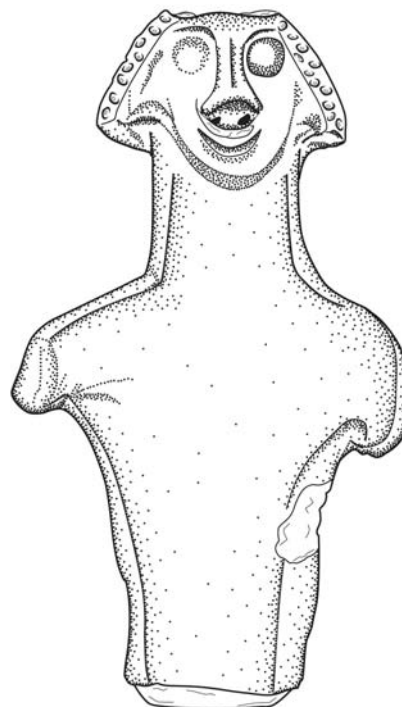
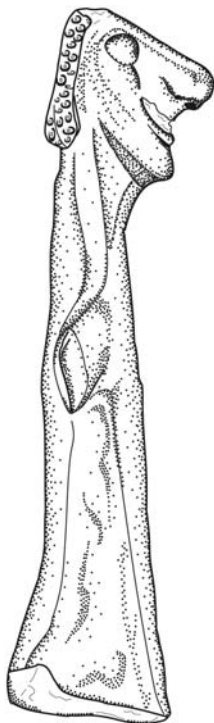
38. Compare e.g. the siren found in Delphi: ROLLEY 1994, 120, Fig. 102.

39. Compare e.g. the small clay “kouros” found in Gortyn: RIZZA 1968, 175, 231 and 235, no. 161, Figs 314a-b, Pl. 24 (Middle Daedalic).

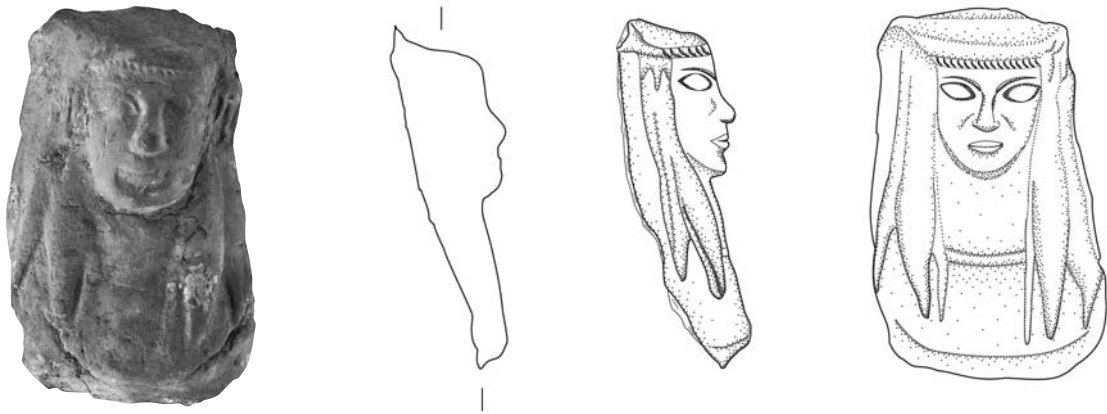
40. Paris, Louvre Ma 3098: ROLLEY 1994, 137-139, Fig. 116.

41. RIZZA 1968, 225-232, esp. Figs 310-312 and Pl. 24.

42. Compare e.g. RIZZA 1968, 235, Figs 314b (terracotta found in Gortyn) and 315b (the Cretan bronze “kouros” found in Delphi).



Figs 10-14. Archaeological Museum of Rhodes, inv. no. 10671, from Ialysos, T. 257 Drakidis: clay statuette (ca. 650-640 BC); photographs M. D'Acunto, drawings M. Barbato; height 11,7 cm.



Figs 15-18. *Archaeological Museum of Rhodes, inv. no. 10670, from Ialysos, T. 257 Drakidis: clay Daedalic figurine (ca. 650-640 BC); photograph M. D'Acunto, drawings M. Barbato; height 4,7 cm.*

totype. Anyway, it is important to point out that two terracottas, which show completely different styles, coexist in the same context. The Subgeometric handmade one refers to the local tradition, otherwise the Daedalic mould-made one shows an external, probably Cretan, connection.

