УДК [738.6 : 904.2] (477.73)
DOI: https://doi.org/10.33782/eminak2021.3(35).551

TERRACOTTA FIGURINES OF GODDESSES ON THRONES FROM BORYSTHENES

Tetiana Shevchenko
Institute of Archaeology National Academy of Sciences of Ukraine (Kyiv, Ukraine)
e-mail: taniashevchenko@yahoo.com
ORCID: https://orcid.org/0000-0002-9204-0469

Figurines of goddesses on the throne were the main coroplastic images of ancient centers of the archaic period. They predominate among figurines from Borysthenes as well. The peculiarities of the image of such goddesses are studied on the example of the collection of similar terracotta figurines stored in the Scientific Funds of the Institute of Archaeology of the National Academy of Sciences of Ukraine. Most often, they were so homogenous that it is easy to identify the image from very small fragments. But in Borysthenes, a number of peculiar items were found showing a variety of attributes, as opposed to other centers of the Northern Black Sea region. This is a goddess with a child, with varieties: a child wearing a pillius or in the form of a potbellied God; goddess with animal features: with the head of a bear or in the form of a monkey with a baby; a goddess with a paredros wearing a pillius; with a dove in her hands. In the absence of attributes, the headdresses differ, and among them, the high polós was of a cultic significance.

It is concluded that one should not hasten to correlate the image of the goddess on the throne without attributes with the cult of a definite goddess. The figure of the goddess with her hands on her knees with no distinctive features could be intended for use in various cults. Therefore, there is a need to reconsider the tradition of defining such unattributed images as Demeter's, typical of the written sources devoted to the Northern Black Sea region. In the archaic period, the number of coroplastic workshops was significantly smaller than in subsequent periods, when attributes had become a more frequent addition to the image. Most of the analyzed items are from the Eastern Mediterranean. Therefore, the decrease in the percentage of the number of Demeter and her daughter images in the subsequent periods took place due to the reduction of images common to many goddesses and their diversity.

The variety of archaic times images of goddesses on the throne in Borysthenes is an interesting phenomenon, but it should be explained not so much by the exceptional amount of cults but the extensive links with various sanctuaries having their own coroplastic workshops. The cults that used images of the goddess on the throne were associated with the least known Cabeiri (Kabeiroi), as well as Dionysus, Demeter, Artemis, Aphrodite, the Mother of the Gods, and other deities whose attributes remained clear to followers without their image.

Keywords: *Northern Black Sea region, archaic period, Borysthenes (Berezan), antic terracotta, goddess on the throne*

The image of a sitting woman was the most common subject of the archaic period coroplastic. Such figurines are found in almost all ancient centers known by now. In the main, the characters do not have any distinctive features. Numerous studies have been devoted to them, and their attribution has been discussed in the scholarly literature more or less extensively for over a century.

Terracotta figurines of the goddess on the throne of the archaic period from Berezan are distinguished by an exceptional variety of images, compared to other ancient

centers of the Northern Black Sea region. This is, firstly, a goddess with a child in her arms, in different variations: a child with a pillius on his head (Fig. 1; cat. № 6), in the form of a reduced in size potbellied god[1] (Fig. 2: в). Secondly, the goddess with animal features: with the head of a bear (associated with Artemis)[2] (Fig. 2: б) or in the form of a monkey with a baby (parody associated with the theater, the cult of Dionysus)[3]. Thirdly, the goddess with paredros, who has a pillius on his head[4] (Fig. 2: a). Fourthly, with a dove in her hands (Fig. 3; cat. № 9). Even in the absence of attributes, the images of the goddess differ in headdresses: high polós (Fig. 4 and 5; cat. № 1[5] and 2) or stephane (Fig. 1: d; inv. 53348[6] and АБ-84/187).

Several completely or almost undamaged figurines on the throne[7], as well as their separate fragments from Borysthenes[8], have been published before. The fragments of such terracotta figurines stored in the Scientific Funds of the IA NAS (The Institute of Archaeology of the National Academy of Sciences) of Ukraine are taken for analysis in the paper. They came from the excavations of V.V. Lapin in 1960, 1962, 1964, 1976, and 1980 and of S.M. Mazarati in 1982-1984. Detailed information about them is offered in the Catalogue (see below).

These are, first of all, the heads of the goddesses wearing high polós (Figs. 4 and 5): smaller (cat. № 1) and larger in size (cat. № 2). Completely undamaged similar figurines from Rhodes depict the goddesses with their hands on their knees. They wear himatia, draped over polói and falling down the shoulders[9]. The height of the Ionian figurines is from 11 to 20.5 cm. Borysthenes figurine of smaller size belongs to the smallest, later, and its dating can be narrowed down to the last quarter of 6th century BCE.

The heads of some goddesses on the throne are crowned with headdresses of various shapes. Headdresses rarely have features of definite cults. It only could be noted that the high polós was the peculiar feature of the archaic images of the sitting goddesses. The goddess wearing high polós in Olbia is associated with Cabeiri (Kabeiroi) cult[10]. In Amisós, because of the consecration in the sanctuary by numerous similar terracotta figurines – with Cybele[11]. Never called Cybele in the North Pontic

