

TERRACOTTA SCULPTURE AT CORINTH

(PLATES 64-75)

ANCIENT literary tradition has thoroughly established the preëminence of Corinth as a center of both the invention and manufacture of the various types of terracotta embellishments for architecture, including terracotta sculpture. Oft quoted and most pertinent is Pliny's statement,¹ "Enough and more than enough has now been said about painting. It may be suitable to append to these remarks something about the plastic art. It was through the service of that same earth that modelling portraits from clay was first invented by Butades, a potter of Sicyon, at Corinth. He did this owing to his daughter, who was in love with a young man; and she, when he was going abroad, drew in outline on the wall the shadow of his face thrown by a lamp. Her father pressed clay on this and made a relief, which he hardened by exposure to fire with the rest of his pottery: Some authorities state that the plastic art was first invented by Rhoecus and Theodorus at Samos, long before the expulsion of the Bacchiadae from Corinth, but that when Damaratus, who in Etruria became the father of Tarquin, king of the Roman people, was banished from the same city, he was accompanied by the modellers Euchir, Diopus and Eugrammus, and they introduced modelling to Italy. The method of adding red earth to the material or else modelling out of red chalk, was an invention of Butades, and he first placed masks as fronts to the outer gutter-tiles on roofs; these at the first stage he called *prostypa* (in low relief), but afterwards he also made *ectypa* (in high relief). It was from these that the ornaments on the pediments of temples originated."²

These inventions belong to the early archaic period of the first half of the seventh century, and it is to the same period that the Corinthian invention of the pediments of temples is to be dated, an invention ascribed to them by Pindar.³ Dörpfeld has interpreted this line in Pindar as meaning that the Corinthians "invented burnt tiles, thus making a sloping roof possible,"⁴ and this has been shown to be correct by the finding at Corinth, at the Isthmian Sanctuary of Poseidon and at Corinthian Perachora of identical series of baked clay tiles,⁵ which must be among the earliest, if not the earliest, in Greece, dating from near the beginning of the seventh century B.C.

¹ *N.H.*, XXXV, 151-153.

² H. Rackham, Pliny, *N.H.*, Vol. IX in Loeb Classical Library.

³ *OL.*, XIII, 29. See E. Lapalus, *Le fronton sculpté en Grèce*, Paris, 1947, pp. 66-70.

⁴ I. T. Hill and L. S. King, *Corinth*, IV, i, *Decorated Architectural Terracottas*, Cambridge, Mass., 1929, p. 5.

⁵ S. S. Weinberg, *Hesperia*, VIII, 1939, p. 197, n. 1; *A.J.A.*, XLIII, 1939, p. 595. More of these tiles have been excavated during the summer of 1954 by Dr. Mary Campbell Roebuck (*Hesperia*,

Hesperia, XXVI, 4

But no terracotta sculpture sufficiently early to support Corinthian claims has yet been found, nor do we have at Corinth much, if any, seventh century architectural sculpture, either in the form of antefixes with plastic heads, akroteria or pedimental figures. However, architectural terracottas do exist in sufficient quantity to show clearly the nature of Corinthian production,⁶ and the stylistic and technical criteria formulated by studying them have been used to show the Corinthian origin or inspiration of a good proportion of the known Greek architectural terracottas of the seventh century B.C.⁷ These same criteria, and the weight of the literary evidence, have also indicated that what terracotta sculpture is known from the seventh century, largely architectural, is also Corinthian in origin or is the work of Corinthian craftsmen, perhaps carrying with them the fine Corinthian clay to use for the surface coating of the figures and the colors with which to decorate them.⁸

While the literary evidence now skips to the fourth century B.C., when a widespread demand for Corinthian tiles is indicated particularly by inscriptional evidence,⁹ the sixth and fifth century industry in architectural terracottas is well documented by finds from Corinth itself,¹⁰ and by comparison it has been possible to show beyond doubt that Corinth was one of the most important producers of architectural terracottas and exporters of them to all parts of the Greek world.¹¹ With its products went its influence, and many local varieties are obviously imitations of Corinthian originals. Dr. Roebuck's forthcoming publication in the second Corinth volume on architectural terracottas, together with the publication by Dr. Gladys Davidson Weinberg of the unique "Tile Factory" found in 1940,¹² will define even more closely the characteristics of the Corinthian product and will furnish a solid core about which to collect the Corinthian exports. The "Tile Factory," which went into production in the mid-sixth century B.C. and was in use throughout the fifth century and into the early part of the fourth century, has produced an especially valuable collection of wasters and broken pieces; there are not only architectural terracottas but some architectural sculpture as well, besides the mass of other heavy fabrics. It is the sculpture only which concerns us here and in this category very little has as yet been published from Corinth.

XXIV, 1955, pp. 147-157, pl. 62), who is preparing a second volume on the architectural terracottas at Corinth. It was she who first noted the parallel material from Perachora. The series at the Isthmus of Corinth was also excavated in 1954 by Professor Oscar Broneer (*Hesperia*, XXIV, 1955, p. 112).

⁶ *Corinth*, IV, i, and the much larger group of material to be published in the forthcoming volume by Dr. Roebuck.

⁷ H. Payne, *Necrocorinthia*, Oxford, 1931, pp. 248-255.

⁸ *Ibid.*, p. 233.

⁹ For the collected material see H. Lattermann, *B.C.H.*, XXIII, 1908, pp. 299-300.

¹⁰ *Corinth*, IV, i, and the forthcoming *Corinth*, IV, iii.

¹¹ Payne, *op. cit.*, p. 255; E. D. Van Buren, *Greek Fictile Revetments in the Archaic Period*, London, 1926, pp. 23-29.

¹² *Arch. Anz.*, 1942, cols. 143-144.

Besides the recent discoveries in the "Tile Factory," however, there have been accumulating slowly from all over the excavations at Corinth fragments of terracotta sculpture, almost all of them found since the publication in 1929 of the first volume on architectural terracottas.¹³ In that volume were published ten fragments, all apparently from lateral sphinx akroteria.¹⁴ After twenty-five years there is now a far more representative group of terracotta sculptures and it is the purpose here to present a full catalogue of all the material found at Corinth through 1954, as well as to determine the characteristics of the Corinthian material which will help to recognize Corinthian exports and Corinthian influence.¹⁵

Of the forty-eight items in the catalogue, thirty-five consist of single pieces or of pieces made up of several joined fragments, but the other thirteen items comprise sixty-six more fragments, or pieces made of joined fragments, which have been grouped together on the basis of similarity of fabric and technique. There are thus one hundred and one separate catalogued fragments, and twenty-five more non-descript and less significant bits have been left aside. Considering that the systematic investigation of the Corinth of the Archaic and Classical periods is yet to come, and that most of the digging done in these levels thus far has been largely of a chance nature,¹⁶ the collection is an impressive one. The promise for the future is great and there are in the find-spots of these pieces good indications of the areas in which more terracotta sculpture is to be found.

