

## THE TERRACOTTA FIGURINES FROM THE NORTH SLOPE OF THE ACROPOLIS

More than five hundred terracotta figurines and fragments were found on the North Slope in the course of the excavations undertaken during the past three years.<sup>1</sup> While the greater part of these seems to have been dedicated to the divinities enshrined on top of the hill, a considerable number may be connected with the cult of Eros and Aphrodite; and the majority of the Mycenaean figurines were found in the undisturbed ruins of houses clustered at the foot of the staircase and on the steeper ledges above. Because of the sharp declivity of the site, becoming even more precipitous with each deposit from above, and because of the torrents of water that pour down it after every shower, it is rarely possible to determine the exact or relevant context for the individual objects. Exceptions are the Mycenaean stratum already mentioned, and the deposit of small votive figurines from the sanctuary.<sup>2</sup>

The terracottas themselves present few variations from the normal types found on most Attic sites. The prevalence of local clay with its predominant reddish tonality from Late Helladic to Late Roman times testifies to the continuance of the coroplasts' activities in Athens for a millennium and a half. As a group they form an interesting parallel with those found on top of the Acropolis; and, numerically, the proportion of both periods and types represented is remarkably close.

### THE MYCENAEAN PERIOD

Like the majority of the pottery from the prehistoric levels, these figurines all belong to Late Helladic III. The clay is of the normal warm yellow hue, tinged with red, common to Athenian-made figurines, and this is covered in nearly every case by a fine buff-colored slip of clay on which the decoration in lustrous red and brown paint is applied.<sup>3</sup>

The human figures, twenty-three in all, fall into two common types: the one with high, concave headdress, pinched-out nose, upraised, wing-like arms spreading from the

<sup>1</sup> I am indebted to Dr. Broneer for the opportunity of publishing these terracottas, and to Miss Dorothy Burr (Mrs. Homer Thompson) for many helpful suggestions and advice.

<sup>2</sup> Broneer, *Hesperia*, II, 3, 1933, pp. 335 ff.

<sup>3</sup> An exception, lacking the clay slip, is to be noted in A-F 282, Fig. 1, e. The notation "A-F" followed by a numeral is the inventory number of the terracotta.

sides of a flat torso, and a cylindrical stem resting on a flaring, slightly concave foot;<sup>1</sup> the other, smaller, with hollow skirt tapering inward at the waist, and flat, plastic arms crossed over the breast.<sup>2</sup>

The decoration of the first group consists of a band about the neck and waist, vertical straight or wavy lines across the upper body and arms, and broader vertical

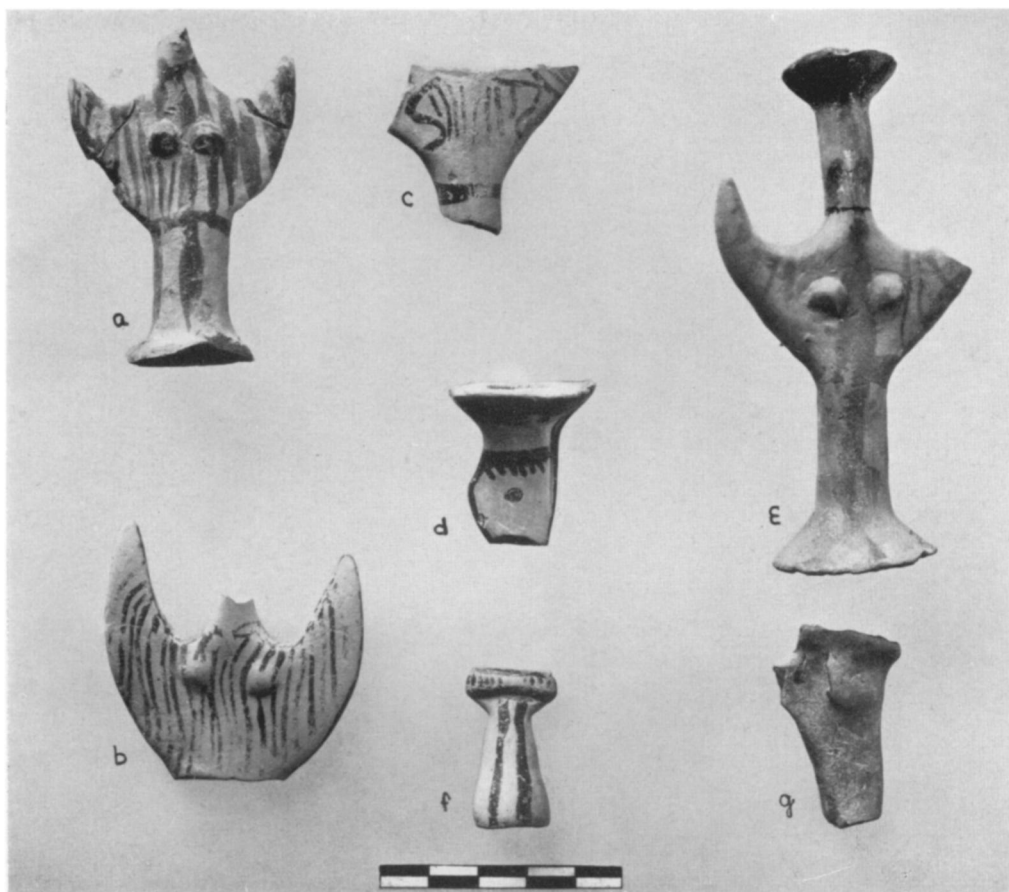


Fig. 1

stripes on the stem (cf. A-F 129, Fig. 1, a; A-F 147, Fig. 1, b). The exceptions are few, but interesting. In one example (A-F 148) the two central stripes cross between the breasts; and in another (A-F 149) the stripes on the stem are horizontal. Most curious of all is a third variant (A-F 98, Fig. 1, c) which seems to be unique. The

<sup>1</sup> Winter, F., *Typen der figürlichen Terrakotten*, I, p. 2, 1.

<sup>2</sup> Winter, *op. cit.*, I, p. 3, 1. A single exception to this division is found in A-F 497 which combines the characteristics of the first group in the upper part of the body with the hollow, spreading skirt of the second. It is a type frequently encountered in Mycenaean sites.

only one of the group lacking modelled breasts, it exhibits the central vertical stripes on the torso bounded at the sides by "s"-shaped lines which are, perhaps, a conventional method of representing the breasts in painting not unlike the scheme adopted by the later Hellenic vase-painters. Although the stem is broken off, there are no traces of vertical decoration at the break, and it seems likely that horizontal stripes were here, also, employed.

