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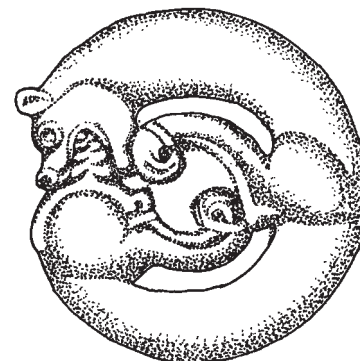
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A. TEMÜR, S. KANCA

## A GROUP OF ARCHAIC PERIOD TERRACOTTA FIGURINES IN THE SAMSUN MUSEUM



*This study focuses on a group of terracotta figurines discovered during a rescue excavation conducted in 2009 at Çakalca-Karadoğan Mound, located in Atakum District of Samsun (ancient name Amisos), situated on the southern coast of the Black Sea in northern Turkey. A total of 11 figurines found in a votive pit have been analysed and dated through typological and iconographic evaluations.*

*Key words: Southern Black Sea region, Amisos (Samsun), Çakalca-Karadoğan Mound, archaic period, terracotta figurine.*

The Black Sea region, with its natural defense system provided by its topography and geographical location, its rich subterranean and surface resources, and the sea that hosts many species, has been home to numerous populations throughout the ages. Historically, it has also been at the heart of major power struggles. The true significance of the Black Sea region, which extends back to the prehistoric periods of human history, began to emerge with the arrival of Greek colonists. In early periods, the Greeks referred to the Black Sea as “Pontos,” meaning “sea” (see: Allen 1947, p. 86-88; Arslan 2006, p. 75-87). This term, which first appears in the works of Homer, was used alongside “Axeinos” meaning “hostile, unwelcoming sea,” to denote the dangerous and turbulent character of the sea due to its misty conditions and the scarcity of islands and safe harbours (Tarhan 1972, p. 35; Arslan 2006, p. 80). Over time, as the Greeks constructed more durable

ships and reached the rich raw material resources of the Black Sea, they began to use the term “Pontos Euxeinos,” meaning “hospitable sea,” in place of “Axeinos” (Tarhan 1972, p. 36; Işık 2001, p. 2; Arslan 2006, p. 82). The names used by the Greeks for the Black Sea eventually became widespread and favoured by other peoples as well. It is quite challenging to provide a definitive answer regarding when the Greeks commenced their colonisation activities in the Black Sea (Tsetsckhladze 1992; 2008). One of the primary reasons for this difficulty is the conflicting information in ancient sources and the insufficiency of excavations in the region (Atasoy 1997, p. 2). Nonetheless, the general view is that they began their colonisation endeavours around the 11<sup>th</sup> to 9<sup>th</sup> centuries BC (White 1961, p. 443), primarily colonising the Aegean and Mediterranean coasts, and later the Marmara and Black Sea coasts (Işık 2001, p. 5). It is known that the first Greek colonisation movements in the Black Sea were carried out by the Milesians, who sustained colonisation activities between 750 and 550 BC and established approximately 90 colonies in the region (Işık 2001, p. 6; Tsetsckhladze 2005, p. 10).

The first cities established by Miletos, which expanded the trade area in the Pontus Region, include Amisos, Sinope, and Trapezus. Çakalca-Karadoğan Mound, where the figurines examined in this study were found, is located in Amisos, in present-day Samsun province, which the Milesians reached in 564 BC for colonisation purposes (Tsetsckhladze 2010, p. 80).

### *Çakalca Karadoğan Mound Excavation*

During the construction of the tram line in 2009 in the Kurupelit area of the Atakum district, Samsun province, several archaeological artefacts were discovered, which led to a rescue excavation conducted by the Samsun Museum Directorate. Excavation work was carried out in 12 trenches

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within an area of 10 m<sup>2</sup>. In the region where remains of rubble stone walls and traces of fire were observed, alongside terracotta figurines, numerous pieces of black varnished Attic ceramics dating to the Archaic and Classical periods, as well as ceramic pieces decorated using black- and red-figure techniques, were found lying densely in the excavation area (see: Şirin, Kolağasıoğlu 2016; Şirin 2020).

Since the rescue excavations lasted four months and could not be fully completed, the functions of the spaces that emerged could not be definitively identified. However, based on the random disposal of terracotta figurines and ceramic fragments from different periods, it was concluded that the area where the terracotta and ceramics were found was a dedicatory pit. It is known that when sacred areas are filled with votive figurines, the older ones are sometimes buried in pits to make room for new ones and occasionally broken to prevent their reuse (Higgins 1963, p. 9; Tavukçu 1999, p. 36-37). Excavations in Crete, Tarsus, Rhodes, Attica, Boeotia, Sparta, Argos, Corinth, Perachora, Euboea, Sicily, and South Italy have revealed large heaps of terracotta figurines (Richter 1984, p. 192).

Although figurines buried in pits provide valuable information about the characteristics of the period in which they were made, dating them is problematic due to their absence from a specific cultural layer. When considering that the artefacts discovered in the Çakalca Karadoğan Mound excavation point to a period ranging from the mid-6<sup>th</sup> century BC to the 2<sup>nd</sup> century BC, the difficulty in dating becomes apparent.

### ***Figurine Types and Iconographies***

During the excavation work conducted at the mound, fragments of heads, bodies, and bases belonging to terracotta figurines were found. However, the typological identification of these fragments was quite challenging. Therefore, only intact figurines have been included into the current study (Appendix 1). The figurines discovered during the excavation can be categorised into three groups: seated goddesses, korai, and draped kouros figurines.

Since similar examples have not been encountered in the city of Amisos or its surroundings, dating proposals have primarily been made in light of examples from Eastern Ionian centres, including Miletos. Like in Amisos, terracotta figurines have also been found in surrounding cities such as Sinop and Kastamonu; however, most of these figurines have reached museums via purchase and belong

to the Hellenistic Kingdom of Pontus. Over a thousand terracotta figurines from Amisos are currently displayed at the Istanbul Archaeological Museum (for Hellenistic period Amisos terracottas, see: Summerer 1999). Although the figurines — understood to be products of terracotta workshops in Amisos — provide evidence of Hellenistic sculptural activity in the region, dating them is challenging due to their origins from illegal excavations. However, it is possible to reach a conclusion through typological evaluation. The fact that the terracotta figurines found at Çakalca Karadoğan — the subject of this article — are documented excavation finds is quite valuable from this perspective.