The largest and most important single group of pieces was found in 1932 in a

¹³ *Corinth*, IV, i.

¹⁴ *Ibid.*, pp. 113-114, Nos. M: 1-10; they were believed to belong to five separate akroteria. See below Catalogue Nos. 1, 34, 35 and 38.

¹⁵ This study has been pursued since 1946, in Greece during the years 1946-1948, in the summer of 1950 and again in 1954-1955. I am indebted to successive Directors of the American School of Classical Studies at Athens for permission to work on the material and for the facilities afforded; the present Director, Dr. John L. Caskey, has granted permission for publication. From the photographic archives of the School also come prints of some of the objects, including the photographs in Plates 65, 8; 66, 10a; 71, 33 and 74, 8; the remaining photographs are by me. In this work I have had the invaluable assistance of Mr. George Kachros, Head Guard at Corinth, whose expert, trained eyes are responsible for many of the associations as well as some of the interpretations of this material. I am especially indebted to Dr. Emil Kunze, Director of the German Archaeological Institute in Athens, for discussing terracotta sculpture with me at length, both at Olympia, where we examined the large and important collections, and at Corinth, where we examined the material published here. Many of his specific suggestions will be individually acknowledged below. M. Georges Daux, Director of the French School at Athens, very kindly permitted me to examine the terracotta sculpture at Delphi and provided photographs of many of the unpublished pieces. Unfortunately, two important collections of terracotta sculpture, those in the Akropolis Museum in Athens and in the Thebes Museum, were not yet available for study, but in the National Museum at Athens there are many pieces from Thermon and Kalydon and I am indebted to Mr. and Mrs. Christos Karouzou for permission to examine them. At Thermon itself I was able to study the large group of architectural sculptures from that site.

¹⁶ G. R. Davidson, *Corinth*, XII, *The Minor Objects*, Princeton, 1952, pp. 3-4.

well (No. 3) located just beyond the southwest corner of the podium of Temple E.¹⁷ From it came the sculptures catalogued under Nos. **2, 3, 7, 8, 9, 10, 11, 12, 16, 27, 30, 33, 35** and **39**, and very probably also Nos. **22, 23, 24, 25, 26** and **31**,¹⁸ in all twenty of the forty-eight catalogued items. Quantities of pottery also came from the well, and eight of the most representative of the inventoried pieces are shown in Plate 74.¹⁹ They indicate a date around 500-490 B.C. for the fill of the well,²⁰ which would be the *terminus ante quem* for the terracotta sculptures found in it. It will be noted that in two instances, Nos. **7** and **27**, only some of the fragments are from the well, while others, the major part in the case of No. **7** but only the large fragment of the base of No. **27**, were found near the diagonally opposite corner of Temple E, in the southern part of the area west of the museum excavated in 1938/39.²¹ Here too the context was, at the latest, of the beginning of the fifth century B.C. In the case of No. **22** as well, fragments from Well 3 are associated with those found elsewhere; one of the pieces was found south of the museum, but not in significant context. Certainly the largest concentration of terracotta sculptures found thus far at Corinth is from the vicinity of Temple E, the further investigation of which should prove most profitable, for the material, some apparently in an unfinished state and including struts probably used only in the process of manufacture, most likely came from a workshop in the area, other debris of which may be found in wells near by.

Next in importance is the group from the "Tile Factory," comprising Nos. **6, 19, 40, 41, 43, 44** and **45**. All of these must date within the period of use of the factory, i. e. from the mid-sixth to the early fourth century B.C.;²² some can be given a more precise *terminus ante quem* by their context. Nos. **19, 40** and **43** came from deposits or fills laid down before ca. 450 B.C. and can date any time before that. The fill in which No. **6** was found is of the second half of the fifth century; the other pieces came from fills laid down after 400 B.C. Thus a second area rich in terracotta sculpture has been revealed, and again there are good prospects for further finds in the area immediately to the south, where there are clear indications of still another kiln.

¹⁷ S. E. Freeman in *Corinth*, I, ii, *Architecture*, Cambridge, Mass., 1941, p. 169.

¹⁸ After their discovery in 1932, the fragments not immediately inventoried were stored in wooden trays. Some material found later was added to these trays, but in almost every case these latter had on them clear indications of their provenience. There can, therefore, be some slight doubt about the provenience of these last six items, but the strong likelihood is that they, too, came from Well 3.

¹⁹ The pottery from the well which has been inventoried bears the numbers C-32-50 to C-32-60.

²⁰ Cf. H. Bloesch, *Formen attischer Schalen*, Bern, 1940, pl. 33, for the cups in the upper row.

²¹ S. S. Weinberg, *A.J.A.*, XLIII, 1939, p. 595, fig. 4.

²² *Arch. Anz.*, 1942, cols. 143-144. I am greatly indebted to Dr. Gladys Davidson Weinberg, who is preparing the publication of the "Tile Factory," for providing me with detailed information concerning the date of the context in which the various pieces were found at this site. She has also made many valuable suggestions concerning the techniques of manufacture of the terracotta sculptures. I am especially grateful for permission to publish these objects in advance of her own publication of the entire factory.

A considerable yield of terracotta sculpture fragments came from Professor T. L. Shear's excavations in the great trench adjoining the Theater, possibly the site of the sanctuary of Athena Chalinitis.²³ These include a small fragment of a head (No. 4), excellent drapery fragments (Nos. 20 and 21), the dolphin akroterion (No. 32) and a piece of a sphinx akroterion (No. 36). Two excellent early archaic pieces (Nos. 46 and 47) were recently found on Temple Hill among the debris of the early temple and the working chips of the later one,²⁴ thus suggesting a date before the middle of the sixth century B.C. Together with the excellent Corinthian pottery, they emphasize the need for a systematic excavation of Temple Hill. The only other item found in significant context is No. 15, from the Museum West area where it was found in a well filled by the middle of the fifth century B.C.²⁵ The remaining thirteen pieces came from late fill or, in a few cases, their exact provenience is unknown.

