

THE SCULPTURE

PLATES XV AND XVI

The sculpture found in the Agora in the season of 1932 represents a wide variety of types and covers a long range of time, extending from the sixth century B.C. into the late Roman period. The more important works have been selected for presentation in this preliminary report. Although innumerable statues of gods, of heroes, and of mortal men were dedicated in the Athenian market-place and although very many were seen there by Pausanias at the time of his visit in the middle of the second century A.D., it was hardly to be expected that much could have survived the subsequent disasters which befell the city, and the frequent destructions and rebuildings on the site. But in the field of sculpture, as in many other branches, the results of the excavations have exceeded all expectations, and a large group of important and interesting works has already been brought to light. They are preserved and exhibited in the temporary Museum which has been established in an expropriated building of the Agora.

ARCHAIC HERM

The earliest piece of sculpture of the current campaign is a life-sized marble head of a man, which has been badly damaged (Fig. 1).¹ The most serious mutilation is on the left side of the mouth, on the beard, on the right side of the face, and on the back of the head which has been chopped away. But in spite of these injuries the essential character of the head has been preserved. The face is bearded with the hair of the beard arranged in conventionally parallel wavy lines. The ends of the moustache droop down at the corners of the mouth. The hair on top of the head is represented by waved lines, similar to those of the beard (Fig. 2). The long back hair is gathered in a braid which is coiled about the head, beneath which the locks are combed out on the forehead, but no evidence remains to indicate that they terminated in curls.² The eye is a somewhat bulging ball set in deeply-cut contours which form the lids. The ears, which are entirely visible, are carefully made with a narrow outer rim and with a wide opening.

¹ Inv. No. 2170-S 211. Found in a house, 632/B 16, in Section Zeta. White marble, probably Parian. Height: 0.28 m.; width: 0.18 m.; thickness: 0.16 m.

² For the treatment of the hair in archaic art see W. Lermann, *Altgriechische Plastik*, pp. 112 ff.



Fig. 1. Archaic Head of Hermes

The sides of the face are noticeably vertical in shape, without rounded contours, so that the head has a columnar appearance. At the bottom the piece ends in a shaft instead of a neck. It is clear, therefore, that



Fig. 2. Hermes. Side View

this is a head of Hermes which was set in the top of a column. Although many such herms were erected in Athens, at the corners of streets and in front of private houses, very few of the archaic period have been found. A small male head in the Acropolis Museum (Dickins, Cat. No. 642, p. 184) has been identified as the crowning head of a herm by Schrader,¹ who studies it in connection with another related head in the Acropolis Museum (Dickins, Cat. No. 621, pp. 153f.). The head from the Agora shows many resemblances to the two on the Acropolis; in the treatment of the hair of head and beard in wavy lines, in the shape of the eyes, in the appearance of the corner of the mouth. The finely carved ear with its comparatively broad shape especially resembles that of the Acropolis head No. 621. The injuries to the surface cannot obviate the impression that this was a good piece of work of the late archaic period. Like the related heads on the Acropolis it may be dated in the last decade of the sixth century.²

MARBLE HEAD

The development of the type of the archaic Hermes is seen in a marble head which is about half life-size (Fig. 3).³ The general characteristics of the earlier work are here

¹ *Antike Plastik, Walther Amelung zum sechzigsten Geburtstag*, 1928, pp. 227ff., pl. 18. A similar type is illustrated by R. Lullies, *Die Typen der griechischen Herme*, pl. 1.

² Lechat, *Sculpture Attique*, p. 275.

³ Inv. No. 2722-S 218. Found on May 9, 1932 in a mixed Byzantine and late Roman deposit in a well in Section Stigma, 60/l, at a depth of 7 m. White marble, probably Parian. Height: 0.145 m.; width: 0.092 m.; thickness: 0.105 m.; Tip of beard to crown of head: 0.153 m.

present, such as the full beard, the moustache with the drooping ends, the primitive method of rendering the eyes, the treatment of the hair in wavy lines and its arrangement

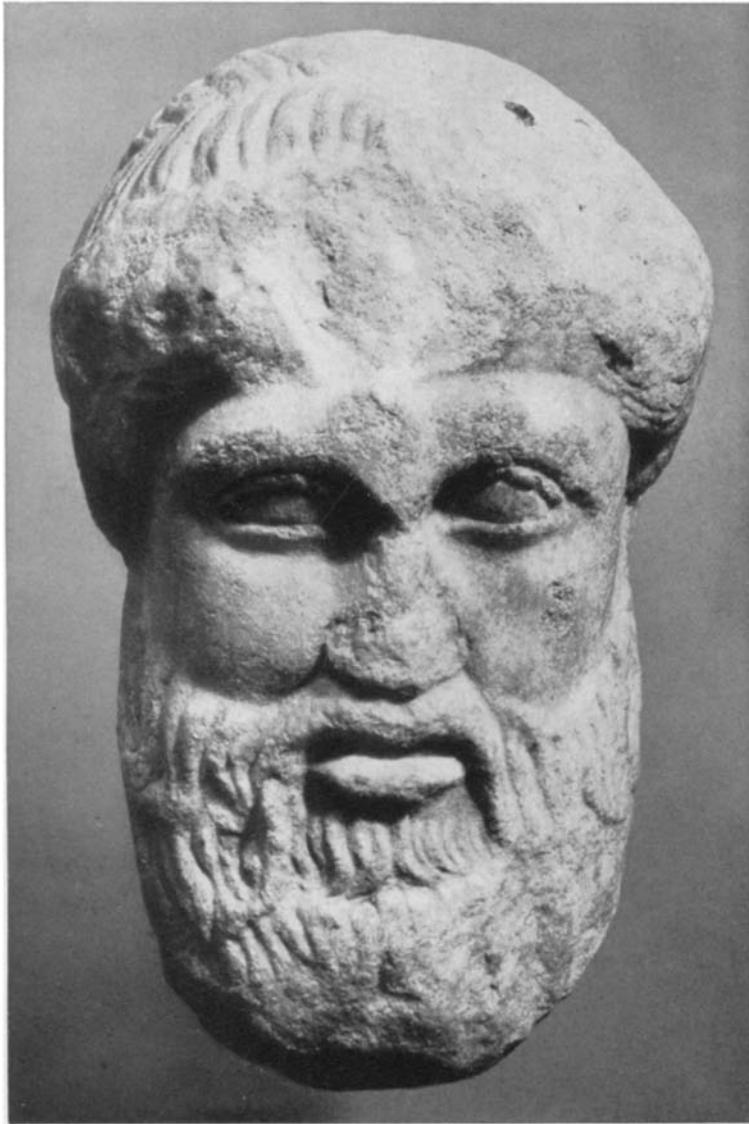


Fig. 3. Marble Head

in a braided coil about the head. But the technical execution is more advanced, since the eyes no longer prominently bulge, the lids are clearly articulated, and an attempt is made to render more naturalistically the hair of the beard. The eyes have reached the stage of development represented by those of Apollo from the west pediment of the Zeus

