

1. Record Nr.	UNISOBVAN0043234
Autore	Toso, Agostino
Titolo	1: Disciplina legale / Agostino Toso
Pubbl/distr/stampa	Roma, : Toso, 1944
Edizione	[2. ed. riveduta e aggiornata]
Descrizione fisica	166 p. ; 17 cm
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
2. Record Nr.	UNINA9910794598603321
Autore	Van Rooijen G
Titolo	Goddesses of Akragas : A Study of Terracotta Votive Figurines from Sicily
Pubbl/distr/stampa	Leiden : , : Sidestone Press, , 2021 ©2021
ISBN	90-8890-902-4
Edizione	[1st ed.]
Descrizione fisica	1 online resource (392 pages)
Disciplina	937
Soggetti	Terra-cotta figurines Antiquities Terra-cotta figurines, Classical
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Intro -- List of figures with references -- Akragantine figurines and their context -- I.1 Introduction -- I.2 State of research -- I.2.a Identifying the figurine and the dedicants -- I.2.b Proving literature right by the archaeological material -- I.2.b.i Cult transfer and a prototype reconstruction -- I.2.c Athena Lindia? Rhodian and Sicilian

figurines compared -- I.2.d Other views on identification and origin -- I.2.e Oikist cult and cultural identity formation -- I.2.f Intermarriage and gender -- I.3 Aims and research questions -- I.4 Method and archaeological theory -- I.5 Research structure -- I.6 Greek historiography on Sicily - some general remarks -- I.6.a Mythical past -- I.6.b Political setting -- I.6.b.i The perception of ancient authors -- I.6.b.ii Sicily in the account of Thucydides -- I.6.b.iii The foundation of Gelas and Akragas -- I.6.b.iii.1 Gelas -- I.6.b.iii.2 Herodotus on Gelas -- I.6.b.iii.3 Akragas -- I.6.b.iii.4 Herodotus on Theron of Akragas -- I.6.c Social and economic setting -- I.6.c.i Diversity among the inhabitants of Sicily -- I.6.c.ii Phoenicians -- I.6.c.iii Prosperity of Akragas -- I.6.d Religious setting -- I.6.d.i Demeter and Persephone on Sicily -- I.6.d.ii Temple building and politics -- I.6.e Conclusions on the ancient literary sources -- Iconography of the figurines -- II.1 Introduction -- II.2 Aims -- II.3 Method -- II.4 The body -- II.4.a The local tradition -- I.4.a.i Arms and feet -- II.4.b Imported and imitated images -- II.4.c Upright -- II.4.d From wood to terracotta -- II.4.e An aniconic tradition -- II.4.f Gender -- II.4.g Practical implications of the figurines' form -- II.4.h The form of the figurines and their role as votives -- II.5 Head and face -- II.5.a General shape and expression of the face -- II.5.b A personal expression -- II.5.c Cultural influences -- II.5.c.i Noses. II.5.c.ii Mouth and chin -- II.5.c.iii Eyes -- II.5.c.iv Ears -- II.5.c.v Hair -- II.5.d Gender -- II.6 Dress and personal adornment -- II.6.a The apron -- II.6.b Non-Sicilian garments -- II.6.b.i The undergarment -- II.6.c Cultic dress -- II.6.d Footwear -- II.6.e Headgear -- II.6.e.i Veil -- II.6.e.ii Polos -- II.6.e.iii The meaning of the polos and veil -- II.6.e.iii The headdress as an indication of marital status -- II.6.f Fibulae -- II.6.f.i Interpretation and comparison with real-life objects -- II.6.g Pectoral bands and pendants -- II.6.g.i Akragantine pendants -- II.6.h.ii Linked to the locals: pectoral bands -- II.6.h.iii Discs and crescents -- II.6.h.iv Figurative pendants -- II.6.h.v Other beads and pendants with their real-life counterparts from other sites -- II.6.h.vi Comparison with other cultures -- II.6.h.vii Cultural exchange -- II.6.h.viii Function and meaning -- II.6.h Other jewellery -- II.6.h.i Ear studs and earrings -- II.6.h.ii Bracelets -- II.6.h.iii Necklaces and hairbands -- II.6.h.iv Comparison with korai jewellery -- II.6.i Gender, identity and the display of wealth -- II.7 Furniture -- II.7.a From bench to throne -- II.7.a.i The footstool -- II.7.b The origin of the represented chair shapes -- II.7.b.i Greek chairs: thronos and klismos -- II.7.b.ii Thrones and lions -- II.7.b.iii An enthroned couple -- II.7.c Gender and identity -- II.8 Conclusions -- The technology of Akragantine figurines -- III.1 Introduction -- III.2 Aims of technical research -- III.3 Method: An archaeological experiment with analogue reconstruction -- III.4 Interpretation and the chaine operatoire approach -- III.5 The general production process -- III.5.a Object categories -- III.5.b Solid objects and plaques -- III.5.c Description of the steps in the production process -- III.6 The coroplastics experiment. III.7 Results of the experiment and comparison with features of the original objects -- III.7.a Step 1: The clays used in Akragas -- III.7.b Steps 2 and 3: Choice of patrinx and creating the matrix -- III.7.c Step 4: Aspects of the shaping process and related items -- III.7.c.i Making the front of the figurine -- III.7.c.ii Making the back of the figurine -- III.7.c.iii Making an extra rim -- III.7.c.iv Drying and deformation -- III.7.c.v The derivative mould -- III.7.c.vi Time management and additions -- III.7.c.vii Retouching and tools -- III.8 The production of other types of objects -- III.9 Interpretation and discussion -- III.9.a Implications of the introduction of the moulding technique -- III.10 Identification of