It is thus clear that objective criteria show the Corinthian production of terracotta sculpture, as represented by these pieces, to be of sixth and fifth century date, with almost half belonging of necessity in the sixth century B.C. Subjective or stylistic criteria will give a more precise distribution of the sculpture through these two centuries, with some pieces possibly a little earlier or a little later. That one branch of the industry remained vigorous at least to the end of the fourth century B.C. is indicated by the hoards of terracotta votives, many of life size, from the Asklepieion. These were found in deposits dating from the last quarter of the fifth century to the last quarter of the fourth century B.C.²⁶ Since this very large group has already been fully published,²⁷ and since it is not in the direct line of the sculpture being considered here, it will not be included, but it must always be remembered that the production of such votives over many centuries (for the actual finds represent but a short period in the history of the sanctuary) must always have been a major prop to the terracotta industry because of the regular and somewhat predictable demand.

Through the three or more centuries thus represented by the finds at Corinth, the technical processes in the manufacture of terracotta sculpture remained essentially unchanged and the same as those used in the production of architectural terracottas and other heavy fabrics. All of them were made together for a century and a half in the "Tile Factory" found in 1940; no doubt others produced the same variety of wares in the same and other periods. In all these products the local Corinthian clay was used in three different mixtures. In most sculptures the walls of the figures were built entirely, except for the surface coating, of clay with an admixture of a

²³ T. L. Shear, *A.J.A.*, XXX, 1926, p. 449.

I am indebted to Josephine Shear Harwood for making available to me the field notebooks of this excavation so that I might learn the context of the sculpture fragments found in the area.

²⁴ M. C. Roebuck, *Hesperia*, XXIV, 1955, p. 153, pls. 60: 14, 61: g.

²⁵ S. S. Weinberg, *A.J.A.*, XLIII, 1939, p. 596, figs. 7-9.

²⁶ C. Roebuck, *Corinth*, XIV, *The Asklepieion and Lerna*, Princeton, 1951, pp. 113, 137.

²⁷ *Ibid.*, pp. 114-128, with a catalogue of 118 votives which includes only the better preserved examples.

refractory material, which seems uniformly to be grits of small crushed stones, probably a fine gravel, red, brown or black in color (20, Pl. 68; 45a, Pl. 73; 38, Pl. 75), rather than a grog of crushed pottery.²⁸ This was added to give the clay porosity and to decrease shrinkage.²⁹ The density of this admixture varies considerably and we have chosen to use the terms heavy, medium and light to describe the variation; in all the size of the grits themselves does not vary greatly, having been controlled by screening for a desired size. In the second type of mixture, however, the clay is evenly peppered with very fine black particles, probably much finer screenings of the same stone (34b, top side, Pl. 75). This mixture too is used for the main body of the walls, but not so often as is the mixture with heavy grits. In one instance (34b, Pl. 75) the wings have the core of clay with heavy grits, then a layer of a centimeter or more of clay with fine grits towards the outside, and finally the pure outer coating. Otherwise the two mixtures are found separately as the main body of the fabric; the admixture of fine grits is used in Nos. 1, 4, 5, 10, 16, 19 and 46. All the others have the fabric of clay mixed with coarse grits in varying concentration, with the exception of the reliefs Nos. 47 and 48 which are made of pure clay, and Nos. 6 and 15 which are only pieces of the outer coating which has flaked off the heavy backing. This fine outer coating constitutes the third kind of clay used, of fine texture well washed and very pure.³⁰ A layer of varying thickness covers the exterior of most of the pieces (45a, Pl. 73; 38, Pl. 75); in it the actual surface modelling was done and on it the painted decoration was applied.³¹ Its peculiar qualities are responsible for the wonderful surface which characterizes the best Corinthian terracotta sculpture.³² Only in the case of the large snake (43, Pl. 70) does there seem to have been a slip over the surface; almost always it is this outer coating, smoothed and/or polished, which forms the finished surface of the sculptures to which paint is applied or which is left unpainted for the nude parts of figures.

²⁸ It has been suggested that the source of these grits was the deposit of purplish shale that covers a large area on the west approach to Acrocorinth.

²⁹ For a description of the technical process, see C. F. Binns in G. M. A. Richter, *Etruscan Terracotta Warriors* (Metropolitan Museum Papers No. 6), New York, 1937, pp. 12-14. An excellent example of the mixture is to be seen in the foot of the warrior from Olympia (E. Kunze, *V. Bericht über die Ausgrabungen in Olympia*, Berlin, 1956, p. 115, fig. 47).

³⁰ See G. M. A. Richter, *The Craft of Athenian Pottery*, New Haven, 1923, p. 2.

³¹ Dr. Hetty Goldman refers to this (*Hesperia*, IX, 1940, p. 443) as a "slip from 0.002-0.006 m. thick" but I have avoided using that term to prevent confusion with the more usual use of the term slip for a very thin coating of a fine clay wash used as a slip or brushed on, as on the Metropolitan Museum head (Richter, *A.J.A.*, LII, 1948, p. 333). Such a slip is almost completely absent from Corinthian terracotta sculpture and its absence is one of the criteria for recognizing the Corinthian product. A white slip is found on many of the Asklepieion votives, apparently employed as a cheaper means of getting a good surface coating (C. Roebuck, *Corinth*, XIV, p. 115).

³² E. Kunze and H. Schleif, *III. Bericht über die Ausgrabungen in Olympia*, Berlin, 1939, p. 127, fig. 105. A superb example is the Olympia warrior; cf. *Olympiabericht V*, p. 115, fig. 47, pls. 64-73.

In all cases, the raw material used was most probably the fine light Corinthian clay which abounds in thick layers below the conglomerate shelves that form the terraces mounting from the coastal plain to the base of Akrocorinth.³³ Under varying conditions of firing, however, the terracotta fabric seen in the Corinthian sculpture, as in the architectural terracottas and heavy wares, ranges from a very light color, almost white, to deep brick reds. The variations in a single piece of sculpture may also be wide, depending on the varying thickness of the walls, on the provisions made for even distribution of heat through the pieces as well as in all parts of the kiln. It is, therefore, difficult to characterize the appearance of the Corinthian product by color alone. The exterior layer of fine clay bakes most often either to an even buff tone, light or medium, or has a greenish cast; thirty-two of the forty-eight catalogued sculptures have a buff surface, five of them light buff, while fifteen are greenish buff. The buff color may sometimes have a pink tinge; the greenish buff when very light looks light gray and sometimes has a cream tint; one piece has an almost yellow hue. When the mixture with fine grits is used for the walls it usually bakes to a buff or greenish buff color, rather light in tone, and in a few cases has a pink or reddish streak in the core, but in the case of the very thick fabric of No. 1 the color varies from pink to a brick red. The clay with coarse grits also is most often buff or greenish buff near the surfaces and becomes pink or red at the core, but frequently the whole fabric, except for the surface coating, is pink or red, and in No. 25 has an orange tinge.³⁴

As has often been noted, terracotta sculptures were usually built up in several sections which were then joined and the whole bonded together by bringing the fine outer coating of clay over the joints.³⁵ This was the case with the one large group from Corinth still somewhat well preserved, the Amazonomachy pediment (8, Pl. 65),³⁶ and the same methods can be observed in the more fragmentary pieces. Just as the Amazonomachy group was built up on a base or platform of its own (Pls. 65, 66, 74, 75),³⁷ several sections of which would have carried the entire pedimental decora-

³³ The "Tile Factory" is just below the first terrace, outside the north city wall that ran above the conglomerate shelf, and so it was close to the clay deposits. A little farther to the west, in a similar position, there are clear traces of another kiln, and still another has been exposed by erosion near the northwest corner of the ancient city. The Potters' Quarter was along the west wall, again at the edge of a hill which furnished plentiful clay (A. N. Stillwell, *Corinth*, XV, i, *The Potters' Quarter*, Princeton, 1948, p. 3).