The four separate heads of normal type show the customary headdress with its sharp flare at the top, the eye represented by a round dot and the nose by a vertical stripe running down the narrow, pinched profile. The most elaborate (A-F 150, Fig. 1, d) has a plastic braid, painted red, extending from the rim of the headdress down the back. Here, too, the hair is shown escaping in painted wavy lines from under the edge of the hat.<sup>1</sup>

The most complete figurine of this group (A-F 282, Fig. 1, e) is also the most carelessly executed. The slip of buff clay is lacking, and the pinkish core received the paint poorly, for it is paler than usual and has no lustre. The lines are hastily applied; and the modelling exhibits a similar impatience, for the thin edges of the headdress and base are comparatively irregular, and the indentations of thumb and forefinger made when shaping the face are not smoothed over at all.<sup>2</sup> Because the slip is absent, the profile is given an unwontedly sharp edge.

The better preserved of the two examples of the second group (A-F 151, Fig. 1, f), though lacking the head, shows a certain niceness of modelling in the folded arms which are worked out thinly from the shoulders and bent across the breasts. The point where the two meet and overlap is smoothed down and obscured by the slip, but the lines of the shoulders and arms are set off sharply from the main mass of the figure, and are further emphasized by red outlines enclosing a decorative row of dots.

One head (A-F 353, Fig. 1, g) fits neither division, nor, indeed, any of the common types. The headdress is low, swinging out just above the eyes and nose, but having little projection. The nose, though broken, was far more abrupt than the normal kind. Large ears project boldly, pointing forward, and the long neck is adorned with broad stripes changing to short horizontal bars across the throat. The paint, where thickly applied, is a metallic black, tending to flake off easily, but on the neck it was laid on very thinly and has fired a brownish color. The modelling is extremely crude, rough, and uneven.<sup>3</sup>

There are some thirteen fragmentary figurines of animals, probably oxen. In every instance the slip is used; and the paint runs from a glossy black through brown and

<sup>1</sup> A-F 485 is similarly adorned, and, in addition, exhibits a short dash of paint on the right side of the face, indicating the mouth.

<sup>2</sup> This is also true of A-F 477; but the larger area covered by the thumb and finger, and the application of the finishing slip make the mechanics of the modelling less apparent.

<sup>3</sup> Stylistically this head seems intermediate between two heads found at Korakou, and one at Amyklai; cf. Blegen, *Korakou*, fig. 131, 3 and 9; also Tsountas, *Ep. 'Aex.*, 1892, pl. 4. Similar paint and modelled ears are to be found on a figurine from Mycenae; cf. Tsountas, *Ep. 'Aex.*, 1888, pp. 167 ff., pl. 9.

red. All are of a primitive type, horns and legs being represented by pointed, and the muzzle by flat, projections. The decoration is confined to stripes, one about the neck, and the others following the lines of the body and extremities.

One very fine head (A-F 498, Fig. 2, a) unfortunately lacks the horns; but it exhibits, in addition to the painted lines, modelled eyes and muzzle in which the nostrils and mouth are indented. In the most completely preserved of these figurines (A-F 528, Fig. 2, b)



Fig. 2

the tail is short, modelled flatly, and pressed down against the rear, a convention frequently varied as in another fragment (A-F 373, Fig. 2, c) where the tail is first pressed upward at an angle before being flattened down. A third animal (A-F 529, Fig. 2, d) lacks head, foreleg, and the end of its tail. It is crudely modelled with originally but two legs, the hind one of which is pierced with a round hole. The undecorated right side has apparently broken away from something, probably another similar animal; and this suspicion is confirmed by the marks for the attachment of a chariot on the rump, not unlike parallel groups from Mycenae and other sites.<sup>1</sup> But this animal differs from all others, not only

<sup>1</sup> See Wace, *Chamber Tombs of Mycenae*, pl. xxiv, a.

in the hole through the hind leg, which can hardly have been for suspension, but also in the rendering of the tail which projected straight out to the back. Owing to the compactness of the groups, and the manner in which the chariot and riders are ordinarily plastered against the hind quarters, it was the rule to omit the tail entirely.

A curious knob-like object (A-F 392, Fig. 2, e) is less easy to define. It stood on a thin cylindrical neck, now broken, was itself made hollow, and has an oval projection on either side apparently intended to represent eyes. While it resembles the head of a snake in some particulars, a broken boss at the back hardly agrees with such an interpretation; and it may be the head of a bird.

A fragmentary seat or throne (A-F 481, Fig. 3) preserves the left half of the seat and back, the left arm, and two rather negligible legs. It is of thin clay, treated with a pinkish slip and decorated with vertical stripes on the exterior. Inside are traces of the attachment of a figure, and striped decorations on the outer edges of arm and seat. Articles of furniture modelled in terracotta are relatively rare in Mycenaean times, and it is surprising to find one among the rather limited remains from the North Slope.

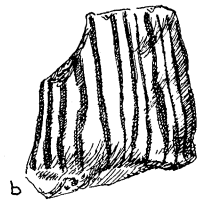
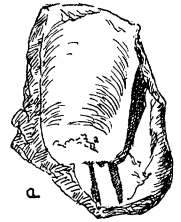


Fig. 3

a, interior; b, side

## THE GEOMETRIC PERIOD

The North Slope excavations produced very few Geometric sherds, and but a single Geometric figurine (A-F 448, Fig. 4, a). It represents a standing figure, presumably female, with a flat body slightly shaped at the waist. The pinched face with round, painted eye has a nose and chin notched into the thin profile; and the hair, while largely broken away, was gathered into a rectangular knot at the back of the neck. The arms, of the short, rudimentary type, are missing but apparently curved slightly forward. A necklace with pendants and an enveloping garment decorated with horizontal stripes and rows of dots are the ornamental notes. The paint is a metallic black glaze, unevenly applied and burned a pale brown where it was put on thinly. A thin strip added along the base at the back either was intended for an additional breadth of bearing surface to keep the figurine standing upright, or possibly as the attachment to another figure.

## THE PRIMITIVES

This heading comprises a large group of figurines of poor manufacture and rude form which seem to have been made from the late Geometric period down as far as the fifth century and possibly later. They are found all over the area; and it seems reasonable to imagine that the bulk of them was thrown down from above when renovations and

improvements took place on top of the Acropolis. Because the white slip and coloring is preserved about as well as on the archaic fragments frequently found with them, it seems logical to presume that they were contemporary dedications; and though their type is crude, the ease and cheapness of their manufacture coupled with their long tradition must have recommended them especially to the majority of suppliants.