[1] Клейман И.Б., Скуднова В.М., Славин Л.М. Описание терракот с о. Березань // Свод археологических источников. 1970. Т. Г1-11. Табл. 9, 2.
[2] Ibid. Табл. 8, 2.
[3] In the 6th – 5th centuries, were common the figurines of monkeys in the attitude of Silenus (Higgins R.A. Catalogue of the Terracottas in the Department of Greek and Roman Antiquities. British Museum. Vol. I. London: British Museum, 1954. № 933-936, Pl. 133), and monkey pounding something in the mortarium (Ibid. P. 61, Pl. 20, № 105, 106). It was a parody of demigods or mortal participants in cultic acts.
[4] Клейман И.Б., Скуднова В.М., Славин Л.М. Указ. раб. Табл. 9, 4.
[5] Ibid. Табл. 8, 3.
[6] Ibid.Табл. 8, 1.
[7] Ibid; Назаров В.В. Святилище Афродиты в Борисфене // Вестник древней истории. 2001. № 1. Рис. 5; Русяева А.С. Терракоты с березанского поселения (из раскопок В.В. Лапина) // Античная культура Северного Причерноморья. Київ, 1984. С. 130, 143. Кат. 3. Рис. 1; С. 131-132, 143. Кат. 4. Рис. 2; С. 132, 143. Кат. 8. Рис. 3; С. 133, 143. Кат. 11. Рис. 3.
[8] Русяева А.С. Терракоты с березанского поселения… С. 142. Кат. 1; С. 143. Кат. 6; С. 132, 143. Кат. 7; С. 133, 143. Кат. 9; С. 133, 143. Кат. 10.
[9] Mollard-Besques S. Catalogue Raisonnè des figurines et reliefs en terre-cuite grecs, ètrusques et romains. I. Epoques prèhellènique, gèomètrique, archaïque et classique. Paris: Èditions de Musées Nationaux, 1954. Pl. XXXI. Nos 259-264; Higgins R.A. Op. cit. Pl. 13,14. № 68-74.
[10] Русяева А.С. Земледельческие культы в Ольвии догетского времени. Київ: Наукова думка, 1979. С. 95.
[11] Çacalca-Karadogan H. Arkaik dönemde Amisos ve Kubele kültü. Samsun: Samtab, 2016. Res. 20.

centers, that goddess was known there as the Mother of the Gods, much less often – as the Phrygian Mother. Her characteristic feature was a high headdress, especially in the Hellenistic period. However, it differed in shape and height: it was slightly lower, and widened, not narrowed up than in the archaic period. So over time, it gained the form of a corona muralis, i.e. a tower-like crown. We can assume that this headdress somehow descended from the archaic high polós. However, there is a lack of direct evidence of this. The well-recognized archaic figurine of the Mother of the Gods from Olbia depicts an image of a lion cub on her knees (О-79/АГД/359), but her headdress is completely damaged. It should also be noted that the Mother of the Gods is one of the few goddesses who was depicted on the throne for many following centuries. During the Hellenistic period in coroplastic, she was almost always depicted sitting on a throne. In addition, such figurines outnumbered all other images in the coroplastic of the Northern Pontic ancient centers. Sometimes it appeared in such an image even in the first centuries of our era.

Another variation of the headdress of the goddess on the throne from Berezan is stephane. The upper part of the figurine of the goddess wearing stephane remained intact (Fig. 6; cat. № 3). The hemlines of the chiton fall along the neck on the shoulders; her hands are on her knees. The same figurine was found in Borysthenes, in the sanctuary of Aphrodite[12]. Such an image was quite common.

Rare for the region is the figurine of the goddess on the throne with a baby. Only a fragment of such figurine is extant (Fig. 1; Cat. № 6). The child's head is crowned with a conical pillius. It was considered to be a ritual one. Researchers associate it with the cult of Cabeiri[13]. Although the pillius is present on one of the protomes together with the reliefs of satyrs[14], i.e. in the context of the cult of Dionysus, and on the head of the figurines of divine infants of the last quarter of the 6th century BCE, one of which was found in Borysthenes[15]. Their interpretation is questionable.

It should be emphasized that the man next to the goddess on the throne on the terracotta figurine from Borysthenes is depicted wearing the same headdress[16] (Fig. 2: а). Some peculiarities of the image of the figure's clothing allow us to agree with its interpretation as a man, not Kore-Persephone or Demeter[17]. So let's focus on the previously proposed interpretation of the image as a divine couple. A similar headdress of a child in the hands of the goddess depicted on another Berezan figurine indicates that he is the son of the deity-paredros.

Similarly, a child in the image and position of a potbellied man on the shoulder of the goddess on the throne (Fig. 2: в) is a copy of the image of a male deity with his hands on his belly. Such repetition of all the details of his image in miniature clearly indicates the kinship of the characters. Either the male character represented in the standalone figurines is the son of this goddess, or these standalone figurines depict the father deity, and the child on the shoulder is his son.

One more image that gives rise to attribution is a fragment of a figurine of the

---

[12] Назаров В.В. Указ. раб. Fig. 5, left.
[13] Русяева А.С. Терракоты с березанского поселения… С. 137-138, 144. Кат. 24. Рис. 9.
[14] Higgins R.A. Op. cit. Pl. 29. No. 150.
[15] Mollard-Besques S. Op. cit. Pl. 28. No. 223; Higgins R.A. Op. cit. Pl. 46. No. 267; Клейман И.Б., Скуднова В.М., Славин Л.М. Указ. раб. Табл. 9, 5.
[16] Клейман И.Б., Скуднова В.М., Славин Л.М. Указ. раб. Табл. 9, 4.
[17] Русяева А.С. Религия понтийских эллинов в античную эпоху. Київ: Стилос, 2005. С. 322, signature to fig.

goddess on the throne with her left hand on her chest (Fig. 3; cat. № 9). In her hand, she holds an object similar in analogy to a small bird. Most often, Aphrodite or her orants were depicted with a dove. Often synchronous figures of standing women with a dove in their hands were found in Borysthenes and other Pontic centers.

Just a headdress or the lack of attributes and the hands of the goddess on her knees do not give any hints of a particular cult. However, most often in the scholarly literature on the Northern Black Sea region, unattributive images of sitting goddesses are associated with the cult of Demeter. An exception in this tradition was the interpretation of the sanctuary in Borysthenes, where the author had to justify why she did not follow the general trend of interpreting the goddesses on the throne[18].

Among the published artifacts, the only terracotta that hypothetically has the features of the cult of Demeter, namely Demeter Melaina ('The Black One'), is a goddess dressed in a black chiton (Fig. 7; cat. № 10). However, all that is known about this cult from the records of Pausanias is that it existed in the city of Phigalia and that the Arcadians lost their ancient wooden image of that goddess during the fire (Paus. II. 8.5.8). So there is no evidence that Demeter should have been dressed in black. Symbolic for such an epiclesis (Melaina) could be the color of the xoanon itself, which was made of wood. According to the source, xoanon was ancient, so it was probably black, like all old wooden-produced items.

The mentioned fragments of terracotta from Borysthenes have only a chiton shown in black color. What color was the himation, worn over the chiton, is unknown at the moment. A red rounded object is depicted on the chiton on the goddess's lap. It is unknown at this time whether this was part of the decoration of the garment or an object depicted with paints (cat. № 10).

