

# THREE CENTURIES OF HELLENISTIC TERRACOTTAS

## PART III: THE LATE THIRD CENTURY B.C.

(PLATES 72-78)

### III A: THE KOMOS CISTERN

#### CHRONOLOGY

A few meters to the west up the slope of the Areopagus from the Satyr Cistern,<sup>1</sup> a reservoir was excavated in 1947 that has been called the Komos Cistern. It was so named from the incised word ΚΩΜΟΥ on a lamp,<sup>2</sup> which probably refers to the owner. To judge from the abundant duplicate pieces of pottery, the quantities of moulds for making Megarian bowls, and many warped and misfired fragments, the filling was probably drawn from the shop of a potter. Two coroplast's moulds (Nos. 18, 24) and four terracotta quivers (No. 31) that had never been attached to figures imply that he also made figurines.

This deposit cannot be considered in any strict sense limited, but most of the pottery and all the stamped amphora handles date within the 3rd century.<sup>3</sup> The Athenian coins are of the same date. A supplementary filling presumably occurred before the middle of the 2nd century. In it was a hoard of one bronze and seven silver coins of Histiaia.<sup>4</sup> Most unusual also are fragments of a faience oinochoe with the relief figure of a Ptolemaic queen, apparently Arsinoe III (217-205 B.C.).<sup>5</sup> We should expect, then, that the figurines belong to the late 3rd century, but that any one piece might come from the supplementary filling. We must therefore check all the pieces against dated comparative material.

<sup>1</sup> *Hesperia*, XXXI, 1962, pp. 244-262. Professor G. R. Edwards wishes to correct the dating of the pottery as suggested on p. 244, which he now believes to be "on estimate probably at least 50 years later (than that of Group B) in point of time of discard."

<sup>2</sup> R. Howland, *The Athenian Agora*, IV, Princeton, 1958, p. 100, No. 430. With it was found a pot base inscribed ΚΩ (P 18756).

<sup>3</sup> Deposit M 21 :1, excavated by E. Vanderpool. The pottery will be published by G. R. Edwards, who kindly gave me the following information in a letter dated June 26, 1961: "In the Komos Cistern, as far as I know now, the supplementary filling probably occurred within the first half of the 2nd century B.C." V. R. Grace, at the same date, informed me that the numerous stamped amphora handles probably do not go down later than 200 B.C.

<sup>4</sup> Unpublished. They run down to the middle of the 2nd century and are now considered to have been a hoard deposited later in the cavity made by the settlement of the early filling of the cistern.

<sup>5</sup> P 18692. The head and drapery are closely paralleled by a piece in the Allard Pierson Museum in Amsterdam, No. 7577 (von Bissing Collection F 864) inscribed as belonging to Philopator. I hope to publish these pieces in my forthcoming study of the Ptolemaic faience oinochoai.

## TECHNIQUE

The clay and fabric of this group of terracottas vary markedly. Most of the pieces are tan to buff in color; others are reddish or brownish. Many of these variations are due to firing. The tan overtone that increasingly clouds the pure buff of earlier clays is caused by the presence of smoke in the kiln, owing to the imperfect control of conditions during firing. This hitherto little noticed imperfection suggests increased carelessness among the workmen. The trend in this period toward higher firing and therefore toward a harder fabric has been noted before<sup>6</sup> (cf. our No. 14).

The most interesting technical variation in this group is the appearance of several fragments of a very soft, well-washed and sifted pale "blond" clay (as in Nos. 1, 30). We shall see it more abundantly in later deposits. This fabric stands out so strikingly among the warmer buff or reddish color of the traditional fabrics that it might seem to be an import. Further study and consultation with experts, however, indicate that it is composed of the Attic white clay<sup>7</sup> mixed with a much smaller proportion of red clay than was traditional. This creates a "blond" fabric very like that of Corinth, both in color and in extreme fineness of texture. Since the white clay lacks tensile strength, it must always be mixed with some red clay, but in proportions suited to the nature of the object. It costs today a great deal more than the red, but it can be more easily worked and dried out-of-doors without fear of cracking. The tendency during the late Hellenistic period toward paler clay is therefore presumably due to a desire to reduce the necessity for meticulous care. The difference in cost of the raw material could easily be made up by a saving in wages. Another reason appears to be the sudden change, in at least certain factories of Athens, to the use of plaster in place of clay moulds for the manufacture of figurines. The smooth "blond" clay could be more serviceable for use in plaster moulds, as it could easily be slip-cast or pressed very moist into plaster moulds. This technique will be more fully discussed in a later article in connection with the first examples of figurines made in plaster moulds. The "blond" fabric can be regarded as an earmark of late Hellenistic work. Its first dated appearance in our contexts is in this Komos Cistern; it continues in use until at least the time of Augustus.

The backs of the figures are in general unmodelled. Vent-holes are oval, except for one piece with a rectangular opening. The back of the actor (No. 20) is peculiar in having, in addition to the vent, one subsidiary hole above and one below it. Evidently this method lightened, for firing, the too thick mass of clay thus created at the junction with the legs.

<sup>6</sup> Cf. G. Kleiner, *Tanagrafiguren*, Berlin, 1942, p. 89. A very hard fabric is found in the pre-Mummian deposits at Corinth.

<sup>7</sup> G. M. A. Richter, *The Craft of Athenian Pottery*, New Haven, 1923, p. 40. This white clay is today obtained at Koukouvaones and Cape Kolias. I owe my understanding of technical details to the kindness of Professor Frederick Matson of Pennsylvania State University and of our technician Christos Mamelis, who knows intimately all the details of clay manufacture in Athens.

The interiors are treated fairly carefully by smoothing the surface after the clay has been pressed into the mould. On Nos. **4** and **16**, however, traces of the fingers drawn in long sweeps are visible—a trifling variation from the earlier practice, but one which is observable more with time and markedly so in T 559, from Hellenistic pottery Group E.<sup>8</sup>

The bases (Nos. **35-38**) are mostly of the old step type, with a bottom plinth, which imitates a statue base set on a plinth. The more ambitious pieces (Nos. **4**, **16**) probably stood on plaques. A very large double base (No. **38**) is irregularly shaped, presumably to accommodate a seated figure like the Maenad from the Satyr Cistern (No. **7**)<sup>9</sup> or a large group.

Very little color is preserved on most of these figurines, with the exception of one head and leg (No. **7**). On this, the flesh is a deep orange, like a strong sunburn, which often appears on male figures at about this time, as distinct from the pale pink or yellowish flesh-color of women and children. Dark red-brown is used for the hair of this head and a clear scarlet for the lips and inner drawing.

Most of the pieces are markedly battered, as though they were a mixed accumulation in the earth. Only two specimens, of awkward shape, are sufficiently preserved to suggest that they reached the cistern in a nearly complete state, i. e. Nos. **4** and **16**. Their good preservation and sharp edges, the abundant white slip on No. **16** and the reasonably fresh surfaces all support this hypothesis. Stylistically, they will also be seen to be among the latest in this deposit.

Only two moulds survive. Both are carefully made, with string grooves for tying together. No. **18** resembles those from the Altar Well, but No. **24** is less nicely finished. These are too few samples from which to draw any conclusions.

#### TYPES AND SUBJECTS

The subjects, like those from the Altar Well and Satyr Cistern, are chiefly drawn from daily life.

The legs and feet of only one “doll” survive (No. **1**), of late technique.

#### MALE FIGURES: Nos. **2-7**

A nude male figure, which seems to be reposing on a flat seat (No. **2**), may possibly be a “doll” with fixed arms, as any other such nude male figure would be peculiar. The ribs are vigorously modelled. We also find two seated draped male types, which are reminiscent of those numerous statues of distinguished men that preoccupied Athenian sculptors during the 3rd century. No. **3** is unusual in wearing only the chiton, with a loosely hanging neckline and extended arms; he may have been

<sup>8</sup> *Hesperia*, III, 1934, pp. 392-427 (Deposit F 15:2), which is now dated in the late 2nd century. The figurines will be published later.

<sup>9</sup> *Hesperia*, XXXI, 1962, pp. 251-252, pl. 89.

seated, like some counterparts, on a rock.<sup>10</sup> No. 4 shows the more usual "Tanagra" type: a young man or soldier sitting casually in reflection.<sup>11</sup> Its style will be discussed later in relation to the similar seated female figure (No. 16).

Eros continues to be a favorite subject. Two examples show the development from the strong, muscular modelling of the winged boy (No. 5) of the period *ca.* 300 B.C., to a slim boyish figure (No. 6), which, though it shows no trace of wings, nevertheless seems to float in the air. The former is like 4th century pieces from the Pnyx.<sup>12</sup> The latter also has a parallel from the Pnyx, but from a later context,<sup>13</sup> as well as from Tarentum of similar period.<sup>14</sup> The contrast between these two pieces is marked. One shows a feeling for body-structure; the other slurs the anatomical forms and emphasizes the contrast between the smooth body and its pendant drapery. These extremes of taste could be fifty years apart.