Fig. 4

The most numerous type in the whole collection is the familiar stylized human form with a flat, often oval, topknot surmounting a pinched face, a flat torso with arms extended to the sides, and a columnar stem on a slightly flaring base. The similarity in the essential forms to the Late Helladic type just described is very close, and we have here obviously a survival from prehistoric times, though there are many modifications, the clay slip is invariably lacking, and the workmanship much more casual. The firing is very irregular; and while many present the soft powdery surface common in the archaic figurines, others are burned much harder.

Of more than a hundred figurines belonging to this class, forty-three are merely fragmentary stems and bases, a number of which were found in the earth thrown out from the Acropolis during the excavations of the last century. There are seven separate heads. Of the remainder, more than half show the arms extended toward the sides horizontally (cf. A-F 106, Fig. 4, b; A-F 159, Fig. 4, c);<sup>1</sup> but ten have the arms definitely raised (cf. A-F 495, Fig. 4, d);<sup>2</sup> and in seven cases they are definitely lowered (cf. A-F 450, Fig. 4, e). The diagrams in Müller's discussion of the type do not allow for so marked a divergence from the horizontal.<sup>3</sup> A further variation may be noted in the not infrequent tendency to curve the arms slightly forward (cf. A-F 286, Fig. 4, f). This peculiarity occurs in nine instances where the arms are level, and in six where they are raised. One of the figurines (A-F 257, Fig. 4, g) is entirely flat save for the pinched nose, but otherwise conforms strictly to the normal type.

The heads show certain individualities. Ordinarily the headdress is pinched to a point (A-F 106, Fig. 4, b) or flattened out at right angles to the face (cf. A-F 159, Fig. 4, c). There are, however, three exceptions. In one (A-F 157, Fig. 4, i) the hair falls from the forehead in a heavy loop behind the neck, and the back of the head is given a projection. In another instance (A-F 341, Fig. 4, j) the hair falls in long locks on either side of the face from beneath the unusually high topknot.<sup>4</sup> A third (A-F 142, Fig. 4, k) boasts a headdress approximating the form of the archaic *stephane*, concave at the back. In the last two examples the nose and chin are differentiated.

The most recent discussion of the type of columnar figurine<sup>5</sup> dates it at the end of the Geometric period. The extraordinarily close analogies in forms to the Mycenaean group<sup>6</sup> lead one to believe that they are merely simplified continuations of prehistoric forerunners. No terminus for the series has as yet been established, but the fact that they are often found in connection with the archaic fragments and in a similar state of preservation leads inevitably to the conclusion that in the early years of the fifth century they were still a common type of dedication.

Included in this classification as "Primitives" are a number of other types. A seated figurine (A-F 124, Fig. 4, l) belongs to a group rather common on the Acropolis.<sup>7</sup> Lacking the head, shoulders, and arms, the body and chair are made of two thin strips of clay, slightly bent at the hips and knees. Two projections at the edge of the seat originally served as supports for the arms. Small remnants of the white slip retain traces of stripes of red and yellow paint. Far better from the point of view of modelling is a nude, standing figure lacking the head and most of the extremities (A-F 183, Fig. 4, m).

<sup>1</sup> Winter, *op. cit.*, I, p. 24, 2.

<sup>2</sup> *Ibid.*, p. 24, 4.

<sup>3</sup> *Frühgriechische Plastik*, p. 69.

<sup>4</sup> Winter, *op. cit.*, I, p. 24, 12.

<sup>5</sup> Müller, *loc. cit.*

<sup>6</sup> This is especially apparent in the raised arms illustrated in A-F 495, Fig. 4, d, and in the headdress of A-F 142, Fig. 4, k.

<sup>7</sup> Winter, *op. cit.*, I, p. 24, 11.

The arms and legs were rounded, and the buttocks given a definite, if not very great, projection. Two fragmentary figurines with triangular, lumpy bodies show short, rudimentary arms bent forward, wide-spread legs, and a thick, projecting support at the back (A-F 287, Fig. 4, n). A rider, broken away from his mount, belongs to a type of horseman common on the Acropolis (A-F 132, Fig. 4, o).<sup>1</sup> The uneven surface is partially redeemed by the shaping of the waist and legs; and the color is well preserved and interesting. The white slip was entirely covered with red save only the right side and leg where it was replaced with yellow. On the breast and back yellow was applied over the red.

Another unusual rider holds the arms stiffly to the sides (A-F 483, Fig. 4, h). The decoration on the body is composed of rows of black stripes and black and purple dots. Occasionally the dots are placed on the stripes as well as between them. The color and texture of the black glaze and the purple overcolor enable us to date this figure in the sixth century.

Horses and riders are represented by some seven examples (cf. A-F 137, Fig. 5, a; A-F 136, Fig. 5, b). The modelling is extremely simple, the horses with pointed tail and legs, the riders grasping their necks with short, flat arms and attached to their backs by flattening out the end of the clay strip representing their bodies along the top surface of the mounts.<sup>2</sup> Considerable animation is given by the forward inclination of the rider, and the angle of the neck and legs of the horse. Some examples preserve traces of color, best seen in A-F 137 (Fig. 5, a), where red and orange stripes are applied lengthwise to the legs and body of the horse, and across the rider's back.

Nine fragmentary horses and oxen show some variety, largely in the relative crudeness of the modelling, and in the position of the tail which is sometimes arched, or hangs down against the left hind leg (A-F 511, Fig. 5, c).<sup>3</sup> In this figurine the reddish-brown paint is applied in stripes directly on the clay itself. The left side is less carefully decorated, and perhaps this animal formed part of a chariot group.

A monkey (A-F 108, Fig. 5, d) belongs to the type not infrequently encountered both in Attica and Tanagra. The curve of the back, waist, and arm, and the turn of the head indicate an individual pose. A head of a chicken (A-F 138, Fig. 5, f), broken away from the body, exhibits a small comb and a well-preserved white slip on which are indications that the whole head was covered with red paint. Less certainly identified is another object (A-F 174, Fig. 5, e), probably the head of a bird, with bulging eyes, short beak, and pendent tuft of feathers. It stands on a small, flaring foot.

Two fragmentary boats were found, both of coarse reddish clay and poor workmanship. The simpler of the two (A-F 393, Fig. 5, g) shows a pointed prow, the interior cut out in shallow, triangular section, the bottom slightly curved with the faintest indication

<sup>1</sup> *Ibid.*, p. 25, 3.

<sup>2</sup> For the riders, cf. *Ibid.*, p. 7, 2; for the horses, *Ibid.*, p. 25, 3.

