

THE KNEELING BOY

PLATE X

The finest and most important piece of archaic art that has been found thus far in the Agora excavations is a terracotta plastic vase in the form of a kneeling youth tying a fillet around his head.¹ The figure represents a victorious athlete and was probably intended to be dedicated to some divinity by the winner of an athletic contest. In spite of its small size (it is 0.255 m. or about 10 inches high including the vase-mouth) and the commonplace material of which it is made it is a work of art of the first rank, and as we study it we shall find that in quality it is to be compared not so much with other plastic vases and terracotta figurines as with the finest bronze statuettes and with monumental sculpture; that it is, in fact, a statue in miniature in which we can observe all the stylistic traits of contemporary sculpture.

The figure is fully modelled in the round and might be classed as a terracotta statuette except for the fact that on the top of the head there is a vase-mouth. The boy's head and body are hollow, and at the top, through the vase-mouth, there is a small round opening, so it is obvious that the piece was designed not simply as a statuette but also as a receptacle to hold some liquid, probably oil. It has been pieced together from many fragments but is complete in every important respect, only a large part of the boy's back and right side being missing.² The boy, who is nude, kneels in an upright position, his weight resting on

¹ Agora Inventory P 1231. Height, including vase-mouth 0.255 m. Found in September 1932 at a depth of 16.00 to 16.25 m. in a well in section A (the Rectangular Rock-cut Shaft; number 2 on the plan in *Hesperia*, IV, 1935, Plate III). I hope to publish the other objects from this well in an early number of *Hesperia*. Preliminary notices and photographs of this vase have appeared in *A.J.A.*, XXXVII, 1933, pp. 294 ff. and fig. 5; *Illustrated London News*, August 26, 1933, p. 327; *Hesperia*, II, 1933, p. 459 and fig. 8; *Art and Archaeology*, 34, 1933, p. 294; *Arch. Anz.*, 48, 1933, col. 203 and fig. 5 opposite; *J.H.S.*, LIII, 1933, p. 266 and Plate XVI; *Revue des Études Grecques*, 47, 1934, p. 104 and fig. 20, p. 105 (sketched from the *A.J.A.* photograph). Cf. also Kunze's attribution, *A.M.*, LIX, 1934, p. 122. The reference in *Altisamische Standbilder*, p. 49, end of first paragraph, is to the Kneeling Boy as Professor Buschor kindly writes me. Among my colleagues I am especially indebted to Mrs. Dorothy Burr Thompson for many suggestions and much helpful criticism.

² There is no direct join between the right upper arm and the shoulder, a small fragment being missing here. This arm has been fixed in a position corresponding as nearly as possible to that of the left arm. This was done in January 1937, the arm having previously been set against the shoulder and too far back with the palm almost exactly frontal (so in all earlier photographs). There are, of course, numerous minor fractures, especially along the edges of the breaks, which are readily visible in the photographs. There are no restorations. The plaster used to hold the right arm, and that used to strengthen the body inside are most clearly seen in the back view. On the original coloring, which has largely disappeared, see below.