³⁴ See Richter, *A.J.A.*, LII, 1948, pp. 334 f., on color of clay in Corinthian terracotta sculpture; also E. Kunze, *Olympiabericht V*, p. 112.

³⁵ Binns, *op. cit.*, pp. 13-14; Richter, *A.J.A.*, LII, 1948, pp. 331-2; Kunze, *Olympiabericht III*, p. 126 and "Zeus und Ganymedes: Eine Terrakottagruppe aus Olympia," 100. *Winckelmannsprogramm*, Berlin, 1940, pp. 32-33; W. Deonna, *Les statues de terre-cuite dans l'antiquité*, Paris, 1908, p. 18.

³⁶ R. Stillwell, "A Terracotta Group at Corinth," *Classical Studies Presented to Edward Capps*, Princeton, 1936, p. 320.

³⁷ *Ibid.*, p. 319.

tion, the other sculptures too must have had such a foundation. Fragments of at least two other bases have been found. The base for the pedimental group (No. 8) is 0.075 m. high and *ca.* 0.165 m. wide. As shown in Plate 65, this section of the base would have been at least 0.76 m. long, and since it is strengthened by struts every 0.25 m. this section of the platform must have been *ca.* 1.00 m. long, which would have been just sufficient to support the three figures of which parts are preserved.³⁸ The thickness of the walls of the base is *ca.* 0.02 m.; a vent hole appears at the center of each section. The two fragments from the base of a very large group of a man and a horse (No. 7) are too small to reveal much, but one fragment has the same kind of vent hole pierced through the front face. Identical methods are revealed by a fragment of the base of the Nike akroterion (271, Pls. 69, 75). Here the preserved part of the base is 0.125 m. high and was closed at the back, whereas the base for the pediment, which would fit against the tympanum wall, was left open. Very similar to the base of No. 27 is that of the Zeus and Ganymede group from Olympia,³⁹ which is completely preserved. For the lateral sphinx akroterion (33, Pl. 71) a slab of clay 0.024 m. thick served as base,⁴⁰ and a similar slab is indicated by the fragment No. 40 (Pl. 72).⁴¹

On such a base the figures were built up. Feet and legs were sometimes solid, sometimes hollow, probably according to firing needs. In the Amazonomachy group (8, Pl. 65) the foot of the figure to the left is solid and rests flat on the base, that of the crouching figure at the right, of which only the ball of the foot touches the base, has a hole through it which continues through the base (Pl. 74) and served as a vent for distributing heat evenly in firing.⁴² The foot of the Nike akroterion (27h, Pl. 69) is hollow, but the smaller feet of Nos. 12, 16 and 18 are solid. So too with the lower legs: those of the pedimental group are hollow except for the Amazon's lower leg which is solid below the knee and has a small hole near the foot, perhaps a vent from the base (8, Pl. 74); but the small leg of No. 13 is solid. The sphinx legs seem uniformly to have been built up around a rod, which is 0.02 m. in diameter in the very large leg of No. 38 (Pl. 75), 0.01 m. in No. 39 and only 0.007 m. in No. 33. A similar hole, 0.005 m. in diameter, is pierced through the thigh of the metope No. 45. Apparently the prop was removed as the figure was built up and then the hole served as an aid to even firing.⁴³ The fragmentary material at Corinth gives little evidence of the

³⁸ In the warrior group at Olympia the platform was clearly in sections, for the one section partially preserved has anathyrosis at the end; Kunze, *Olympiabericht V*, p. 127.

³⁹ Kunze, *Olympiabericht III*, p. 36, pl. X.

⁴⁰ Cf. E. Dyggve and F. Poulsen, *Das Laphraion*, Copenhagen, 1948, p. 173, pls. XXII, C and XXIII, C.

⁴¹ For the use of a large slab as the base for large figures see Binns, *op. cit.*, p. 13.

⁴² Cf. the base of the warrior group at Olympia; *Olympiabericht V*, p. 125.

⁴³ Binns, *op. cit.*, p. 13; such rods as were used in the arms of the Etruscan warriors are not in evidence in arms at Corinth. In the few fragments preserved, chiefly from No. 7, the arms seem

method of building up the statues as compared with the much more complete statues from Olympia. The walls of the statues average *ca.* 0.02 m. in thickness, but vary according to scale. In the life-size group they run from 0.02 m. to as much as 0.06 m. in shoulder sections; in the smaller figures the walls are only 0.01 m. in places. The juncture of two sections is clearly indicated in the piece of drapery (No. 20) shown in Plate 68 (lower right corner). The setting of the head on the shoulders of No. 1 (Pl. 64) is indicated by a fine crack. How the individual pieces were handled, however, is often made plain by examining the inside surfaces. The clay was firmly clasped in one hand, and as it was turned and shaped the fingers dug into it and the clay rose up about them, as is well illustrated by the fragments of No. 11 shown in Plate 75. Finger marks are clearly impressed in the clay. Here, too, it is clear how pellets of clay were added here and there to make the walls of desired thickness. In the head of No. 10 there is a deep finger hole in the chin, showing where the hand was held as the lower part was modelled. The inside of the sculptures was usually left quite irregular, but sometimes a kind of rough smoothing was accomplished by drawing the fingers over the clay in a long sweep (46, Pl. 75), thus making the fabric more uniform in thickness. Greater care was often taken, and in the large group, No. 7, many of the pieces are well smoothed with the aid of a broad-toothed scraper perhaps as much as 0.036 m. wide (7f, Pl. 75). Such a scraper was apparently often used on the outer surface as well for preliminary modelling, and in less finished corners traces of it remain. Most of the outer surfaces, however, show traces of paring with a knife, though in the best pieces this too had disappeared and the finished surface is well smoothed and polished. Usually the modelling was done entirely in the surface coating of fine clay, which varied in thickness from no more than 0.001 m. to almost 0.01 m. in cases where depth was needed, as in hair and drapery. Only the very broadest kind of modelling was usually done in the coarse fabric, though in both Nos. 20 and 21 (Pl. 68) the general lines of the drapery folds were executed in the coarse clay and so the fine outer coating could be of uniform thickness.