### ***Figurines of Goddesses Sitting on Thrones***

The earliest examples of female figurines sitting on thrones are found in the art of Egypt and Mesopotamia. These figurines are considered a variation of the Eastern queen type adapted to terracotta (Tavukçu 1999, p. 49). Numerous examples of this type exist in sculptural art, and the earliest examples can be traced back to sculptures produced in the Daedalic style. In the Archaic period, it is possible to trace the development of this type in sculptural art from early to late periods.

The seated goddess statues from the Crete Prinias Temple, dated to around 630–620 BC, are among the earliest examples of this group (Demargne 1965, S. 352, Abb. 456; Fuchs 1969, S. 247, Abb. 269; Hampe, Simon 1980, Abb. 433–431; Fuchs, Floren 1987, S. 134, Taf. 6: 4; Stewart 1990, p. 107, fig. 29; Pedley 1993, p. 132–133, fig. 5.16; Boardman 2001, p. 16, fig. 32–33; Bol 2002, S. 93, Abb. 166: a–c). Similarly, the stylistically closest examples can be found in the Branchid figures placed on either side of the sacred road of the Didyma Apollo Temple, dated to around 560–550 BC (Löwy 1911, Abb. 8; Langlotz 1927, S. 105, Taf. 58a; Akurgal 1961, S. 221–224, Abb. 187–192; Charbonneaux, Martin, Villard 1969, S. 138, Abb. 169; Richter 1969, p. 5, res. 60, 69; Richter 1970, fig. 67, 278; Papaioannou 1977, Abb. 265; Boysal 1979, p. 53–56, res. 195–199; Stewart 1990, fig. 104–107; Boardman 2001, p. 76, fig. 94–95; Bol 2002, S. 154, Abb. 231–233). It is known that the copies of the seated female type seen in Didyma also became widespread in Miletus around the mid-century (Blümel 1964, S. 55, Abb. 55–59; Tuchelt 1970, S. 217; Papaioannou 1977, Abb. 267).

The production of these terracotta figurines was influenced by the larger sculptural works representing seated goddesses (Tuchelt 1970,

S. 217). These figurines are known to have been used both as offerings in sacred spaces and temples, and in household cults and funerary practices. Specifically, those made as offerings were dedicated to the sacred areas of various deities (Назаров 2001, с. 163). Among the figurines discussed in the article, six belong to this group. These figurines have been classified into two types according to their headdress: those wearing a polos and those wearing a veil.

#### **Figurines Wearing Polos (cat. nos. 1–4).**

These types of figurines, which are of Anatolian origin, became increasingly common in the mid-6<sup>th</sup> century BC and continued to exist until the mid-5<sup>th</sup> century BC (Higgins 1986, p. 94; Назаров 2001, с. 162). It is accepted that the earliest examples of this type can be traced back to the Archaic period (Mendel 1908, p. 128; Charbonneaux 1936, p. 8; Mellink 1983, taf. 59, fig. 12).

The identification of the goddess figurines wearing a polos (a tall headpiece) by the excavation team as representations of Kybele is an important interpretation. However, it is stated that this identification lacks definitive evidence. Kybele is an ancient Anatolian mother goddess associated with fertility and nature, commonly depicted with a polos headdress. Nevertheless, more archaeological and historical evidence is needed to conclusively determine the identity of these figurines. Such interpretations should be supported by careful examinations in their context and especially by comparisons with other art pieces from the period. Considering that the seated goddess figurines are associated with various cults, such as those of Dionysus, Demeter, Artemis, and Aphrodite, a cautious approach is necessary to reach a definitive conclusion regarding the identity of the goddess figurines without any distinct characteristics (Shevchenko 2021, p. 184). There is no reliable criterion to define the seated goddess figurines in the Greek pantheon (Назаров 2001, с. 162).

Among the terracotta figurines discovered at the Çakalca-Karadoğan Mound excavation, four belong to this group (fig. 1–4). In these figurines, the round and plump faces, an archaic smile, seated posture on a throne, hands resting on the knees, position of feet on the base, distinct garment folds in front of the knees, prominent breasts, and features of the eyes, nose, and mouth exhibit similarities with the polos-wearing goddess figurines found at Tyritake (Денисова 1981, с. 125, т-2), Borysthene (Shevchenko 2021, p. 180, fig. 4–5) and Histria

(Alexandrescu-Vianu 2000, p. 201, fig. 3), dated to the second half of the 6<sup>th</sup> century BC. The polos-wearing figurine head unearthed at Berezan (Кобылина 1970, табл. 8: 3; Соловьев 2005, рис. 188), dated to the 6<sup>th</sup> century BC, exhibits similarities including the polos worn on the head, round facial structure, thick lip craftsmanship, an archaic smile, hands positioned on the knees, and the stance of the feet on the base.

Several other figurines in museum collection also share these features. They include pieces from the Çanakkale Archaeological Museum (Kaplan 2009, p. 206, cat. no. 4), the Metropolitan Museum (Christine 1935, p. 178, fig. 1), Erythrai (Bayburtluoğlu 1977, cat. no. 5), the British Museum (Winter 1903, S. 43.5; Chesterman 1974, p. 35, fig. 21), the Archaeological Museum of Istanbul (Hekimoğlu 2010, p. 20–21, cat. nos. 5–7), Kestner Museum (Liepmann 1975, S. 42, T. 13), Samos (Tsakos, Vigiaki-Sofianou 2012, p. 184–185), Rhodes (Higgins 1970, fig. 64–74), Reggio (Langlotz 1963, S. 61, Abb. 22; Charbonneaux, Martin, Villard 1969, S. 141, Abb. 172), Palermo (Langlotz 1963, S. 65, Abb. 34), and Lindos (Blinkenberg 1931, p. 513–515, pl. 96). These figurines share notable similarities, such as wearing a polos, having a round facial structure, being seated on a throne, wearing chiton and himation garments, the placement of hands on the knees and foot on a base, and exhibiting an archaic smile. Polos-wearing seated goddesses can be found across a wide geographical area, from Rhodes to Sicily. This type, attributed to the Eastern Greek centres, is regarded as a repetition of Branchid figures in terms of posture (Bayburtluoğlu 1977, p. 16). As a result of comparative studies, the polos-wearing goddess figurines found at Çakalca Karadoğan Mound can be dated to the second half of the 6<sup>th</sup> century BC, in light of similar examples.