Two more fragments from the selection of terracottas have traces of red or white paint (Fig. 8; cat. 13 and 16). In all cases, it can be found in the image of the throne. The thrones of the goddesses were often decorated with red and white colors, including the figurines of the Mother of the Gods of the Hellenistic period.

Many figurines of goddesses with hands on their knees with no distinguishing marks were found in Borysthenes. They could be intended for use in various cults. And this is the case not only for Borysthenes. We shouldn't be in a hurry to correlate small fragments of terracotta images of the goddess on the throne or the whole figurines, but without attributes, with the cult of a particular goddess.

The image on the throne depicted various goddesses, not just Demeter, as it is usually interpreted in regional literature. The lack of attributes or peculiar features does not give grounds to attribute any terracotta image of the goddess on the throne to the image of Demeter. Previously, such attribution took place because of the search for evidence of worshiping Demeter as the patron saint of grain crops harvests. Her cult was a priori considered as one of the main in the Pontic policies because of the perception of the region as the breadbasket of the Greek world. So, all images where were no attributes of Aphrodite, the Mother of Gods, Artemis, or other goddesses were considered the images of either Demeter or her daughter Kore-Persephone. The difference was only in the young or older age of the person depicted. That is why when in the Hellenistic period the attributes in the hands of goddesses started to appear much more often and, accordingly, the number of images of specific goddesses, but not

[18] Назаров В.В. Указ. раб. С. 162-163.

Demeter, increased, it had to be explained somehow. So appeared the theories of the decline of the cult of Demeter in the Northern Black Sea region from a certain time, its syncretization with other cults (for example, it was believed that Demeter began to be depicted with the attributes of Aphrodite), and so on.

The mentioned tradition of interpreting each image without attributes as Demeter or Persephone has created a peculiar situation that we, to some extent, observe to this day. Finds of new images without attributes are usually published with the same interpretation, backed only with the name of the scholar. Even more, the newly discovered sanctuaries are interpreted as dedicated to Demeter, based on the discovery of images without attributes. Distinctive features of such sanctuaries (for example, offerings in eschars or gorges) are considered being signs of Demeter's sanctuaries, as similar religious structures were previously attributed based on the finds of terracotta figurines. As a result, there are cases when even the monumental relief image of Aphrodite in the sanctuary does not stop scholars from interpreting it based on unattributive female images.

The situation of alleged changes in the cult of Demeter after the archaic period can be explained in the other way if consider female images without attributes to be not Demeter or her daughter, but other goddesses or members of their cults. In this case, the changes were simply in the fact that the Hellenistic period attributes appeared more often in the images of the same goddesses. This was a time of significant development of coroplastic. In the Black Sea region, the number of workshops and, accordingly, the number of produced items themselves started to increase, especially from the 3rd century BCE. Images of coroplastic became much more differentiated. If earlier most terracotta figurines lacked attributes, from the Hellenistic period, more and more images became easier to interpret. The existing situation led to the sudden appearance of a variety of goddesses depicted in terracotta. So if earlier one image of the sitting goddess without attributes could hypothetically be used in different cults, then later, terracotta figurines became more and more specifically designed for a particular cult. Each goddess gained her individual image in coroplastic.

A number of additional pieces of evidence are needed to associate such non-attribute images with a particular cult. The most important are the votives found in the same context in the form of graffiti and painted tableware with relevant subjects. The report documents show that most of the terracotta figurines were found in the context, along with ceremonial tableware, a lamp, a spindle whorl, graffiti, and fragments of other figurines.

In several cases, in one context, two fragmented terracotta figurines of goddesses on the throne were found: cat. № 3 and 7 (Fig. 6 and 9), along with the fragments of ceremonial tableware, a lead spindle whorl, a piece of ochre, and a fragment of another terracotta figurine; cat. № 10 and 11 (Fig. 7 and 10), along with fragments of ceremonial tableware and graffiti. And among the graffiti, there was a fragment of an inscription which was a votive or theophoric name in honor of the Dioscuri[19]. Several figurines of sitting goddesses in one home sanctuary were found in other ancient centers. For example, in Tyritake there were two such places of worship. There, in each place near the oven, were found three figurines of the goddess without attributes. It is

[19] Лапин В.В. Отчет о раскопках древнегреческого поселения на о. Березани в 1963-64 гг. // The Scientific Archive of Institute Archaeology NAS of Ukraine. File 1964/12-a. Inventory list.

unknown till now whether there were images of the same or different goddesses who were responsible for various aspects of family life.

So the variety of images of goddesses on the throne in Borysthenes as far back as in archaic times is an interesting phenomenon, but it should be explained not so much by the exceptional amount of cults but by the extensive links with various sanctuaries having their own coroplastic workshops. During the Archaic times, such workshops were much less in number than in subsequent periods. Those sanctuaries were specialized in the images of their goddesses and produced their images with specific attributes. The import of such 'specialized' images met the cult needs of the islanders.

The cults that used images of the goddess on the throne were associated with the least known Cabeiri, as well as Dionysus, Demeter, Artemis, Aphrodite, the Mother of the Gods, and other deities. The lack of attributes corresponded to the situation when the image of the goddess was clear to followers without the depiction of peculiar features. Such images could have been used in various cults.

Appendix A

CATALOGUE

1. The head of the goddess wearing high polós (АБ-60/757)[20]. Fig. 4.

Found in the layer of the second half of the 6th – early 5th century BCE at dig 2, depth: 0.45- 0.8 m, among the materials – ceramic 'winding'[21]. Height: 3.5 cm, width: 1.9 cm, height of relief: 2.3 cm. Light-brown clay, with a large amount of fine mica, and black color impurities.

The head is chipped-off from the figurine; the top is damaged. Made in the mould, was hollow inside, and in the process of production was filled with longitudinal pieces of clay. The relief of the nose was blurred in the process of production. The image of the eyes is also not distinct, with barely recognizable protrusion only in the place of the left eye. Lips are more clearly depicted, sharpened with pits around the edges of the lips. The image is very small. Its dating can be narrowed, based on the size and context, to the end of the 6th century BCE.