The floating figure, a favorite of this period, is also attested in No. 7b, as well as in fragments from flying figures of uncertain sex (Nos. 23, 24). The leg (No. 7b) is muscular and suitable to a Dionysiac flying type from which the head (No. 7a) probably comes. Both show the sunburned skin of vigorous young men. The head is very effeminate in its flowing locks and fleshy features. These details find parallels in heads of the 3rd century in Alexandria, Delos, Myrina and Tarentum.<sup>15</sup> We may consider this head then as characteristic of the third quarter of the 3rd century.

#### MALE HEADS: Nos. 8-9

Only two other male heads help us fix the common type of male face at this period. No. 8 is not unlike No. 7, though its lack of paint makes it look different. They are of the same scale; both are markedly inclined on the neck—one upward, the other downward. Both have rather fleshy cheeks, in which the blurred eyes are deep set; the mouths are somewhat pursed. The ears and hair of No. 8 are carelessly rendered; the hair is jabbed to suggest short curls. The wreaths are thin and carefully bound by ribbons or lemniskoi.<sup>16</sup> This rather Ptolemaic visage is seen at Chatby.<sup>17</sup> A parallel at Abdera is dated much later by the excavator.<sup>18</sup> Athens created many terra-

<sup>10</sup> Cf. *TK*, II, p. 256 for the pose in general; cf. *Hesperia*, XXXII, 1963, pp. 88-90, pl. 32.

<sup>11</sup> *TK*, II, p. 256, 4.

<sup>12</sup> *Hesperia*, Suppl. VII, 1943, p. 145, No. 54; cf. the plastic lekythoi, p. 161, Nos. 123, 124. Another, much battered uncatalogued fragment also was found in this cistern, T 2635. It bears the same orange flesh paint.

<sup>13</sup> *Ibid.*, p. 145, No. 58 (context probably of early 3rd century B.C.).

<sup>14</sup> P. Willeumier, *Tarente*, Paris, 1939, pl. XXXVI, 3.

<sup>15</sup> E. Breccia, *La Necropoli di Sciatbi*, Cairo, 1912, pl. LXXI, 213 (No. 432); *Monuments de l'Égypte gréco-romain*, Bergamo, 1930 (hereafter *Mons.*) II, 1, pl. T 3; *Délos*, XXIII, pl. 79, Nos. 911-913; E. Pottier and S. Reinach, *La Nécropole de Myrina*, pl. XII, 2; pl. XIII, 3. Willeumier, *Tarente*, pl. XXIII, 1.

<sup>16</sup> Daremberg and Saglio, s.v. *lemniscus*.

<sup>17</sup> *Sciatbi*, pl. LXXIV, 229, 231 (Nos. 494 f.).

<sup>18</sup> Cf. D. I. Lazarides, *Ἰγλία Εἰδώλια Ἀβδηρῶν*, Athens, 1960, pl. 7, B 13.

cotta types that follow sculptural canons.<sup>19</sup> A smaller, childish head (No. 9) also has stippled hair and the strong upper lip that gives a grumpy expression, which is commonplace among slightly coarser and probably later heads from Delos.<sup>20</sup> These heads all seem related to those of the Altar Well and Satyr Cistern, but are more developed.

#### FEMALE FIGURES: Nos. 10-16

The upper part of a worn figure (No. 10) may represent Aphrodite, or merely a beautiful woman; this ambiguity also existed in the Altar Well.<sup>21</sup> Traces on her right shoulder and at the back of her head suggest that drapery covered them or that an Eros may have perched on her shoulder. To support him, she may well have rested her arm on a post. The modelling is simple, in decidedly Praxitelean mood, but not in the delicate "Tanagra" spirit. The scale is larger, the features more emphatic, with clearly accented eyelids and lips. The hair is not worn in melon-style, but is drawn back in a loose roll to a knot at the nape. In general outlines, the profile bears a fairly close resemblance to that of Queen Arsinoe III, who died in 205 B.C.<sup>22</sup> The large leech earrings and the circlet, as well as all the facial characteristics, are found on other Athenian terracottas, but more remarkable, in an example from Myrina that looks as though it came from the same mould.<sup>23</sup> The measurements are almost identical, but the Myrina head is a shade larger. The differences are not sufficient to suggest the copying of one mould from the other head because the shrinkage in that case should be at least 10%. It seems therefore that there is some very intimate relation between these two heads, but we know too little at the moment to assert that the archetype was created in Athens, although this seems the most likely explanation.

The muffled fragment (No. 11) is of the same scale and fabric as the preceding; the pose is extremely common among advanced "Tanagras" and yet such pieces are rare in the Agora. The surface is enlivened by the cobweb of folds that are drawn over the body, serving still to articulate the structure. The arms are contrasted in

<sup>19</sup> The prototypes of bronzes like those shown by M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1955, figs. 108-110 may also have inspired terracottas.

<sup>20</sup> *Délos*, XXIII, pl. 76, Nos. 835-841.

<sup>21</sup> *Hesperia*, XXVIII, 1959, pl. 26, Nos. 7, 8.

<sup>22</sup> Bieber, *Hell. Sculpt.*, figs. 354-356.

<sup>23</sup> D. Burr, *Terra-cottas from Myrina in the Museum of Fine Arts, Boston*, Vienna, 1934, pl. XXXVII, No. 99. The dating on p. 71 is surely over-cautious, as all stylistic and technical considerations, such as the plaque base (our present terminology), place the Boston figure not far from ca. 250 B.C. The measurements of its head, kindly sent me by Miss Julia Green, may be compared with ours as follows:

	<i>Komos Cistern No. 10</i>	<i>Boston Myrina No. 99</i>
Base of chin to hair-line	3 cm.	3.1 cm.
Base of neck to top of head	5 cm.	5.3 cm.
Width of face at ear level	2.1 cm.	2.3 cm.

position and in modelling lines; the left breast is the focal point for a triangular area that is set at an angle to another formed by the drapery of the right arm. All this movement across a static body may seem trivial and it is certainly soon to become so. In this example, however, the design has significance and is pleasing to a sophisticated taste. Its relation to the earlier tradition and to a bronze statuette, the Baker Dancer, has already been discussed.<sup>24</sup> Among figurines it should be placed between an example from Larisa of the early 3rd century and somewhat later pieces.<sup>25</sup> It appears to belong to a style a little earlier than that exhibited in Grave A at Myrina<sup>26</sup> in which the arms, though in the same position, nevertheless are completely suppressed beneath the drapery. Note how on those the himation covers the right arm and body in one mass, whereas on our piece the right elbow emerges and the cross folds are drawn beneath it to distinguish the line of the waist. The same phase, but a little more mechanical work, is visible in Abdera at the end of the 3rd century.<sup>27</sup> But as soon as we look at fragments from the mid-2nd century fillings of the Middle Stoa in the Agora,<sup>28</sup> we note how the folds have diminished in number and hardened so that they no longer give the richness of texture, but merely sketch the pattern.

Other draped pieces from our cistern reveal the same style. Technically, No. 12 is close to examples from the Satyr Cistern (Nos. 6-8). Broken and even perhaps not from one figure, these pieces appear to belong to a dancing type whose right foot in a forked shoe is extended forward, just like that of the Baker Dancer and her counterparts.<sup>29</sup> The drapery blowing back from this foot forms an unusual pattern; that hanging down, presumably from the left side, contains passages similar to those on the seated figures discussed in the publication of the Satyr Cistern.<sup>30</sup> The area around the left breast can profitably be compared with that on No. 11 here. Whereas on No. 11 the folds form a homogeneous mass immediately interpreted by the eye as belonging to the himation, those on No. 12 so break up the surface with emphatic lines that the unity is lost. Sharp diagonals, widely spaced linear folds and smooth untreated areas form a new idiom. That these two pieces probably belong to at least the same half century shows how rapidly the development from naturalism to a more baroque dramatic style was taking place. This richer manner presumably develops somewhat after the middle of the 3rd century but well before its end.

Another fragment from a much larger figure (No. 13) continues the development into a later phase. It is more monumental than the "Tanagra" style. The chiton is drawn tight over the left breast, rounding it and leaving only one thin diagonal fold

<sup>24</sup> *A. J. A.*, LIV, 1950, p. 377, fig. 8.

<sup>25</sup> Kleiner, *Tanagrafiguren*, pl. 14 a; cf. 14 c and 14 f (end of 3rd century).

<sup>26</sup> *Nécropole*, pls. XXXVII-XXXVIII.

<sup>27</sup> Lazarides, *Abdera*, pl. 4, A 10.

<sup>28</sup> These deposits will be more fully discussed in the next article in our series, below, pp. 301-317.

<sup>29</sup> Cf. *A. J. A.*, LIV, 1950, p. 372, fig. 1; p. 375, fig. 5; p. 377, fig. 10.