The Kneeling Boy



Fig. 1. The Kneeling Boy. Left Side



Fig. 2. The Kneeling Boy. Right Side

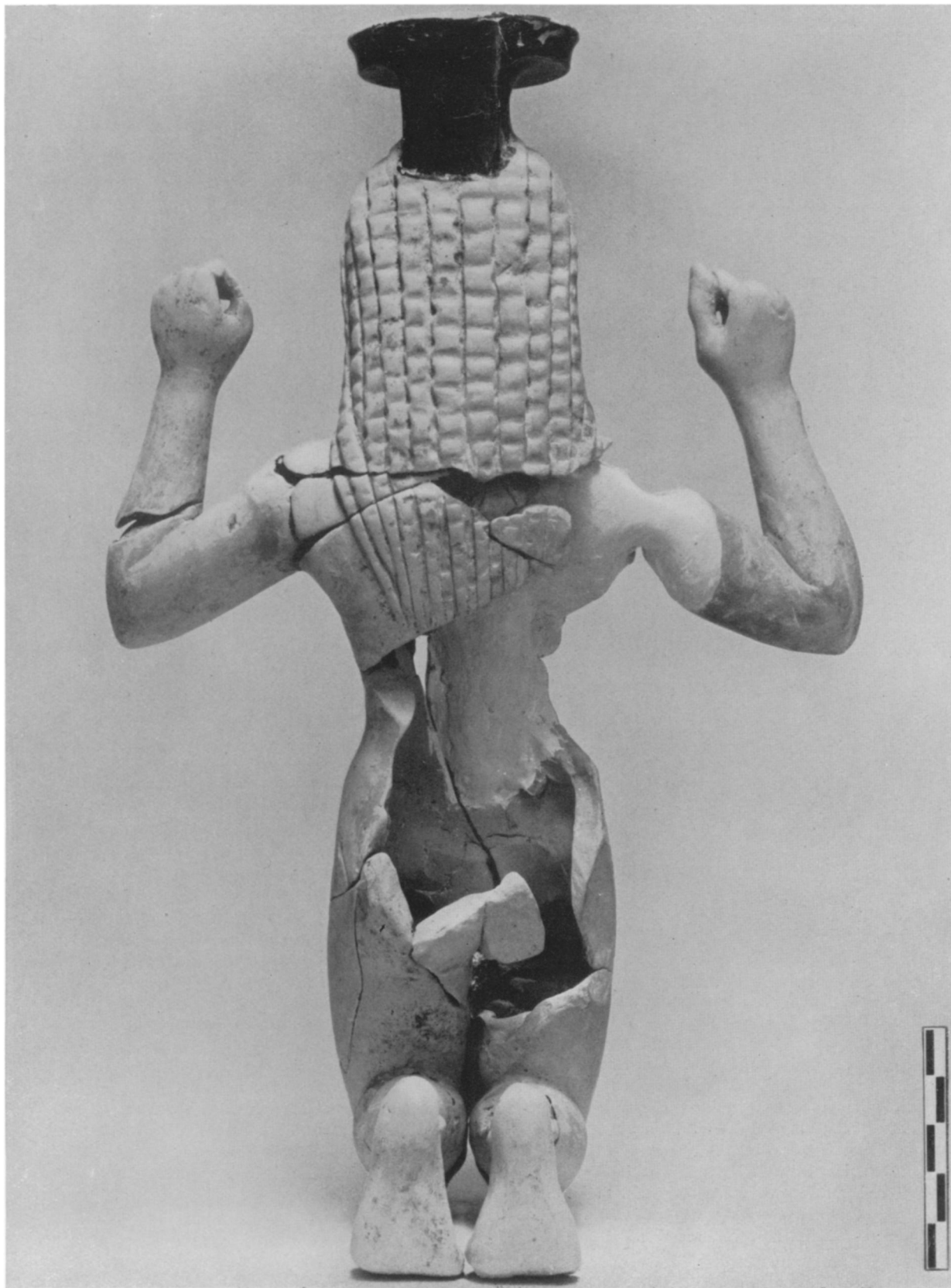


Fig. 3. The Kneeling Boy. Back

his knees and sharply bent back toes. His arms, extended on either side nearly horizontally from the shoulder, are raised vertically from the elbow, and his hands, with palms turned slightly inward from full front, are loosely closed. His wavy hair is parted in the centre at the front and falls down behind in a mass of conventionalized locks to the bottom of his shoulder blades. On the top of his head is a vase-mouth of the kind found on aryballois of "Corinthian" shape with a small flat vertical handle. This vase-mouth and handle are



Fig. 4. The Kneeling Boy. Detail of Head. Front

lasur (clear trace in left ear); in the incised grooves in the eyes (traces in the lower grooves of both eyes, cf. below); in the hollows for the nostrils (slight trace in left nostril); on the breasts, for a circle around the black nipple within the incised line, as often on contemporary black-figured vases (no trace); in the navel (no trace); in grooves and hollows around the genitals (traces); in the deep groove between the thighs (clear traces); in the fold of flesh at the elbow and behind the knee (clear trace in the fold behind the right knee); in the hollows between the fingers and between the toes, and in the incised lines that outline the nails (traces at a number of points). That the whole figure was not red (as were, for example, some East Greek plastic vases—cf. A. Furtwängler, *Aegina*, p. 380, no. 67; and Berlin 1292, Furtwängler, *Beschreibung der Vasensammlung im Antiquarium*, p. 148—and the flesh parts of the British Museum Dionysos, E 785, C.V.A., III, I, c, pl. 37, 1) is certain, because *lasur* (see next note but one), which is clearly a finishing coat, appears all over the body and limbs but does not appear on the hair where red was certainly used. The pupil was probably differentiated from the iris by a circle of color (white?) added over the black glaze; no trace, however, remains.

covered with black glaze which has an olive-greenish tinge in places. Black glaze has also been used to indicate the eyebrows, the outlines of the eyes, the pupils, and the nipples of the breasts. The other colors that were used were not as stable as the black and have consequently largely disappeared leaving only traces. Most striking was the red which once completely covered the hair and of which ample traces still remain. Red was also used on the lips, where a very faint trace can be detected, and for numerous small details, and the eyeballs were probably white.¹ The rest of the

¹ The red used was the same as the added red commonly found on contemporary pottery, and the white, of which no trace remains, was probably the same as the added white. Besides the hair and lips where it appears as a mass, red was apparently also used in small amounts to pick out details or to emphasize the modelling by deepening the shadows. For these purposes it was probably used in the following places: on the inner part of the ear, the outer part being reserved and still retaining part of its

figure was left in the color of the clay,¹ a rich buff, and the surface was here covered with a thin transparent wash (*lasur*).² This *lasur* has worn off in many places but where it is still preserved it tends to darken the color of the clay and gives the surface a polished look.

The head of the figure and the body down as far as the knees are mould made, for they are hollow, and one can see finger marks on the inside. Probably two moulds were used, one for the front and one for the back, but the parts were so carefully put together and the joints so skilfully covered up both inside and out that the line of division is nowhere visible. The hands and feet, the arms, and the legs up to the knees are solid and were made separately by hand (i. e. not in moulds) and attached, for on them the marks of the modeller's knife can be seen whereas the surface of the body is smooth. The ears were also added separately, and probably the modelling of the hair was done on the figure. The vase-mouth was made on a potter's wheel and attached.

Certain details of modelling and anatomy should also be noted, for the modelling is remarkably detailed for a terracotta figurine of the period. The forehead hair is carried up much higher on the head than is usual, and at the top, just in front of the vase-mouth, there is a short, shallow groove evidently designed to help hold the fillet in place. The eyes have a pronounced bulge and are separated from the brows above by a broad hollow and from the cheeks below by



Fig. 5. The Kneeling Boy. Detail of Head. Left Side

a lesser one. Within the outline indicated by the glaze there is a second outline done by incision in the soft clay as can be quite clearly seen in the detail photograph of the head (Fig. 4). These incised grooves were filled with red and were perhaps intended to represent the visible edge of the under side of the lid. How the fairly broad space

¹ The clay, which is that of contemporary Attic pottery, is firm and of very fine texture. It is definitely a vase fabric, not a terracotta fabric.

² On *lasur* see L. Hussong, *Zur Technik der attischen Gefäßkeramik*, Heidelberg Dissertation, 1928, p. 55. It is worth noting that when the vase was found the *lasur* was preserved on the resting surfaces of both knees. Now, however, although the vase has stood only on soft cloth and has been handled very little, the *lasur* has worn off under both knees and the resting surfaces have become slightly flattened. This probably implies that the vase was never used in antiquity, or at least very little used.