In the building up of terracotta sculptures, props of various kinds were used at different stages of manufacture. Those strengthening the base and the rods in the legs have already been mentioned. Kunze speaks of a solid wall dividing in two both the Zeus and Ganymede group and the warrior figure from Olympia,⁴⁴ but we have no clear evidence at Corinth of the use of such walls; the only possible piece from such a strut is from the large group, No. 7, but it may also be a strut from the base.⁴⁵ In Well 3 near Temple E were found a number of pieces of clay (Pl. 75) which had

to have been built hollow like the rest of the body (the arm of No. 29 was hollow to near the wrist and solid for most of the preserved part), and this seems to be true in the Olympia warrior as well (*Olympiabericht III*, p. 127, fig. 105).

⁴⁴ 100. *Winckelmannsprogramm*, p. 32; *Olympiabericht III*, p. 126.

⁴⁵ Kunze mentions a possible strut for the large warrior figure at Olympia; *Olympiabericht V*, p. 123.

been roughly formed in the hand and then attached onto the inside of figures, either as temporary struts during the building process or as permanent supports. They seem never to have been carefully bonded into the sculptures and their ends are usually clean, showing the impression of the surface to which they had been attached. They indicate strongly that the material from this well came from a workshop making terracotta sculpture. Two such clay struts once connected the wings of sphinx No. **33** (Pl. 71), and they seem to have remained a part of the finished figure. In the wing of sphinx No. **34** (**34a**, Pl. 75), however, there is a smooth round hole, 0.016 m. in diameter and *ca.* 0.05 m. deep as the clay was piled up about the strut, which is just like the holes in the legs of sphinxes and suggests that a rod was inserted to connect the two wings, perhaps only during the drying process after the wings had been set on the body in order to prevent them from collapsing, but possibly also during the firing process if not even after, though in the latter case one would have expected the use of a clay strut as in No. **33**.

One other possible method of manufacture of terracotta sculptures that must be mentioned is casting in a mould, which seems to have been used in making reliefs such as No. **44** (Pl. 73), possibly also for Nos. **46** (Plate 73) and **47** (Pl. 74) and probably for making the wings of sphinxes such as Nos. **33** and **34**. The method was standard in the manufacture of terracotta figurines and many moulds have come from Corinth, especially from the Potters' Quarter.⁴⁶ What is more pertinent here is that architectural terracottas were also largely mould-made and so it is not surprising to find the method used in some terracotta sculptures. Its use, however, was limited to those objects for which mass production would make the preparation of a mould worthwhile, and this would be the case with the wings of sphinxes and probably also with metopes where designs may have been repeated. Seen in section, the pieces made in a mould show the piling up of layers, from one of fine clay to take the impression of the mould to the coarse clay to give body to the figure. In No. **44** (Pl. 75) the clay layers seem to curve into the deep depression in the mould for the horse's thigh. The thick background slab may have been made separately and the relief then applied to it, for there is a distinct line of cleavage between relief and background. In the case of the wings of No. **34** (**34b**, Pl. 75) the regularity of the layers, first of fine clay, then clay with fine grits and at the core clay with coarse grits, suggests that these were laid down in a mould. In all cases, the finishing touches on the surface were made in the same way as on modelled sculpture and the outward appearance is therefore the same.

⁴⁶ Davidson, *Corinth*, XII, pp. 11-15, 22, 62-63; A. N. Stillwell, *Corinth*, XV, i, pp. 82-113, with a catalogue of 113 moulds. See especially pp. 82-86 for the process of mould casting. Another excellent group of moulds, some of them of large scale for making architectural terracottas, has been found at the "Tile Factory," whence comes relief No. **44**, and Mrs. Weinberg called my attention to the evidence for moulding in this fragment.

To the finished surface of the terracotta sculptures color was applied in a rather uniform scheme. Since the surface itself had a beautiful finish that ranged in tone from ivory to buff, it appears to have been conventional to leave the nude parts of at least the male statues unpainted, and there is ample evidence that this was true of female statues as well. There are several examples on which paint had been applied to the features, to hair and to drapery, but not to the flesh parts: Nos. **1** to **4** (Pl. 64) all show this; on No. **7** (Pl. 65) paint was applied to the bridle, but there is none on any of the flesh of the horse (of the man only a foot is preserved and that is unpainted); on No. **10d** there is paint on something attached to the arm, but not on the arm itself; Nos. **11**, **12**, **14**, **18** and **45** again illustrate the same system. One can appreciate the scheme better in the Corinthian terracotta warrior from Olympia⁴⁷ and in the wonderful female head from the same place.⁴⁸ That the same system applied to sphinxes and to winged Nike or Gorgon akroteria is shown by Nos. **28**, **29** and **33**, on all of which the flesh parts are left unpainted.⁴⁹ The only piece found at Corinth on which paint is applied to the flesh is No. **47** (Pl. 74), where pink paint was put on the neck and hand, and evidently on all the bare flesh. The only instances in which a solid wash or slip was used, except on drapery or hair, are on the snake (No. **43**, Pl. 70) and on the body of the bull of No. **46** (Pl. 73), both of which have a gray tone over which dark lines were painted.⁵⁰

When paint was used, the palette was very limited and the use was again according to a fixed and rather limited scheme. Just as on architectural terracottas, the colors on terracotta sculptures were restricted to those which could be fired, and the same colors are used on both, and also on terracotta figurines, altars and heavy pottery fabrics.⁵¹ Black is generally used for hair, eyes, in bands or, rarely, as a solid color on drapery (**22**, Pl. 68), on sandals, on bases and on feathers. It is rarely a true black, but more often has a brownish or purplish hue. Sometimes this paint is more a dark brown than black. Next in importance is red, usually a rather deep shade, often reddish brown and frequently having a distinct purplish tinge. It is used on lips, necklaces, the bridle of the horse in No. **7**, on sandals, on bases, but chiefly on drapery, where it is frequently the over-all color, while black and the light ground are used with it for decorative borders. Probably a variant of this is the purple color on the drapery of No. **21**. While these colors are usually applied in thick layers which sometimes check and flake, a thin wash of either matt light brown or gray, or a gray-brown, is sometimes used on large plain surfaces, such as those on Nos. **43** and **46**,

⁴⁷ Kunze, *Olympiabericht III*, pls. 52-57; *Olympiabericht V*, pls. 64-73.