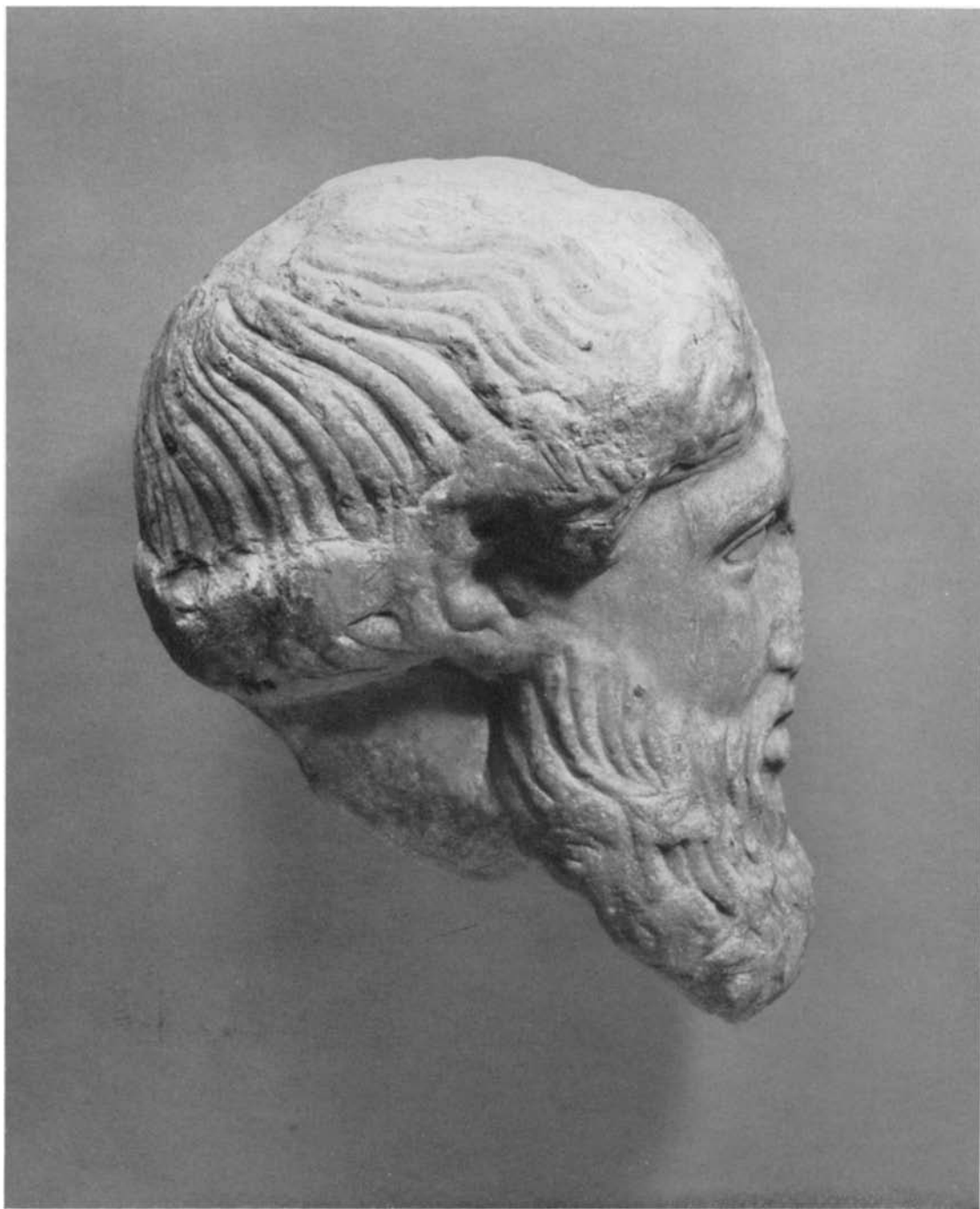


Fig. 4. Marble Head. Side View

Temple at Olympia.¹ The beard is fairly long and is rounded at the end as it is on the head of Herakles on a metope of the Athenian Treasury at Delphi.² And as on that head the cheeks above the sharply indicated line of the beard have a fat, puffy appearance.³ The length of the beard accentuates the narrowness of the face with the result of giving a very individualistic appearance to the front of the head. Another distinctive characteristic is the arrangement of the front hair in an almost straight line across the forehead with but little space left between hair and eyebrows.

If this head be compared with the head of Aristogeiton in the Vatican⁴ many resemblances will be readily observed, such as the straight line of the hair on the forehead, the treatment of eyes and mouth and the less conventional representation of the hair on head and beard. Obvious differences also exist, especially in the shape of the ear and in the braided coil of hair on the head from the Agora (Fig. 4). The statue of Aristogeiton was dedicated in 477 B.C., and the stylistic relationship of the new head marks it as an Attic work of the early part of the second quarter of the fifth century. There are no technical characteristics which necessarily imply that the head is a copy of a bronze work. It may have been a marble herm like the head first discussed. The circumstances of discovery furnish no evidence on which to base a decision as to whether this is an original Greek work of the period or a later copy of such a work.

THE BRONZE HEAD

Such evidence, however, is available in the case of a bronze head which was discovered in a well in the southeast corner of the area west of the Royal Stoa (Pl. XV and Figs. 5-9).⁵ The location of the well is marked (C) on Fig. 1, p. 452 above. It was filled with ancient objects packed in mud and clay and intermingled with large and small stones. At a depth of three metres the bronze head was lying face downward in the mud. After a preliminary rinsing with water the head appeared as it is shown in Fig. 5. The surface is covered with a thick layer of corrosion which conceals all details of the workmanship, and in which some pebbles of considerable size are imbedded. Although it was at once obvious that a beautiful and important work had been secured its quality could not be evaluated from the deformed mass of metal in hand. As the first step in the cleaning process the head was allowed to soak in distilled water, whence it was taken only for occasional brushings. After five weeks of

¹ H. Bulle, *Der schöne Mensch im Altertum*, pl. 193, 4.

² *Fouilles de Delphes*, IV, *Sculptures Grecques*, pl. xxxvii, 1 and 1a.

³ This is also noticeable on a head from Olympia which is related to the Delphian head, see Poulsen, *Delphi*, p. 178.

⁴ G. M. A. Richter, *The Sculpture and Sculptors of the Greeks*², fig. 574.

⁵ Inv. No. 1434-B 30. Found on February 27, 1932 in a well in Section Alpha, 20/1ET, at a depth of 3 m. Bronze. Total height: 0.20 m.; chin to crown: 0.121 m.; chin to roots of hair above brow: 0.084 m.; bottom of back neck to crown: 0.134 m.; total width: 0.095 m.; from ear to ear: 0.071 m.

this treatment much superficial accretion had been removed, but some hard corrosion still remained which did not yield to the soluble action of the water. The head was, therefore, wrapped in zinc plate and placed in a dilute solution (about 2%) of sodium hydroxide. It was left in this bath, which was frequently renewed, for nearly two months, when the corrosion had been entirely removed and the original bronze surface was revealed.



Fig. 5. Bronze Head before Cleaning

The preservation of the head, which is somewhat more than half life-size, is excellent except that the eyes which were inset are missing (Fig. 6). They were probably made of silver since on each side of the neck and outlining the edge of the hair on the forehead and at the back of the neck are shallow grooves, 0.002 m. wide and 0.001 m. deep, in which strips of silver were inlaid, a piece of which is still preserved in place above the right eye. Two narrow strips of a darker metal, perhaps copper, are also set vertically in the back neck extending down from a similar band which is placed below the groove from which the silver has disappeared (Fig. 7). The inlays were evidently hammered into the grooves and only those of precious metal have been removed.¹ On each side of the head the silver strip has been carried up over the hair to the top of the head, and silver earrings were inlaid in the lobes of the ears. The purpose of the inlays is to variegate and heighten by contrast the effect of the mass of bronze. When used

they generally appear as eyes, earrings and the nipples of the breasts, less frequently as teeth and finger-nails. Decorative details in silver also appear on fillets and girdles. The use of silver inlay in any manner resembling that of the head from the Agora is not otherwise known to me. Although the inlaying of bronze sculpture is not common before the Hellenistic period examples from the fifth century are not unknown. A statuette of a girl in Berlin has an inlaid bronze band along the edge of her cloak, her fillet was of copper and the eyes were inlaid with silver.²

¹ On the subject of inlaying on Greek bronze see K. Kluge, *Die antiken Großbronzen*, I, pp. 144 f.; G. M. A. Richter, *Greek, Etruscan and Roman Bronzes*, pp. xxiv ff. Miss Richter refers to the study by F. Wieseler in *Nachrichten der Kgl. Gesellschaft d. Wissenschaften zu Göttingen*, 1886, pp. 29 ff., and pp. 481 ff., where a large number of works is listed on which some form of inlay is used. See also W. Deonna in Daremberg and Saglio, *Dictionnaire des Antiquités*, IV, p. 1492, s. v. *statuaria*.