<sup>30</sup> *Hesperia*, XXXI, 1962, pp. 249-253, Nos. 6-8, pls. 88, 89.

to emphasize it, much as is done on a minor scale on No. **12**. On the left side of the figure an end of drapery hangs in a slightly twisted roll, which fans out as it reaches the waist-line. The subordinate folds have rounded profiles, but they are modelled in regular courses without clear indication of the direction in which they are turned. This style, which accents untreated areas by contrasting them with ponderous folds, occurs also in 3rd century sculpture.<sup>31</sup> Something of the same spirit, though coarser, is evident on a fragment from Delos.<sup>32</sup>

The same style characterizes the draped lower portion of a standing female figure, No. **14**. The fabric is fired hard; the clay tan in color. The coroplast has enveloped the figure in ponderous drapery. Although the left leg bears the weight, it is merely suggested by an inset group of folds; the right leg is indicated by the lifting of the hem of the skirt over the foot as on a series of handsome terracottas from Myrina.<sup>33</sup> On our piece, the folds still follow the old systems, but without awareness of the body beneath. They stand stiff, almost tubular, split at the top by deep gashes of the graver that cause rather unnatural bifurcations. The effect of chiaroscuro is bold and oversimplified. The three little lifted edges form pleats reminiscent of those on Altar Well No. 15, but much drier. The formula has now been reduced to a unit made up of one hard ridge and one deep furrow, variously combined. Particularly significant is the transparency of the overhanging himation of No. **14**. Each underfold causes a ripple in the overfold, clearly but undramatically, though not much more clearly than on the examples from the Altar Well (Nos. 14, 15).<sup>34</sup> This restrained transparency of drapery over drapery was apparently never exceeded by Athenian coroplasts. Only a few other examples showing the transparent himation, in addition to the three just mentioned, have been found in the Agora.<sup>35</sup> The style barely touched "Tanagras."<sup>36</sup> Nor is it obvious either in Delos or in Alexandria. Kleiner's analysis of its development<sup>37</sup> is well supported by our mid 3rd century examples from Athens. The full tale is yet to be told before the strange early appearance of this style in coroplastic work on the mainland long before its flowering in sculpture in Asia Minor is fully comprehended.

The trifling fragment of a dancer on a moulded base (No. **15**) is a commercialized

<sup>31</sup> Bieber, *Hell. Sculpt.*, figs. 230-232.

<sup>32</sup> *Délos*, XXIII, pl. 71, No. 715; cf. *Hesperia*, XVIII, 1949, pl. 17, 4 (from a pre-Mummian deposit at Corinth).

<sup>33</sup> Burr, *Boston Myrinas*, pl. XXXV, Nos. 91-93; cf. *Annuaire du musée gréco-romain d'Alexandrie*, 1935-1939, pl. XXXVI, 3. Cf. further discussion of our piece in *A.J.A.*, LIV, 1950, p. 377.

<sup>34</sup> *Ibid.*, p. 376, figs. 6,7 = *Hesperia*, XXVIII, 1959, pl. 27, No. 14; pl. 28, No. 15.

<sup>35</sup> T 95, T 866 (unpublished); T 851, *A.J.A.*, LIV, 1950, p. 277, fig. 10.

<sup>36</sup> S. Mollard, "Statuette de femme drapée, terre cuite de Tanagra," *Mon. Piot.*, XLV, 1950, pp. 53-66, dates transparency as beginning in the second quarter of the 3rd century. In my opinion, this dating is correct, but various considerations suggest that the Barre figurine in her discussion is somewhat later.

<sup>37</sup> Kleiner, *Tanagrafiguren*, pp. 176-187.

version of that which we saw in the Altar Well (No. 17).<sup>38</sup> It may even be a lineal descendant from the same archetype, for the folds follow the same systems in shallow echoes. It is neither an interesting composition nor a lively rendering. Its small scale implies that it is late in its series. Yet the soft reddish fabric suggests a date still within the 3rd century.

#### SEATED FIGURES: Nos. 4 and 16

The only two seated fragments will be discussed together for convenience. They have in common a fairly good state of preservation and certain stylistic peculiarities. First, they both sit in a casual, relaxed position, which seems entirely commonplace in the upper part, but suddenly below the waist the legs sheer away from the trunk at a startling angle. They thus differ markedly from the seated figures from the Satyr Cistern,<sup>39</sup> which apparently extended their pose in one single direction. Since this earlier solution required placing the figure in a sideways, rather than in a frontal position, very naturally the figures begin to be so turned that they look like reliefs. The upper part of the body faces the spectator, but the legs are twisted at an uncomfortable angle in order to appear more or less in profile. An old device for suggesting depth in a plane is thus applied to a baroque usage. This tendency toward flatness or reversion toward the "einansichtige" point of view continues and markedly increases during the 2nd century. In sculpture, it can readily be traced by looking at a study of the development of seated figures beginning with the Tyche of Antioch and evolving through the lively Conservatori Maiden to the "Invitation to the Dance," which shifts the interest sideways.<sup>40</sup> The drapery hangs limply on our male figure, leaving vapid areas over chest and knee. The folds are ridges of equal size, divided by furrows of equal size, both on shoulder and on thigh. Those on the Maenad are shallower and entirely undistinguished.

To date this new, rather careless style is not easy, because it is characterized chiefly by lack of distinction. Yet on close examination certain earmarks emerge. First, the figures have regained their structure; they are no longer wrapped tight as they "pull their drapery into pretty patterns."<sup>41</sup> Their flaccid bodies emerge beneath the inconspicuous drapery that acquiesces to the structural transitions rather than accents them. The girl sits high on her rock with her feet dangling. This is perhaps to make the rock seem large, to dwarf the human being; it is a late device, which does not occur at Tanagra, but does appear at Myrina.<sup>42</sup> The nymph herself is slim and small-breasted, like late Hellenistic statues, such as the Aphrodite from Rhodes harbor

<sup>38</sup> *Hesperia*, XXVIII, 1959, pl. 27, No. 17.

<sup>39</sup> *Hesperia*, XXXI, 1962, pp. 249-253, Nos. 6-8, pls. 88, 89.

<sup>40</sup> Bieber, *Hell. Sculpt.*, figs. 102, 564-566; cf. *Hesperia*, XXXII, 1963, p. 89.

<sup>41</sup> A. Lane, *Greek Pottery*, London, 1948, p. 55.

<sup>42</sup> *Nécropole*, pl. IV, pl. XXXIII, 6.



and other similar pieces.<sup>43</sup> It is difficult, therefore, to place these two seated pieces within the 3rd century, but more plausible to assume that, as the latest pieces in the cistern, they belong somewhere in the early 2nd century. Certainly they do not fall among the extravagant company of the late seated figures at Myrina. Rather, they look back to the old tradition. The male figure is perhaps more advanced in style; its regular, tubular folds find close parallels among the large pieces from Delos.<sup>44</sup>

Many fragments, uncatalogued, come from the backs of seated figures, a favorite type at this period.

#### FEMALE HEADS: Nos. 17, 18

A tiny battered head (No. 17) is identified as female by its pink flesh color. Its wreath and plastic curls relate it closely to examples from the Altar Well.<sup>45</sup> Another scrap, uncatalogued here, gives a topknot like that of Altar Well No. 23. Its small size, as well as its type, place it probably in the early 3rd century.

A mould (No. 18) shows hair combed down to a mass of curls at the nape of the neck. The detail is unusually carefully rendered for the back of a head. The curls or wavy masses of hair are arranged in a series of horizontal loops as on a head from the Isthmian sanctuary (Pl. 75).<sup>46</sup> Other late 3rd century heads also show masses of hair hanging loosely, which must have been a fashion of the time.<sup>47</sup> Our head, like that from Isthmia, also wears a kerchief on top of the hair, of which the corners are just visible in the mould. On this and on its parallels, the kerchief may, but does not necessarily, designate a priestess.<sup>48</sup>

#### GROUP: No. 19

An interesting fragment shows two children who lift high a large vessel. They hold the turned base which supported a large bowl of which traces are clear above their heads between them. A close parallel from Samothrace reveals the type.<sup>49</sup> The vessel on that complete group and presumably on ours was a thymiaterion. A close

<sup>43</sup> E.g. Bieber, *Hell. Sculpt.*, figs. 526 f.

<sup>44</sup> *Délos*, XXIII, pl. 59, No. 601; pl. 64, No. 644; pl. 73, No. 717. For the dating of this class in the early 2nd century, see *Gnomon*, XXXI, 1959, pp. 638 f.

<sup>45</sup> *Hesperia*, XXVIII, 1959, pl. 28, Nos. 23-25, pp. 139 f.

<sup>46</sup> *Archaeology*, VIII, 1955, p. 60, right hand head; our Pl. 75. I owe this photograph to the kindness of Professor Oscar Broneer.

<sup>47</sup> Cf. Agora T 1355, published in our next article (below, pp. 310, 316, No. 15), from a deposit (K 18:2) of ca. 180 B.C.; Lazarides, *Abdera*, pl. 11, B 40; *Nécropole*, pl. XL, 3 (No. 268).

<sup>48</sup> The corners of the kerchief can be seen in the photograph. For a description of this type of kerchief, see Troy, *Supplementary Monograph*, 3, *The Terracotta Figurines of the Hellenistic Period*, Princeton, 1963, pp. 50-52.