Of course, we are not able to draw any general conclusion from the analysis of just few figurines and their contexts. These Ialysian terracottas need to be analysed together with the other Geometric and Early Archaic clay figurines found on Rhodes. Several terracottas in Daedalic style were discovered on Rhodes, in Kameiros⁴³ and Ialysos⁴⁴. Daedalic terracottas were surely produced on Rhodes. But, according to my opinion, three points show that the Daedalic art in Rhodes is not a native style but it is the result of external influences, probably from Crete. First of all, I do not know any Rhodian terracottas which maybe referred to the first phase of the Daedalic style, i.e. to the so-called Proto Daedalic⁴⁵ (otherwise, Crete shows all the phases of the Daedalic art⁴⁶). Furthermore, no truly Daedalic terracottas were apparently found in Lindos, i.e. in one of the three poleis of the island.⁴⁷ Finally, some contexts – as the Tomb 257 Drakidis – show that a long Subgeometric tradition continued in the plastic art of the island during the 7th century BC and just quite late the Daedalic style arrived as an outcome of external influences. If this hypothesis will be confirmed by a broader analysis of the Rhodian plastic art of the 7th century BC, it is clear that the old opinion by R.J.H. Jenkins is not right: indeed, he considered Rhodes (in particular, Kameiros) – together with Crete and other centres – as one of the protagonists of the Daedalic style in Greece.⁴⁸

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43. In the votive deposits found on the acropolis and near the temple A: JACOPI 1932-1933, 292-294, Fig. 20. For other Daedalic terracottas from Kameiros see JENKINS 1936, 8.

44. In the votive deposit on the acropolis of Mt. Philerimos: the Daedalic terracottas are now in exhibition in the Archaeological Museum of Rhodes; for the votive deposit see MARTELLI 1988; MARTELLI 1996.

45. As it was already remarked by I. JENKINS (1936, 8, 25-26,

28-29, 34, 44, 48, 52-53 and 57-58: Pl. II.1, which is assigned to the Early Daedalic phase; afterwards Pls IV.3, V.9 and VI.3 which are Middle Daedalic; till the Late Daedalic Pl.VII.3-4).

46. See e.g. RIZZA 1968, 213-245; ROLLEY 1994, 134-140.

47. Of course, we refer to Blinkenberg's publication, *Lindos I.*

48. JENKINS 1936.

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ΠΕΡΙΛΗΨΗ

ΓΕΩΜΕΤΡΙΚΑ ΚΑΙ ΔΑΙΔΑΛΙΚΑ ΕΙΔΩΛΙΑ ΑΠΟ ΤΙΣ ΙΤΑΛΙΚΕΣ ΑΝΑΣΚΑΦΕΣ ΣΤΗ ΝΕΚΡΟΠΟΛΗ ΤΗΣ ΙΑΛΥΣΟΥ

Matteo D'Acunto

Επανεξετάζονται κάποια πήλινα ειδώλια που βρέθηκαν στις ιταλικές ανασκαφές στη νεκρόπολη της Ιαλυσού στη Ρόδο. Το πρώτο είναι το γυναικείο ειδώλιο που ετάφη στον παιδικό τάφο 470 στην Πλάτσα Δαφνίου, που ανεβαίνει χρονολογικά στις πρώτες δεκαετίες του 9ου αι. π.Χ. Το τροχήλατο σώμα του και τα χαρακτηριστικά της κεφαλής δείχνουν επιρροές από την πλαστική παραγωγή της Κύπρου και της Κρήτης. Ο πηλός μοιάζει τοπικός. Τα επί μέρους χαρακτηριστικά, όπως το διάδημα και η στάση των χεριών, καθιστούν πιθανό ότι η μορφή απεικονίζει προβεβλημένη θνητή ή θεά, παρά μια κούκλα, και φαίνεται ότι υπαινίσσεται συμβολικές ερμηνείες σχετικές με το τελετουργικό του ενταφιασμού της σε έναν παιδικό τάφο.

Το δεύτερο ειδώλιο τοποθετήθηκε στον τάφο ενήλικης γυναίκας (Τ 422 Τσαμπίκου), γεγονός που αποκλείει την ερμηνεία του ως κούκλας. Παριστάνει ανδρική μορφή με κεφαλή γεωμετρικής τεχνοτροπίας, ενώ η διαμόρφωση της κόμης τοποθετείται στην αρχή της δαιδαλικής περιόδου: θα πρέπει να χρονολογηθεί γύρω στο 700 π.Χ., όπως και τα αγγεία του τάφου.

Τέλος, στην παρούσα εργασία παρουσιάζονται δύο ειδώλια από τον τάφο 257 του Δρακίδη. Ανήκουν σε σύνολο που χρονολογείται από τα υπόλοιπα αγγεία του τάφου ακριβώς στα έτη 650-640 π.Χ. Το ένα ειδώλιο ανδρικής μορφής είναι χειροποίητο και φανερώνει υπογεωμετρική τεχνοτροπία. Το άλλο είναι γυναικείο, φτιαγμένο σε μήτρα, που βρίσκει κοντινά παράλληλα στα μεσοδαιδαλικά ειδώλια από την Κρήτη. Η συνύπαρξη στον ίδιο τάφο δύο ειδωλίων τελείως διαφορετικών από τεχνικής και τεχνοτροπικής απόψεως εγείρει το ερώτημα κατά πόσον η Ρόδος θα μπορούσε να είναι μία από τις πατρίδες του Δαιδαλικού ρυθμού, όπως έχει προτείνει ο R.H.J. Jenkins. Το σύνολο αυτό, μαζί με άλλα, υποδεικνύει μάλλον ότι ο δαιδαλικός ρυθμός θα πρέπει να προήλθε από αλλού, εκτός Ρόδου, πιθανώς από την Κρήτη.



ISBN: 978-960-87174-3-5