² W. Lamb, *Greek and Roman Bronzes*, p. 155. Cf. also p. 151.

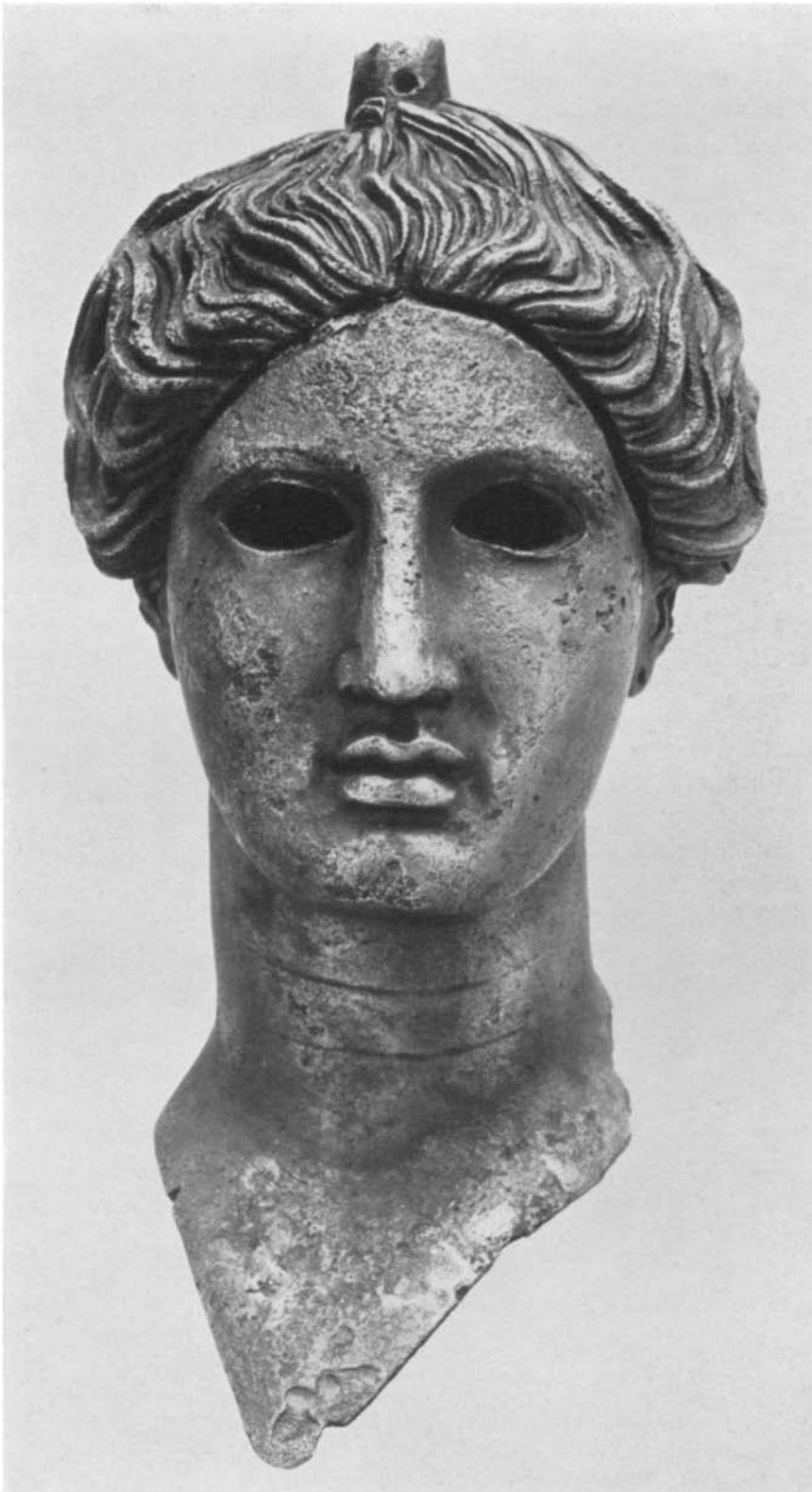


Fig. 6. Bronze Head. Front View

The head from the Agora was cast as a separate unit by the hollow casting process and a considerable amount of the clay core still remained in the interior when it was found.¹ Casting of bronze statues in several parts, which were subsequently soldered or riveted together, was commonly practiced by the Greeks, and a head and body



Fig. 7. Bronze Head. Back

before their union appear in one of the scenes from a foundry on a red-figured Cylix in the Berlin Antiquarium.² At the base of the neck of the Agora head in front the metal extends for a length of 0.05 m. in a triangular projection. It, therefore, seems probable that the head formed part of a small draped figure. On the right side of the neck a rectangular patch is plainly visible (Pl. XV). This is undoubtedly a repair necessitated by some defect in the casting. Such defects, which it was almost impossible to prevent, were skillfully repaired by the insertion of a thin plate, which must have been invisible after the final polishing and patination of the work.³ A small knob (ht.: 0.013 m.; bottom diam.: 0.015 m.) projects from the top of the head. It is finished on top, not broken, and is vertically pierced (Fig. 8). There are also holes through it in front and behind, and two other small holes behind it, one in the middle of the back hair and the other close to the knob on the left side. The purpose of this projection is puzzling but the interpretation here presented seems to satisfy both the technical and the artistic requirements.⁴ The knob

¹ A full description of the material used as the core for bronze casting is given by Kluge, *op. cit.*, pp. 68 ff.

² A. Furtwängler, *Vasensammlung im Antiquarium*, II, pp. 593 ff., No. 2294. Daremberg and Saglio, *op. cit.*, IV, p. 1490, *s. v. statuaria* (Deonna); *ibid.*, I, pp. 790–791, *s. v. caelatura* (Saglio). S. Casson, *The Technique of Early Greek Sculpture*, pp. 159 f.

³ Daremberg and Saglio, *op. cit.*, IV, p. 1490; Perrot and Chipiez, *Histoire de l'Art*, VIII, pp. 174 ff.; H. Lechat in *B. C. H.*, XV, 1891, pp. 471 ff.; H. B. Walters, *Catalogue of the Bronzes in the British Museum*, xxxv; S. Casson, *op. cit.*, pp. 61 f. K. Kluge, *op. cit.*, pp. 113 ff.

⁴ This interpretation was first suggested by Valentin Müller.



The Bronze Head

served as a support for an additional piece of the head-dress, consisting of scattered locks, which was made separately and riveted to the knob. It would have been difficult to cast the curly ends of this top-knot in one piece with the head, and it was, therefore, made separately. The joint was probably concealed by the strip of silver which evidently circled the knob after being brought up on each side of the head (Fig. 8).