<sup>49</sup> Samothrace Inv. 57.841. H. 10.5 cm. I am most grateful to Mrs. Elspeth Dusenbery for permission to mention this piece. Cf. TK, II, p. 292, 7; G. Mendel, *Musées impériaux ottomans, Catalogue des figurines grecques de terre cuite*, Constantinople, 1908, p. 594, No. 3523 and many other unpublished fragments from Amisos.

similarity between the base of our fragment and that on a clay thymiaterion from the Agora <sup>50</sup> confirms the identification. We must think of our children as acolytes who carry a ritual vessel to the temple (or their humbler fellows who thus serve the symposion).<sup>51</sup> The same theme is rendered frivolously on Megarian bowls by the substitution of frisky satyrs for the children; they rush in bearing a huge krater to the feast.<sup>52</sup>

#### ACTOR: No. 20

One of our most interesting pieces is the torso of an actor as a slave who vigorously strides into the scene, gesticulating with his right arm and carrying a sizable object with his left. Not only is the size of the object indicated by an extensive break on his left shoulder, but a hole was pierced obliquely through the hand to secure it. The angle of this hole precludes its having held a stick. Perhaps it held the large kantharos (No. 20 b)<sup>53</sup> that also bears a small hole in the bottom and traces of attachment on one side. Since this hole in the vase, however, may have been merely a firing hole, we can make this suggestion only tentatively. Usually, clay objects held by figurines are moulded with them or glued on. The stocky body of the actor is well handled; the movement is given force by the extended limbs and by the taut diagonal folds across his legs. The drapery over the left arm protrudes directly toward the spectator, a daring device to suggest depth and to invite shifting the axis of attention from side to side. Despite its simplicity, therefore, this is a sculptural piece, of which we have only a few parallels from the Agora, such as the tragic actor <sup>54</sup> of slightly earlier date. Stylistically, it is also like the philosopher from Corinth from a pre-Mummian deposit.<sup>55</sup> The date therefore must fall not very far from the beginning of the 2nd century. The figure still retains, however, the spirit of early Attic comedy; the slave is as aggressive and as addicted to the cup as his Aristophanic ancestors.

#### MISCELLANEOUS FRAGMENTS: Limbs: Nos. 21-24

A left foot (No. 21) also implies a flying figure, which cannot, however, from its scale be associated with our other fragments of flying figures. The modelling is reasonably careful and naturalistic in contrast with that of No. 22. Not only is the arm of this latter fragmentary figure coarsely rendered on a large scale very close

<sup>50</sup> *Hesperia*, XXI, 1952, pl. 42, No. 87; other unpublished parallels are in the Agora Museum.

<sup>51</sup> For acolytes carrying ritual vessels, see K. Schefold, *Vergessenes Pompeji*, Berne and Munich, 1962, pl. 74.

<sup>52</sup> E.g. *Hesperia*, III, 1934, p. 356, fig. 40, C 22; Supplement X, 1956, pl. 40, No. 32b.

<sup>53</sup> Cf. the shape of early 3rd century kantharoi, *Hesperia*, III, 1934, p. 338, fig. 18, B 17, 19.

<sup>54</sup> *Ibid.*, XXVIII, 1959, pl. 29, T 862, p. 142.

<sup>55</sup> *Ibid.*, XVIII, 1949, pl. 14, 7 (I owe this comparison to the late Mrs. Stillwell). Cf. *Pergamon*, I, 2, p. 259, No. 14 (Papposilenos); M. Bieber, *History of the Greek and Roman Theater*<sup>2</sup>, 1961, p. 103, figs. 395-397 (I owe these references to Professor T. B. L. Webster).

to that of the Satyr head from the Satyr Cistern,<sup>56</sup> but both fingers and toes are indicated by sharp cuts in a level surface. The phiale in the hand and the high-soled sandal imply a personage of distinction, probably a goddess. Several parallels in Delos and Myrina presumably date in the 2nd century.<sup>57</sup> If the cornucopia fragment (No. 32) belongs to this figure, as is possible, it would presumably represent Tyche.

The wing (No. 23) is crisply modelled in the manner of many mid Hellenistic examples, in which primaries, secondaries and tertiaries are knowingly and delicately differentiated.<sup>58</sup> We may date it, on style and technique and soft reddish fabric, in the mid 3rd century. The mould (No. 24) appears to be that of another wing, of large scale, suitable for a flying Eros. The herringbone incisions probably represent feathers. The wingbone is unusually pointed.<sup>59</sup>

#### ANIMALS: Nos. 25-27

Two much battered figures of cloven-hooved animals modelled to be seen from one side appear to represent deer. The legs are slender. The heads have horns, lean narrow faces with rounded cap-like muzzles, easily differentiated from those of cows or sheep by the bonier structure and the placing of the eyes.<sup>60</sup> Though not from the same mould, Nos. 25 and 26 both show the same type of the animal standing and facing the spectator's left. No central portions were found, but fragments of back and front legs. This fact suggests that the animals stood behind or beside an Artemis, a type known in Myrina,<sup>61</sup> but not elsewhere in the Agora. These fragments may possibly be associated with the quivers (No. 31) which certainly imply that figures of Artemis of about the same scale were included in the coroplast's repertory. Possibly the large base (No. 38) may have supported such a group.

In contrast with the careless style of the figures of deer, the leg of a horse (No. 27) is rendered with great skill. The angle of the leg and the placing of the bones of the fetlock indicate that it is a right rear leg. The details are full; the anatomy is exact; the tuft of hair at the fetlock is as vividly rendered as on the bronze horses of St. Mark's in Venice.<sup>62</sup> The smooth surface and hard, orange clay are not unlike those

<sup>56</sup> *Hesperia*, XXXI, 1962, p. 246, no. 2, pl. 87. The length of the foot of No. 22 would have been ca. 4 cm.; the total height of a standing figure would therefore approximate 30 cm.

<sup>57</sup> *Délos*, XXIII, pl. 71, No. 706; *Nécropole*, pl. XL, 3 (No. 268).

<sup>58</sup> E.g. Lazarides, *Abdera*, pl. 13, A 28; Burr, *Boston Myrinas*, pl. XXIII, No. 58.

<sup>59</sup> T. B. L. Webster, *Monuments Illustrating New Comedy* (Institute of Classical Studies, Bulletin Supplement No. 11) London, 1961, p. 53, AT 7 suggests that the piece shows an arm raising a fringed cloak. But no grasping hand is visible, nor is the ridged edge modelled like a covered arm and no folds appear. It seems more probable, but not certain, that it represents a wing as on *TK* II, p. 181, 2; p. 182, 3, 4.

<sup>60</sup> Cf. G. M. A. Richter, *Animals in Greek Sculpture*, London, 1930, pl. XLVIII with pl. XXXII.

<sup>61</sup> *TK*, II, p. 166, 1.

<sup>62</sup> Richter, *Animals*, pl. XXIII, fig. 70.

of T 559, from Hellenistic pottery Group E.<sup>63</sup> It is probable that this ambitious piece of a leg modelled in the round instead of being lazily applied to a relief belongs to the class of clay imitations of bronzes of the 2nd century.

#### MISCELLANEOUS OBJECTS: Nos. 28-34

A miscellany of small objects was found with the figurines. Each is briefly identified in the Catalogue and deserves no further comment here. In general, these pieces are votive in character, the cheapest possible dedications for a sanctuary. The four quivers (No. 31) are interesting as indications of an Artemis type, otherwise unknown from Athens later than archaic times.<sup>64</sup> Another fragment (No. 33) appears to come from a figure of Eros in a flower, such as was discussed in relation to a similar example from the Satyr Cistern.<sup>65</sup> Others are indecipherable or too small to be useful for comparison.

#### CONCLUSION

This deposit, even more than the Satyr Cistern, covers a wide range of time and a variety of types and styles. Difficult for that reason to place in chronological order, its contents nevertheless reveal the shift from the early to the ripe Hellenistic styles. The types begin with a few old, traditional pieces, like the Eros (No. 5) and animals, move through the developed, but still retrospective "Tanagras" (Nos. 10, 11) into a much wider range of subjects, such as dancers (Nos. 12, 15), flying figures (Nos. 7, 23, 24, 21 ?), and seated figures (Nos. 4, 16) of the sort which we found beginning in the 4th century but becoming more common in the Satyr Cistern. Entirely new subjects now enter the repertory: a group of children (No. 19), a large Dionysiac mask (No. 28). We see bits of plaques and oddments and very large figures such as occur in Delos in the 2nd century. An Artemis is hinted at by the fragments of deer (Nos. 25, 26) and of quivers (No. 31), a Kybele or Tyche by a few scraps (Nos. 22, 32).

The shift in style is even more marked than the change in subject matter, as is clear even from small fragments. The sturdy body of the early Eros (No. 5) is the only truly classical creation in the group; for the rest, the bodies are smooth and conventional, without interest. Drapery becomes the primary preoccupation of the coroplast—either employed to suggest the body beneath (Nos. 11, 20), at odds with it (No. 12) or enveloping and superseding it (No. 14). Finally, in our latest pieces, we see the re-emergence of the body, now rather casually rendered and draped in monotonous folds, interesting chiefly because of the romantic mood or the dramatic

<sup>63</sup> *Hesperia*, III, 1934, pp. 392 ff. The figurine is to be published later in this series of articles.

<sup>64</sup> Cf. *TK*, II, p. 166, 2 and 4 for terracotta parallels; P. Amandry, *Collection Hélène Stathatos, Les Bijoux antiques*, Strasbourg, 1953, pl. XXXVI, No. 233; pl. XXXVIII, 234, metal counterparts.