⁴⁸ Kunze, *Neue Meisterwerke griechischer Kunst aus Olympia*, Munich, 1948 (*Meisterwerke der Kunst*, 6/7), pp. 26-27, pls. 58-59.

⁴⁹ See also the akroteria from Delphi; *F. de Delphes*, IV, Paris, 1927, pls. XXX-XXXI.

⁵⁰ The use of various slips was common on the Asklepieion votives; C. Roebuck, *Corinth*, XIV, p. 115.

⁵¹ S. S. Weinberg, *Hesperia*, XXIII, 1954, pp. 131-133.

which have been mentioned. A similar gray wash occurs on the back of No. 2, and there are traces of a brown wash on No. 7. The only instance of the use of a black glaze like that on pottery is on No. 42 (Pl. 72), where the lotus-and-palmette chain on the polos is so painted.

There seems also to have been a fixed scheme for the use of color on the breast and wings of sphinxes and on Nike or Gorgon figures. On all but one example we have at Corinth (Nos. 28-30, 33-35, 37) the breast feathers appear as a scale pattern with the scales outlined in black and then filled alternately with red or black, always leaving a reserved border between the filling and the outline. No. 36 (Pl. 72) has the outline but no filling. In all cases in which wings are preserved (Nos. 28-30, 33-34) the downy coverts, a continuation of the breast feathers, are treated exactly as are the latter; the inner row of feathers, or coverts, is in all cases outlined in black but not filled, while the outer row, the flight feathers, is outlined and again alternately filled red or black except for a reserved border.⁵² In Nos. 33 and 34 a plastic band, painted red, separates the zone of the downy coverts from that of the coverts and the flight feathers; in No. 34 (Pl. 72) this band is wider and has hemispherical depressions regularly spaced as white dots along the band. In Nos. 28, 33 and 34, the feathers of the wing on the front side, facing the façade of the building, are plastically rendered while those on the back are merely painted on a flat surface. The conventions so consistently observed at Corinth are found again in the sphinxes from Halae,⁵³ Thebes,⁵⁴ Delphi (unpublished fragments) and Athens;⁵⁵ at Halae both filled and unfilled scale patterns are used, and once on the same sphinx. The sphinxes from Kalydon differ only in having the inner feathers, or coverts, filled in the same way as are the flight feathers⁵⁶ and the same is true of the Nike at Delphi⁵⁷ and of a sphinx from Korope.⁵⁸ On the Olympia sphinx the coverts are also filled, as are the flight feathers on that at Corinth, and on the Olympia sphinx the downy coverts differ from the breast feathers in being completely filled and outlined by a white line.⁵⁹ The sphinxes from Halae, Thebes, Kalydon and Olympia, and the Nike from Delphi, have all been identified on stylistic and technical grounds as Corinthian in origin, and the very close uniformity in the decorative scheme makes this more than likely.

⁵² I am indebted to Mr. George Watson, ornithologist, for aid in identifying the kinds of feathers intended in this very conventional scheme. This same scheme does not appear on Corinthian pottery until the Late Corinthian period (Payne, *Necrocorinthia*, pl. 43, 2), but even in that period as well as in earlier phases a different scheme prevails on Corinthian pottery.

⁵³ H. Goldman, *Hesperia*, IX, 1940, p. 445, figs. 112-115.

⁵⁴ Van Buren, *op. cit.*, pl. XXXIII, fig. 120.

⁵⁵ *Ibid.*, p. 171, No. 11, figs. 46-47.

⁵⁶ Dyggve-Poulsen, *op. cit.*, figs. 182-184.

⁵⁷ *F. de Delphes* IV, pl. XXXI.

⁵⁸ Van Buren, *op. cit.*, p. 175, fig. 104.

⁵⁹ E. Curtius and F. Adler, *Olympia* III, Berlin, 1894-1897, figs. 43-45, pl. VIII, 3-4; *Olympia-bericht* III, fig. 103.

One question remains in regard to the sculptures which at present bear no trace of paint. Stillwell remarked on the absence of color on the Amazonomachy group and the pieces associated with it, and noted that any color used was applied after the piece was fired.⁶⁰ This would imply a second firing, to which objections have been raised by Miss Richter⁶¹ as being unnecessarily risky. She predicates a single firing, as in pottery and, we might add, as in the very similar architectural terracottas. Binns, too, assumes a single firing for the Etruscan warriors.⁶² Yet the Amazonomachy group is not an isolated instance at Corinth: the head of No. **10** (**10a**, Pl. 66) which Stillwell had associated with this group, but which we have grouped with other fragments because of fabric, has no color where it would normally have been used. One of the fragments now associated with this head does have a trace of color, possibly at the edge of a garment attached to an arm, and this would make the absence of paint on the head even more unusual. There are no traces of paint on the three fragments grouped together as No. **13** (Pl. 67), and on these the surface treatment is almost identical with that on the Amazonomachy group, that is, smoothed but not polished. Paint would be expected here only on animal skin or drapery over the arm, for the rest shows flesh parts which, as we have seen, were customarily unpainted. Lastly, the relief No. **48** bears no trace of paint, which would ordinarily be expected on the drapery; it, too, has its surface smoothed but not polished. The only piece, then, on which the surface is well polished but not painted where color would be expected is the head of No. **10**. Most of the unpainted pieces, except Nos. **13** and **48**, came from Well 3 near Temple E and there is reason to suppose that the material in the well was from a workshop and that the pieces may have been discarded in an unfinished state. Not being competent to judge on technical grounds whether color was or could be applied after a first firing and then fired again, we must conclude from the Corinth material either that the pieces were unfinished or that some terracotta sculptures were left totally without color, which is completely contrary to what we know of such sculpture. There is still the possibility that overpainting was applied after firing and not fired again, but for architectural decoration exposed to weathering this seems most unlikely. Certainly a second firing seems most plausible, and since none of the works involved here is larger than two-thirds life size, a second firing would not have been so risky as in the case of the figures in the Metropolitan Museum, the Etruscan warrior of heroic size or the life-size figure from which came the Greek head. The sturdy bases on which the pedimental group, and probably the other groups as well, were erected would have guaranteed the safe transport of the sculpture to and from the kiln, just as they did to the place where the statues finally stood. It is possible, then, that we have in the sculptures from Well 3 near Temple E a group

⁶⁰ *Capps Studies*, p. 319.

⁶¹ *A.J.A.*, LII, 1948, p. 332.