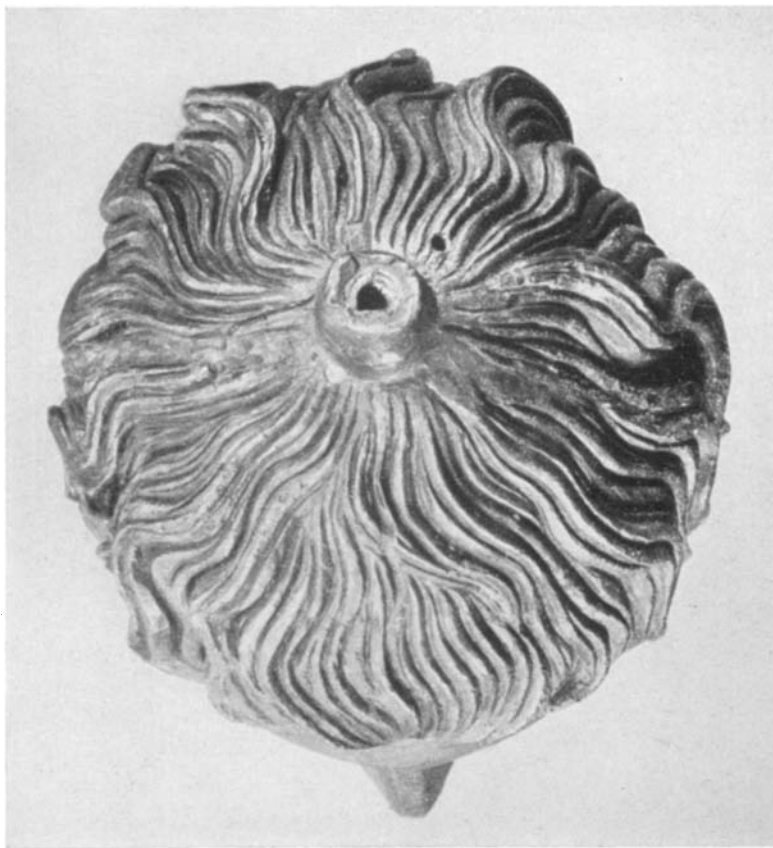


Fig. 8. Bronze Head. Top

In order to make the stray locks more secure two of them were fastened to the head where the rivet holes are still visible.¹

Figure 9 shows a restoration of the head with top-knot in place drawn by P. de Jong. The authority for the restoration is derived from the vases of Meidias² and from the

¹ The rivet which fastens the upper and lower parts of the statuette published by Lechat, *l. c.*, pl. IX, is placed directly in front, on the lower edge of the apotygmata. The surface of the bronze must have been originally finished in such a way as to conceal this spot which would have been an obvious blemish.

² G. Nicole, *Meidias*, pp. 106–107, pls. III, VI, XI, XII.



Fig. 9. Bronze Head. Reconstruction drawn by Piet de Jong

coins of Syracuse,¹ both dating from the second half of the fifth century. Nicole, commenting on this style of head-dress of the women of the Meidias painter, states that it recalls representations of flames,² and Beazley, in reference to a similar coiffure,

¹ S. Boehringer, *Die Münzen von Syrakus*, pl. 22, nos. 597–599.

² *Op. cit.*, p. 106.

suggests that this may be the style called "lampadion" by Pollux.¹ This suggestion is supported by the statement of Dicaearchus, a pupil of Aristotle, that the beautiful Theban women wore their blond hair fastened on top of the head in a style called by the natives "lampadion."² The careful articulation of the locks of the hair of the head from the Agora is most noticeable, but the arrangement is neither formal nor artificial, and stray curls are allowed to hang down on each side of the ear. The modelling of the features is executed with skill and accuracy, with avoidance of fullness and of superfluous expression, so that the dominant effect produced is one of dignity and repose.

We have now to consider the date of this beautiful piece of sculpture. It has already been stated that it was found in a well which was covered by the foundation blocks of a building erected in the early part of the third century B.C. (see above, p. 453). Therefore all the objects in the well must antedate that period. External comparative evidence confirms this chronology for such material as the lamps and the pottery. Six lamps were taken from the well, three of which are shown in the picture of selected objects illustrated in Fig. 2 on p. 453. One lamp found near the top of the shaft and one from the very bottom belong to type ix of Broneer's classification of the lamps of Corinth, which he dates early in the third century.³ Most of the pottery is of the coarse undecorated household variety which cannot be closely dated, but the bowls with relief decoration, "Megarian bowls," of the type here found are placed in the third century.⁴ The sum of evidence, therefore, clearly indicates the time when the head was thrown away, but to determine the approximate date of its production it must be studied from the stylistic point of view.

The arrangement of the hair on the Agora head with its necessary termination in a top-knot of flowing locks finds its closest parallel on coins of Syracuse which are dated 474 to 450. But the similarity is not limited to the head-dress. The shape of the head, the curl hanging down in front of the ear, the eye, the slightly parted lips, the outward curve of the lower lip are characteristics common to both works.⁵ The bronze head has the serenity and severity of expression which characterize the work of the fifth century and it conspicuously lacks the roundness of contours and the suggestion of sentiment which are common in the latter part of the fourth. But the thinness of the lower eyelids and the full shape of the lips would tend to bring it late in the fifth century or early in the fourth.

A curious symbol in the shape of the letter xi (Ξ) is incised in the back of the neck close to the groove for the silver inlay on the left side. What is the significance of this symbol? Can it be the initial letter of an artist's signature? Some of the Syracusan coins to which reference has been made have the letter A in the field behind

¹ C. V. A. Oxford, I, p. 37.

² C. Müller, *Frag. Hist. Graec.*, II, p. 259.

³ O. Broneer, *Corinth*, IV, 2, *Terracotta Lamps*, p. 48.

⁴ F. Courby, *Les Vases Grecs à reliefs*, p. 362.

⁵ See Boehringer, *op. cit.*, pl. 22, no. 597 (letter A in field behind neck).

the neck. This has been interpreted as the artist's initial.¹ If we assume a similar hypothesis for the letter on the bronze head we must seek a sculptor with that initial who worked in the period to which the head belongs. The only sculptor known to



Fig. 10. Nereid. Right Side



Fig. 11. Nereid. Left Side

us who satisfies the requirements is Xenophon, the Athenian, who coöperated with Cephisodotus in making a group for Megalopolis.² Xenophon also coöperated on a statue of Tyche for the Thebans, making the hands and the head while Kallistonikos,

¹ *Ibid.*, pp. 65 and 82.

² J. Overbeck, *Die antiken Schriftquellen*, pp. 219 f., nos. 1140 ff. See W. Klein, *Praxiteles*, p. 85.



The "Nereid"

a native, made the rest.¹ If the sculptor of the handsome ornate head from the Agora were a different man from him who made the statue, whose signature would normally be placed on its base, it is comprehensible that he should cut his initial on the back of the neck, just as the initials of artists were stamped on coins. This explanation, however, is merely suggested in lieu of any better interpretation of the symbol.

The association of the bronze head with the circle of Cephisodotus necessarily suggests a comparison with the Eirene of that sculptor,² but the types of figure represented are so different that there is little resemblance except in some general stylistic traits. However, there seems to me to be no prohibitive reason why the head should not be assigned to the first quarter of the fourth century.

THE "NEREID"

A marble statue of a young woman of approximately the same period is the next work which will be here discussed (Pl. XVI and Figs. 10 to 12).³ The woman wears an Ionic chiton which is fastened on the right arm and shoulder, and is draped in such a manner as to leave the left arm and breast bare. The figure is represented in an attitude of motion with the result that the thin, transparent material of the garment is blown back against the



Fig. 12. Nereid. Back

¹ Paus. IX, 16, 1.

² Brunn-Bruckmann, *Denkmäler griech. und röm. Skulptur*, pl. 43.