**Veiled Figurines (cat. nos. 5–6).** Two figurines found at the Çakalca Karadoğan Mound belong to this type (fig. 5–6). When we examine the goddess figurines seated on thrones and wearing a veil, we see that they exhibit a similar structure to those wearing a polos such as: chiton and himation garments, their posture on the throne, the positioning of hands resting on their knees, their round facial structures, archaic smiles, the shape of their eyes and eyebrows, the structure of their noses and chins, and the fullness of their lips. Some researchers associate these types of figurines with Demeter and Kore (Русяева 1979, с. 35–39), while others relate them to the cult of Kybele (Şirin, Kolağasıoğlu 2016). One should be



Fig. 1. Figurine of a goddess sitting on a throne, photo. Samsun Museum Archive



Fig. 2. Figurine of a goddess sitting on a throne, photo. Samsun Museum Archive

cautious in linking the figurines of a seated goddess that lack any distinctive features to a specific goddess cult. After all, a figurine of a goddess with her hands resting on her knees and bearing no identifying marks may have been designed for use in various cultes (Шевченко 2021, с. 56). The seated

female figurines wearing a veil from the Çakalca Karadoğan Mound bear similarities to figurines in several other collections, including those from Nadlymanske (Кобьлина 1970, табл. 7: 1), Туритакe (Денисова 1981, с. 125, т-3; Шевченко 2014, с. 537-359, рис. 1–2), Verezan (Соловьeв



Fig. 3. Figurine of a goddess sitting on a throne, photo. Samsun Museum Archive



Fig. 4. Figurine of a goddess sitting on a throne, photo. Samsun Museum Archive

2005, рис. 187), Histria (Alexandrescu-Vianu 2000, p. 204, fig. 10–11), Olbia (Русяева 1979, с. 41; 2005, с. 322), the British Museum (Winter 1903, S. 43.4), the Kocaeli Archaeological Museum (Coşkun 2016, p. 17, res. 9), Berlin (Winter 1903, S. 43.2), Samos (Boardman 2001, p. 78), Lindos (Blinkenberg 1931,

p. 513-517, pl. 96–97), Klaros (Gürbüzer 2012, p. 243, cat. nos. 47–48), Kos (Himmelmann 1987, S. 175, Taf. 1: a–b), the Çanakkale Archaeological Museum (Kaplan 2009, p. 37-38, cat. nos. 6–7) and the Istanbul Archaeology Museum (Hekimoğlu 2010, cat. nos. 9–11).



Fig. 5. Figurine of a goddess sitting on a throne, photo. Samsun Museum Archive



Fig. 6. Figurine of a goddess sitting on a throne, photo. Samsun Museum Archive

### **Kore Figurines (cat. nos. 7–8)**

The term “*kore*,” meaning “young girl,” refers to *kore* figurines that serve a similar function to kouros statues, although very few are known to have been used as grave markers. Typically, they are dedicated statue offerings placed in sacred areas of goddesses such as Artemis, Hera, Athena, or Demeter (Boardman 2001, p. 30). It is not clear whether these sculptures represent specific goddesses; however, it is evident that they adorned sacred spaces as symbols of the goddesses. *Kore* sculptures also exemplify noble women of society, who played significant roles, as showcased through their elaborate clothing. While very few are life-sized, most are about half the height of a human. The feet of the *kore* are often placed on oval, square, or rectangular bases; in early examples, the feet are aligned, while later ones show one foot slightly advanced, allowing for a display of garment folds and bodily contours. One arm holds the fabric folds while the free hand often holds an object like fruit or a bird.

Regarding clothing, they predominantly wear the chiton, which, in early examples, features wave-like drapery over the shoulders and breasts, while the folds extending downwards reach the feet in a cylindrical, straight line (Boardman 2001, res. 89, 92). It can sometimes be observed that *kore* statues dressed in chitons wear himations. The himation, made of a rectangular piece of fabric, usually emerges from under the left arm, crosses over the right arm, wraps around the body, and hangs down in zigzagging curves from the right arm. One group of the garment's folds emerges from under the left arm and gathers in the middle of the torso (Boardman 2001, p. 74–75).

When we examine the hairstyles of *kore* statues, we see a shift from the most common “wig” hairstyle of the Daedalic and Archaic periods to curls draping over the chest, accompanied by a “bead string” hairstyle at the back of the head. The “Nikandre” and “Auxerre” statues, dated to the mid-7<sup>th</sup> century BC, are considered the earliest *kore* statues (Löwy 1911, Abb. 1; Ahrem 1914, S. 46, Abb. 41; Zervos 1937, pl. 84–85; Lullies 1956, S. 36–37, Abb. 6; Buschor 1958, S. 19; Demargne 1965, S. 354, Abb. 463–464; Richter 1968, fig. 25–27, 78–79, pl. XXII: a; Fuchs 1969, S. 155, 157, Abb. 151, 153; Richter 1969, p. 44, res. 57–58; Richter 1970, fig. 276–277; Boardman et al. 1976, S. 90, Abb. 68; Papaioannou 1977, Abb. 201; Boysal 1979, p. 23–24, res. 80–81; Hampe, Simon 1980, Abb. 431, 438; Fuchs, Floren 1987, S. 155–156, Taf. 8.1–8.2; Stewart

1990, p. 107–108, fig. 27–28, 34–35; Pedley 1993, p. 139, 142, fig. 5.27–5.29; Borbein 1995, S. 252; Boardman 2001, p. 16, 30, res. 28, 71; Bol 2002, p. 84, abb. 160: a–c, 170:a–f; Hölscher 2002, p. 184, abb. 46; Gürbüzler 2019, p. 302–303, fig. 1, 3).

These statues, like the early kouros statues, have a rigid posture similar to “*xoana*” statues. The placement of one hand on the chest, as seen in the Auxerre statue, recalls poses frequently observed in Archaic-period terracotta figurines. Moving to the mid-6<sup>th</sup> century BC, one of the prominent examples is the “Cheramyas Hera” found at Samos (Ahrem 1914, S. 46, Abb. 42; Langlotz 1927, S. 104, Taf. 57; Lullies 1956, S. 43, Abb. 32–33; Akurgal 1961, S. 237, Abb. 201; Richter 1968, fig. 183–187; Charbonneaux, Martin, Villard 1969, Abb. 163; Fuchs 1969, S. 161, Abb. 159–160; Richter 1969, p. 50, res. 67; Boardman et al. 1976, p. 105, Abb. 104; Papaioannou 1977, Abb. 262; Boysal 1979, p. 28, res. 90–91; Fuchs, Floren 1987, S. 131, Taf. 6: 5; Stewart 1990, fig. 93–96; Pedley 1993, p. 176, fig. 6.48; Borbein 1995, p. 252; Boardman 2001, p. 75, 77, res. 87; Bol 2002, S. 158, Abb. 224: a–d; Hölscher 2002, p. 184, abb. 47). Standing 1.92 m tall, the statue has a broken head and chest section, including the left arm. The statue dressed in a chiton and himation, has a column-like, cylindrical body structure, and although parallel pleated folds are present, zigzagging curves have not yet been developed.