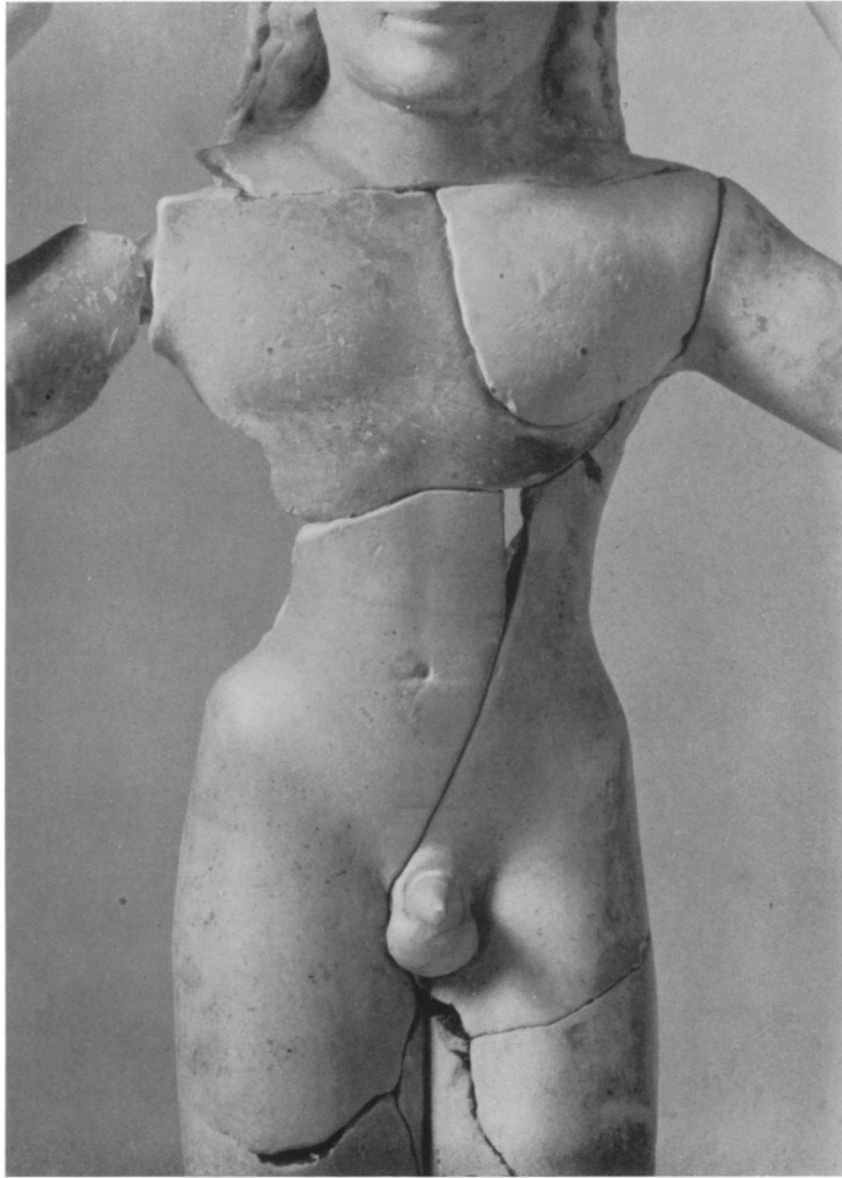


Fig. 6. The Kneeling Boy. Detail of Torso

between the upper groove and the upper black line was treated cannot be determined.¹ The ears are very clumsily modelled. This is probably due to carelessness or ineptitude on the part of the artist,² although it may be intended to represent the swollen ear of the

¹ Possibly it was done with white on which black lines for eyelashes were painted: cf., for example, the Acropolis terracotta no. 623, S. Casson and D. Brooke, *Catalogue of the Acropolis Museum*, II, p. 405.

² W. Deonna, *Les « Apollons Archaiques »*, p. 96, "L'oreille est d'ordinaire une des parties les plus négligées des figures archaïques."

athlete, a realistic detail which is found as early as the ripe archaic Rayet head in Copenhagen.¹ The nostrils are indicated by narrow slits. On the torso (Fig. 6) the collar bones are indicated by two straight, slightly raised lines set approximately at right angles to each other; between them and the neck is a slight hollow. A small, delicately incised circle marks the outline of the nipples. The space inside this circle around the black dot was probably filled in with red, as often on black-figured vases. The breasts are slightly raised above the level of the lower part of the chest, which, in its turn, is slightly raised above the surface of the abdomen. The line of division between chest and abdomen is an arching curve which falls away toward the sides and carries well around toward the back. The median line is a slight hollow which runs from the peak of the above-mentioned curve down to the navel where it ends with a short, shallow, horizontal groove. Below the navel are two more similar horizontal grooves. Otherwise the divisions of the abdomen are not indicated. Arms and legs, hands and feet, are very carefully modelled, incision being used for the outlines of the nails, and the modelling was emphasized by the use of red. The shin bone is a sharp ridge. In its proportions the figure shows many of the usual mistakes of archaic art. For example, the head is rather too large in proportion to the body, and some of the features in proportion to the head; the right eye and ear are larger than the corresponding members on the left; the toes are enormous. The last, of course, is partly due to the unusual position of the foot which would increase the difficulty of getting the proportions correct, and perhaps also to the need for as broad a resting surface as possible. Finally we may note that the figure is not strictly frontal for the head is turned slightly to the right and the palms are turned slightly inward.²