2. The head of the goddess wearing polós, a part of the figurine of the sitting goddess (АБ-82/80). Fig. 5.

Found at excavation area 171юв, depth: 0.95-1.45 m, among the materials – arrowhead, and bead[22]. Height: 6.0 cm, width: 3.5 cm, height of relief: 2.6 cm. Clay is light-brown, with small quantities of fine mica impurities. The surface is coated with limestone tarnish.

Undamaged is the front upper part of the figurine, the upper layer of clay is chipped-off along the right side of the face. Made in the mould, was hollow inside. The goddess is depicted wearing high polós covered with himation. Eyes almond-shaped, shown in low

[20] First published: Клейман И.Б., Скуднова В.М., Славин Л.М. Указ. раб. С. 31. № 1. Табл. 8, 3. The publication erroneously states № 575, attributed as Demeter.

[21] Лапин В.В., Яровая Е.Ф. Отчет о раскопках поселения на о. Березани в 1960 г. // The Scientific Archive of Institute Archaeology NAS of Ukraine. File 1960/11-a. Inventory list. Foto 209.

[22] Мазарати С.М. Отчет об исследованиях Березанского поселения в 1982 г. // The Scientific Archive of Institute Archaeology NAS of Ukraine. File 1982/22. Inventory list.

relief, forehead rounded, hair not shown. The figurine is much larger than its analogue АБ-60/757.

3. The upper part of the figurine of the goddess wearing stephane (АБ-84/187). Fig. 6.

Found at excavation area 508юв, depth: 0.73-0.8 m, along with fragments of terracottas № 192 and 193, with another image of the goddess on the throne, Ionian and black-figured kylikes, a lead spindle whorl, and a piece of ocher[23]. Height: 11.2 cm, width: 5.8 cm, height of relief: 3.6 cm. Light-brown clay, with a great amount of fine mica.

Undamaged is the front side of the upper part of the figurine, to the level of the knees. Made in the mould, and hollow inside. The used mould was rather worked-out. Therefore, in order to get a clear relief of the face, the clay was pressed harder into the mould in this place (depth from the side seams – 1.6 cm). The nose protrudes in relief, while the eyes look barely noticeable. The goddess is dressed in a chiton draped over a high stephane. The hemlines of the chiton fall along the neck on the shoulders. Her hands are on her knees; the fingers are unnaturally elongated, and the gaps between the phalanges are shown in relief.

4. Fragment of the head of the sitting goddess (АБ-83/165). Fig. 11.

Found at excavation area 63юв – 66юв, depth: 0.75-1.25 m. Among other materials – Ionian and black-figured tableware, lead bead[24]. Height: 4.0 cm, width: 3.0 cm, height of relief: 2.8 cm. Clay is light-brown with a large amount of mica.

Undamaged is the top of the head to the joint seam with the image of the hemline of the himation around the face. The face and backside are chipped-off. The terracotta figurine was made in the mould, and hollow inside. The hemline of the himation was carved on the raw clay with a sharp instrument. The goddess was depicted without a headdress, with a himation draped over the head. Most often, the sitting goddesses were depicted in that way. Taking into account the composition of clay and analogies[25], we can consider terracotta figurine to be Ionian import of the late 6th – early 5th century BCE. It may be a fragment of the figurine from which the backsides АБ-83/162 + 164, and 163 remained intact.

5. Backside of the figurine of the goddess on the throne (АБ-83/162 + 164). Fig. 11.

Found at excavation area 63юв – 66юв, depth: 0.75-1.25 m. Among other materials – Ionian and black-figured tableware, lead bead, and a fragment of similar terracotta figurine № 163[26]. Height: 11.9 cm, width: 5.8 cm, height of relief: 3.2 cm. Clay is light-brown with a large amount of mica impurities.

In two fragments. Of the upper fragment, the backside and right side remained intact, of the lower fragment – the backside, left side, and base. Terracotta was made in a mould, and hollow inside. In the base, the round technical opening, diam: 1,2 cm, was made. The goddess was depicted sitting on a throne. The backrest of the throne was not higher than the shoulders. Its upper edges were rounded. The terracotta was rather large. Ionian produced item of the 6th century BCE.

---

[23] Мазарати С.М. Отчет об исследованиях Березанского поселения в 1984 г. // The Scientific Archive of Institute Archaeology NAS of Ukraine. File 1984/29-ж. Inventory list.

[24] Мазарати С.М. Отчет об исследовании Березанского поселения в 1983 г. // The Scientific Archive of Institute Archaeology NAS of Ukraine. File 1983/33. Inventory list.

[25] Higgins R.A. Op. cit. Pl. 15, 22.

[26] Мазарати С.М. Отчет об исследовании Березанского поселения в 1983 г.… Inventory list.

6. Fragment of the figurine of the goddess with the baby on the throne (АБ-64/715)[27]. Fig. 1.

Found at excavation area 215з, depth: up to 0.5 m. Among other materials – black-figured tableware and lamp[28]. Height: 4.7 cm. width: 2.0 cm, height of relief: 2.0 cm. Light-brown clay, with fine and large mica impurities.

All sides of the fragment are chipped-off; it depicts the right side of the torso of the goddess and the baby to the waist. Terracotta was made in a mould, and hollow inside. The mould was somewhat worked-out; the relief is not quite clear. Barely noticeable is a protrusion of the upper edge of the chiton, in which the goddess is dressed. The baby is wrapped with a high pleat of a himation. Under the himation, there is a hand put down to the knee. The goddess's massive neck emphasizes her static posture. The baby's body is disproportionate. The head is elongated; the arms are thin and short. Facial features are unclear; the nose is the most protruding. The child is depicted in a reclining position, with his head upright. The head is crowned with a conical headdress, pillius. The goddesses with the baby from Ephesus were depicted in a similar way. The baby is wrapped with a wide hemline of a himation just the same way. Also, the same is the location of the baby on the artifact from the Temple of Artemis (Artemision) in Ephesus dated to the early 5th century BCE[29]. The composition of the clay here is similar (light-orange, with mica), so it is only a matter of stylistic similarity.

7. Fragmented figure of the goddess on the throne (О-84/192/1-3, 5). Fig. 9.

Found at excavation area 508юв, depth: 0.73-0.8 m, along with fragments of terracottas № 187 and 193, with another image of the goddess on the throne, Ionian and black-figured kylikes, a lead spindle whorl, and a piece of ocher[30]. The clay is light-brown, with a great amount of mica impurities.