<sup>3</sup> Cf. *Hesperia*, 1933, II, 4, p. 615, where Miss Burr notes this peculiarity in connection with a group of terracotta horses from a Proto-Attic votive deposit.



of a keel, and the lower edges of the flat sides cut off with a knife. More interesting, though of the most miserable manufacture, is the other (A-F 346, Fig. 5, h) where again only the prow is preserved; but in this case a short, blunt ram is affixed to it, the hull is rounded and without keel, and a lumpy seat or thwart is bedded in the deep interior.

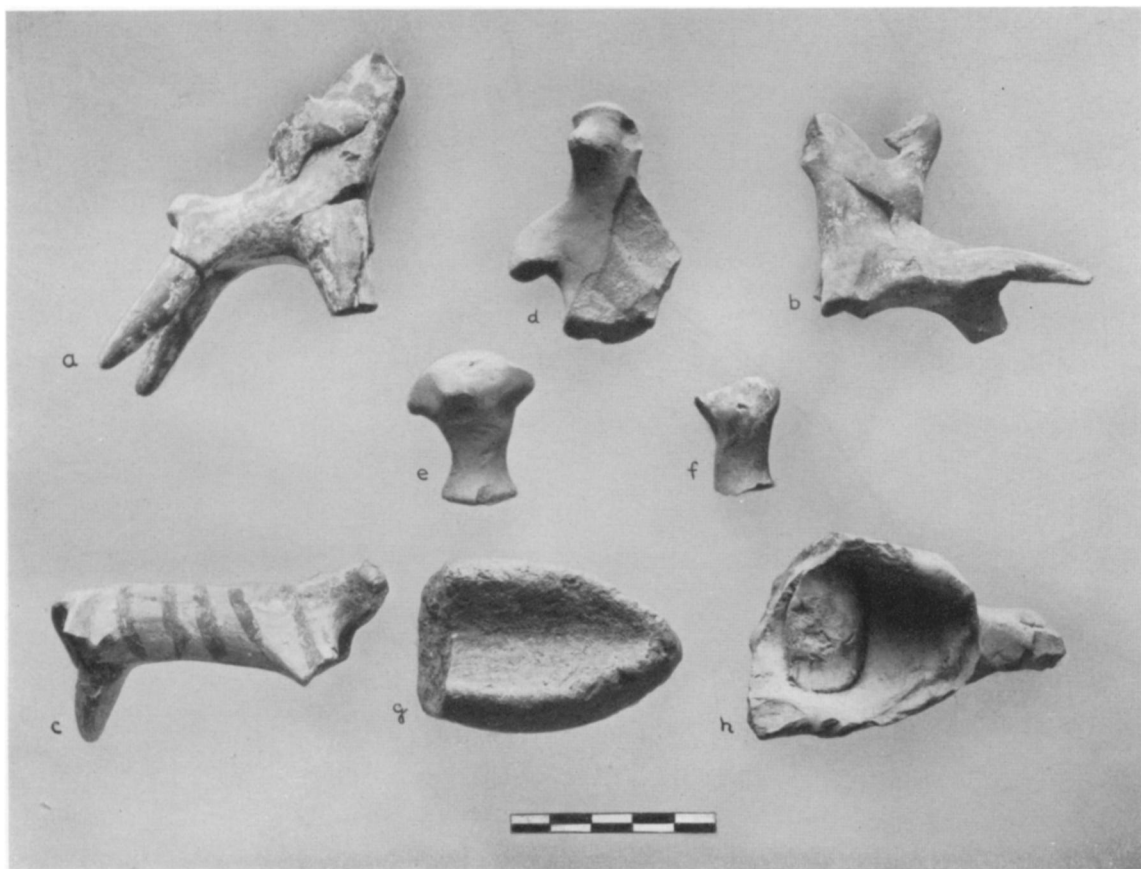


Fig. 5

### THE ARCHAIC PERIOD

Fragments of more than a hundred and fifty figurines of the normal archaic types were found. The majority seem to have fallen from above, but two are complete and may have been dedicated in the Sanctuary of Eros and Aphrodite. Seated figures comprise the largest group, and most of the fragmentary bases should be included with them. There are some thirty-three separate heads, thirty-four figurines of the standing type, ten protomai or masks, and two crests of helmets.

Four of the heads belong to the earlier part of the period; and one of these (A-F 128, Fig. 6, a) is not only the finest from the area, but one of the most impressive of Athenian terracottas. Here the "Daidalid" type is presented in a truly sculptural manner. The sharp transitions of planes, prominent nose, large triangular eyes and straight mouth are usual features; but the forehead and lips divulge an unexpected



Fig. 6

sensitivity of technique. All of the details are simplified and in keeping with the plain, solid surfaces of the face and hair. The pupils of the eyes were slightly modelled out from the level of the eyeballs, and their surface has been largely chipped away.

Another of these heads (A-F 200, Fig. 6, b) is quite similar though much smaller. The flatness on top of the head adds to the Egyptian effect of the mass of hair falling down on the preserved left side of the face. Although the surface is much worn it is apparent that the transitions between the planes were never as abrupt as in the larger head; but the general details of modelling are achieved with similar care; and the prominent pupils and lids, the full, straight mouth, the high-set ear, and the shape of the face link both heads in a close relationship.

The two remaining heads of this group are of a different type. Definitely representing goddesses with hollow *poloi* crowning their oval countenances, they approach more nearly the developed archaic style. The better of the two (A-F 230, Fig. 6, c), in the treatment of the eyes, bears some similarity to the heads just discussed; but the jaw is squarer, the straight mouth smaller and more compact, the hair more elaborate in the waves across the brow and the wavy strands falling to the shoulder; and the tops of the ears are bent back over the edges of the hair in an effort to complement the easy gradations from the front to the sides of the face. The other (A-F 2, Fig. 6, d), though more advanced in the setting of the eyes and the presence of the archaic smile, is of poorer workmanship. The masses of hair are carelessly made; there is no clear modelling; and the ears are heavy and shapeless. One unexpected detail is the addition of a narrow queue of hair applied against the flat back of the head.

Beyond illustration and comment on the best preserved examples, there is little to add to the discussions concerning the figurines of the developed archaic style.<sup>1</sup> Since the discovery at Eleusis of great quantities of these figurines obviously made from the same moulds as those found on the Acropolis at Athens,<sup>2</sup> the one time notion that they represent any particular deity or image is finally dispelled.<sup>3</sup> These figurines are all of local manufacture, the clay varying somewhat in color, but maintaining an average softness of surface which tends to flake off like dust. The heads, the standing figures, and about half of the seated figures are made solid, often with a single small hole running up through the centre of the core. Exceptions are to be noted in the masks, and in a number of the larger seated figurines which are hollowed out from the waist downward. The thickness of the clay varies greatly, a peculiarity which partially accounts for the appalling amount of breakage the images have sustained. The white slip is occasionally well preserved, and remains in at least scanty traces on almost all of the fragments. Traces of color are not infrequent, though they are rarely extensive. Red, black, yellow, and blue encompass the entire scope of the surviving pigments.