³ Inv. No. 1311—S 182. Found on February 12, 1932 in Section Epsilon, 25/AE to AET, on the Graeco-Roman level, just north of the marble altar. Parian marble. Greatest height: 1.25 m.; width at shoulders: 0.45 m. Missing are the head, the right forearm, most of the left arm, the feet and the end of the drapery on the left side of the body.

body, to which it clings so closely that the contours of the form are revealed. The folds of the drapery are executed in delicate and graceful style. Particularly charming are the wavy lines of the material below the left breast, and the contrast between the mass of the end of the garment clasped, presumably, by the right hand in front of the body and the thin, tightly-drawn material adjoining. The figure is not carefully finished on the back and the hair is left in an uncut mass, so that it was evidently planned for a position against a wall where it would not be visible from behind. The general treatment of the drapery, the motive of the grouped mass in front of the body and the way in which delicate folds start from a smooth surface and are again lost in it are reminiscent of the stylistic characteristics of the Nereids from Xanthos and of some of the figures from the temple of Asklepios at Epidauros.

A statue very similar to this, but of smaller size (ht.: 0.762 m.), stands in Burlington House, London. Nothing is known of its history or its provenance but it has been greatly admired by Sir Charles Walston,¹ and recently (1932) has been fully published by B. Ashmole.² The statue has been assigned to Timotheos by G. Lippold³ and has been associated by him with various related works.⁴ Ashmole, however, points out certain differences in the treatment of the drapery between the London figure and the akroteria from Epidauros. In just this respect the statue from the Agora resembles the akroteria. It has the bunch of drapery held in front of the middle of the body as on the Nereid, No. 156, Athens National Museum, the wavy folds between the breasts as on the Nike, No. 155, the bare left breast like the Nike, No. 162.⁵ The fine clinging garment and the elegance of the folds are conspicuous characteristics of these related works. The new statue is a lovely work, full of joyous spirit and the vitality of youth, a masterwork of the first quarter of the fourth century, perhaps from the hand of Timotheos.

The identity of the statue, whether Nike or Nereid, Goddess or Heroine, is problematical. Because of its size and pose and the fact that the back is unfinished it may have stood in a pediment. Or it may have been associated in some way with the marble altar near which it was found.

MARBLE HEAD OF A YOUTH

The development of sculpture in the fourth century is illustrated by the head of a youth (Figs. 13 and 14).⁶ The head is bent so as to incline slightly to the left. The

¹ *Notes on Greek Sculpture*, pp. 17 ff.

² Brunn-Bruckmann, *op. cit.*, pls. 747 and 748; text pp. 2 ff.

³ *Philologische Wochenschrift*, March 31, 1928, Col. 402.

⁴ *Ibid.*, June 11, 1932, Col. 647. Cp. also text to Brunn-Bruckmann, *op. cit.*, pls. 664-665; *Hesperia*, II, 1933, pp. 177 f.

⁵ Pictures of these akroteria are conveniently grouped by G. M. A. Richter, *Sculpture and Sculptors of the Greeks*², figs. 710-713.

⁶ Inv. No. 2298-S 212. Found on April 18, 1932 in a cistern in Section Delta, 3/ET. Pentelic marble. Height: 0.245 m.; width: 0.17 m.; chin to crown: 0.228 m.; chin to roots of hair above brow: 0.163 m.

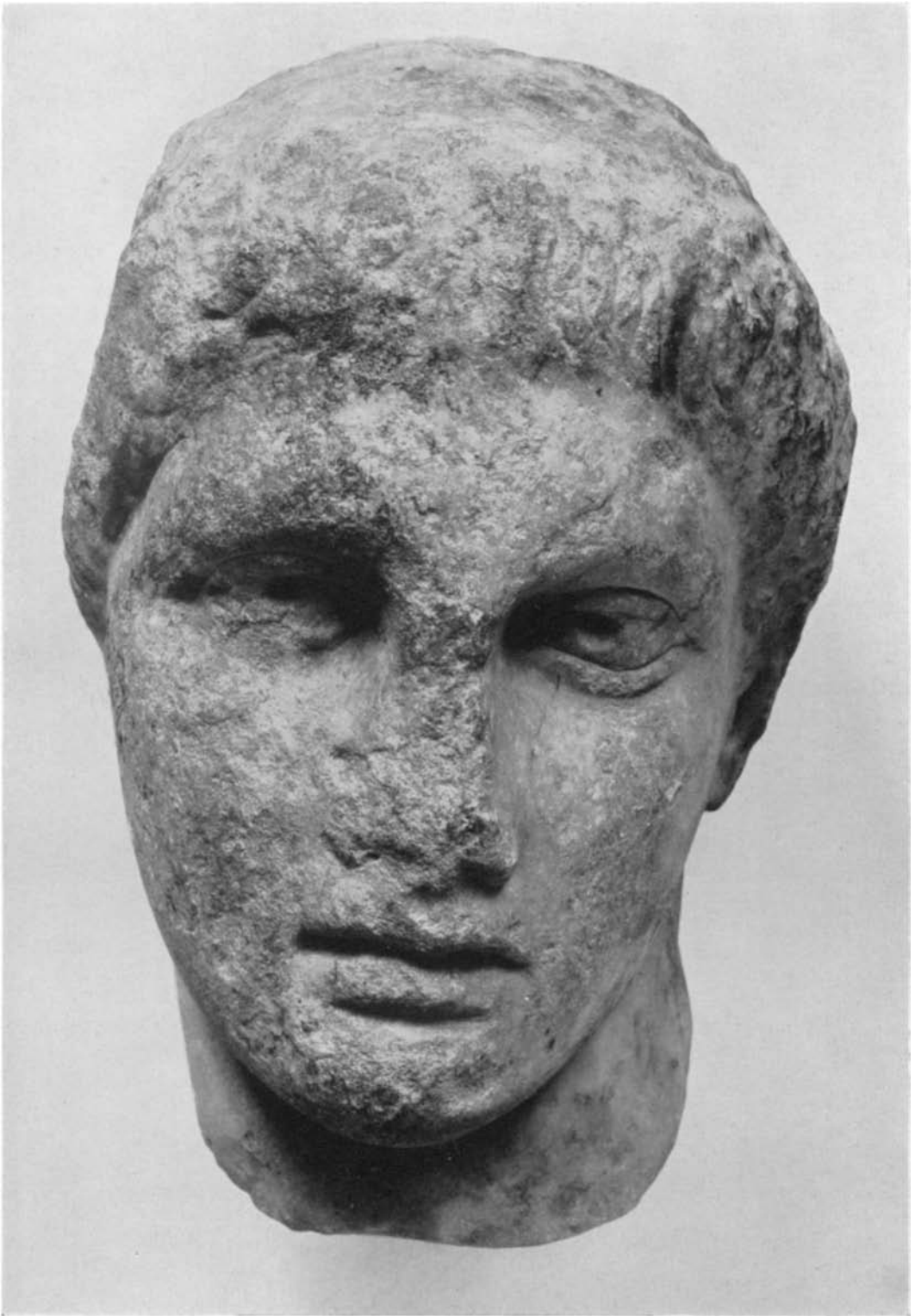


Fig. 13. Marble Head of a Youth



Fig. 14. Head of Youth. Profile



Fig. 15. Small Marble Head

hair is arranged in an almost straight line on the forehead, the bridge of the nose is broad, and the lips are full. The eyes are very characteristically portrayed with the inner ends deeply sunk beneath the overhanging brows. The upper lids are straight while the lower are curved. The pupil of paste or metal was inserted in a conical depression made by the drill just as it was inserted in the eye of the bronze boy from Antikythera. The ear has an unusually small lobe, and the hair is left in a rough unfinished state.