1) Part of the throne and the left knee. Height: 5.1 cm, width: 2.9 cm, depth of relief: 5.0 cm.

2) The lower back edge of the throne. Height: 3.0 cm, dimensions: 3.5×3.0 cm.

3) The right shoulder of the goddess. Height: 5.0 cm, width: 3.1 cm, height of relief: 3.4 cm.

4) All sides of the fragment are chipped-off, not a part of the figurine. Clay is slightly different: more porous. Formed by a flat part to which a concave part is attached. Dimensions: 4.0×2.7×2.5 cm.

5) The right part of the throne. Height: 5.1 cm, width: 2.2 cm, height of relief: 4.7 cm.

The goddess on a throne was depicted with her hands on her knees; the hands are barely noticeable on the knees. The backside of the throne is flat. The throne and base form right angles and have clear, sharp edges. The veil of the goddess is draped over her head, with hemlines falling on her shoulders. The image is peculiar to the Ionian tradition. Design is similar to late samples.

8. The lower part of the figurine of the goddess on the throne (АБ-82/89). Fig. 12.

Found at excavation area 66SE, in the layer of the second half of the 6th century BCE,

[27] First published: Русяева А.С. Терракоты с березанского поселения… С. 137-138, 144. Кат. 24. Рис. 9.

[28] Лапин В.В. Отчет о раскопках древнегреческого поселения на о. Березани в 1963-64 гг.… Inventory list.

[29] Higgins R.A. Op. cit. Pl. 73, 557.

[30] Мазарати С.М. Отчет об исследованиях Березанского поселения в 1984 г.… Inventory list.

depth: up to 0.4 m, along with black-figured tableware and graffiti[31]. Height: 5.8 cm, width: 5.3 cm, height of relief: 3.5 cm. Clay is light-brown, with small quantities of mica.

All sides of the fragment are chipped-off; it depicts the lower front part of the terracotta to the level of the knees; the feet are chipped-off. Terracotta was made in a mould, and hollow inside. The goddess is depicted with her hands on her knees. The hands are not hypertrophied, not parallel to the feet, but put diagonally. Fingers are not detailed. Clothes are shown in detail in high relief. The clay in the area depicting clothing on the knees and hands has a darker color than in the lower part. The pleated hemlines of the himation are falling under the knees. In the center along the legs, there is a wide rectangular pleat of the chiton. This image is rare and has an analogy among the ones maid on Rhodes[32].

9. Fragment of the right side of the figurine of the goddess on the throne (АВ-62/142). Fig. 3.

Found at excavation area 3в-4в, depth: up to 0.6 m, among other materials – stone plummet[33]. Height: 7.8 cm, width: 2.5 cm, height of relief: 3.7 cm. Clay is light-brown, with a large amount of mica, with an orange layer in the middle, the figurine inside is overfired to gray.

All sides of the fragment are chipped-off. Undamaged is the side with the image of the left shoulder of the goddess and the hand holding the object. The surface of the clay on the side is chipped-off. The goddess is depicted on the throne. The height of the backrest of the throne is on the level of the shoulder bones. The goddess is dressed in a himation, the hemline of which is falling on her shoulders. The relief also shows the hemline of the chiton around the neck. Her left hand is on her chest. She holds a small object in it similar, by analogy, to a small bird. The goddess with a dove was most often depicted standing. She is identified with Aphrodite. In this case, the goddess with her traditional attribute is sitting on the throne.

10. Fragments of the figurine of the goddess on the throne (АБ-64/930-932). Fig. 7.

Found at excavation area 88, in pit 58. Among other materials – a fragment of another figurine of the goddess on the throne, graffiti on the 'winding', and fragments of black-figured tableware[34]. The clay is light-brown, with a large amount of mica, and small quantities of quartz. The inner part is overfired to dark-gray. Remains of black and red paint are on the knees and chest.

1) Left half of the torso and shoulder[35]. Height: 3.8 cm, width: 3.7 cm, height of relief: 2.6 cm.

2) Right knee and hand[36]. Height: 3.8 cm, width: 3.7 cm, height of relief: 3.4 cm.

3) Left knee and hand. Height: 3.3 cm, width: 4.1 cm, height of relief: 3.5 cm.

All sides of the fragments are chipped-off. Parts of the same terracotta. This is

---

[31] Мазарати С.М. Отчет об исследованиях Березанского поселения в 1982 г.… Inventory list.

[32] Higgins R.A. Op. cit. Pl. 15. No. 65.

[33] Лапин В.В., Горбунова К.С. Отчет о раскопках древнегреческого поселения на о. Березани в 1961-1962 гг. // The Scientific Archive of Institute Archaeology NAS of Ukraine. File 1962/6-а. Inventory list.

[34] Лапин В.В. Отчет о раскопках древнегреческого поселения на о. Березани в 1963-64 гг.… Inventory list.

[35] First published: Русяева А.С. Терракоты с березанского поселения… С. 144. Кат. 25 as an indistinct fragment.

[36] First published: Русяева А.С. Терракоты с березанского поселения… С. 144. Кат. 26 as an indistinct fragment.

evidenced by the composition of the clay and the remains of paint of the same color in the area of the chiton. Terracotta was made in a mould, and hollow inside. The paint was applied directly to the clay, not to the prepared surface. The goddess was depicted with her hands down, with a himation falling from her head to her shoulders. The hands are shown in low relief. The fingers are traditionally, as for such Rhodes figurines, hypertrophied. The fingers are depicted unclearly; the relief shows only the thumb separated. The figurine was large. The goddess is dressed in a black chiton and himation, which is falling from the head to the shoulders. A small round object is painted red on her knees. It could be an ornament on clothes or an object that the goddess holds on her lap. Less noticeable are the traces of red paint on the chest. It is possible that, along with the pattern on the lower fragment, they show the upper and lower ends of the longitudinal line with which the clothes were ornamented. Black paint shows clothes that have a clear longitudinal hemline that is put over the shoulder. There is no paint on the himation.