For purposes of comparison, the fragments will be considered according to a grouping of: heads, masks, seated figures, standing figures, and bases.

There are fifty-five heads from this period, including, in addition to the thirty-three already mentioned, twenty-two others which retain at least a portion of the upper body; but all are so broken as to leave no sure indication as to the type to which they originally belonged.<sup>4</sup> The majority wear a fairly low *stephane*, sometimes solid

<sup>1</sup> The most reasonable and inclusive description of the figurines found on top of the Acropolis is found in the *Catalogue of the Acropolis Museum*, vol. II, section 2, by Mrs. Dorothy Brooke, where is also a full bibliography of earlier notices.

<sup>2</sup> I am indebted to Dr. Kourouniotes for the opportunity of examining the newly-discovered terracottas at Eleusis.

<sup>3</sup> For a thorough discussion of these theories and bibliography relating to them, cf. Mrs. Brooke, *op. cit.*, Introduction, pp. 330 ff.

<sup>4</sup> In general the necks of the standing figurines are thinner than those of the seated ones, but there are so many exceptions to this observation that it is almost useless.

behind, and sometimes given an independent projection (e.g. A-F 506, Fig. 7, a; A-F 292, Fig. 7, b; A-F 339, Fig. 7, f; A-F 231, Fig. 7, g; A-F 90, Fig. 7, h; A-F 271, Fig. 7, k; A-F 229, Fig. 7, l; A-F 218, Fig. 7, m; A-F 3, Fig. 7, n). A higher *stephane* with a



Fig. 7

slight outward curve is by no means uncommon (e.g. A-F 275, Fig. 7, c; A-F 309, Fig. 7, d; A-F 173, Fig. 7, e). A single example (A-F 179, Fig. 7, j) shows the *stephane* omitted and the hair drawn up in a pointed knot at the back of the head and wrapped in a kerchief.<sup>1</sup> The hair is usually arranged in a broad band projecting between the

<sup>1</sup> Winter, *op. cit.*, I, p. 50, 5.

forehead and *stephane*, and this area is ornamented in various ways, more commonly by two to four rows of relief dots (e.g. A-F 506, Fig. 7, a; A-F 292, Fig. 7, b; A-F 309, Fig. 7, d; A-F 173, Fig. 7, e; A-F 179, Fig. 7, j; A-F 229, Fig. 7, l; A-F 218, Fig. 7, m; A-F 3, Fig. 7, n), less often by wavy, parallel locks (e.g. A-F 339, Fig. 7, f; A-F 90, Fig. 7, h; A-F 122, Fig. 7, i), and occasionally by a series of broad curves (e.g. A-F 275,



Fig. 8

Fig. 7, c; A-F 271, Fig. 7, k). Elaborate examples terminate this mass in semicircular coils over the ears (e.g. A-F 506, Fig. 7, a; A-F 292, Fig. 7, b; A-F 275, Fig. 7, c), or by locks falling over the shoulders (e.g. A-F 309, Fig. 7, d).

The features present considerable variety of shape; they are always prominent, with large, projecting eyes, and small mouths turned up at the corners. The clay is proof of their local origin, and the provenance of the influences which determined the types belongs almost entirely to the realm of individual conjecture. In general it seems as though far too much stress has been put upon the invention and identification of archaic

schools, especially the "Chiot," and not enough allowance made for the individual vagaries of preference of the coroplasts and sculptors of the Acropolis Maidens.<sup>1</sup>

The best preserved of these heads (A-F 506, Fig. 7, a) retains the white slip almost entire, and considerable remains of the painted decoration which consists of a vivid blue *stephane* with a crimson border, and crimson on the hair and lips. It belongs to a group of four<sup>2</sup> which had helmet crests added above the *stephane* and consequently represent Athene herself.<sup>3</sup> The crests of all these examples have disappeared, but one (A-F 292, Fig. 7, b) retains the support,<sup>4</sup> and two separate crests were discovered.<sup>5</sup>

Two of the heads (A-F 229, Fig. 7, l; A-F 218, Fig. 7, m) are from the same mould.

Of the masks, three are on a larger scale than the others (A-F 238, Fig. 8, a; A-F 239, Fig. 8, b; A-F 325, Fig. 8, c) and differ also in that they were apparently never affixed to flat backing plaques. They are very carefully modelled, and thinly worked, all the details being rendered with crispness and care. Stylistically they are closer to the types of the Maidens than any other terracottas from the area.

The smaller masks are of various styles. The most primitive example (A-F 181, Fig. 9, c) presents a roughly formed, pointed face with features suggested rather than modelled, surmounted by a hand-made, rayed crown.<sup>6</sup> The remainder belong to the more ordinary types of moulded heads applied to flat backgrounds or whole figures with equal ease. One very fine head (A-F 110, Fig. 9, e) has charming "Ionic" features, slanting eyes, and sharply prominent chin. The hair is parted in the centre and shown in a series of five gently curving locks. The *stephane* is very low indeed. Two are from the same mould (A-F 220, Fig. 9, a; A-F 240, Fig. 9, b). The face is full and broad, modelled with great delicacy about the eyes and eyebrows. The elaborately dotted hair is crowned with a high, flaring *stephane*. Broader and more marked is the smile of another mask (A-F 486, Fig. 9, d) in which the hair is arranged in three parallel rows of rather angular waves.

The seated figurines, of which more than seventy fragments were found, are far more numerous than the standing ones. Two show the preservation of the early flat type in a more advanced period. The cruder of the two (A-F 507, Fig. 10, a)<sup>7</sup> is

<sup>1</sup> This division into schools is thoroughly presented in the *Catalogue of the Acropolis Museum*, vol. I; and Mrs. Brooke, in the interest of uniformity, has followed this method of attribution in grouping the terracottas on the Acropolis.

<sup>2</sup> The others are numbered A-F 103, A-F 292, A-F 318.

<sup>3</sup> Winter, *op. cit.*, I, p. 44, 3.

<sup>4</sup> A-F 318 shows that the hole through the head continued as far as the lower end of the support; A-F 103 shows the lower end of the crest applied in a thin strip down the flat back of the head.

<sup>5</sup> They are numbered A-F 274, A-M 16.

<sup>6</sup> For this type of head applied to the whole figure cf. A-F 172, Fig. 11, a. Related in simplification to this type is A-F 283, in which, however, the face is rounded and more full; and three pendent strips ending in dart-like points hang over the front of the crown, similar to those illustrated in Winter, *op. cit.*, I, pp. 238, 240, and 241, and discussed by Mrs. Brooke, *op. cit.*, pp. 399 ff., though this example is less well made.