The expression of detached sentiment illustrated by this head associates it with the group of works attributed to Skopas. The pose of the head is almost identical with that of the Meleager in the Villa Medici, and the shape of the mouth, the eyes and the broad bridge of the nose are similar.¹ The resemblance to the heads from Tegea is striking, in the shape of the face, the expression of the eyes, the treatment of mouth, nose and overhanging eyebrows. The shape of the ear with its small lobe is similar to that of the helmeted warrior.² There is also close likeness to a head in high relief in the Metropolitan Museum of New York which has been attributed to the school of Skopas.³ The essential characteristics of the features such as the parted lips, the inflated nostrils and the overhanging brow are similar, but the square shape of the head from the Agora more nearly approximates that of the heads from Tegea.

The ever present question arises whether this is a Greek original work or a Roman copy. The circumstances of discovery give no aid to the solution of the problem since the cistern in which it was found contained a Byzantine fill. The head conveys a very different impression from that received from characteristic Roman copies such as the Meleager of the Vatican or the Landsdowne Herakles.⁴ There is, in fact, nothing typically Roman about the finish of the marble, but the practice of drilling holes for the insertion of the pupils of the eyes or for the representation of such pupils does not become common before the second century A.D. The freshness and vigor of the modelling of the surface argue for the interpretation of the head as a product of a Greek atelier. If it was made in the Roman period the fidelity to its model is extraordinary.

MINIATURE MARBLE HEAD

The small marble head of a bearded man shown in Fig. 15 represents the ideal Greek type of the man of thought.⁵ The impression is conveyed by the lofty brow, the ex-

¹ Bulle, *op. cit.*, pl. 212. Text p. 481, fig. 144. *Antike Denkmäler*, I, pl. 40. Cp. the copy in the Fogg Museum at Cambridge, G. H. Chase, *Greek and Roman Sculpture in American Collections*, pp. 87 ff., figs. 97 and 101.

² C. Dugas, *Le Sanctuaire d'Aléa Athéna à Tégée*, pl. CII, A.

³ *Bulletin*, VI, 1911, pp. 210-211 (Richter). Richter, *op. cit.*, fig. 171. Chase, *op. cit.*, p. 92, fig. 106.

⁴ Well illustrated in E. A. Gardner, *Six Greek Sculptors*, pl. LVII.

⁵ Inv. No. 1224-S 177. Found on February 13, 1932 in the water-channel in Section Epsilon. Pentelie marble. Height: 0.048 m.; width: 0.036 m.; thickness: 0.04 m.

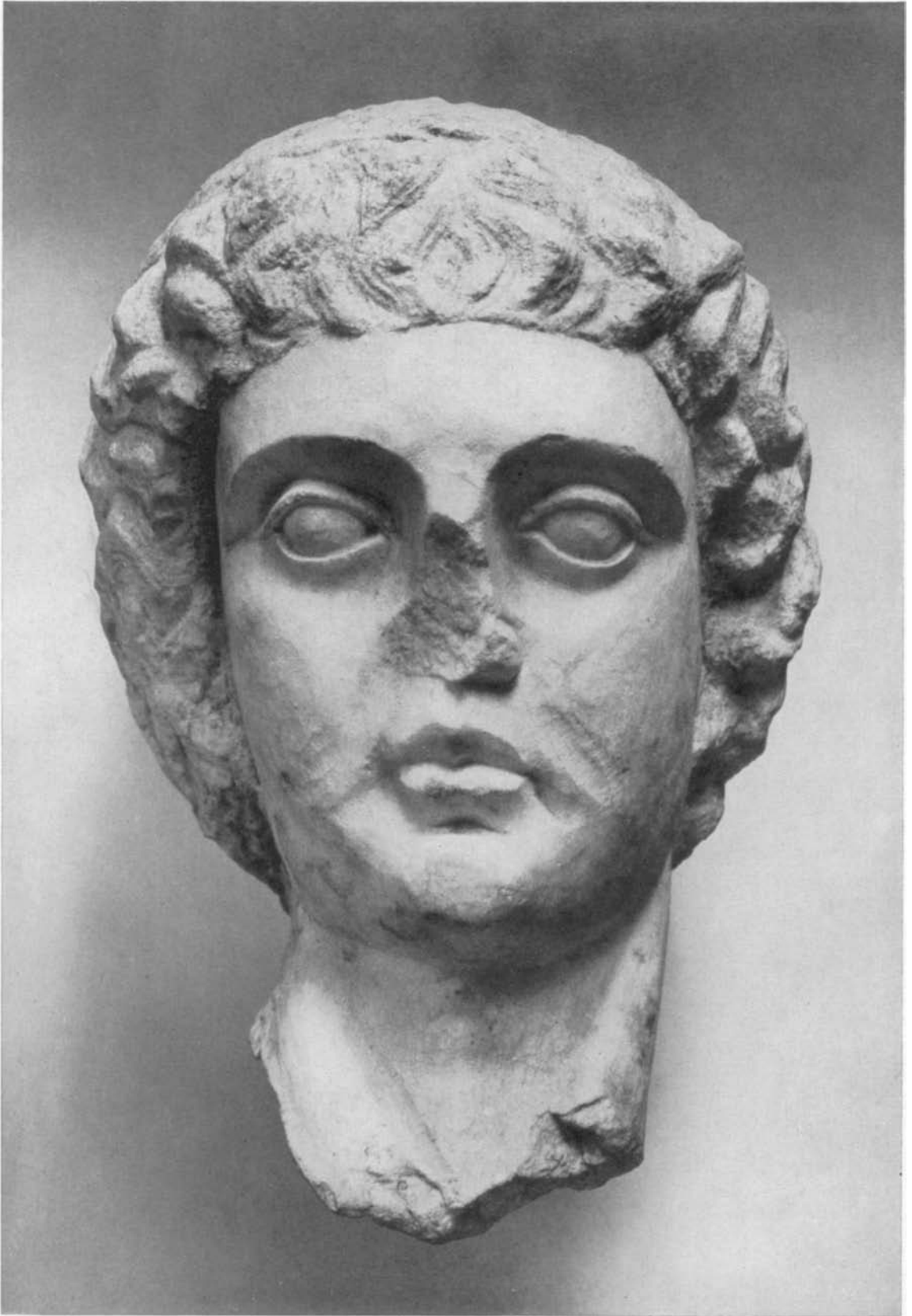


Fig. 16. Marble Head of Roman Period

pression of the deep-set eyes, the pose of the head, the presence of the beard and the dignity of the features. The type is that of the idealized poet or philosopher, but the fillet around the head rather suggests its interpretation as a successful poet crowned with the symbol of victory. And, in fact, the head is similar in many respects to the portrait bust which has been identified as that of the poet Homer.¹ But the type is general rather than individualistic and occurs, for example, on the so-called Sophokles in Copenhagen.² The deposit in which the head was lying dates from the third and fourth centuries A.D., so that our head is probably a small Roman copy of a large Greek work, but it is a good illustration of how largeness of style and conception may be mirrored in a miniature form.

HEAD OF A ROMAN MATRON

The Roman period is represented by a marble head of life-size which portrays the type of a Roman Matron (Figs. 16 and 17).³ The work was not finished and thus affords the opportunity of studying the technique of the Athenian stone-cutter in Roman times. The face has been nearly completed but it has not received the final polish, and deep tool-marks are visible on each side of the mouth. These furrows seem to be cut too deeply for harmony with the adjoining surfaces and it may be that the error of the craftsman at these points led to the rejection of the head. The mass of the hair is only roughly blocked out. The head was found on the Roman level at the base of the cliff



Fig. 17. Marble Head. Profile

¹ Arndt-Bruckmann, *Griechische und römische Porträts*, pls. 1–2.