11. Backside of the figurine of the goddess on the throne (АБ-64/928)[37]. Fig. 10.

Found at excavation area 88, in pit 58. Among other materials – a fragment of another figurine of the goddess on the throne, graffiti on the 'winding', and fragments of black-figured tableware[38]. Height: 9.2 cm, width: 4.5 cm, height of relief: 2.2 cm. Light-brown clay with a large amount of mica. The inner part is overfired to dark-gray.

All sides of the fragment are chipped-off, restored of two parts. Undamaged is a backside part depicted the backrest of the throne. Terracotta is made in a mould, and hollow inside. Undamaged is the left shoulder of the goddess. The shoulder is stooped, which is traditional for archaic figurines. Similarly, traditionally, the backrest of the throne is on the level of the shoulders. The backrest is not separated from the back of the character, which is typical of Rhodes figurines.

12. Fragment of the side of the throne (АБ-80/24)[39]. Fig. 13: a.

Found in construction 1, along with fragments of black-glazed and Ionian tableware, namely oinochoe. Height: 5.1 cm, width: 1.4 cm, height of relief: 3.8 cm. Clay is brown, with a large amount of fine mica in the impurity.

All sides of the fragment are chipped-off, it depicts the right forearm of the goddess and the side of the throne. Terracotta was made in a mould, and hollow inside. The goddess was depicted with her hands on her knees. The throne and the figure are almost inseparable, which is typical of Rhodes artifacts.

13. Fragment of the backrest of the throne (АБ-76/1110). Fig. 8: a.

Found at excavation areas 290 and 222, depth: 1.5-1.7 m. Among other finds – fragments of black-figured tableware, kylix, pyxis, skyphos, and graffiti. Height: 4.6 cm, width: 4.1 cm, height of relief: 1.6 cm. Clay is light-brown, with small quantities of fine mica. There are traces of red paint on the surface.

All sides of the fragment are chipped-off, it depicts a part of the backside with the back and the right edge of the backrest of the throne. Terracotta was made in a mould, and hollow inside. The upper edge of the backrest of the throne was leveled when the clay was still raw. It is barely separated from the figure of the goddess, which is typical

[37] First published: Русяева А.С. Терракоты с березанского поселения… С. 142. Кат. 2.

[38] Лапин В.В. Отчет о раскопках древнегреческого поселения на о. Березани в 1963-64 гг.… Inventory list.

[39] There is no excavations report. Лапин В.В. Инвентарная опись находок. Березанская экспедиция КГУ 1980 г. // The Scientific Archive of Institute Archaeology NAS of Ukraine. Found 24. File 55.

of Rhodes figurines. The throne was painted red and had slightly rounded edges of the backrest. The figurine was quite large.

14. Foot of the throne (АБ-76/385). Fig. 8: б.

Found at excavation area 228, depth: 1-1.4 m, along with fragments of terracotta № 383, 384, and 386 (fragment of a figure on the throne), and ceremonial tableware[40]. Height: 1.7 cm, width: 3.2 cm, height of relief: 2.3 cm. Clay is brown, with mica impurities.

Undamaged is the right edge of the foot of the throne with the image of the goddess's foot. Terracotta was made in a mould, and hollow inside, without a base. Traditionally for Rhodes figurines, the foot of the throne was rectangular and protruded from the main body of terracotta. Toes were exposed from under long clothes, and in this case, are placed quite wide apart. They had an elongated shape to the thumb level.

15. Edge of the throne (АБ-76/424). Fig. 8: в.

Found at excavation area 290, along with fragments of terracotta № 423, and 425. Height. 3.3 cm width: 1.8 cm[41]. Clay is light-brown, with small quantities of fine mica impurities.

All sides of the fragment are chipped-off. It depicts an image of the edge of the cubic structure. This, apparently, was the seat of the throne. Terracotta was made in a mould, and hollow inside.

16. Edge of the throne (АБ-76/423). Fig. 8: в.

Found at excavation area 290, along with fragments of terracottas № 424, and 425. Height: 3.3 cm, width: 1.8 cm[42]. Height: 3.0 cm, width: 2.2 cm. Clay is dark-pink, with traces of white paint on the surface.

All sides of the fragment are chipped-off. It depicts an image of the edge of the cubic structure. This, apparently, was the seat of the throne. Terracotta was made in the mould; it is solid clay. Hypothetically, the fragment could be a part of the same terracotta as the edge of the throne № 424, although they are incompatible. However, the color of the clay is slightly different, although the shades could vary even within one produced item.

17. The lower edge of the throne (АВ-83/163). Fig. 13: в.

Found at excavation area 63юв – 66юв, depth: 0.75-1.25 m. Among other materials – Ionian and black-figured tableware, lead bead, and a fragment of similar terracotta № 162+164[43]. Height: 5.4 cm, width: 4.0×3.8 cm. Light Clay is brown, with a large amount of mica impurities. Most of the surface is coated with limestone tarnish.

All sides of the fragment are chipped-off, it depicts a triangle formed by the side, back, and bottom sides. Terracotta was made in the mould, and hollow inside. Apparently, a goddess sitting on a throne was depicted. Ionian imports. Not a part of the same terracotta as the fragments found in the same context.

18. The base of the throne (АБ-60/1131). Fig. 14.

Found in pit 1 of the construction at dig 1. In the same context – graffiti, black-glazed kylix, etc[44]. Height: 1.3 cm, width: 3.5 cm, length: 4.7 cm. Clay is brown, slightly porous, with fine mica impurities.

---

[40] Лапин В.В. Отчет о раскопках древнегреческого поселения на о. Березань в 1976 г. // The Scientific Archive of Institute Archaeology NAS of Ukraine. File 1976/116. Inventory list.

[41] Лапин В.В. Отчет о раскопках древнегреческого поселения на о. Березань в 1976 г.… Inventory list.

[42] Ibid. Inventory list.

[43] Мазарати С.М. Отчет об исследовании Березанского поселения в 1983 г.… Inventory list.

[44] Лапин В.В., Яровая Е.Ф. Указ. раб. Inventory list. Foto 210.

The base is knocked off the main part of the terracotta. Undamaged is a fragment of the right edge of the foot of the throne. It was attached to the main part, made in the mould. A technical hole (diameter: 0.9 cm) was made, when the clay was raw, for the air outlet. The foot was rectangular and low, typical of Rhodes figurines.