⁶² Binns, *op. cit.*, p. 14.

that was only partially completed and awaited painting and a second firing, probably discarded material from a workshop. Such a provenience is supported by the fact that the sculpture cannot possibly date much before the fill of the well in which it was found and could, at best, have been in use but a very short time; more likely it was not used at all.⁶³

We must now turn to a consideration of the use to which these terracotta sculptures were put. Wherever the indications were clear, the pieces have been grouped in the Catalogue by their purpose. Many were clearly for architectural decoration. The most obvious case is that of the sphinxes (Nos. **33-42**), which were used as lateral akroteria, a standard form of decoration through the sixth and fifth centuries B.C.⁶⁴ Several other fragments of figures with outstretched wings (Nos. **27-31**), probably either Nike or Gorgon, very likely also served as akroteria, possibly in a central rather than in a lateral position.⁶⁵ The fish-like fragment (No. **32**) was probably also an akroterion. No. **8** has frequently been referred to as part of a pedimental group, following Stillwell's interpretation, which is most reasonable. The only other piece that can with some certainty be assigned to a pedimental group is the serpent (No. **43**). It seems quite certain that Nos. **44**, **45** and **48** were metopes; the lack of a heavy background slab in Nos. **46** and **47** makes this identification less certain, and they may possibly have been used elsewhere or not have been architectural decoration at all. Thus just half of the catalogued items can with certainty or with good reason be labelled architectural terracottas, and it is not surprising that their color scheme was made to conform to that of other architectural decorations. It is even possible that some of the other pieces also were used to decorate buildings. No. **1** was originally published as a sphinx head and this is not entirely precluded, though we have chosen, because of its large scale, to put it in a different category. The same is true of Nos. **2-5**; No. **6** is too small a fragment to judge. The group of a man and a horse (No. **7**) is also of life size and could have served in the pediment or as an akroterion of only a very large structure. There are no unfinished or poorly finished surfaces to indicate its use, as there are in No. **8**. The subject is fitting for an akroterion, to which use other fragments of terracotta horses have been assigned,⁶⁶ but the large scale would demand a building of great size and the context one of sixth century date; it seems more reasonable, therefore, to think of this as a free-standing group. The group No. **10**, which is similar in scale to Nos. **8** and **9**, may well have served also as pedimental decoration; this is equally true of Nos. **12** and **13** and is possible for No. **11** as

⁶³ I am indebted to Dr. Kunze for discussing this material with me and for suggesting this possible solution.

⁶⁴ Van Buren, *op. cit.*, pp. 166-175.

⁶⁵ *Ibid.*, pp. 177-178.

⁶⁶ H. Goldman, *Hesperia*, IX, 1940, pp. 448-452; Van Buren, *op. cit.*, pp. 177-178, where No. **4** is part of a very large horse's head of about the same scale as that from Corinth, and for this reason Mrs. Van Buren favored an independent use of a statue in the round.

well. The fragments Nos. **14-19** are all so small that there is no indication of their possible use, and the same is true of the drapery fragments Nos. **20-26**; all could have been architectural decoration. It is thus possible that with the probable exception of No. **7** all the pieces here catalogued could have been used on buildings, but this is not likely for those of life size. The same is also true of the large groups of terracotta sculptures from Halae,⁶⁷ from Kalydon,⁶⁸ from Delphi,⁶⁹ from Olympia,⁷⁰ and of smaller groups from many other sites.⁷¹ Only for the warrior group and the new female head from Olympia, and possibly for the Zeus and Ganymede group as well, does Kunze suggest a use other than architectural, again because of the large scale, which would demand structures larger than any known at Olympia at the time.⁷² For the life-size figure from which comes the head in the Metropolitan Museum, Miss Richter has postulated use as a cult statue.⁷³ For such non-architectural use of terracotta sculpture there is good literary evidence.⁷⁴ We seem, therefore, to have in terracotta at Corinth all the elements of architectural sculpture common to the Doric order, as well as non-architectural sculpture.

The catalogue which follows is arranged, then, according to the possible use of the pieces. Life-size figures, probably non-architectural, form the first group; figures of less than life size the second, and several of these are probably from pedimental groups. The third group comprises draped figures, many of them life-size or nearly so, and these too may be independent figures or could belong to pedimental sculptures or even to akroteria. With the fourth group, akroteria, we are on surer ground. The serpent stands as an isolated example and the last group comprises the few reliefs, probably metopes. The catalogue includes not only a detailed description of each piece,⁷⁵ but also a notation of such pertinent material as may give a better understanding of the composition, style and date of the individual sculptures.

⁶⁷ H. Goldman, *op. cit.*, pp. 443-453.

⁶⁸ Dyggve-Poulsen, *op. cit.*, pp. 135-212.

⁶⁹ Largely unpublished, but see *F. de Delphes*, IV, pls. XXX-XXXI.

⁷⁰ Curtius-Adler, *Olympia*, III, pp. 34-44, pls. VI-VIII; Kunze, *Olympiabericht III*, pp. 119-132; 100. *Winckelmannsprogramm*, pp. 27-50.

⁷¹ See Van Buren, *op. cit.*, *passim*; Payne, *Necrocorinthia*, pp. 232-262.

⁷² *Olympiabericht III*, p. 125; *Olympiabericht V*, p. 125; *Neue Meisterwerke*, p. 26. Kunze now believes this is also true, and for the same reason, of the Zeus and Ganymede group (*Olympiabericht V*, p. 111).

⁷³ *A.J.A.*, LII, 1948, p. 332

⁷⁴ For the collected passages see W. Deonna, *Les statues de terre-cuite en Grèce*, Athens, 1906, pp. 21-23.

⁷⁵ The catalogue number is followed by the inventory number in parenthesis. MF (Miscellaneous Find) is used for most terracotta sculpture, but a few pieces were listed in the inventory of architectural terracottas as FM (Fictile Miscellaneous).

CATALOGUE

LIFE-SIZE FIGURES

1. Human Head. Pl. 64.

Inv. FM-3. P. H. 0.197 m.

Provenience unknown. Previously published: *Corinth*, IV, i, p. 113, No. M3; Van Buren, *Greek Fictile Revetments*, pp. 26 and 172, no. 13.

Fragment of left side of head and left shoulder preserved. Clay buff on exterior, pink to brick red at core, with heavy admixture of fine grits. Heavy layer of fine buff clay used for modelling hair at side of face, but only very thin layer used for hair at back of head. Walls very heavy, *ca.* 0.025 m. for face and as much as 0.06 m. at back of shoulder.

Hair, all painted a deep purplish black, falls in wavy locks at side of face and behind shoulder; on back of head hair is arranged in horizontal bands or waves (*Etagenperücke*). Heavy plastic band at base of neck painted deep purplish red. Shoulder unpainted, shoulder blade delineated by plastic ridge; no trace of garments.