*Kore* statues of Samos (Blümel 1964, S. 42, Abb. 94–98; Richter 1968, fig. 186–189; Boysal 1979, p. 28, res. 92–93; Bol 2002, S. 158, Abb. 227: a–b), Miletus (Akurgal 1961, S. 237, Abb. 203; Blümel 1964, Abb. 120–132; Richter 1968, fig. 190–193; Papaioannou 1977, Abb. 264; Boysal 1979, p. 28, res. 94; Boardman 2001, p. 77, res. 89; Scholl, Platz-Horster 2007, S. 36, Abb. 13), and the Acropolis (Richter 1968, fig. 194–200; Boysal 1979, p. 29, res. 95; Boardman 2001, res. 98; Bol 2002, S. 189, Abb. 268: a–c) display similar features. In all three examples, figurines dressed in a himation over a chiton have the left hand holding a bird and placed on the chest. The Miletus *Kore* is distinguished by its zigzagging folds that fall downward from the left side of the himation, indicating a production date in the 550s BC. Since the heads of all four examples are missing, the head of the Acropolis *Kore* no. 677 from the same period gives us an idea about the facial and hair structure (Langlotz 1927, S. 122, Taf. 71; Zervos 1937, pl. 197–199; Lullies 1956, S. 42, Abb. 27; Akurgal 1961, S. 215, Abb. 181–183; Richter 1968, fig. 198–



Fig. 7. Kore figurine, photo. Samsun Museum Archive

200; Fuchs 1969, S. 163, Abb. 162; Boardman et al. 1976, S. 105, Abb. 106; Papaioannou 1977, Abb. 285; Boysal 1979, p. 29, res. 86; Fuchs, Floren 1987, S. 157, Taf. 9.6; Stewart 1990, fig. 114–116; Boardman 2001, p. 79, res. 99; Bol 2002, S. 189, Abb. 267: a–c). The kore statue has divided, wavy, superficial curls on the forehead. The hair extends in this manner from the top of the head and beneath the diadem, a braided pattern descends to the shoulders. Occasionally, this braid is fashioned in the shape of a bead. By the mid-6<sup>th</sup> century, this braided hairstyle transformed into wavy hair. When we examine the face structure, we see large eyelids and almond-shaped pupils. The nose is also quite large, and there is a slightly uplifted "Archaic smile" on the lips. The face has prominent cheekbones and a round chin. The ear is proportionally large and protrudes relative to the head. After the mid-6<sup>th</sup> century BC, chitons and himations show more intricate folds, hair braids appear looser, eyes and ears adopt more natural proportions, and lips exhibit a slight smile.

These stylistic features observed on marble kore statues are also reflected in terracotta figurines. However, they are not as detailed as the larger sculptural works because of the material they are made of. Two figurines found at the Çakalca Karadoğan Mound are classified within this group (fig. 7–8). These figurines have the right arm bent at the elbow and closely attached to the body at the chest while holding a bird. The left hand is stretched holding the garment. The hair is prominently arranged in curls over the chest. Figurines holding objects like birds

or pomegranates are mostly interpreted as Aphrodite (Alexandrescu-Vianu 2013, p. 30). Many of these kore statues holding birds were found in Ionia during the Archaic period (Boysal 1979, p. 38–39).

Aside from the objects they hold in their hands, another common feature of these figurines is that one hand holds an object on the breast in front, while the other hand gathers the garment at the side of the body (Kaplan, 2009, p. 48). Similar features can be seen in figurines found in Rhodes (Winter 1903, S. 41.1; Richter 1968, p. 88, fig. 462–465; Rohde 1969, S. 14, Taf. 6a, 7; Higgins 1970, fig. 49, 57, 58, 59; Boysal 1979, p. 39, res. 155), Athens (Winter 1903, S. 41.3), the Çanakkale Archaeological Museum (Winter 1903, S. 54.3; Kaplan, 2009, p. 50, cat. no. 25), the Palermo Museum (Winter 1903, S. 41.2), Berlin (Winter 1903, S. 42.3), Histria (Alexandrescu-Vianu 2000, p. 202, fig. 6–7; Alexandrescu-Vianu 2013, p. 30, fig. 12), Berezan (Соловьев 2005, рис. 184), Kassel (Sinn 1977, cat. nos. 24, 26), Samos (Tsakos, Viglaki-Sofianou 2012, p. 183), and Lindos (Blinkenberg 1931, p. 519–520, 524–525, pl. 97, 99). In contrast, some figurines have an attachment at the neck for a vase indicating that they were used as perfume bottles.

Taking into account the curls falling over the chest, the holding of a bird with one hand, the placement of the other hand holding the garment at the side of the body, the stance on a pedestal, the toes visible from under the garment, and the richness of the folds, it would be appropriate to date the bird-holding kore found at the Çakalca Karadoğan Mound to the second half of the 6<sup>th</sup> century BC.

#### **Draped Kouros Figurines (cat. nos. 9–11)**

Another group of figures found alongside kore statues in the Archaic period consists of kouros statues. Generally defined in Greek as youthful men, kouros statues are predominantly nude (Boysal 1979, p. 12). There is much debate regarding what these statues represent and what their function is. As many sculptures of the Archaic period, they could have served both as votive offerings and as grave markers. However, it is known that there is no close correspondence in gender or age between the deity to whom the offering is made and the person presenting it when it comes to kouros statues used in this way. Although they are frequently seen in regions associated with Apollo, they are also found in the temples of other deities. Regardless, it is evident that they represent the pinnacle of youthful male depiction and, considering their production costs, reflect the tastes of the upper class (Stewart 1990, p. 110).