19. Fragment of the backside of the figurine (АБ/76-386)[45]. Fig. 13: б.

Found at excavation area 228, depth: 1-1.4 m, along with fragments of terracottas № 383, 384, 385 (fragment of a figure on the throne), and ceremonial tableware[46]. Height: 5.0 cm, width: 2.4 cm, height of relief: 1.4 cm. Clay is light-brown, with small quantities of fine limestone impurities.

Undamaged is the lower part of the backside, with two right angles. The upper layer of clay on the backside is chipped-off. The figurine was made in a mould, there was a small hole inside. If the figurine is interpreted as an image of the goddess on the throne, then it is unusually small. A similar figurine is known among the materials from the excavations in Olbia, which are stored in the National Museum of the History of Ukraine (field № О-39/559).

REFERENCES

Çacalca-Karadogan, H. (2016). *Arkaik dönemde Amisos ve Kubele kültü*. Samsun: Samtab.

Higgins, R.A. (1954). *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities. British Museum*. Vol. I. London: British Museum.

Kleiman, I.B., Skudnova, V.M. & Slavin, L.M. (1970). Opisanie terrakot s o. Berezan [Description of terracotta from the Berezan island]. *Svod Arkheologicheskih istochnikov, G1-11,* 31-33 [in Russian].

Lapin, V.V. (1964). *Otchet o raskopkakh drevnegrecheskogo poseleniia na o. Berezani v 1963-64 gg.* [Report on the excavations of the ancient Greek settlement on the Berezan island in 1963-64]. The Scientific Archive of Institute Archaeology NAS of Ukraine, 1964/12-a [in Russian].

Lapin, V.V. (1976). *Otchet o raskopkakh drevnegrecheskogo poseleniia na o Berezan v 1976 g.* [Report on the excavations of the ancient Greek settlement on the Berezan island in 1976]. The Scientific Archive of Institute Archaeology NAS of Ukraine, 1976/116 [in Russian].

Lapin, V.V. (1980). *Inventarnaia opis nakhodok. Berezanskaia ekspeditsiia KGU 1980 g.* [Inventory list of finds. Berezan expedition of KSU 1980]. The Scientific Archive of Institute Archaeology NAS of Ukraine, 24. 55 [in Russian].

Lapin, V.V. & Gorbunova, K.S. (1962). *Otchet o raskoprakh drevnegrecheskogo poseleniia na o. Berezani v 1961-1962 gg.* [Report on the excavations of an ancient Greek settlement on the Berezan island in 1961-1962]. The Scientific Archive of Institute Archaeology NAS of Ukraine, 1962/6-a [in Russian].

Lapin, V.V. & Yarovaya, Ye.F. (1960). *Otchet o raskoprakh poseleniia na o. Berezani v 1960 g.* [Report on the excavation of a settlement on the Berezan island in 1960]. The Scientific Archive of Institute Archaeology NAS of Ukraine, 1960/11-a [in Russian].

Mazarati, S.M. (1982). *Otchet ob issledovaniiakh Berezanskogo poseleniia v 1982 g.* [Report on the research of the Berezan settlement in 1982]. The Scientific Archive of Institute Archaeology NAS of Ukraine, 1982/22 [in Russian].

Mazarati, S.M. (1983). *Otchet ob issledovaniiakh Berezanskogo poseleniia v 1983 g.* [Report on the research of the Berezan settlement in 1983]. The Scientific Archive of Institute Archaeology NAS of Ukraine, 1983/33 [in Russian].

Mazarati, S.M. (1984). *Otchet ob issledovaniiakh Berezanskogo poseleniia v 1984 g.* [Report on the research of the Berezan settlement in 1984]. The Scientific Archive of Institute Archaeology NAS of Ukraine, 1984/29-ж [in Russian].

Mollard-Besques, S. (1954). Catalogue Raisonnè des figurines et reliefs en terre-cuite grecs, ètrusques et romains. I. Epoques prèhellènique, gèomètrique, archaïque et classique. Paris: Èditions de Musées Nationaux.

Nazarov, V.V. (2001). Sviatilishche Afrodity v Borisfene [The Sanctuary Of Aphrodite in Berezan].

[45] First published: Русяева А.С. Терракоты с березанского поселения… С. 143. Кат. 5.

[46] Лапин В.В. Отчет о раскопках древнегреческого поселения на о. Березань в 1976 г.… Inventory list.

Vestnik drevnei istorii, 1, 154-165 [in Russian].
Rusyaeva, A.S. (1979). *Zemledelcheskie kulty v Olvii dogetskogo vremeni* [Agricultural cults in Olbia before the Geta time]. Kyiv: Naukova dumka [in Russian].
Rusyaeva, A.S. (1984). Terrakoty s berezanskogo poseleniia (iz raskopok V.V. Lapina) [Terracotta from the Berezan settlement (from the excavations of V.V. Lapin)]. In *Antichnaya kultura Severnogo Prichernomorya,* (pp. 129-147). Kyiv [in Russian].
Rusyaeva, A.S. (2005). *Religiia pontiiskikh ellinov v antichnuiu epokhu* [Religion Pontic Greeks in antiquity]. Kyiv: Stilos [in Russian].

Тетяна Шевченко
(Інститут археології НАН України, Київ, Україна)
email: taniashevchenko@yahoo.com
ORCID: https://orcid.org/0000-0002-9204-0469

Теракотові фігурки богинь на троні з Бористена

Фігурки богинь на троні були основним образом коропластики античних центрів архаїчного періоду. В Бористені вони також переважають серед інших фігурок. На прикладі колекції подібних теракот, що зберігаються у Наукових фондах Інституту археології НАН України, розглядаються особливості зображення таких богинь. Найчастіше вони були настільки однотипними, що визначити зображення неважко за зовсім дрібними фрагментами. В Бористені є ціла низка оригінальних зразків, що показують різноманіття атрибутів, у порівнянні з іншими центрами Північного Причорномор'я. Це богиня з дитям, з варіантами: дитина в пілосі, або у вигляді бога-череваня; богиня з рисами тварини: з головою ведмедя, або у вигляді мавпи з немовлям; богиня з паредром, який носить пілос; з голубом у руках. За відсутності атрибутів відрізняються головні убори, серед яких високий полос мав культове значення.