<sup>65</sup> See note 1 (No. 12).

twist (Nos. 4, 16). The number of small votives shows the advancing commercialism, which begins to take on the aspect of tasteless mass production.

From such battered fragments it is impossible to form any clear idea of the nature of Attic coroplastic art in the turn of the late 3rd into the 2nd century. In the next article (below, pp. 301-317), the remaining evidence from the Agora groups will be brought to bear on clarifying our picture of this period. It is clearly a period of rapidly declining skill, when a bored classical style dominates and no new mood has asserted itself. This is just the style that might well be expected of Athens in the late 3rd century when sculpture and architecture were also at a low ebb and the town was in need of new inspiration from more vigorous centers.

### CATALOGUE

The terminology used in this Catalogue is that already outlined in *Hesperia*, XXI, 1952, p. 158, with the exception that the measurements are here given in centimeters, as more suitable for small objects. For identification and interpretation, see the preceding discussion.

#### MALE FIGURES

##### 1 (T 2636) Legs of "Doll." Pl. 72.

P. H. 5.4 cm. Blond clay. Hollow to ankles.

Legs and feet without indication of toes, probably from a seated "doll."

##### 2 (T 3434) Seated Nude Male: fragments. Pl. 72.

P. H. a) 6.2 cm.; b) 3.8 cm. Reddish clay, soft fabric.

a) Part of back and left side; joint between moulds preserved.

b) Part of buttocks and seat; trace of oval vent.

##### 3 (T 2634) Draped Male: fragment. Pl. 72.

P. H. 3.8 cm.; P. W. 5.7 cm. Buff to reddish clay; fairly hard fabric.

Part of back missing. Neck pierced for insertion of head. Chest of figure looking to his right, dressed in chiton.

##### 4 (T 2633) Draped Seated Male. Pl. 74.

P. H. 14.5 cm.; P. W. 8 cm. Buff to light red clay. Back missing.

Sits with right hand on lap, wearing chiton

and himation over left shoulder and drawn over knees, which are turned sharply sideways to proper right.

##### 5 (T 2510) Torso of Eros. Pl. 72.

P. H. 4.9 cm. Deep buff clay, gray core. Traces of oval vent and two small holes above it. Wings broken off behind.

Torso preserved, neck to waist, with cloak thrown over shoulders.

##### 6 (T 2512) Boy: Eros. Pl. 72.

P. H. 8.1 cm. Reddish clay, smoked gray. Back broken away.

Moves forward with right leg advanced; drapery over shoulders.

##### 7 (T 2362; 3439) Head and leg fragments. Pl. 72.

a) P. H. 5.7 cm.; b) P. L. 6.5 cm.

Tan clay; yellow on wreath, orange on flesh, red on lips and eye-sockets. Back of head unworked. Leg pierced by small air vent.

Head inclined sharply to its right, wearing thick wreath over wreath of leaves. Trace of attachment on right side of head for raised right arm or some object. The right leg shows traces of possible attachment, suggesting that the legs were at an angle, presumably in flight.

##### 8 (T 2364) Head of Youth. Pl. 72.

P. H. 4.5 cm. Tan clay. Hair and corners of mouth retouched.

Head tipped sharply to right wearing a thick wreath, bound by a tainia. Deep-set eyes.

**9** (T 2517) Head of Boy. Pl. 73.

P. H. 3 cm. Tan clay. Traces of red glaze for adhesive suggest a wreath is missing.

Plump childish face on long neck.

FEMALE FIGURES

**10** (T 2363) Nude Female Fragment. Pl. 73.

P. H. 8.5 cm. Buff clay, mottled to light gray. Features rubbed. Traces of attachment on right shoulder and at back of head. Hair and corners of mouth retouched.

Head and right shoulder of apparently nude or semi-nude female. Hair drawn back to knot at nape, wears circlet and large leech earrings.

**11** (T 2513) Draped Fragment. Pl. 73.

P. H. 9.7 cm. Buff clay. Most of back missing. Hole in top of body, for attachment of head.

Figure wrapped tightly in himation.

*Hesperia*, XVII, 1948, p. 161, pl. XLII, 2; *A.J.A.*, LIV, 1950, p. 377, fig. 8.

**12** (T 2641) Draped Fragments. Pl. 73.

P. H. a) 4.8 cm.; b) 6.7 cm.; c) 4.8 cm. Reddish clay; fairly soft fabric. Pink on drapery on a).

Fragments apparently from a dancing figure, with right foot extended in forked sandal. Two other small fragments probably from this figure not catalogued.

**13** (T 2637) Draped Fragment. Pl. 72.

P. H. 6.2 cm. Tan clay. Back missing. Broken all round.

From the left breast of a draped figure of sizable scale.

**14** (T 2514) Standing Draped Fragment. Pl. 74.

P. H. 9.8 cm. Tan clay; very hard fabric. Back missing. Inside fairly rough. Possible traces of plaque base.

Chiton and lower edge of himation of closely

wrapped figure lifting hem with right hand.

*A.J.A.*, LIV, 1950, p. 377, fig. 9.

**15** (T 2644) Draped Dancer: fragment. Pl. 74.

P. H. 8.2 cm. Light red clay, mottled to gray. Right side missing.

Dancer on moulded base extends left foot forward.

**16** (T 2511) Seated Nymph. Pl. 74.

P. H. 17.5 cm.; W. at bottom 5.4 cm. Dull buff clay. Traces of pink on drapery and possibly on rock. Large oval vent. Traces of base, possibly on open plaque, on bottom.

Semi-draped figure sits on a rock. Traces of curls on right shoulder, of object, possibly tympanon, at right side. Legs crossed just above ankles, right foot missing.

**17** (T 2516) Wreathed Head. Pl. 73.

P. H. 2.4 cm. Tan clay. Thick white slip; pinkish flesh. Much battered.

Small head wearing thick wreath and retouched curls to shoulder.

**18** (T 2522) Mould for Back of Head. Pl. 75.

Max. dim. 5.9 cm. Pinkish buff clay. Back well rounded with three string cuts. Chipped at bottom.

Hair is drawn to mass of curls at nape.

**19** (T 2515) Fragmentary Group. Pl. 75.

P. H. 5.5 cm.; P. W. 5 cm. Dull buff clay. Traces of attachment behind and above; irregular back.

Preserved two childish heads and part of a nude torso and right arm holding up a vessel. Curly heads, wearing thick wreaths.

**20** (T 2509, 2646) Comic Actor. Pl. 75.

P. H. a) 9.5 cm. b) 2.6 cm. Tan clay. a) Oval vent, with small hole above and below it. Left hand pierced, possibly to receive b). b) Complete save for one handle; pierced beneath.

Torso of actor wearing close fitting undergarment and fringed himation wrapped around his body and over his left shoulder and arm.

Traces of attachment on his left shoulder suggest that b), a kantharos, might have rested against it.

*Hesperia*, XVII, 1948, p. 161, pl. XLII, 2. T. B. L. Webster, *Hesperia*, XXIX, 1960, p. 282, C 1; *Monuments Illustrating New Comedy*, London, 1961, p. 53, AT 6.

**21** (T 2643) Male Foot. Pl. 75.

L. 3.8 cm. Blond clay. Solid.

Left foot, probably from a suspended figure.

**22** (T 2654) Arm and foot Fragments. Pl. 75.

a) P. L. 6.9 cm. b) P. H. 3.6 cm. Tan clay.

a) Right hand and arm to elbow; hand extending a phiale with relief petals. b) Right foot on high-soled forked sandal thrust out of drapery.

**23** (T 2638) Wing. Pl. 75.

P. H. 5.8 cm.; P. W. 6 cm. Reddish clay. Solid. Back rounded.

Left wing, with carefully modelled, upturned feathers, bone accented.

**24** (T 2523) Mould of Wing (?). Pl. 75.

Max. dim. 8 cm. Buff clay. Rather rough outside.

Mould of what appears to be a wing with sharply curved bone.

T. B. L. Webster, *Monuments Illustrating New Comedy*, p. 53, AT 7.

**25** (T 2519) Fragments of Animal. Pl. 76.

a) head L. 5.5 cm. b) left part of haunch and hind leg P. L. 8.1 cm. Tan clay; yellow paint. Rough at back. Hollow.

Animal with long legs, probably deer.

**26** (T 2520) Fragments of Animal. Pl. 76.

a) head P. L. 4.8 cm. b) hind legs P. H. 8.7 cm.; c) front leg P. H. 7.2 cm. Buff-tan clay. Rough at back. Hollow.

Animal fragments similar to No. 25.

**27** (T 2521) Leg of Horse. Pl. 76.

P. H. 6.4 cm. Orange-buff clay, micaceous.

Hollow.

Right hind leg from sizable equine figure.

**28** (T 3435) Mask Fragment. Pl. 76.

P. H. 6.3 cm.; P. W. 5 cm. Blond clay. Solid.

Fragment from proper left side of bearded mask, curly haired, with the end of a fillet hanging down.

**29** (T 2518) Tray with fruits. Pl. 76.

Diam. 4.9 cm. Mottled reddish clay. Traces of madder pink. Rough back.