Fig. 8. Kore figurine, photo. Samsun Samsun Museum Archive



Fig. 9. Draped kouros figurine, photo. Samsun Museum Archive



Fig. 10. Draped kouros figurine, photo. Samsun Museum Archive

When we look at their typology, we observe that early kouros statues feature a frontal, muscular torso structure, while over time, sculptors tried to convey movement by depicting the figure with one leg stepping forward (Stewart 1990, p. 109-110, fig. 43-57; Boardman 2001, res. 104-107). The kouros statues from New York (dated to the late 7<sup>th</sup> century BC) are among the earliest examples of such works (Lullies 1956, S. 17, Abb. 11-13; Buschor 1958, S. 23; Richter 1960, fig. 25-30; Charbonneau, Martin, Villard 1969, S. 22, Abb. 20; Richter 1970, fig. 20; Boardman et al. 1976, S. 94, Abb. 79; Boysal 1979, p. 13, res. 21; Hampe, Simon 1980, Abb. 454-456; Stewart 1990, fig. 49-54; Pedley 1993, p. 166, fig. 6.33; Boardman 2001, p. 28, res. 63; Bol 2002, S. 122, Abb. 190: a-e; Hölscher 2002, p. 184, abb. 43), Sunion (Richter 1960, fig. 33-39; Charbonneau, Martin, Villard 1969, S. 24, Abb. 21; Boysal 1979, p. 13, res. 22; Richter 1970, fig. 18; Boardman et al. 1976, S. 90, Abb. 80; Stewart 1990, fig. 44-45; Pedley 1993, p. 166, fig. 6.34; Boardman 2001,

p. 29, res. 64; Bol 2002, S. 122, Abb. 193: a-e) and Dipylon (Zervos 1937, pl. 113-115; Richter 1960, fig. 50-53; Charbonneau, Martin, Villard 1969, S. 19, Abb. 18-19; Richter 1970, fig. 144; Boardman et al. 1976, S. 95, Abb. 80; Papaioannou 1977, Abb. 253; Boysal 1979, p. 13, res. 23-25; Hampe, Simon 1980, Abb. 460; Stewart 1990, fig. 47-48; Boardman 2001, p. 28, res. 62; Bol 2002, S. 122, Abb. 191: a-c). While these works exhibit the general characteristics of early kouros, their representation of body limbs lacks naturalism.

By the middle of the 6<sup>th</sup> century, there had been considerable progress in the transition from schematic to a more natural representation, with the anatomical features of muscles being more accurately portrayed and the movements of arms and legs adding dynamism to the pose. Alongside these changes in the depiction of body anatomy, artists also modified facial features and hairstyle replacing the stylised bead-like strands with more natural forms, and shaping features like mouth, ear, and nose, according to realistic proportions.

While such development is observed in nude kouroi, the draped kouroi that emerged in Ionia during the 6<sup>th</sup> century BC show different features (Gürbüz 2019, p. 305-306). Draped kouros statues are represented by more than 35 examples from the Aegean Sea and islands (Barletta 1987, p. 233-234, fig. 3). The origins of this type are thought to have spread from the Miletus/Samos region (Barletta 1987, p. 307; Gürbüz 2019, S. 307). These kouroi, who are predominantly depicted wearing chitons and himations, include the Paris Kouros, dating to the mid-6<sup>th</sup> century BC (Boysal 1979, p. 20, res. 73; Boardman 2001, p. 102, res. 174; Gürbüz 2019, fig. 8, 307). The hands, placed alongside the body in a fist, echo the frontal structure seen in early kouroi, while the curvaceous, feminine body contours and round face resemble kore figures. Another example of a draped kouros known as “Kap Phoneas” is found at Samos (Langlotz 1927, S. 105, Taf. 57a; Akurgal 1961, S. 229, Abb. 193–194; Charbonneaux, Martin, Villard 1969, S. 251, Abb. 290; Boysal 1979, p. 20, res. 71–72; Borbein 1995, S. 254; Boardman 2001, p. 76, res. 84; Bol 2002, S. 201-202, Abb. 280: a–b; Gürbüz 2019, p. 306, fig. 6). This statue, dated to circa 550–540 BC, resembles kore figures that hold birds with the right hand while gathering their drapery with the other. Its plump body, thick neck, round facial structure, and clothing are reminiscent of the Branchids (Boardman 2001, p. 76). Langlotz compares the Samos Kouros, due to its feminine features, to the Branchids standing up from their thrones and defines it as an Eastern Ionian type (Langlotz 1927, S. 105-106; Bol 2002, S. 201).

The other statue that closely resembles the Samos example is the Pitane Kouros (Akurgal 1961, S. 229, Abb. 195–197; Boysal 1979, p. 20, res. 70). This statue, with a feminine upper body and disproportionately thin legs, shows the curling folds of the himation that cascade from the left shoulder, though it is very worn. In comparison to the Samos Kouros, the neck appears slightly thinner, and the body is not as full, suggesting a slightly later date, around 540–530 BC.

Another draped kouros statue found at Myus continues this tradition (Blümel 1964, S. 64, Abb. 217–219). The hairstyle, composed of locks cascading onto the neck, the chiton with sleeves extending to the elbows, and the himation with curves extending to the sides and back while forming zigzag patterns at the front, together create a sense of movement similar to that of Samos Kouros. The difference is that the Myus Kouros exhibits a much more tense and solid posture. Additionally, the



Fig. 11. Draped kouros figurine, photo. Samsun Museum Archive

unusual movement observed in the Samos Kouros, where the garment droops down on the side of the body, is absent in the Myus example. In Myus, the hands are also placed in fists at the sides of the body, reminiscent of early kouroi. For these reasons, it has been dated to around 530 BC.

Inspired by the large-sized draped kouros statues that emerged in Eastern Ionian centres like Samos and Miletos, terracotta draped kouros figurines were also produced. Three figurines discovered at the Çakalca Karadoğan Mound have been categorised in this group (fig. 9–11). Among them, the most striking is undoubtedly the example in cat. no. 9. The hair, combed back from the forehead into large, horizontal curls extending down to the waist; the facial features including an archaic smile, almond-shaped eyes, and full lips; and the garment folds at the back characterized by zigzag patterns, show that the figurine embodies all the stylistic characteristics of the Archaic period. The closest comparable example, with hair extending into horizontal curls to the mid-back and ending in a straight line, is housed at the Metropolitan Museum (Christine 1935, p. 178-179, fig. 2–3). However, the surface folds of the garment suggest that the Çakalca Karadoğan example dates to an earlier period.

The Carthaia example, dated to the mid-6<sup>th</sup> century BC (Bournias 2015, p. 24, fig. 3), also has a similar wig hairstyle. The hair divides at the forehead and falls behind the ears, covering the

shoulders and back in horizontal strips. In addition to this similarity, the figurine exhibits features such as almond-shaped eyes, a wide nose, thin closed lips, full cheeks, and a thick neck, as well as a chiton that extends diagonally from the left shoulder to the right arm and a himation with zigzag folds reaching the feet, all of which present comparable characteristics.