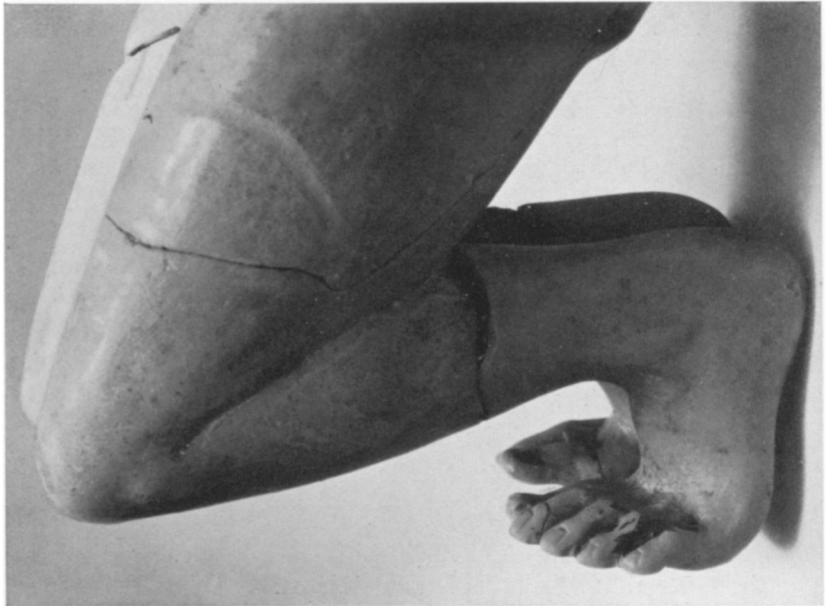


Fig. 7. The Kneeling Boy. Detail of Feet

¹ P. Arndt, *La Glyptothèque Ny-Carlsberg*, Plate 2. On the swollen ear, W. W. Hyde, *Olympic Victor Monuments and Greek Athletic Art*, pp. 167 ff.

² On such asymmetry cf. H. Payne and G. M. Young, *Archaic Marble Sculpture from the Acropolis (A.M.S.A.)*, p. 20 and note 2.

The Kneeling Boy may be dated with some assurance about the year 540 B.C., or perhaps slightly later. I will present here a few reasons for this date; others will appear in what follows. The circumstances of finding give us a good *terminus ante quem*. The figure was found in fragments at a depth of 16.00 to 16.25 metres in a well of which the total depth was twenty metres. The fill in this well did not accumulate all at once, but in two main periods separated from each other by a considerable interval. In the earlier period the well filled up to about twelve metres from the top. It was then apparently covered over, for nothing fell in for about a generation. After this it was re-opened and fill accumulated again until it reached the top. The earlier fill, deep down in which the Kneeling Boy was found contained no red-figured pottery.¹ The latest black-figured pottery in it belongs to the third quarter of the sixth century but is all clearly pre-red-figured. Closely associated with the Kneeling Boy were a number of fragmentary "little-master" kylixes which are neither early nor late of their kind but belong to the full third quarter of the century, the heyday of this type of vase.² Thus we get 530 B.C. (the generally accepted date for the beginning of red-figured vase painting) as a *terminus ante quem*, and we may reasonably suppose that the fill in which the Kneeling Boy was found accumulated during the decade 540–530 B.C. The observation that the figure was in new condition (above, p. 431, note 2) just before it went into the well suggests that it had been made not long before. Thus from external evidence we obtain as an approximate date 540–535 B.C.

Various stylistic and other considerations bear this out. Here it will be sufficient to observe that, in spite of the unusual position of the arms and legs, the figure is clearly of the "Archaic Apollo" type, a long haired, nude, male figure in an erect, frontal pose. The outstanding statues of this type have recently been arranged in chronological order by Miss Richter and given approximate dates.³ By comparing the Kneeling Boy with these it will be seen that it belongs to about the middle of the series, being rather more developed than the Volomandra, Tenea, and Melos Youths, but earlier than the Munich Youth.⁴

The pose of the Kneeling Boy is unique, and I know of no other existing example of a kneeling figure with raised arms. Plastic vases in the form of kneeling figures are not at all uncommon in the seventh and sixth centuries B.C., but in these the arms are invariably of one piece with the body and usually either rest on the thighs or are held against the chest.⁵ These figures differ markedly from the Kneeling Boy too in that they kneel with their buttocks resting on their heels, not in an erect position. Figures with arms raised in

¹ Red-figured pottery was found only in the fill of the later period, from 12.00 m. up.

² Agora Inventory P 1240–1245; lip-cups and band-cups; cf. J. D. Beazley, *J.H.S.*, LII, 1932, pp. 167 ff.

³ *Metropolitan Museum Studies*, V, 42 ff. Good pictures of the torsos of the Sounion, Munich and Ptoan no. 20 Youths (I use Miss Richter's nomenclature) are now published in E. Buschor, *Plastik der Griechen*, pp. 24, 25, 27.

⁴ I take Miss Richter's suggestion, 530–525, for the Munich Youth. Payne (*A.M.S.A.*, p. 43, note 2) dates it "near 540."

⁵ For example: M. I. Maximova, *Les vases plastiques dans l'antiquité, époque archaïque*, Paris, 1927, Vol. II, nos. 66, 67, 69, 128–131, 157, 158. Cf. also the bronze gorgon in the Louvre, MNC, 482, A. de Ridder, *Catalogue des Bronzes du Louvre*, no. 2570.

the attitude of the Kneeling Boy occur frequently in the sixth and fifth centuries as handles of paterae and vases of various sorts¹ but in no case do they actually kneel. In some of the oinochoe and hydria handle-figures the hands grasp the tails of lions which lie on the rim of the vase, and the body of the figure is bent backwards, the bending being sometimes largely taken up by the knees so that, although the figure is not kneeling, the position approximates quite closely that of the Kneeling Boy.² There is, however, no more than a superficial connection between the purely functional pose of these handle-youths and the pose of the Kneeling Boy. Figures with arms raised also occur occasionally as supports for bowls.³ This suggests the possibility that the Kneeling Boy may have been inspired by the colossal kneeling figures which supported the great votive krater dedicated by Kolaïos in the Samian Heraion.⁴ It seems unlikely, however, that there was any very close connection between the two, for, removed from its position as a support for the krater, the pose of the figure becomes quite unintelligible, the arms are held up in the air for no apparent reason, and the whole thing lacks unity. And why is no fillet represented when long-haired male figures of the sixth century are seldom without one⁵ and when the change of coiffure between the forehead hair and the hair of the rest of the head absolutely requires one?