² *Ibid.*, pls. 33–34.

³ Inv. No. 1783–S 203. Found on March 16, 1932 in Section Alpha, 33/KZ at a depth of 2.65 m. Pentelic marble. Height: 0.29 m.; width: 0.19 m.; thickness: 0.19 m.; chin to crown: 0.213 m.; chin to roots of hair on brow: 0.141 m.

formed by the cutting away of the rock of the Kolonos Agoraios for the accommodation of the west side of the building west of the Royal Stoa. The type is clearly Roman and the characteristic expression of the features implies a portrait of some individual. There is a general resemblance to some portraits of Roman women made in the second century but it is not possible to identify the head with any known person.

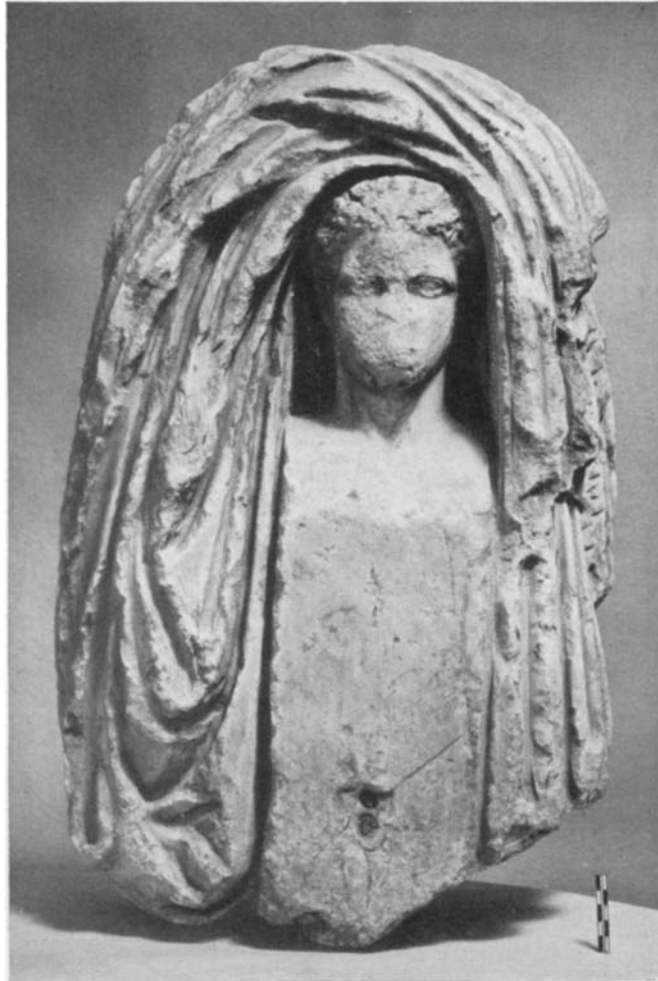


Fig. 18. Marble Herm

THE MARBLE HERM

A type of statue which was very popular in the ancient Agora is represented by the Herm shown in Fig. 18.¹ The square shaft is surmounted by the head of a beardless

¹ Inv. No. 1728—S 198. Found on March 10, 1932 in a cistern in Section Delta, 03/IE. Pentelic marble. Height: 0.585 m.; width: 0.38 m. The pillar, which is 0.132 m. square, is broken at the bottom.

youth over which a heavy garment is draped with its ends hanging down on either side in deeply cut folds. On the right side is a vertical V-shaped cutting (0.35×0.04 m.) with two holes, in one of which part of a metal dowel is still preserved. Another cutting in the back measures $0.32 \times 0.09 \times 0.03$ m. These cuttings served for the attachment of supports leading to the statue with which the Herm was connected. It is thus clear that this statue, like the Herm found in the campaign of 1931,¹ formed part of a group. On its right stood a life-sized figure, perhaps a statue of Hermes, which rested its left elbow on the mantle above the head of the Herm, like the pose of a group in Madrid.² The Praxitelean character of the new work is apparent, especially in the treatment of the head with its soft contours, its expressive eyes and its short curly hair. The drapery with the ample realistic folds is also a characteristic feature of the groups in Madrid and in Olympia. The employment of these Herms as supports for adjoining statues may be used as an argument in favor of the original presence of the support of the statue at Olympia, for a Roman copyist would not add a support of this kind to a copy of a free-standing statue. The support was surely part of the original design of the group.³ The circumstances of discovery and the style of workmanship indicate that the new statue was made in the Roman period.

BRONZE STATUETTE OF ATHENA

A bronze statuette of Athena was found in a well and is in a poorly preserved condition (Fig. 19).⁴ The goddess wears a crested Attic helmet and has the aegis on her breast. The himation is draped across the front of the figure with the end passing over the left shoulder. Although the left forearm is missing the remaining stump shows that the arm was raised in a



Fig. 19. Bronze Statuette of Athena

¹ *Illustrated London News*, Aug. 29, 1931, p. 337, fig. 1; Rizzo, G. E., *Praxiteles*, pp. 9–10, pl. XIV.

² Klein, *op. cit.*, p. 404; S. Reinach, *Répertoire*, IV, p. 98; Rizzo, *op. cit.*, pls. XII–XIII. Cp. also the group at Delphi, *Fouilles de Delphes*, IV, pl. LXVII.

³ See Lullies, *op. cit.*, pp. 64–65 and the references there cited.

⁴ Inv. No. 2652–B 55. Found on May 5, 1932 in a well in Section Delta, 51/K, at a depth of 10.30 m. Height of figure: 0.126 m.; base: 0.051 m. square and 0.043 m. high.

position appropriate for holding a spear. The right hand which holds an owl is preserved although it was broken from the wrist. Both feet have disintegrated because of the corrosion of the metal, but the statuette certainly stood on the small base which was found with it. This type of Athena is well known from a series of similar bronze statuettes several of which were found at Herculaneum.¹ Such a repetition of a characteristic type implies the existence of a noted prototype and the discovery of an example in Athens adds support to the view that the figure represents the statue of Athena Archegetis who is described by the scholiast on Aristophanes as holding an owl in her hand.² In the same stratum with the bronze were one coin of Diocletian (284-308 A.D.), four Roman coins of the 2nd to 3rd century and four Imperial Athenian coins dating from the same period. Several lamps of type xxvii were also in the deposit, including one signed ΕΠΑΓΑΘΟΥ (L 594),³ and the pieces of a marble statue of a satyr.

THE SATYR

The statue had been broken into seventy-three pieces but all these pieces had been thrown into the well and all fit together. The statue, as it appears after the joining of the parts but without restoration, is shown in Figs. 20-24.⁴ The face was split off in a single piece without injury to eye, nose or mouth. This happy result was undoubtedly due to a vein in the marble which lent itself readily to a clean fracture. Probably because of a similar defect in the marble the back of the head had been broken from the front in antiquity and had been subsequently mended. The line of this break passes through the right ear, as may be seen on the profile view of the head, Fig. 24. The ancient repair was made by the insertion of an iron dowel between the parts which were then cemented together. In its mended state the statue is now complete except for some pieces of fingers, some minor chips, and the central part of the body of the goat which squats on the ground beside the youth.

The statue represents a merry boy who is standing on a bit of rocky ground. With his left hand he grasps the horn of a goat which is in an upright position beside him, with its hindquarters resting on the ground and its raised forefeet placed on the stump of a tree. The boy holds a syrinx in his right hand, and has a pleased expression on his face as if he had just finished a tune which he had greatly enjoyed. About his body is thrown a fawn's skin, one leg of which hangs down on his right thigh. The marble of the uncovered parts of the body in front is smooth and highly polished but

¹ Reinach, *op. cit.*, II, pp. 280-281.