Similar features are also observed in the figurines in cat. nos. 10 and 11. The clustered hair on the forehead, a full face, a broad nose, and a slight archaic smile, the facial structure, as well as the arms hanging at the sides, the hands holding the garment, the folds created by the chiton and himation, exposed feet beneath the garment, and full body contours, collectively point to a strong similarity with Kassel examples (Sinn 1977, cat. no. 50), the British Museum (Higgins 1970, p. 30, cat. no. 151), the Kestner Museum (Liepman 1975, S. 43, T. 14), Pantikapaion-Phanagoreia (Кобылина 1961, табл. IV, рис. 4), the Basel Museum (Cahn, Cahn 1998, Abb. 10), and Rhodes (Rohde 1969, S. 14, Taf. 6b). In light of these features, it would be appropriate to date each figurine to the mid-6<sup>th</sup> century BC.

### **Conclusion**

In this study, terracotta figurines discovered during rescue excavations conducted by the Samsun Museum Directorate in 2009 at the Çakalca Karadoğan Mound, located in the Atakum District of Samsun (known as Amisos in ancient times), were examined. These figurines, found in an area thought to be a votive pit, are categorized into three groups: figurines of goddesses figurines seated on thrones, kore figurines, and draped kouros figurines. The studies indicate that the density, diversity, and quality of the terracotta figurines found at Çakalca Karadoğan Mound suggest that Amisos, a colonial city, was long settled by Greeks from Eastern Greece. Although there are significant functional and technical differences between these figurines and the larger sculptural works of the

period, a typological assessment shows that they exhibit parallel development and interaction. From this perspective, terracotta figurines possess their own dynamics in terms of type, iconography, and function, which play a crucial role in understanding the ancient people and their lives. The data obtained suggest that this interaction continued to intensify during the Archaic period, particularly in the 6<sup>th</sup> century. When exploring which areas were pioneering in this interaction, it becomes evident that the seated goddess, kore, and draped kouros types were influenced by large-scale statues that emerged in Eastern Ionian centres such as Samos and Miletos, leading to their production in numerous quantities and centres. The figurines found at Çakalca Karadoğan Mound, a colony of Miletus, are indeed a continuation of this same tradition.

Terracotta figurines are primarily made of clay, although mica and fine sands were sometimes added to increase strength. Due to the lack of clay analysis for the terracotta figurines found in the Çakalca Karadoğan Mound excavations, it is not possible to determine whether these terracottas originated from a single production centre or multiple centres.

When evaluating the production techniques of the terracotta figurines discovered at Çakalca Karadoğan Mound, it is evident that they demonstrate a high quality of craftsmanship. Researchers studying the terracottas of Hellenistic-period Amisos suggest that the figurines may have been produced in workshops by local artisans. Given that the ancient city of Amisos is situated beneath modern-day Samsun and that excavations have been limited, determining the exact production site of these figurines is currently not feasible. However, the continuous practice of terracotta production from the Archaic period through the Hellenistic period strongly supports the existence of local workshops. This enduring tradition of terracotta production serves as significant evidence of local craftsmanship and the thriving cultural practices associated with it.

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### **Appendix 1. Catalogue of terracotta figurines in the Samsun Museum**

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**1 (fig. 1).** Museum inv. no: 2009-92(A). Figurine of a goddess sitting on a throne. Dimensions: height 18.6 cm, width 7.6 cm, base width 8 cm. Clay colour: 7.5 YR 6/4 (light brown), Paint: 2.5 YR 5/4 (reddish brown).

Description: made using the mould technique and well-fired. The left eye and left side of the face are missing. Cracks are present on the neck, body, and base. The figure has red paint traces, and lime and residue remnants can be seen on its surface.

It is positioned sitting on a throne with a roughly smoothed backrest, with hands placed on her knees. The head features a cylindrical, tall polos. The back of the polos was polished using the scraping method; a covering drapes over the shoulders. A round, distinct face with an archaic smile and a fleshy lip structure is observed beneath the polos. The figure wears a chiton and himation, and the breasts are not very pronounced. The fingers are also vaguely shaped. Clothing folds extend from the knees to the feet placed on a square base. The figure has two steam holes: one circular on the right arm and the other elliptical on the base.

Similar examples: Winter 1903, S. 43.5; Blinkenberg 1931, p. 513-515, pl. 96; Christine 1935, p. 178, fig. 1; Langlotz 1963, S. 61, 65, Abb. 22, 34; Charbonneaux, Martin, Villard 1969, S. 141, Abb. 172; Higgins 1970, fig. 64-74; Кобылина, 1970, табл. 8: 3; Chesterman 1974, p. 35, fig. 21; Liepmann 1975, S. 42, T. 13; Bayburtluoğlu 1977, cat. no. 5; Денисова 1981, с. 125, Т-2; Kaplan 2009, p. 206, cat. no. 4; Hekimoğlu 2010, p. 20-21, cat. nos. 5-7; Tsakos, Viglaki-Sofianou 2012, p. 184-185.

**2 (fig. 2).** Museum inv. no.: 2009-93(A). Figurine of a goddess sitting on a throne. Dimensions: height 14.6 cm, width 5.1 cm, base width 7.2 cm. Clay colour: 7.5 YR 6/4 (light brown), Paint: 10 YR 8/1 (white), 2.5 YR 5/4 (reddish brown).

Description: made using the mould technique and well-fired. The solid figure has traces of white and red paint. It is positioned sitting on a throne with hands on her knees and a cylindrical, tall polos on its head. The face is round and distinct, with less pronounced eyes; the nose is quite large. The lips show a slight smile and are fleshy. The breasts are defined in a figure dressed in a chiton and himation. The clothing folds extend from the knees to the feet placed on a square base. The figure has two circular steam holes: one on the back and the other below the base.

Similar examples: Winter 1903, S. 43.5; Blinkenberg 1931, p. 513-515, pl. 96; Christine 1935, p. 178, fig. 1; Langlotz 1963, S. 61, 65, Abb. 22, 34; Charbonneaux, Martin, Villard 1969, S. 141, Abb. 172; Higgins 1970, fig. 64-74; Кобылина 1970, табл. 8: 3; Chesterman 1974, p. 35, fig. 21; Liepmann 1975, S. 42, T. 13; Bayburtluoğlu 1977, cat. no. 5; Денисова 1981, с. 125, Т-2; Kaplan 2009, p. 206, cat. no. 4; Hekimoğlu 2010, p. 20-21, cat. nos. 5-7; Tsakos, Viglaki-Sofianou 2012, p. 184-185.

**3 (fig. 3).** Museum inv. no.: 2009-106(A). Figurine of a goddess sitting on a throne. Dimensions: height 19.3 cm, width 6.7 cm, base

width 8.3 cm. Clay colour: 7.5 YR 5/4 (brown), Paint: 2.5 YR 5/4 (reddish brown).