<sup>7</sup> Winter, *op. cit.*, I, p. 29, 2.

composed of a broad, thin strip of clay, bent to suggest the lap, and given a support at the back. The head, hollow-moulded and affixed to a triangular projection at the top of the shoulders, is similar to the more primitive masks<sup>1</sup> with rayed crown and negligible modelling. The arms, from the elbows down, and the hands are rudely but independently fashioned, and lie along the edges of the thighs. Suspended across the



Fig. 9

breast from buckles on the shoulders is a rope-like ornament. The crown and the upper part of the body are painted yellow, the lower part red. The other figurine of this type (A-F 125, Fig. 10, c) is similar save that the body is narrower and the head a well modelled archaic type with simple flat waves of hair over the forehead. A rayed crown, now largely missing, was added. The cheeks were painted with crimson discs, and the same color was applied to the lips, sleeves, and the lower part of the chiton; while the

<sup>1</sup> Cf. A-F 181, Fig. 9, c.

breast, hair, and earrings were painted yellow. The ears of both these figurines were indicated by red paint, and the crowns with yellow.

All but one of the remainder of these fragmentary seated figurines belongs to the type found in such quantities on top of the Acropolis, at Eleusis, and elsewhere



Fig. 10

(cf. A-F 317, Fig. 10, b; A-F 284, Fig. 10, d; A-F 217, Fig. 10, f).<sup>1</sup> A moulded head is applied to a body, usually rather small in proportion, whose modelling is confined to the breasts, a faint indication of the arms which follow the outer line of the thighs,

<sup>1</sup> Winter, *op. cit.*, I, p. 48, 1.



and of the lower legs beneath the skirt. This body tapers to the waist and knees, and is seated on, or rather merged into, a high-backed throne with rounded "wings" projecting horizontally from the top. The feet rest on a footstool. Painted ornament consists usually of a red or purple palmette on the wings, and red and black stripes on the sides, of the throne, and simple stripes or complicated designs on the garment in black or red.<sup>1</sup>

One fine fragment is of a superior type (A-F 390, Fig. 10, e). While only the curve of the lap and the left leg are preserved, it exhibits a delicately modelled overfall of the chiton, and a *paraphe* emerging below it and falling to the knees. The fineness and evenness with which the folds are depicted place this among the best works of the archaic coroplasts.

The standing figurines are made in the same manner as the seated ones. The simplest is a hand-made columnar figure (A-F 172, Fig. 11, b) continuing the primitive type, with a moulded head of the crude type already mentioned as its only careful detail. The rudimentary arms curve forward from the flat breast, but the ends of these arms are bent back, perhaps to indicate closed hands. The color, well preserved, shows yellow on the crown, earrings, pendants from the red necklace, and two broad stripes across the stem. Red is employed to indicate the ears, the double chain of the necklace, and pendants from a second necklace the chain of which is black. It also appears on the cheeks, lips, a broad stripe on the stem between the yellow ones, and on two narrow vertical stripes running down the sides and bounding the decoration on the front. Because the thin arms are unbroken, it seems quite plausible that this figure was dedicated in the sanctuary, and did not like the majority come from the Acropolis.

The most numerous group, of which we have some thirteen fragments, show a female figure standing, the slightly modelled left arm at the side, and the right arm drawn up under the breast and holding some object in the hand (cf. A-F 219, Fig. 11, a).<sup>2</sup> The himation, draped over the right shoulder and under the left arm, falls down in two long ends on either side. The breasts and shins are indicated under the drapery, and a small fold from the fullness of the chiton falls out over the edge of the himation by the left arm. Since most of the details were left for the painter, only the main masses are, as a rule, represented, including the heavy upper border of the himation. In one example<sup>3</sup> this border is double, and in several others the folds on the left side of the himation are lightly incised.

Another class (A-F 314, Fig. 11, c)<sup>4</sup> presents a rather different arrangement of the drapery, for the himation is closely gathered under the right arm, and, forming an even

<sup>1</sup> A-F 217, Fig. 10, f, has a single red stripe running down the centre of the chiton; and the edges of the throne are painted solid red. A-F 216 shows the palmette ornamentation on the wing of a throne admirably preserved. A-F 317, Fig. 10, b, the only one of this type of which no important parts are missing, seems to have been entirely covered with red; it is peculiar in that the throne was modelled without wings, and consequently may belong to a slightly later date.

<sup>2</sup> Winter, *op. cit.*, I, p. 44, 4.

<sup>3</sup> A-F 323.

<sup>4</sup> Winter, *op. cit.*, I, p. 46, 2.

curve across the lower abdomen, is fastened on the left shoulder. A simple moulded strip indicates the *paraphe* falling to the feet; and the arms are either extended forward from the elbows<sup>1</sup> or raised from the shoulders.<sup>2</sup>