The answer to this last question gives us the correct interpretation of the pose of the Kneeling Boy. There was a fillet, an actual fillet of wool or metal, which the boy held in his hands and which passed across the top of his head just along the line of the change of coiffure. The Kneeling Boy is thus a fillet-binder,⁶ an *anadoumenos* or *diadoumenos*, and

¹ Examples: patera handles; A. de Ridder, *Catalogue des Bronzes trouvés sur l'Acropole d'Athènes*, pp. 248 ff., nos. 703 and 707 ff.: vase handles; A. de Ridder, *Catalogue des Bronzes du Louvre*, no. 2784 and bibliography *ad loc.*; K. A. Neugebauer in *R.M.*, 38-39, 1923-4, pp. 343-5.

² Examples: Paris, Petit Palais, Oinochoe, Neugebauer *loc. cit.* p. 343 and Plate VIII; Sophia, Bulgarian National Museum, from Trebenischte, Bogdan D. Filow, *Die archaische Nekropole von Trebenischte am Ochrida-See*, Oinochoe no. 72, pp. 59 ff. and Plates X and XI (= *'Aqx. 'Eq.* 1927-8, 76 ff., figs. 35-38); Berlin 8467, Hydria from Randazzo, Staatliche Museen zu Berlin, *Führer durch das Antiquarium I*, 1924, Bronzen, p. 68, Plate 26.

³ *Mon. Linc.*, XIV, 1904, cols. 769 ff., fig. 5 and Plate 46. Also the Etruscan bowl, Louvre C 659, E. Pottier, *Vases Antiques du Louvre*, I, Plate 27. On figures supporting bowls cf. Payne and Young, *A.M.S.A.*, p. 12 and note 2. The patera handles referred to above (note 1), on the analogy of their female counterparts the mirror handles, may also be thought of as supporting figures; W. Lamb, *Greek and Roman Bronzes*, pp. 127 ff. and p. 131.

⁴ Herodotos, IV, 152. E. Buschor, *Altsamische Standbilder*, p. 49 seems to suggest this. Cf. also *ibid.* pp. 6 and 43; and above, p. 426, note 1.

⁵ W. Deonna, *Les « Apollons Archaiques »*, p. 100, cites only one example of an unfilleted head, his number 25 (Kouros from Boeotia, British Museum B 474, F. N. Pryce, *Catalogue of Sculpture*, Vol. I, part I, Plate XLII).

⁶ This interpretation was first proposed by H. A. Thompson shortly after the discovery of the figure, *A.J.A.*, XXXVII, 1933, p. 296. Payne has questioned it, *J.H.S.*, LIII, 1933, p. 266, note 2, but, as will be seen from what follows, his objections are not valid. That such a delicate figure with its arms extended was ever meant to be suspended by a string passing through the hands, as Payne suggests, is unthinkable. The obvious way to suspend it is by the solid aryballos handle (cf. C. H. E. Haspels, "How the Aryballos was Suspended," *B.S.A.*, XXIX, 1927-8, p. 216). Perhaps when it was thus suspended the loose ends of the string would have been carried around the vase-neck and down through the hands giving the *Diadoumenos* effect described below.

the moment represented is early in the act when the youth, having just picked the fillet up and laid it loosely across his head, is pausing an instant before adjusting and tying it.¹ Figures 8 and 9 show him holding a woolen fillet about the color of the added red used on contemporary vases.² At the top of the head it rests in the small shallow groove directly in front of the vase-mouth evidently intended to help hold it in place. As it runs out toward the hands it passes directly along the line of change of coiffure, a fact which



Fig. 8. The Kneeling Boy with Fillet. Front

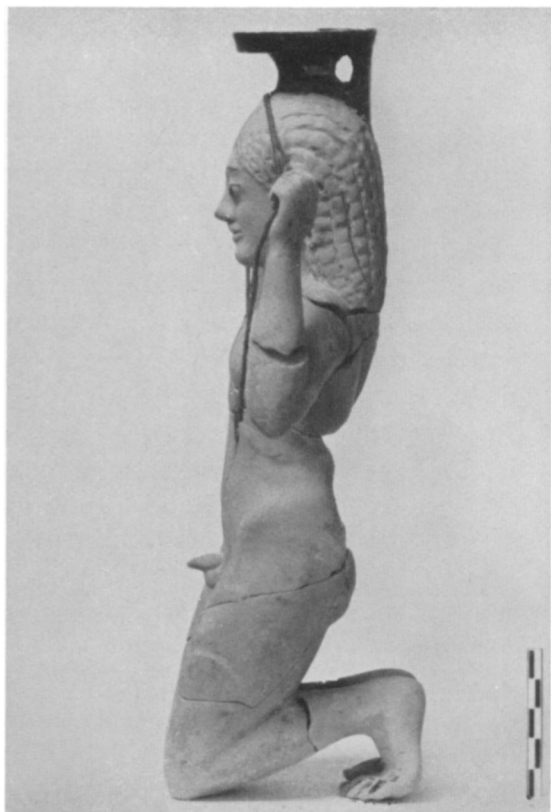


Fig. 9. The Kneeling Boy with Fillet. Left Side

¹ As in the Hellenistic gem impression at the Agora, SS 415, *Hesperia*, III, 1934, p. 298 and Plate I; *A.J.A.*, XXXIX, 1935, pp. 46 and 51, and fig. 8, p. 50. Miss Grace suggests (*Hesperia loc. cit.*) that the expression *anadoumenos* "tying" suits the gesture of the boy on the seal better than *diadoumenos* "tying around" which implies crossed strands. For the Kneeling Boy too *anadoumenos* is perhaps the more suitable term.