Description: made using the mould technique and well-fired. There are missing pieces in the left eye, neck, body, and back of the throne due to assembly. Traces of red paint can be seen in places. The figure is positioned sitting on a throne with hands on her knees and features a cylindrical, tall polos. The hands exhibit more detailed workmanship. The breasts are more pronounced than in other examples. The folds of clothing extend to the feet positioned on the square base, with distinct folds over the knees. The base part with the steam hole has missing pieces.

Similar Examples: Winter 1903, S. 43.5; Blinkenberg 1931, p. 513-515, pl. 96; Christine 1935, p. 178, fig. 1; Langlotz 1963, S. 61, 65, Abb. 22, 34; Charbonneaux, Martin, Villard 1969, S. 141, Abb. 172; Higgins 1970, fig. 64-74; Кобылина 1970, табл. 8: 3; Chesterman 1974, p. 35, fig. 21; Liepmann 1975, S. 42, T. 13; Bayburtluoğlu 1977, cat. no. 5; Денисова 1981, с. 125, Т-2; Kaplan 2009, 206, cat. no. 4; Hekimoğlu 2010, p. 20-21, cat. nos. 5-7; Tsakos, Viglaki-Sofianou 2012, p. 184-185.

**4 (fig. 4).** Museum inv. no.: 2009-121(A). Figurine of a goddess sitting on a throne. Dimensions: height 16.5 cm, width 5.7 cm, base width 7.5 cm. Clay colour: 7.5 YR 5/4 (brown), Paint: 7.5 YR 6/4 (light brown).

Description: made using the mould technique and well-fired. There are missing pieces in the base and around the body. The left hand is broken. The surface shows lime stains and damage in places. Like other examples, the figure is positioned sitting on a throne with hands on knees and has a cylindrical, tall polos on her head. The face is very damaged, so details are not visible. The breasts are slightly pronounced, and finger details are not finely modelled. The clothing folds can be seen extending from the knees to the feet positioned on the base. It is unclear if there was a steam hole due to missing parts in the base. Similar Examples: Winter 1903, S. 43.5; Blinkenberg 1931, p. 513-515, pl. 96; Christine 1935, p. 178, fig. 1; Langlotz 1963, S. 61, 65, Abb. 22, 34; Charbonneaux, Martin, Villard 1969, S. 141, Abb. 172; Higgins 1970, fig. 64-74; Кобылина 1970, табл. 8: 3; Chesterman 1974, p. 35, fig. 21; Liepmann 1975, S. 42, T. 13; Bayburtluoğlu 1977, cat. no. 5; Денисова 1981, с. 125, Т-2; Kaplan 2009, p. 206, cat. no. 4; Hekimoğlu 2010, p. 20-21, cat. nos. 5-7; Tsakos, Viglaki-Sofianou 2012, p. 184-185.

**5 (fig. 5).** Museum inv. no: 2009-95(A). Figurine of a goddess sitting on a throne. Dimensions: height 13.4 cm, width 5.7 cm, base width 6.9 cm. Clay colour: 7.5 YR 6/4 (light brown), Paint: 7.5 YR 6/4 (light brown).

Description: made using the mould technique and well-fired. It has been discovered as a single piece. In places, lime and burn marks can be seen on the surface. The figure is positioned sitting on a throne, with hands on her knees. It is dressed in a chiton and himation, and the veil covers the entire body, extending to the ankles. Unlike polos-wearing figurines, this one has a covering on the shoulders. The face is plump and round, with a large nose and lips, and distinguished eyelids. The breasts are slightly pronounced, and finger details are observable. Parallel scraping lines on the veil create a draping effect on the clothing, while the roughly modelled clothing folds extend from the knees to the feet positioned on the base. The figure does not have a steam hole.

Similar examples: Winter 1903, S. 43.2, 43.4; Blinkenberg 1931, p. 513-517, pl. 96-97; Кобылина 1970, табл. 7: 1; Денисова 1981, с. 125, Т-3; Himmelmann 1987, S. 175, Taf. 1: a-b; Boardman 2001, p. 78; Kaplan 2009, p. 37-38, cat. nos. 6-7; Hekimoğlu 2010, cat. nos. 9-11; Gürbüzler 2012, p. 243, cat. nos. 47-48; Coşkun 2016, p. 17, res. 9.

**6 (fig. 6).** Museum inv. no: 2009-94(A). Figurine of a goddess sitting on a throne. Dimensions: height 11 cm, width 4.6 cm, base width 5.5 cm. Clay colour: 7.5 YR 6/4 (light brown), Paint: 7.5 YR 6/4 (light brown).

Description: made using the mould technique and well-fired. The figure shows damage and lime traces on its face and body. It is depicted sitting on a throne while wearing a chiton and himation, with the covering extending to the ankles. The face is plump and round, characterised by an archaic smile; the nose and lips are large, the eyelids are unpronounced. The breasts are faintly visible and details of the fingers are not apparent. The clothing folds extend from the knees to the feet positioned on the base and are quite roughly modelled. The figure does not exhibit a steam hole.

Similar examples: Winter 1903, s. 43.2, 43.4; Blinkenberg 1931, p. 513-517, pl. 96-97; Кобылина 1970, табл. 7: 1; Денисова 1981, с. 125, Т-3; Himmelmann 1987, S. 175, Taf. 1: a-b; Boardman 2001, p. 78; Kaplan 2009, p. 37-38, cat. nos. 6-7; Hekimoğlu 2010, cat. nos. 9-11; Gürbüzler 2012, p. 243, cat. nos. 47-48; Coşkun 2016, p. 17, res. 9.

**7 (fig. 7).** Museum inv. no: Study Sample. Kore figurine. Dimensions: height 15 cm, width 5 cm. Clay colour: 7.5 YR 6/4 (light brown), Paint: 2.5 YR 5/4 (reddish brown).

Description: made using the mould technique and well-fired, the upper part of the figure is missing. The figurine holds a bird against her chest with one arm while holding its garment with the other. Notably, large curls of hair slide down to the chest. The figure stands on a rectangular base, slightly leaning forward with the left foot, although this movement is not reflected in the body.