Circular tray on which lie one long and several circular fruits and a stippled thick wreath, normal modest sacrificial offerings.

Cf. *Hesperia*, Supp. VII, 1943, p. 156, fig. 68, No. 106.

**30** (T 2640) Object. Pl. 76.

W. 5.1 cm. Blond clay. Solid. Broken on two sides.

Scalloped on two sides. Possibly the back of a throne.

**31** (T 2639) Quivers. Pl. 76.

H. a) 5.1 cm.; b) 4.7 cm.; c) 5.1 cm.; d) 4.6 cm. Tan clay.

Similar, but not from same mould. Complete. Tapered at bottom for insertion or attachment to a figure.

Cf. P. Amandry, *Coll. H. Stathatos: Les Bijoux*, pl. XXXVI, No. 33, pl. XXXVIII, No. 34.

**32** (T 3437) Cornucopia Fragment (?). Pl. 76.

P. H. 2.1 cm. Diam. 2.7 cm. Tan clay. Solid, with trace of attachment on proper right.

Possibly cluster of grapes from top of cornucopia, suitable for a Tyche.

Cf. Agora T 2717; *Délos*, XXIII, pl. 96, no. 1257.

**33** (T 3438) Flower Petal: fragment. Pl. 77.

Max. dim. 7.3 cm. Reddish tan clay. Solid. Much broken.

Fragment of a small plaque base on which rests an irregular rounded object, probably the petal of a flower (rose?).

**34** (T 3436) Plaque Fragment. Pl. 77.

Max. dim. 5.8 cm. Reddish tan clay. Flat back. Solid, thickness diminishing toward center.

Probably a shield shape, decorated with ribbons tied in bows between boukrania.

**35** (T 2645) Base. Pl. 77.

P. H. 3.4 cm. P. L. 6.4 cm. Tan clay, soft fabric. Open beneath.

Neatly made step base on which survives the bottom of drapery and a left foot in forked sandal.

**36** (T 2648) Base Fragment. Pl. 77.

P. H. 2 cm.; P. L. 7.7 cm. Buff clay. Traces of dark paint. Round hole pierced vertically in corner. Rounded opening beneath.

Neatly made stepped base with traces of a draped figure.

**37** (T 2650) Base Fragment. Pl. 77.

P. H. 5.2 cm.; P. W. 6.4 cm. Blond clay, smoked. Open beneath. Back smooth.

Short part of front and complete proper right side of a base of three steps, apparently bearing traces of a column on a base in corner.

**38** (T 2653) Base Fragment. Pl. 77.

Max. dim. of largest fragment 11 x 10.8 cm. Tan clay.

Fragments from a large double plaque base with irregular sides and traces of a figure upon it.

### III B: GROUP C

#### CHRONOLOGY

To complete the record for our series dated in the 3rd century B.C., it is desirable to add the two fragments of figurines that were found in a cistern to the northeast of the Temple of Hephaistos. In the publication of Hellenistic pottery from the Agora, this was called Group C.<sup>66</sup> The deposit was dated by its coins and lamps as not later than the beginning of the 2nd century. It therefore overlaps the Komos Cistern in date.

#### FIGURINES

Since only two scraps of figurines survive, they must be considered in relation to others of their period rather than as an individual group. The technique of No. 1 is like that of several examples from the Komos Cistern (Nos. 1, 30) which are made of soft "blond" clay smoked in part to gray. It shows a roll of drapery around a woman's waist and an object by her left side which probably is a cornucopia. It may therefore represent Tyche,<sup>67</sup> who was becoming very popular at this time.

The other fragment (No. 2) is much more distinctive. The fabric is fairly thick and baked very hard, smoked on the surface unevenly from tan to gray-brown. The slip is thick. In these details, as in the interior, this piece so closely resembles a draped fragment from Group B (No. 12)<sup>68</sup> as to suggest that it comes from the same

<sup>66</sup> *Hesperia*, III, 1934, pp. 345-369. Deposit G 6:2.

<sup>67</sup> As on *TK* II, pp. 172 f., general type.

<sup>68</sup> *Hesperia*, XXVI, 1957, pl. 37.



shop. The interior of Komos Cistern No. 14 is also very similar. A Nike fragment from the Pnyx is likewise close.<sup>69</sup> In this fragment from Group C, however, a dab of black glaze on the left near the bottom suggests that it may have formed part of a plastic vase. This fact may account for the very high firing and may imply that many other very hard pieces belong to that category.<sup>70</sup>

Our fragment represents a trousered figure sitting sideways on a cock. It is not the usual type of Eros riding the cock, for the figure wears Phrygian dress. It seems more likely that the figure is Mên, the Oriental godling who moved into Attica as early as the 4th century B.C. and was worshipped there all during the Hellenistic period. A relief from Thorikos gives the type, except that on it the god is not trousered.<sup>71</sup> The association of Mên with the cock and with the very popular cult of Kybele suggests that this piece belonged to the household shrine of an Anatolian metec or slave. So far as I know, it has no Hellenistic clay parallel.

The technique of both these pieces places them in the early 2nd century B.C. among the latest objects in Group C.

#### CATALOGUE

##### 1 (T 134) Draped Fragment. Pl. 78.

P. H. 2.8 cm.; P. W. 4.8 cm. Blond clay, smoked to gray, soft fabric. Worn.

Fragment from the waist of a woman wearing a roll of drapery and holding an object against her left side: cornucopia or possibly a child's leg?

##### 2 (T 133) Figure riding Cock. Pl. 78.

P. H. 8.3 cm.; P. W. 6.4 cm. Tan clay smoked to gray-brown, hard fabric. Broken all around; back missing. Spot of black glaze at bottom.

Fragment of a trousered figure wearing short skirt sits sideways on himation upon a large bird, presumably a cock, that moves toward spectator's left.

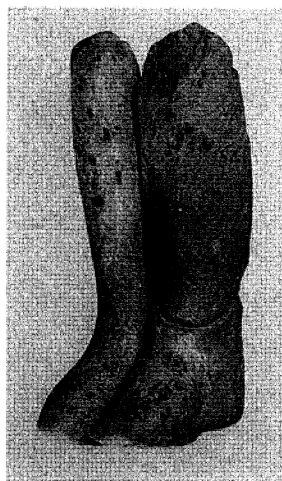
DOROTHY BURR THOMPSON

PRINCETON,  
NEW JERSEY

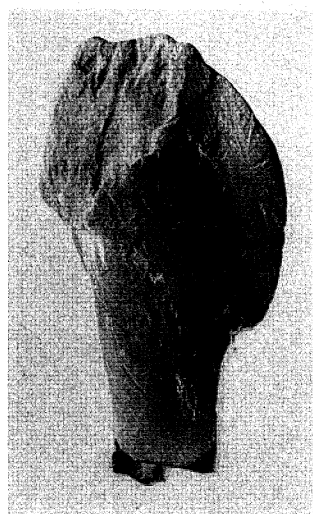
<sup>69</sup> *Hesperia*, Suppl. VII, 1943, p. 141, fig. 56, No. 30 from a closed deposit of the late 3rd century.

<sup>70</sup> The class of vase to which some of these pieces may belong will be published by Miss Maro Tsonis to whom I owe my understanding of the technique. Agora T 2527 is also technically of this series.

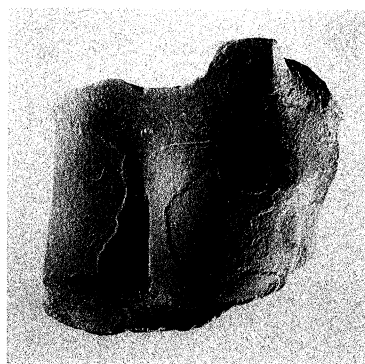
<sup>71</sup> Roscher, *Lexikon*<sup>2</sup>, s.v. Mên (Lesky) cols. 2730 ff., 2762 f., fig. 9; M. Nilsson, *Geschichte der griechischen Religion*, I<sup>2</sup>, Munich, 1955, p. 838; II, 1950, p. 115, pl. 2. Cf. M. M. Kobilina, *Terracotta Statuettes from Panticapaion and Phanagoria*, Moscow, 1961 (in Russian), pl. XV, 1.