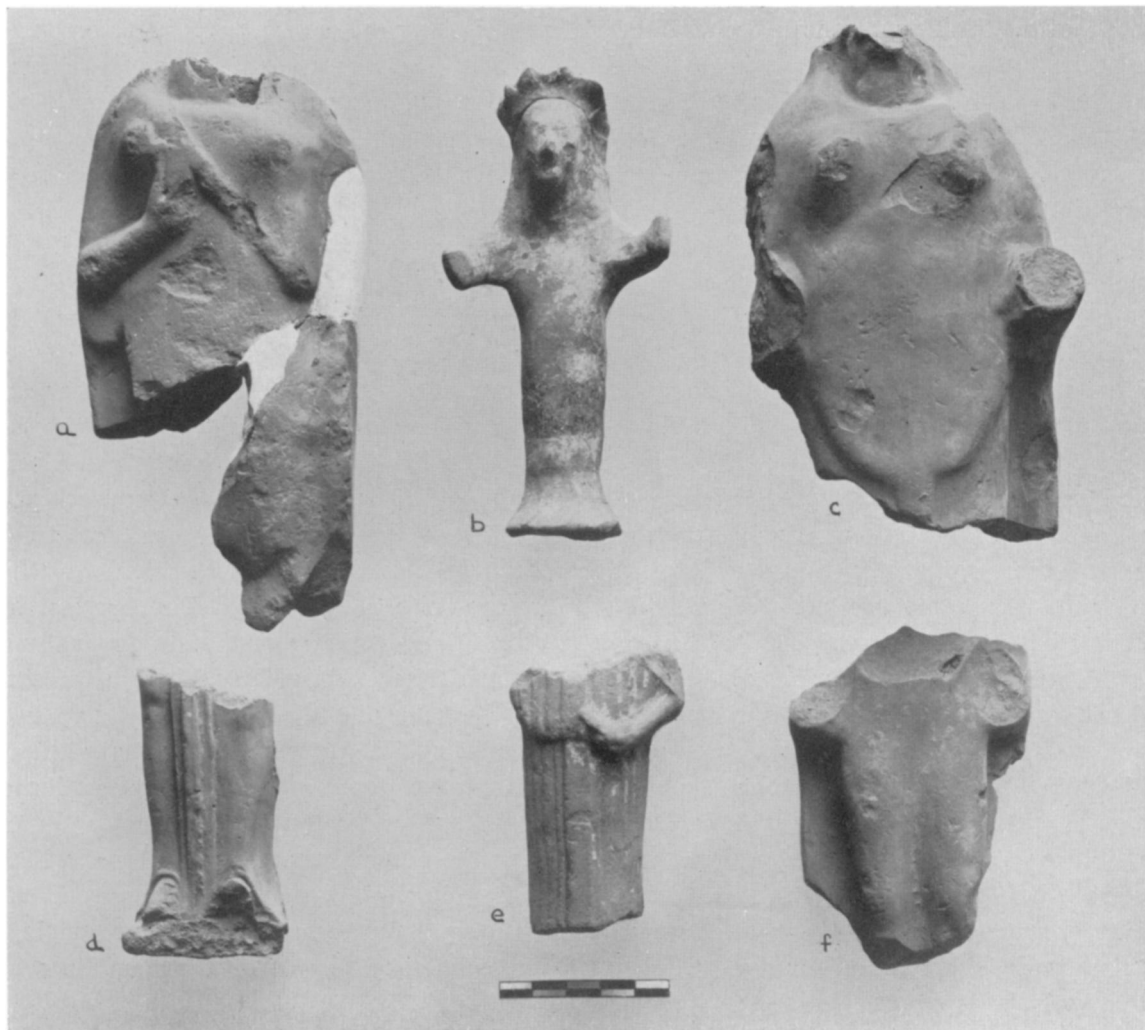


Fig. 11

On occasion the figure becomes more slender, the outlines of the legs better indicated, and the *paraphe* articulated into three folds (cf. A-F 212, Fig. 11, d).<sup>3</sup> More detailed drapery appears in a rounder figure (A-F 194, Fig. 11, e) in which the chiton is arranged

<sup>1</sup> Cf. also A-F 4, A-F 215.

<sup>2</sup> A-F 131; cf. Winter, *op. cit.*, I, p. 46, 3.

<sup>3</sup> Winter, *op. cit.*, I, p. 47, 6.

in a series of flat, vertical folds with a broader one down the centre. The left arm is curved along the line of the overfall, and the hand holds a bird.<sup>1</sup> A single individual type (A-F 509, Fig. 11, f) omits all outline of dress, save only the long ends of the himation on either side. Both arms extended forward from the elbows, and the legs are indicated beneath the chiton with unusual clarity, such detail as the narrowing at the knees being skillfully rendered.

Of sixteen fragments of feet resting on bases, most, if not all, belong to seated figurines. Two of these show a single, and a pair, of steps under the footstool,<sup>2</sup> and another has a curved outline.<sup>3</sup>

### THE LATER PERIODS

The remaining epochs of Hellenic and Roman production are but sparsely represented. From the first half of the fifth century a fine head (A-F 248, Fig. 12, b) shows the abolition of *stephane* and elaborate, curling coiffure. The hair, divided in the centre into two soft, simple masses, frames the upper part of the face with an agreeable projection. The eyes and mouth are smaller; the archaic smile has become straighter; and the modelling of the cheeks, while not elaborate, is more detailed and accurate. Similar qualities appear in another head (A-F 250, Fig. 12, a); but here the features, though coarser, are somewhat later in style. The eye is better rendered, the mouth quite straight with a short upper lip, and the chin prominent and full. The hair is contained in a kerchief, and the whole head originally was painted a bright pink. The under side of the neck seems to have been roughly finished; there are no certain traces of breakage; and one is tempted to believe that the head was never set on a figure at all, but was either left thus or perhaps was set on a small round base.<sup>4</sup> An extraordinary exaggeration of this type of headdress appears in a third head (A-F 113, Fig. 12, c). The features are broad and carefully worked, and the hair falls in easy, flowing waves from a part in the centre. It is painstakingly represented, too, between the edges of the kerchief on top of the incredibly long knot at the back.

The heads just described are all solid. A single example, which may belong to the fifth century, though the modelling in general seems rather to point to the early part of the fourth, was thinly moulded and hollow (A-F 116, Fig. 12, d). The softer sculptural forms have not yet lost breadth and dignity, and the hair is treated as a solid mass over the forehead.

A seated lady (A-F 161, Fig. 12, f) represents a later version of the common archaic type. The whole figure is moulded hollow; the *stephane* has given place to a veil falling

<sup>1</sup> *Ibid.*, p. 58, 5.

<sup>2</sup> A-F 197, A-F 196.

<sup>3</sup> A-F 409.

<sup>4</sup> Winter, *op. cit.*, I, p. 256, 1. Similar is A-F 251, though the workmanship is poorer and the neck is broken off too short to determine whether or not it was attached to a figure.

to the shoulders; and the wings of the throne have disappeared. A fragment of a standing female figure (A-F 209, Fig. 12, e)<sup>1</sup> has the right hand curved under the breast, and is



Fig. 12

merely a continuation of the archaic type with slight modification in modelling. An interesting fragment of a large mask (A-F 96, Fig. 12, g) possibly represents a satyr,

<sup>1</sup> *Ibid.*, I, p. 61, 3.

and may thus have been connected with the Sanctuary of Eros and Aphrodite.<sup>1</sup> The strongly arched lines above the eyes, the shape of the eyes themselves, and the short, pointed nose have their closest sculptural parallels in the centaurs from the west pediment