Зроблено висновок, що не слід поспішати співвідносити зображення богині на троні без атрибутів з культом конкретної богині. Фігурка богині з руками на колінах без жодних розпізнавальних ознак могла бути призначена для використання у різних культах. Тож існує потреба перегляду традиції визначення анатрибутних зображень як Деметри, усталеної у літературі присвяченої Північному Причорномор'ю.

В архаїчний період кількість майстерень коропластів була суттєво меншою, ніж в наступні періоди, коли атрибути стають частішим доповненням образу. Більшість розглянутих зразків привезені зі Східного Середземномор'я. Тож зменшення відсотка зображень Деметри та її дочки у наступні періоди зумовлене скороченням образів універсальних для багатьох богинь та їхнім урізноманітненням.

Розмаїття образів богинь на троні у Бористені вже архаїчного часу – цікавий феномен, однак має пояснюватися не стільки винятковою широтою культів, як добре налагодженими зв'язками з різними святилищами, оснащеними власними майстернями коропластів. Культи, в яких використовувалися образи богині на троні, були пов'язані з Кабірами, про яких відомостей найменше, Діонісом, Деметрою, Артемідою, Афродітою, Матір'ю богів, а також іншими божествами, атрибути яких залишалися зрозумілими для шанувальників без їх зображення.

Ключові слова: Північне Причорномор'я, архаїчний період, Бористен (Березань), античні теракоти, богиня на троні

Надійшла до редакції / Received: 13.08.2021 *Схвалено до друку / Accepted: 04.10.2021*

Fig. 1. Reconstruction of the figurine of the goddess with a child in her arms. Cat. № 6.

Fig. 2. Variations of the images of the goddess on the throne in terracotta from Berezan, according to I.B. Kleiman, V.M. Skudnova, and L.M. Slavin, 1970.

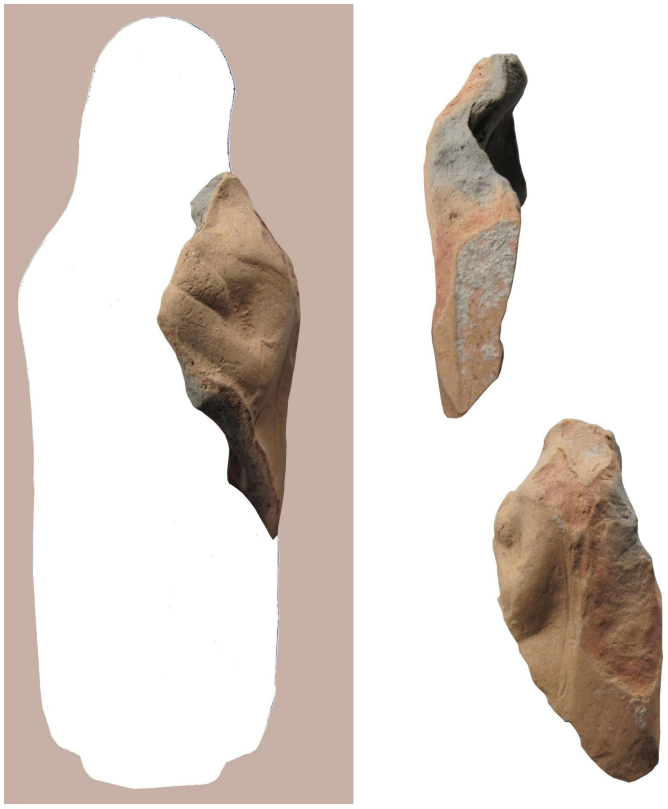

Fig. 3. Reconstruction of the figurine of the goddess with a bird in her hand. Cat. № 6.

Fig. 4. Reconstruction of the figurine of the goddess in high polós. Cat. № 1.

Fig. 5. Reconstruction of the figurine of the goddess in high polós. Cat. № 2.

Fig. 6. Reconstruction of the figurine of the goddess in stephane. Cat. № 3.

Fig. 7. Reconstruction of the figurine of the goddess in a black chiton with red decor. Cat. № 10.

Fig. 8. Fragments of the figurines on the throne. Cat. № 13-16.

Fig. 9. Reconstruction of the figurine of the goddess on the throne. Cat. № 7.

Fig. 10. Reconstruction of the figurine of the goddess on the throne. Cat. № 11.

Fig. 11. Reconstruction of the figurine of the goddess on the throne. Cat. № 4 and 5.

Fig. 12. Reconstruction of the figurine of the goddess on the throne. Cat. № 8.

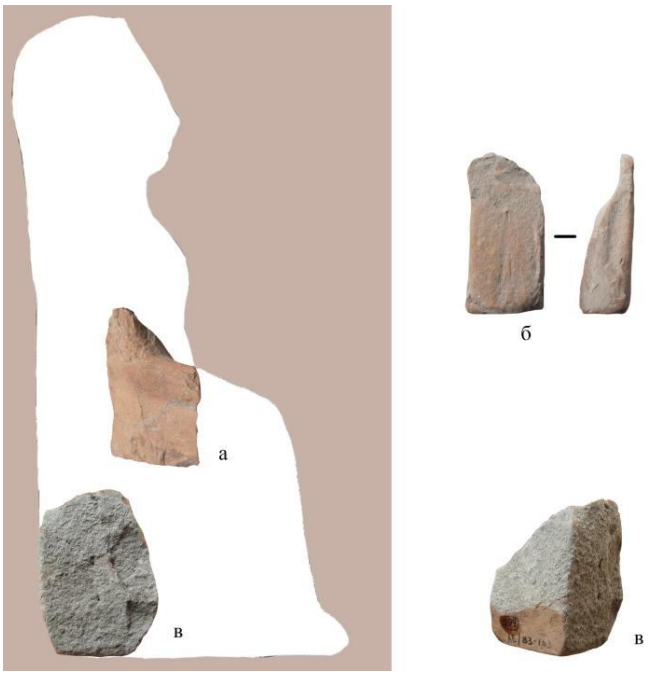

Fig. 13. Fragments of the figurines on the throne. Cat. № 12, 17, 19.

Fig. 14. Reconstruction of the figurine of the goddess on the throne. Cat. № 18.