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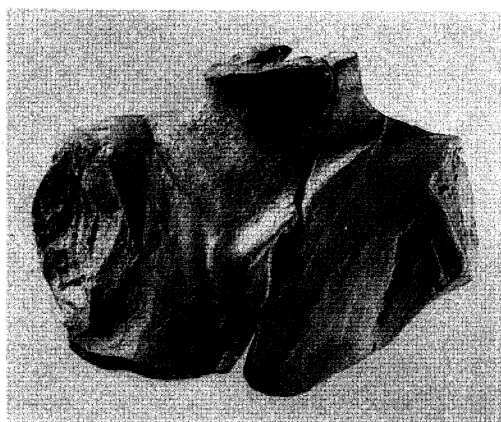
2 a



2 b



7 b



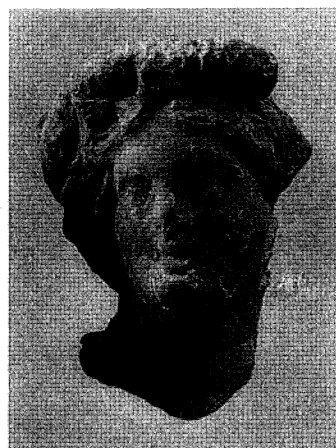
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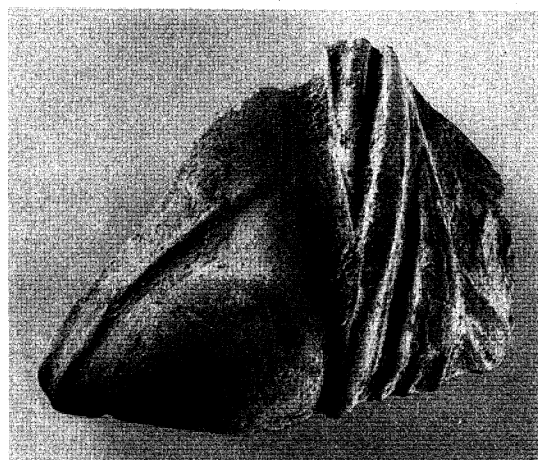
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7 a



13



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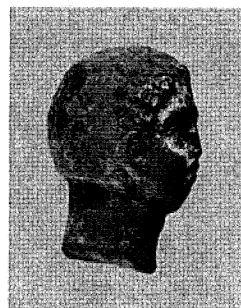




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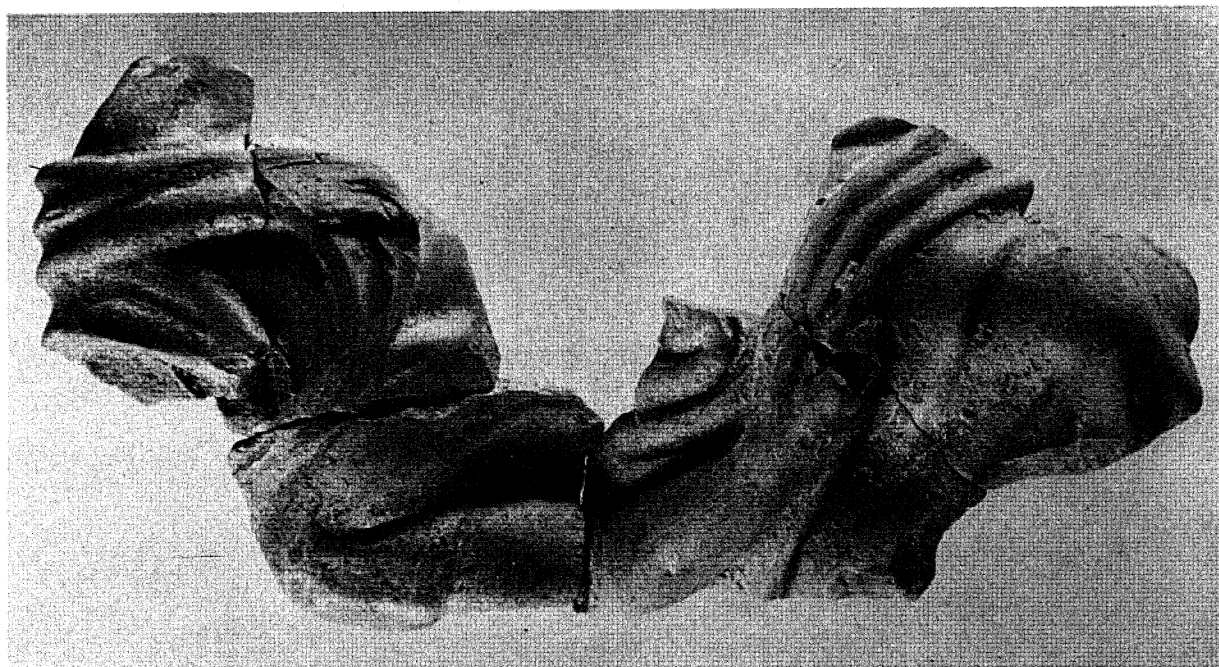


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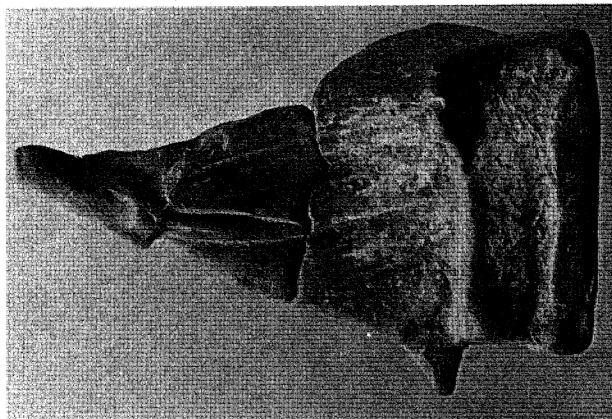


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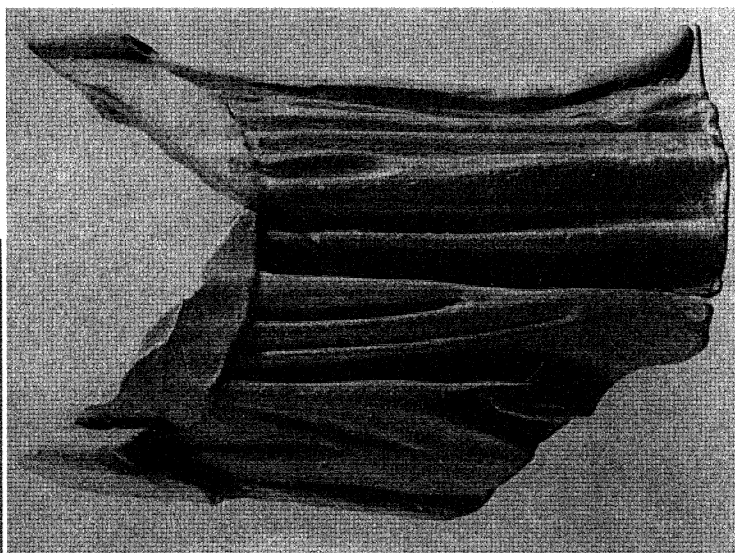




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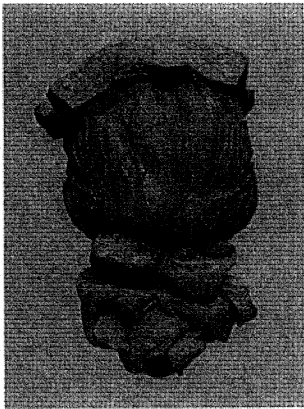
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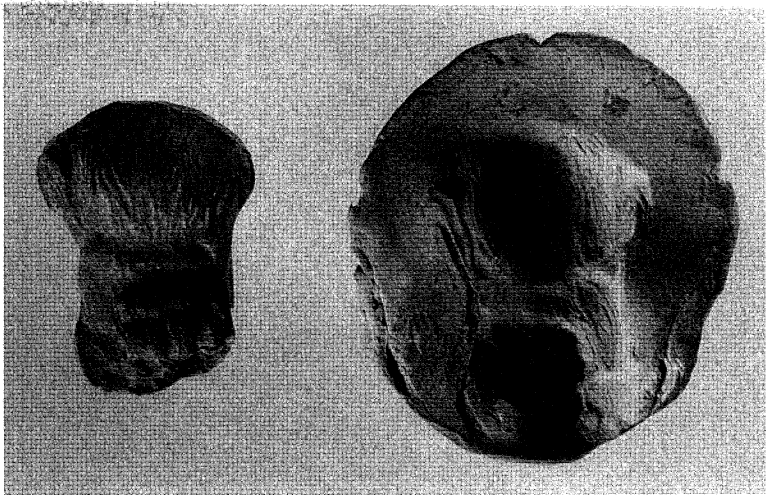
14



16



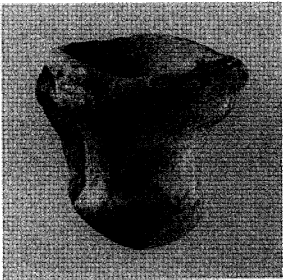
Isthmia (cf. 18)



18



19



20 b



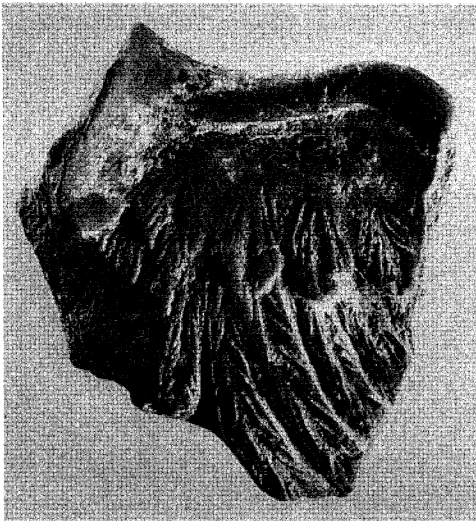
21



20 a



22



23



24 (1:2)