² Pindar (*Isth.*, V, [4] 62), referring to a victor's fillet, calls it *εὔμαλλον*, "of fair wool." Dark red or purple was certainly a common color for the plain undecorated fillet (cf. Theophrastus, *Hist. Plant.*, IV, 6, 5) as monuments such as the Dipylon head and the Sounion and New York kouroi (for references see Richter in *Met. Mus. Studies*, V, esp. pp. 28 ff.), as well as countless vase-paintings both black-figured and red-figured show us (cf. also other references given by Schuppe in Pauly-Wissowa-Kroll, *Realenc.*, s. v. *taenia* 1 and *mitra* 1). A fillet of dark red or purple wool is thus perfectly suitable for the Kneeling Boy in his present condition. We must remember, however, that his hair was originally dark red and this makes a dark red or purple fillet unlikely (cf. the small head of a horseman from Eleusis, Athens, National Museum 61, on

will hardly be due to chance. The hands are clearly designed to hold it. The palms are not strictly frontal, but are turned slightly inward in a somewhat more natural position,¹ as can be seen in the full profile view of the left side where the back of the hand is visible, but not the front.² This departure from frontality cannot but be intentional. Finally, the fingers are definitely designed to hold the fillet. As it passes through the small hole under the slightly raised index finger it gives the impression of being held between the index finger and the thumb. The three remaining fingers are loosely clasped so that it can pass between them and the palm and come out through the hole at the end of the hand by the little finger, whence it hangs down.

It is thus clear from the position of the arms and the arrangement of the hair that the Kneeling Boy is a fillet-binder. But why should he be kneeling when the kneeling position was rare among the Greeks and when we know from Pheidias' and Polykleitos' figures³ that the regular attitude for a fillet-binder was standing? The archaic kneeling figures referred to above,⁴ which are not, after all, very close in form or spirit to the Kneeling Boy, do not help us. They are apparently derived directly from Egypt, where the pose was a common one during the Saïte period (660–525 B.C.) and are usually interpreted as slaves or servants on the evidence of the Egyptian parallels.⁵ The Kneeling Boy, however, is hardly a slave. In classical and hellenistic times kneeling figures are generally women. They can be worshippers, especially of chthonic deities, the goddess of childbirth or her votaries, mourners, and so forth,⁶ but again none of these interpretations can apply to the Kneeling Boy. The best explanation seems to be a practical one. The artist must have realized that in a plastic vase in the form of a fully modelled nude youth such as he wished

which the hair still retains abundant traces of the original red color but the fillet is colorless; 'Aqx. 'Ep., 1889, col. 128, Plates 5 and 6; Payne and Young, *A.M.S.A.* p. 7 and note 6: cf. also the peplos kore, Acropolis 679, where the red hair at the back was held by a green(?) band, as can be seen in the color plate 'Aqx. 'Ep., 1887, Plate 9). If the fillet was of wool it was probably of some other color. It is quite possible, however, that the original fillet was a band of metal, perhaps silver as has been suggested for the small bronze *diadoumenos* in Berlin (8576, *Führer durch das Antiquarium* I, 1924, *Bronzen*, p. 22, Plate 36), or even gold.

¹ For the completely natural position cf. the hands of Polykleitos' *Diadoumenos* (references in next note but one). The slight turning of the head to the right is probably also a concession to realism: cf. Payne and Young, *A.M.S.A.* p. 20.

² The right arm does not join directly. See above, p. 426, note 2.

³ Pheidias' *Anadoumenos*; G. M. A. Richter, *Sculpture and Sculptors of the Greeks*, p. 228 and fig. 621. Polykleitos' *Diadoumenos*; most recently, Richter, *A.J.A.*, XXXIX, 1935, 46 ff.

⁴ Above, p. 434, note 5.

⁵ Maximova, I, pp. 131–135 and 203–204; Ch. Picard, *Manuel d'Archéologie Grecque. La sculpture*, I, *Période archaïque*, 1935, pp. 239–240; Buschor, *Altägyptische Standbilder* 43 and 49. Kneeling Egyptian figures were not always servants, however: cf. the basalt statue of a noble, British Museum 111, *Cambridge Ancient History*, Vol. of plates, I, pp. 272–273, b.

⁶ References to literary and monumental sources in Carl Sittl, *Die Gebärden der Griechen und Römer*, esp. pp. 156, 177 f., 369; Paul Stengel, *Griechische Kultusaltertümer*, 3rd ed., p. 80; *B.C.H.*, LIII, 1929, p. 401. For figures kneeling before graves, A. Fairbanks, *Athenian White Lekythoi* (Univ. of Michigan Studies, Humanistic Series, Vol. VII), Index IV, s. v. "kneeling figure." Kneeling is also connected with *proskynesis*, the oriental gesture of obeisance.

to make, the oil reservoir would have to be confined to the body and head. It could not extend down into the legs as well, as would be possible if the figure were draped.¹ This, combined with the raised and extended arms and the rather large vase-mouth on the head, would certainly make the figure top-heavy. If, to counteract the top-heaviness, the feet were firmly attached to a solid base, the figure would become quite unwieldy, and there would, besides, be the danger of breakage at the ankles. He therefore made his youth kneel, having as precedent the contemporary East Greek and Corinthian plastic vases, Kolaïos' dedication in the Heraion at Samos, and the Egyptian statues mentioned above, and thus obtained at once a more compact figure and a broad resting surface.²

The Kneeling Boy is the earliest preserved fillet-binder. Polykleitos' *Diadoumenos*, the classic example, is more than a century later, Pheidias' *Anadoumenos* is perhaps about the middle of the fifth century, and the small bronze *Diadoumenos* from Sparta is not much, if at all, earlier than the latter.³ Like the other fillet-binders the Kneeling Boy represents a victorious athlete⁴ and was probably intended as a votive offering to be dedicated by the winner of an athletic contest.⁵

In regard to the origin of the vase a number of opinions have already been expressed. It has been variously classed as Attic,⁶ as Ionian or Ionizing,⁷ and as the product of an Ionian artist working in Athens,⁸ and, most recently, it has been associated with a group of Ionian kylixes which are thought to have been made in Samos.⁹ I shall deal very briefly with this question here, indicating only in a general way why I think the vase is Attic, and why I think it is not Ionian; for these are clearly the two possibilities. In the first place, the vase was found in the heart of Athens and in a well which contained masses of pottery and other objects almost without exception Attic. This at once suggests, but

¹ As in the standing female type, Maximova II, no. 64.