Similar examples: Winter 1903, S. 41.1-41.3, 54.3; Blinkenberg 1931, p. 519-520, 524-525, pl. 97, 99; Richter 1968, p. 88, fig. 462-465; Rohde 1969, p. 14, taf. 6a, 7; Higgins 1970, fig. 49, 57-59; Sinn 1977, cat. nos. 24, 26; Boysal 1979, p. 39, res. 155; Kaplan 2009, p. 50, cat. no. 25; Tsakos, Vigiaki-Sofianou 2012, p. 183; Gürbüzler 2019, p. 304, fig. 5.

**8 (fig. 8).** Museum inv. no: 2009-123(A). Kore figurine. Dimensions: height 14.4 cm, width 5.1 cm. Clay colour: 7.5 YR 6/4 (light brown), Paint: 2.5 YR 5/4 (reddish brown).

Description: made using the mould technique and well-fired; the arm, back, foot, and base sections are missing. The figure holds a bird pressed against its chest with its right arm, which is bent at the elbow. Braided hair extends to the chest at the front and down to the waist at the back. Despite wear, thick eyebrows, almond-shaped eyes, a large nose, and an archaic smile on the lips are visible. Similar Examples: Winter 1903, S. 41.1-41.3, 54.3; Blinkenberg 1931, p. 519-520, 524-525, pl. 97, 99; Richter 1968, p. 88, fig. 462-465; Rohde 1969, S. 14, Taf. 6a, 7; Higgins 1970, fig. 49, 57-59; Sinn 1977, cat. nos. 24, 26; Boysal 1979, p. 39, res. 155; Kaplan 2009, p. 50, cat. no. 25; Tsakos, Vigiaki-Sofianou 2012, p. 183; Gürbüzler 2019, p. 304, fig. 5.

**9 (fig. 9).** Museum inv. no: 2009-105(A). Draped kouros figurine. Dimensions: height 25 cm, width 9.1 cm. Clay color: 7.5 YR 6/4 (light brown), Paint: 2.5 YR 5/4 (reddish brown).

Description: made using the mould technique and well-fired. The lower part of the figure is missing at the front, while the back section is also missing below the hips. Traces of red paint can be observed in the facial area and the clothing descending from the hip. The head exhibits detailed workmanship, with wavy lines swept backward on the forehead and horizontal curls on the back. The face features an archaic smile, almond-shaped eyes, detailed eyelids, a large nose, and slightly

smiling lips. The clothing folds hang zigzagging down from the left shoulder across the left hip.

Similar Examples: Christine 1935, p. 178-179, fig. 2-3; Кобылина 1961, табл. IV, рис. 4; Rohde 1969, S. 14, Taf. 6b; Higgins 1970, p. 30, cat. no. 151; Liepmann 1975, S. 43, T. 14; Sinn 1977, cat. no. 50; Cahn, Cahn 1998, Abb. 10; Bournias 2015, p. 24, fig. 3.

**10 (fig. 10).** Museum inv. no: 2009-120(A). Draped kouros figurine. Dimensions: height 18.9 cm, width 5.5 cm, base width 5.7 cm. Clay colour: 7.5 YR 6/4 (light brown), Paint: 7.5 YR 5/4 (brown).

Description: made using the mould technique and well-fired, the figure has missing parts in the neck and upper body. The head appears considerably larger than the body. Hair is collected at the forehead, and the back features horizontal curls extending down to the waist. Despite damage, the figurine's thick eyebrows, large eyes, and archaic smile can be observed. The arms cling closely to the body while holding the garment and a slight forward placement of the left foot create a dynamic effect. The folds of the himation woven through the hands form zigzag patterns toward the hem, while the deep folds of the chiton extend down to the feet placed on the base.

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**(fig. 11).** Museum inv. no: 2009-108(A). Draped kouros figurine. Dimensions: height 11.5 cm, width 4.9 cm. Clay colour: 7.5 YR 6/4 (light brown), Paint: 2.5 YR 5/4 (reddish brown).

Description: made using the mould technique and well-fired, the figure has a missing lower part and back. Surface erosion is evident. The arms cling closely to the body like in the previous example. Hair is gathered at the forehead and extends in horizontal curls down to the waist. Despite damage, the round face features thick eyebrows, large eyes, a large nose, and an archaic smile. Similar Examples: Christine 1935, p. 178-179, fig. 2-3; Кобылина 1961, табл. IV, рис. 4; Rohde 1969, S. 14, Taf. 6b; Higgins 1970, p. 30, cat. no. 151; Liepmann 1975, p. 43, t. 14; Sinn 1977, cat. no. 50; Cahn, Cahn 1998, abb. 10; Bournias 2015, p. 24, fig. 3.

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## ГРУПА ТЕРАКОТОВИХ ФІГУРОК АРХАЇЧНОГО ПЕРІОДУ В МУЗЕЇ САМСУНА

Це дослідження зосереджено на групі теракотових фігурок, виявлених під час рятувальних розкопок, проведених у 2009 році на кургані Чакалджа-Карадоган, розташованому в районі Атакум міста Самсун (давня назва Амісос), що знаходиться на південному узбережжі Чорного моря в північній Туреччині. Загалом 11 фігурок, знайдених у вотивній ямі, були проаналізовані та датовані за допомогою типологічного та іконографічного аналізу.

Встановлено, що ці фігурки демонструють паралелі розвитку з великими скульптурними творами того періоду, що ця взаємодія посилювалася та продовжувалася протягом архаїчного періоду, особливо в VI ст. до н. е. Незважаючи на значні технічні відмінності між скульптурою і теракотовими фігурками, використання обох типів як вотивних пожертв, їх хронологія і типологічна схожість підкреслюють ступінь цієї взаємодії. З огляду на те, що монументальні скульптури були важливими артефактами, які демонстрували статус у релігійному та соціальному житті людей в античності, отримані дані свідчать, що теракотові фігурки відігравали подібну роль. Їх аналіз показує, що типи богині сидячи, кори та одягненого курсоа, знайдені в цій групі, аналогічні монументальним скульптурам, створеним у східноіонійських центрах, таких як Самос та Мілет, що свідчить про поширення цих стилів із вказаних центрів і що фігурки з Аміса, зокрема з кургану Чакалджа-Карадоган, продовжують цю традицію.

Теракотові фігурки, знайдені на кургані Чакалджа-Карадоган, служать важливим ресурсом, що відображає як художній розвиток того періоду, так і культурні взаємодії того часу. Розуміння місця цих фігурок у художньому та релігійному житті Аміса сприяє ширшому розумінню соціально-культурної динаміки того періоду, виходячи за межі їх ідентичності як сучасних археологічних артефактів.

*К л ю ч о в і с л о в а:* Чорне море, Амісос (Самсун), курган Чакалджа-Карадоган, архаїчний період, теракотові фігурки.

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