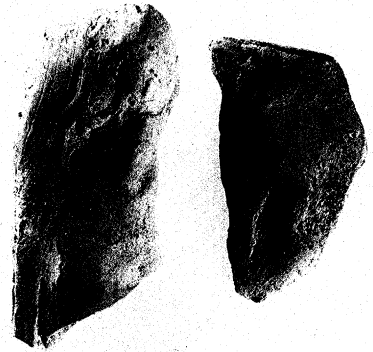
25 a (1:2)



25 b (1:2)



26 a (1:2)



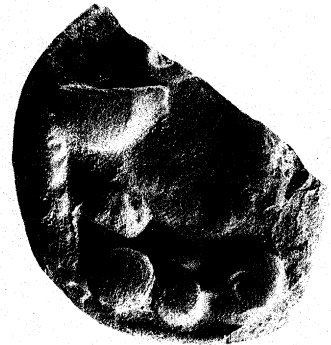
26 b and c (1:2)



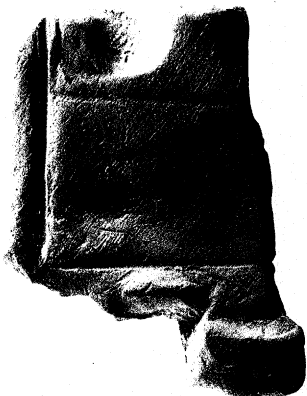
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28



29



30



32

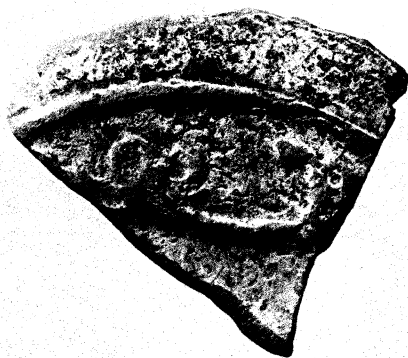


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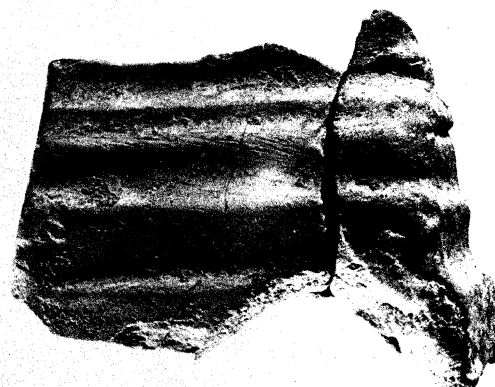




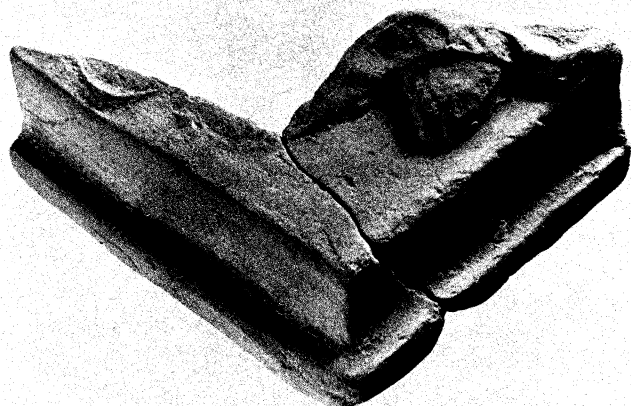
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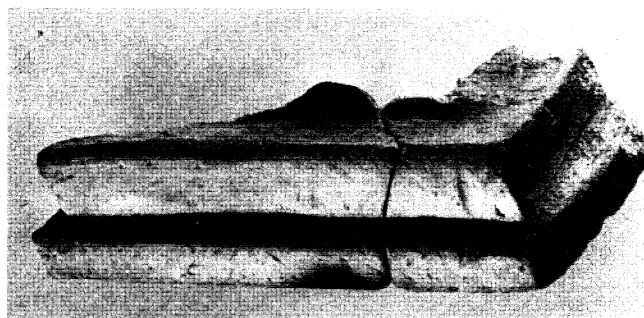
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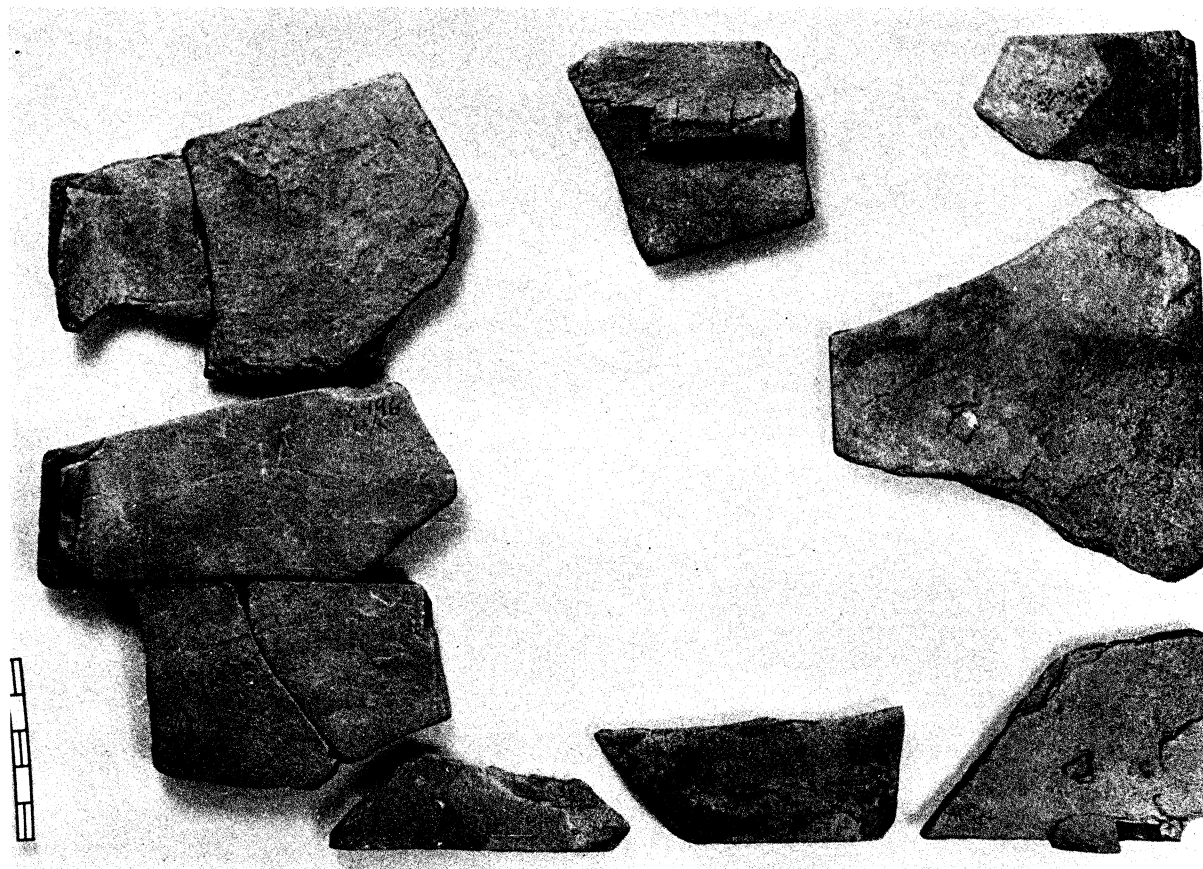
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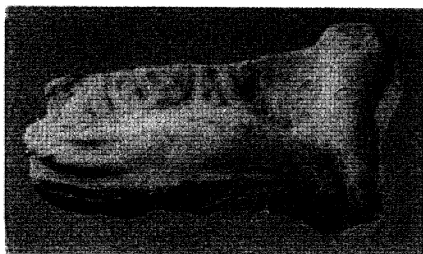
35



36



38 (1:2)



1



2

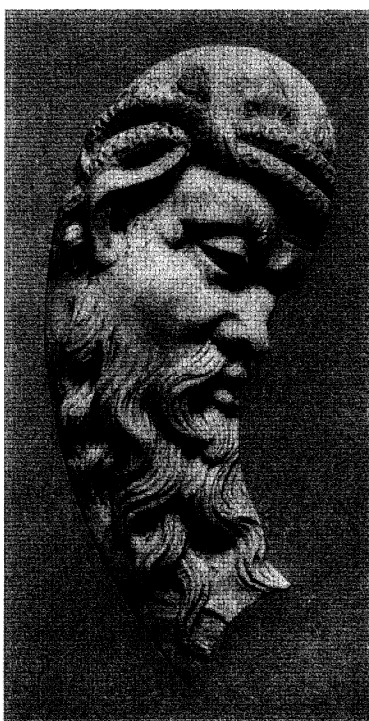
DOROTHY BURR THOMPSON:  
THREE CENTURIES OF HELLENIS-  
TIC TERRACOTTAS, III B, GROUP  
C



a. Ivory plaque, Walters Art Gallery.



b. Ivory plaque, Agora Excavations.



c. Ivory plaque, British Museum.

DOROTHY KENT HILL: IVORY ORNAMENTS FROM HELLENISTIC COUCHES