coroplastic workshops by different techniques -- III.10.a The Workshop of the White Clay -- III.10.b The Workshop of the Convex Back -- III.10.c The Workshop of Straight Reworking -- III.10.d The Workshop of the Chubby Faces and the One Pendant Necklace -- III.10.e The skills of the coroplast -- III.11 The coroplastic exchange between Sicilian towns -- III.11.a Terracotta production at the kerameikos of Selinous and workshops in Akragas -- III.12 Conclusions -- Technically and iconographically defined typology -- Group 1 -- Group 2 -- Group 3 -- Group 4 -- Group 5 -- Group 6 -- Chronological overview of the groups -- Conclusion -- V.1 Concerning literary sources -- V.2 Concerning iconography -- V.3 Concerning production techniques -- V.4 Concerning meaning and use -- Bibliography -- Catalogue -- How to use the catalogue -- Overview of the locations and contexts of findspots for figurines -- Abbreviations/references for museum collections with figurines from Akragas: -- Type A: Argive Type (no.12) -- Type B: Face-moulded figurines (no.37) -- Type C: block-like figurines (no.864).
Type D: Some characteristic faces and standing figurines (6570) -- Type E: Imported figurines with rounded shapes, and objects inspired by them (7176) -- Type F: Exceptional objects (7786) -- Type G: Standing group (8797) -- Type H: A variety of pendants (98106) -- Type I: The same head, a different body (107114) -- Type J: A patterned polos (115137) -- Type K: The outlined-throne throne group and some similar figurines (no.138153) -- Type L: other polos-wearing heads (154170) -- Type M: The chubby face (171184) -- Type N: A new hairstyle and widened polos (185197) -- Type O: Seated on the left shoulder (198200) -- Type P: Earrings (201202) -- Index -- Abstracts -- Curriculum Vitae -- Acknowledgements -- Blank Page.

Sommario/riassunto

The terracotta figurines from Akragas (Agrigento) with their chubby faces, splendid furniture, and rich adornments, depict a prosperous life in the late sixth and early fifth century BCE. The extensive jewellery on the figurines contains strikingly large fibulae appliques fastening pectoral chains with several sorts of pendants. They are modelled after existing items. The form of the jewellery items changed fast, influenced by different peoples and changing fashions, which can be compared with representations of jewellery and fashion on coins of the same period from Syracuse. In contrast, the body of the figurines remained armless and abstract for some time, nor does it express its gender. The block shaped, sloping upper body might have originated with aniconic objects, but suggests here a seated person, covered with a rectangular apron on the front. In contrast, the face is detailed, and often crowned with a specific headgear, the polos. The Archaic smile reveals Greek influence on its features. An archaeological experiment in which figurines and moulds were reproduced revealed their production process. By combining data from the experiment with an analysis of their iconographic features, most of the figurines studied can be shown to have been designed and produced locally. The moulding technique, introduced by newcomers to the city, provided for relatively cheap and rapid production of terracotta figurines. Local clay and marl are found near to the city, and its composition was found to be very suitable, due to its plasticity, fine structure and soft tone on firing. Wooden figurines, the forerunners of the terracotta figurines, were used in the production of the moulds of their terracotta successors. The terracotta figurines developed to become more three-dimensional, so that they were able to stay upright unsupported. Objects and moulds were exchanged with the city of Selinous, resulting in variations of the standard and figurines with finely detailed faces. Designing and

dedicating these votive figurines, and possibly also jewellery, to a cult statue might have acted as a unifying element for the perhaps multi-ethnic society of Akragas. By means of these anthropomorphic female figurines, people gave shape to their origin and narratives, using old and new symbols such as the Phoenician crescent and the Greek satyr. Their cultural influences formed a new religious setting, helping to forge a new identity unique to Sicily. The prosperity expressed by these metal adornments, fits Diodorus Siculus' description of Akragas as a rich city.