² Similarly there is a practical reason for the kneeling figures in pediments. The artist uses them because they enable him to reduce the height of his figures without reducing their scale.

³ References to Polykleitos' and Pheidias' statues, above, p. 437, note 3. *Diadoumenos* from Sparta, Berlin 8576, *Führer I, Bronzen*, p. 22, Plate 36; E. Langlotz, *Frühgriechische Bildhauerschulen*, pp. 70, 72, 79, Plate 36 b; Lamb, *Greek and Roman Bronzes*, p. 151. The gap between these and the Kneeling Boy is in a way partly bridged by the stele from Sounion with a youth crowning himself and the Berlin alabastron associated with it by Zahn. (Sounion stele, Athens N.M. 3344; alabastron, Berlin F 2258, Neugebauer, *Führer II, Vasen*, p. 115 and Plate 55; both, R. Zahn, *Die Antike I*, 1925, pp. 273 ff. and 361–362, Plates 29 and 39.)

⁴ That Polykleitos' *Diadoumenos* represents a victorious athlete has recently been re-affirmed by Miss Richter, *A. J. A.*, XXXIX, 1935, 51–52. That archaic kouroi sometimes represented athletic victors has been shown by Hyde, *Olympic Victor Monuments*, pp. 100, 326 ff., 334 ff. Cf. also Payne and Young, *A. M. S. A.*, p. 10, note continued from previous page.

⁵ On the dedication of small objects by athletic victors instead of statues cf. Hyde, *loc. cit.*, pp. 27–28. If the dedicator was a victor at the Panathenaic games he may have dedicated in the vase some of his prize oil. This seems the most likely interpretation of the figure. It is also possible, however, that it was made as a grave offering. That it was meant for use, to hold oil for the palaistra, is unlikely; such a fragile figure would be too easily broken.

⁶ Thompson, *A. J. A.*, XXXVII, 1933, p. 296.

⁷ Payne, *J. H. S.*, LIII, 1933, p. 266.

⁸ Karo, *Arch. Anz.*, 48, 1933, col. 203.

⁹ Kunze, *A. M.*, LIX, 1934, p. 122.

of course does not prove Attic origin.¹ Second, the clay, the glaze used on the vase-mouth and for the rendering of details, and the thin transparent wash (*lasur*) on the figure itself are all thoroughly Attic. Surely such an object, found in Athens, has a very strong claim to local origin.² A third point is the vase-mouth which is of the kind found on aryballoi of the so-called "Corinthian" type. Aryballoi of this type were not confined to Corinth but appear in a number of other fabrics. In Attica they were made for a limited period, roughly the third quarter of the sixth century, before which there were no local aryballoi, and after which they were replaced by aryballoi of "Attic" type.³ An aryballos-mouth of "Corinthian" type appears on a plastic vase which is undoubtedly Attic, the aidon vase in Boston which is signed by its maker Priapos, an Attic potter active in the third quarter of the sixth century.⁴ As Buschor has pointed out, this is one of the earliest Attic plastic vases known and differs from others with aryballos-mouths in that it uses the earlier ("Corinthian") instead of the later ("Attic") type.⁵ The "Corinthian" type of aryballos-mouth likewise appears on certain East Greek aryballoi and plastic vases.⁶ It is,

¹ There were a few Corinthian sherds from the well, but nothing Ionian. In general it would seem that fine pottery from eastern Greece was seldom imported into Athens, to judge from the handful of sherds that has been found at the Agora and the trifling amount from the Acropolis (cf. Graef-Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, I, nos. 446 ff.). The few Ionian plastic vases that have been found in or around Athens (cf. F. Winter, *Die Typen der figürlichen Terrakotten*, I, pp. 41–43) are of the standard draped standing female types which were widely exported all over the Greek world, not, however, for the vases themselves, but rather for the perfume they contained.

² Kunze (*loc. cit.*, pp. 84 and 122) says that the clay of the Ionian (Samian) kylixes which he has grouped together can be distinguished from Attic clay only with difficulty if at all and may even have been imported from Attica, while their glaze and *lasur* are very similar to Attic. With these kylixes he therefore connects the Kneeling Boy, "an dem auch nur das Material attisch scheint, während Typus und Stil eindeutig nach Osten weisen." He thus suggests that the Kneeling Boy is Samian. If he is right, we should expect to find some close stylistic connection between it and the remarkably homogeneous group of archaic Samian marbles, bronzes, terracotta figurines, and plastic vases which Buschor has gathered together in his recent study, *Altsamische Standbilder*; I do not, however, see any such connection.

³ J. D. Beazley, "Aryballos," in *B.S.A.*, XXIX, 1927–8, pp. 194 ff. On pp. 200 ff. he lists the Attic aryballoi of "Corinthian" type. His first example, the New York Nearchos aryballos, has since been published by Miss Richter in *A.J.A.*, XXXVI, 1932, pp. 272 ff.; cf. also G. M. A. Richter and M. Milne, *Shapes and Names of Athenian Vases*, p. 16 and fig. 103. Aryballoi of "Attic" type seem not to antedate the introduction of red-figured vase painting, about 530; Beazley, *loc. cit.*, pp. 197 and 204.