² *Aves* 515. Cp. O. Broneer, *A. J. A.*, XXXII, 1928, p. 468, *ibid. Corinth*, X, *The Odeum*, p. 122.

³ Lamps of this type are dated late in the second century by O. Broneer, *Corinth*, IV, 2, *Terracotta Lamps*, p. 96.

⁴ Inv. No. 2879-S 221. Found on May 5, 1932 in a well in Section Delta, 51/K, at a depth of 10.30 m. Pentelic marble. Total height: 1.25 m. Head, chin to crown: 0.204 m.; chin to roots of hair on brow: 0.129 m.; width: 0.138 m.

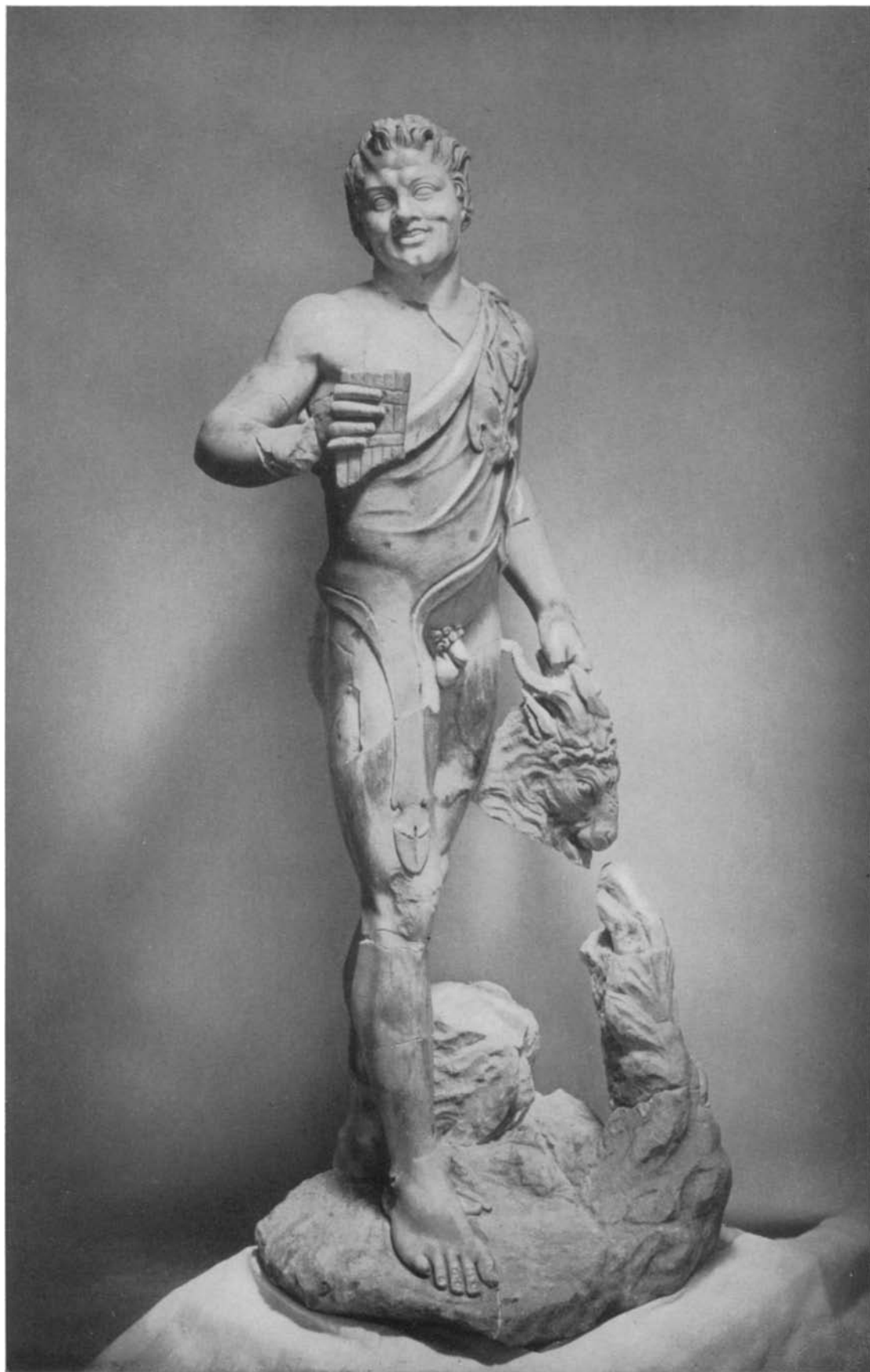


Fig. 20. The Young Satyr

the surface of the fawn-skin is left in a roughly picked state so that it would take more readily the yellow paint with which it was covered and which is still partially preserved. The hair of the boy was also painted, as was the goat by his side. The



Fig. 21. Satyr



Fig. 22. Satyr. Back

marble of the statue is not smoothly finished behind and the figure was evidently not intended to be viewed from the rear, but a small curly tail is attached as a typical attribute of the creature of the hills and woods (Fig. 22).

A view of the front of the head illustrates the careful manner in which the bony structure of the human brow has been modified so that the short horns would seem to



Fig. 23. Head of Satyr. Front



Fig. 24. Head of Satyr. Profile

grow naturally out of the forehead (Fig. 23). The horns are so small and are so skillfully placed in the hair as to be little conspicuous. Apart from them the only trait that marks the semi-human character of the head is the pointed ear (Fig. 24). The pupil and iris of the eye were painted, as we know from the roughened state in which the marble of the background has been preserved. The nose is broad with the nostrils dilated. The upper row of teeth is clearly visible in the grinning mouth. The lips are full and thick, and deep dimples are indicated in each cheek. The result is a realistic expression of a happy, carefree nature.

The statue represents the type of cheerful young country boy who often appears as a satyr in late Hellenistic art. The exaggerated modelling of the features occurs on the head of a youthful satyr in Munich though the troubled expression of that face, the treatment of the hair, the absence of horns, and other characteristics clearly differentiate it from the satyr of the Agora.¹ In its cheerful expression, at least, the new head more closely resembles that of the young centaur of the group in the Capitoline Museum.² While our statue reflects the Hellenistic spirit the technique shows that it was made in the Roman period. The evidence for dating in the third century A.D. the stratum of the deposit in which it was found has been given in connection with the bronze statuette of Athena. Above it at a higher level in the well, at a depth of about 10 m., were objects of the fourth century, including lamps of Type xxviii and Roman coins (one of Gratianus 375-383). Nothing in this well was later than 4th-5th century. It is clear, then, that the statue was thrown into the well in the third century. The excellence of the workmanship in general and some details of execution such as the high polish given to the surface of the marble indicate that it was made either in the Augustan or in the Hadrianic period. I am inclined to assign it to the time of Hadrian when there was great artistic activity in Athens.

This account of the discoveries in the field of sculpture made during one season of excavation shows that not only have masterpieces of art been found which date from the great periods of its bloom, but also that our knowledge has been supplemented by new and interesting types. The variety of period and of style represented emphasizes the obvious possibility that other important works of sculpture will be uncovered as the excavation of the area progresses.

¹ Brunn-Bruckmann, *op. cit.*, pl. 740.

² W. Helbig, *Führer*³, I, nos. 861-862. J. Sieveking in Text to Brunn-Bruckmann, pl. 740, p. 13, fig. 1.