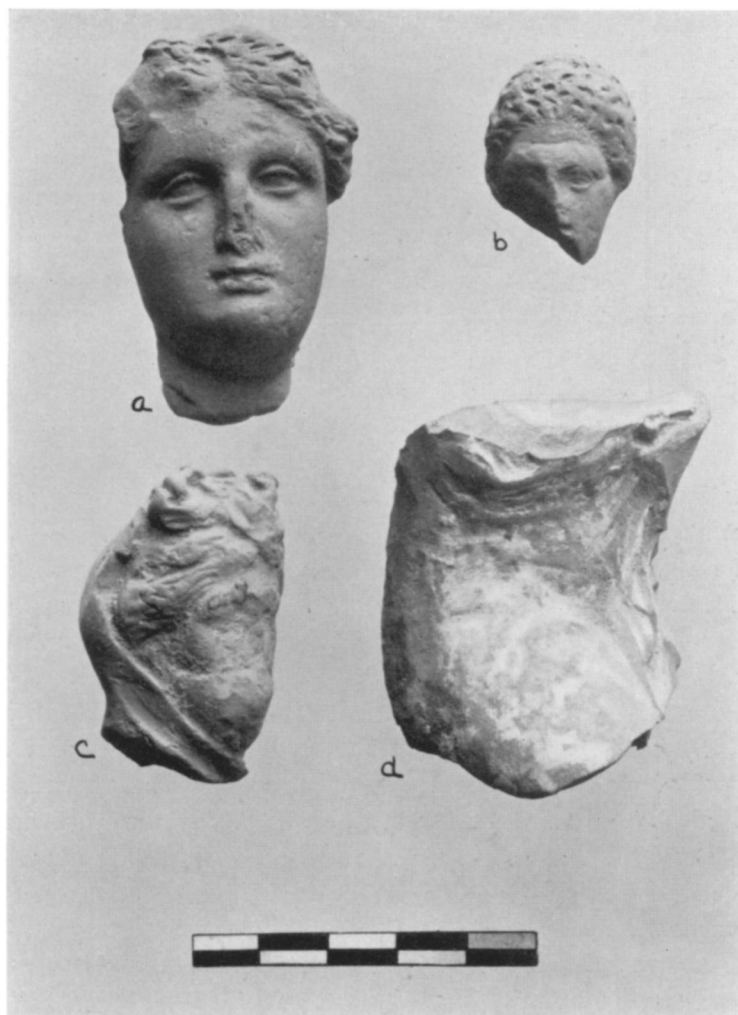


Fig. 13

of the Temple of Zeus at Olympia and in the metopes from the Parthenon; consequently a date about the middle of the fifth century is indicated.

None of the figurines may with certainty be placed in the fourth century. An excellent little head of a youth (A-F 208, Fig. 13, b) with full modelling about the brows and sharply punctuated short hair might belong either to the end of the fourth

<sup>1</sup> A-F 145 is a smaller fragment of a similar mask.

or the beginning of the third century, the technique of the hair and the small scale inclining one to prefer the former date. Conversely, a beautiful head of a woman in the "Praxitelean" manner (A-F 288, Fig. 13, a) stylistically belongs to the fourth century,



Fig. 14

but because of its size should perhaps be placed in the third. A feminine head (A-F 510, Fig. 13, c) covered with a mantle which is drawn over the chin is of paler clay than the others with a smoother, soapy surface. The two knots of hair over the forehead, while they occur in the fourth century, are more common in the third. Very creditable modelling is to be seen in a fragment of drapery covering the hips and body of a woman (A-F 10, Fig. 13, d). The folds are freely rendered; and the bright blue paint

is extensively preserved. The transparency and the vigorous plastic effect of the twists of drapery seem to belong to the third century.

A number of figurines were found resembling the types represented in the deposit from the sanctuary.<sup>1</sup> In keeping with the small boys playing the double flute from the deposit are two which reproduce youthful(?) musicians, one beating a red cymbal (A-F 273, Fig. 14, a), the other playing a lyre (A-F 162, Fig. 14, b). A very small figurine of a seated woman wrapped in a mantle (A-F 135, Fig. 14, c) is quite unbroken. A boy with his right hand drawn up on his chest below an enveloping mantle (A-F 290, Fig. 14, d) retains traces of pink on the face and red in the hair. These and other similar pieces were undoubtedly dedicated in the sanctuary itself, or at the numerous small altars in the surrounding area. The date, early in the second century, agrees with the hard white paint which replaces the white slip,<sup>2</sup> and with the accomplished style of the figurines.

Probably from the first century B.C. comes a series of unrelated heads. An archaistic note is struck by one (A-F 205, Fig. 15, a) which is curiously broken diagonally downward on either side from the root of the nose. The sweetness of the smile, and the unusual softness still to be seen in the remnants of the eyes, present an impressionistic technique not unlike that of Rodin. A small head of an Eros with deeply punched hair still retaining traces of red (A-F 269, Fig. 15, b) seems from the hard surface of the thin brown slip of clay and the vigorous modelling to be an importation from Myrina or some other related site in Asia Minor. A larger fragmentary head is worked in a truly sculptural style (A-F 261, Fig. 15, c). The modelling is excellent and shows a sparing though effective use of the stylus in small details. While the closest analogies in marble are to be found in works of the second century,<sup>3</sup> the peculiarly hard smooth surface seems perhaps to indicate a later period. A bearded head wearing a peaked cap seems to belong to the late Hellenistic or early Roman eras (A-F 99, Fig. 15, d). The type is difficult of identification; but the good modelling, smoothed down to a condition of indistinctness, seems best to suit this epoch. A far more common type is seen in a large head wearing a wreath (A-F 134, Fig. 15, e). Though the nose is destroyed and consequently the effect of the whole much damaged, the workmanship is accomplished; and the figurine belongs either to the second half of the second, or the early part of the first century.

One of the most complete figurines in the collection represents a standing female figure with uplifted right forearm (A-F 133, Fig. 15, f). The pose is reminiscent of the Athene Parthenos; but the left hand holds a fold of drapery, a *polos* crowns the head, the drapery is completely different. Strong indications of conscious archaism appear in

<sup>1</sup> Broneer, *Hesperia*, II, 3, 1933, p. 334.

<sup>2</sup> A-F 135 lacks the painted surface, and the clay is certainly Attic.

<sup>3</sup> The broad and rather expressionless style bears definite similarity to the heads of Demeter and Artemis from Lykosura.

the edges of the garment, and these seem to give the decisive evidence in favor of a date in the first century B.C.

Thoroughly Roman are a fragmentary bear (A-F 235, Fig. 15, g), moulded thinly with hard, stippled surface; and a small head of execrable workmanship (A-F 92.



Fig. 15

Fig. 15, h). The technique of the former is reminiscent of decorative marble carving from the reign of Hadrian, and the texture and surface of the clay seem to suit the second century A.D. The head is a common fourth century type found in considerable numbers in Athens.<sup>1</sup>

<sup>1</sup> A recent study of this type has been made by Miss Burr in *Hesperia*, II, 2, 1933, pp. 191 ff.



These figurines form an interesting series of documents, both for the widely separated periods of occupation of the North Slope, and for the succession of styles which followed one another in the development and decline of civilization on the Acropolis. Though few of the figurines are sufficiently well preserved to merit aesthetic consideration, they are, nevertheless, fresh material for the study of Athenian terracottas.

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