⁴ J. C. Hoppin, *Handbook of Greek Black-Figured Vases*, p. 316. On Priapos' date, Beazley, *B.S.A.*, XXIX, 1927–8, pp. 202 and 204. Certain plastic vases in the form of a sandalled foot which have "Corinthian" aryballos-mouths, have sometimes been thought to be Attic. Their origin, however, is disputed. Maximova (I, 93) considers one example Ionian, others Attic. Langlotz apparently considers them all Ionian (*Akropolisvasen*, I, 2669; *Griechische Vasen in Würzburg*, no. 151). A number, however, must be Boeotian, as Pfuhl has seen (*Malerei und Zeichnung der Griechen*, paragraphs 210 and 318). Of the six examples in the National Museum at Athens which have "Corinthian" aryballos-mouths, four, as Mrs. Karouzou kindly informs me, come from Boeotia (nos. 2062, 2063, 9734, 9735) and one from Aegina (no. 2050) while the provenience of the sixth is unknown.

⁵ E. Buschor, "Krokodil des Sotades" in *Münchener Jahrbuch der bildenden Kunst*, XI, 1919, p. 9 and note 1.

⁶ Examples (in both clay and faience): aryballoi, Beazley, *B.S.A.*, XXIX, 1927–8, p. 195; plastic vases, Maximova I, p. 141, fig. 30 (*Jahreshefte*, III, 1900, Plate VI), and II, nos. 115, 118 and 133 (the last also illustrated, with a replica in London, in Buschor, "Krokodil," p. 34, figs. 49, 50).

however, distinctly the exception in the plastic vases and the few examples are scattered over a very considerable period of time from the late seventh century¹ to about the third quarter of the sixth.² The regular type of aryballos-mouth on East Greek plastic vases is quite different, having a small torus lip which projects but slightly beyond the narrow neck, and no handle.³ Thus it appears on the evidence of the vase-mouth that the Kneeling Boy fits nicely into the beginning of the Attic series of plastic vases, less well into the East Greek. Finally, the style has a direct bearing on the question of origin. That this shows certain Ionian features, the most obvious of which are the narrow,⁴ slanting eyes, the rather full, round face, the wavy forehead hair,⁵ and the soft modelling of the torso, no one will deny. We have seen above, however, that the Kneeling Boy is to be dated around 540 B.C., that is, just at the time when Ionian influence had begun to make itself felt in Attic art.⁶ Further, Buschor and others have shown that the art of making plastic vases was introduced into Athens from Ionia at just about this time.⁷ Therefore it is clear that the Ionian stylistic traits in the Kneeling Boy do not necessarily imply Ionian origin, and that, given the Attic provenience and the Attic material and technique, the figure may be most satisfactorily explained as an Attic work under Ionian influence.⁸ A comparison with other Attic plastic vases, insofar as they are comparable, bears this out. In them we see the same type of eye, the same nose, mouth and face as in the Kneeling Boy.⁹ That there is among them nothing exactly comparable is not surprising. The design of the Kneeling Boy is a bold one for clay, too bold apparently to have been successful, and the fragility

¹ Maximova II, no. 133.

² Maximova I, p. 141, fig. 30.

³ Maximova I, p. 166.

⁴ When the color is restored we see how narrow the eyes actually appeared, the white of the eyeball falling only within the incised outline.

⁵ Wavy parted forehead hair, fairly common in Ionian sculpture (cf. the Samian-Naxian kore, Acropolis 677, Payne and Young, *A.M.S.A.*, Plates 18–19, Buschor, *Altsamische Standbilder*, figs. 76, 80–83; and the head from one of the Ephesos drums, British Museum, B 91, F. N. Pryce, *Catalogue of Sculpture*, Vol. I, part I, p. 51 and Plate V), is also found in early Attic (cf. the gorgon head, Acropolis 701, *A.M.S.A.*, Plate 1; also the wavy hair at the temples of the Sounion kouros, *Antike Denkmäler*, IV, Plates 52–53, and the Zeus of the Introduction Pediment on the Acropolis, R. Heberdey, *Altattische Porosskulptur*, Plate I).

⁶ Cf. Payne and Young, *A.M.S.A.*, pp. 55 ff.

⁷ Buschor, "Krokodil," p. 9; Maximova I, 198; Elinor R. Price, "East Greek Pottery," p. 34 (number 13 in the *Classification des Céramiques Antiques* of the *Union Académique Internationale*).

⁸ The suggestion that the artist may have been an easterner who was working in Athens (Karo, *Arch. Anz.*, 48, 1933, 203) is attractive as a compromise theory, but it is perhaps not possible to determine the artist's origin especially since we do not know his name; and even if he were a foreigner, his work is Attic just as the vase paintings of Lydos, "the Lydian," are Attic. (On Lydos, Richter, *M.M.S.*, IV, 1932–3, pp. 169 ff., esp. 177–178; Beazley, *B.S.A.*, XXXII, 1931–2, p. 18.)

⁹ The most recent studies of Attic plastic vases are Buschor's "Krokodil" and Beazley, *J.H.S.*, XLIX, 1929, pp. 38 ff. Cf. especially the face-kantharoi, *J.H.S.*, 1929, pp. 40–41, which, although they are far from perfect parallels, are much closer than any Ionian plastic vases. With the exception of the eyes we may also compare the faces of the Lyons kore, the peplos kore and the Hermes relief from the Acropolis (Payne and Young, *A.M.S.A.*, Plates 24, 32–33, and 9, 1).

of the piece probably discouraged the artist and his contemporaries from making others.¹ Also, the plastic vase idea did not take hold at once in Athens, and between the time of its introduction in the third quarter of the sixth century and the time when it became popular there is a period of about a generation. The early examples such as Priapos' vase and the face-kantharoi are, as it were, experimental and belong to the period before the regular types were established, and it is with these, at the beginning of the series of Attic plastic vases, that the Kneeling Boy is to be placed.

¹ It is not until much later times that we find such free designs in clay; cf. Winter, *Typen der figürlichen Terrakotten*, II, *passim*.

EUGENE VANDERPOOL