When first published, it was suggested that this head was probably from a sphinx, but the size as well as the width of the shoulder without the appearance of the usual scale pattern for feathers would seem to preclude this. It is more likely that the head is from a human female figure of life size. Mrs. Van Buren (*loc. cit.*) dated the piece to the mid-sixth century B.C., and the similarities between the Corinthian fragment and the fine heads from Kalydon (Dyggve-Poulsen, *Das Laphraion*, p. 188, fig. 193; Rhomaios, *Κέραμοι της Καλυδῶνος*, Athens, 1951, p. 43, fig. 26) and from Thebes (Payne, *Necrocorinthia*, pl. 49, 3-4), which Payne dates to the first quarter and the middle of the sixth century respectively (*op. cit.*, pp. 239-240), indicate that this is the latest date for the fragment. The arrangement of the hair in horizontal layers is most closely paralleled in sculpture in the

early archaic head No. 617 in the Akropolis Museum (Payne-Young, *Archaic Marble Sculpture from the Acropolis*, London, 1936, pp. 3-5, pl. 10), and the head of the kore in Lyons which belongs with Akropolis No. 269 (*ibid.*, pl. 24); both heads are dated before the middle of the sixth century. The red necklace is very well illustrated in a color reconstruction of the archaic sphinx No. 632 in the Akropolis Museum (W.-H. Schuchhardt, "Bemalte archaische Sphinx," *Die Antike*, XVI, 1940, Frontispiece), which Payne also dates before 550 B.C. (*op. cit.*, p. 10).

2. Human Head. Pl. 64.

Inv. MF-1953. P. H. 0.112 m., P. W. 0.17 m.
From Temple E area, Well 3.

Fragment of left side of neck and of hair falling over left shoulder preserved. Clay red with heavy grits; fine buff clay *ca.* 0.002 m. thick for flesh part, very heavy layer for modelling hair. Walls *ca.* 0.025 m. thick at base of neck, *ca.* 0.045 m. at shoulder. Hair, painted purplish black, falls in wavy strands beside neck and splays out over shoulder. Where hair ends in back, surface is painted medium gray color, perhaps for garment. Flesh parts unpainted; thick plastic band, painted red, at base of neck.

The head may possibly be from a sphinx, but the wide-splaying hair seems to preclude this, as the wing of a sphinx should come closer to the head. The fragment may, therefore, be from a life-size female head. The somewhat looser and softer folds of the hair can be compared with both terracotta and marble sculpture of about a quarter century later than that cited for No. 1; a date about 525 B.C. seems probable for the fragment (Cf. *F. de Delphes*, IV, pl. XXX, top, which Payne, *Necrocorinthia*, p. 239, dates toward the end of the sixth century; Akropolis kore 679, dated by Payne just before 530 B.C., Payne-Young, *op. cit.*, p. 5, pl. 32).

3. Human Head. Pl. 64.

Inv. FM-1953a. P. W. 0.08 m.
From Temple E area, Well 3.

Small fragment from over right eye preserved. Clay pink with heavy grits; surface of fine buff clay. Forehead framed in row of knob-like curls, one at end preserved but others knocked off, painted black, as is eyebrow.

The fragment is most likely a piece of the head to which No. 2 also belongs. The knob-like hair over the forehead is most closely paralleled in the head of a sphinx from Halae (*Hesperia*, IX, 1940, p. 444, fig. 109), which Miss Goldman dates after 510 B.C. (*ibid.*, p. 454).

4. Human Head. Pl. 64.

Athena Trench. P. H. 0.075 m.

Small fragment over right eye preserved. Clay buff, heavily peppered with very fine grits; outer coating of fine buff clay, quite thick for modelling hair. Eyebrow in dark brown paint; hair in tight wavy locks framing forehead, painted purplish black.

The softness of the wavy hair on the forehead as compared either with that of the sphinx from Thebes (Payne, *Necrocorinthia*, pl. 49, 3-4) or the one from Delphi (*F. de Dephes*, IV, pl. XXX, top), suggests a date late in the sixth century B.C. for this fragment.

5. Human Head. Pl. 64.

Inv. FM-51. P. H. 0.127 m., P. W. 0.08 m.
Provenience unknown.

Small fragment of hair from left side of head preserved. Clay greenish buff, reddish at core, with fine grits; heavy coating of fine greenish buff clay for modelling hair. Hair arranged in horizontal waves both on side and on back of head; at corner are two single wavy strands and apparently there were more along cheek. Hair all painted dark purplish brown, but most of paint gone from side.

The coiffure is very similar to that of the Kalydon sphinx (see above No. 1 for refer-

ences) and the fragment would probably date from the early sixth century B.C.

6. Human Head. Pl. 64.

Inv. MF-8794. Max. dim. 0.09 m.

From the Tile Factory, in context dating from ca. 450 B.C. to the end of the use of the factory.

Small fragment of hair only preserved. Clay is the fine buff outer coating, very thick for modelling of hair. Hair falls in loose wavy strands, painted dark brown.

7. Group of Man and Horse. Pls. 65, 75.

Inv. MF-9753: a-r. Some of the more important fragments have the following dimensions: a) foot, P. W. 0.075 m.; b) thigh, P. W. 0.214 m.; c) face of horse, P. L. 0.136 m.; f) neck of horse, P. L. 0.133 m.

Fragments of this group were found both in Well 3 in the Temple E area and in the adjacent Museum West area in context of the late sixth century B.C. A *terminus ante quem* of ca. 500 B.C. is suggested by the associated objects in both cases.

Preserved are eighteen fragments of widely varying size from head, neck, body, legs and tail of a horse, life-size or only slightly less, of base on which group stood, and of left foot of a man standing on piece of same base. Clay buff to red, heavy grits; fine outer coating of light buff clay, beautifully polished. Construction very heavy in parts with thigh fragment b) ca. 0.027-0.018 m. thick, neck fragment f) as thick as 0.035 m. in part, and some of body fragments of horse as much as 0.06 m. thick. Inside of some of body fragments well smoothed with a fine-toothed scraper (f, Pl. 75). Fragment h) shows a very careful cutting into outer surface, most probably for a mend (Pl. 65). Fragment q) is piece of heavy strut from base; p) has top and outer edge of base with large hole pierced through it, as in base of Amazon pediment (No. 8). Except for excellent surface finish, decoration is limited on figures to red paint on plastic band across face

of horse, very probably the bridle. Most of base was painted matt black, but one fragment shows a bit of matt brown paint.

The group consisted of at least one horse and one human figure, both of life size or only very slightly smaller. The human figure, which was probably male, was very likely a groom standing alongside the horse. Fragment d) (Pl. 65) has a place for attachment either of the tail of the horse or possibly the hand of the groom. Numerous fragments of terracotta statues of horses were found at Halae (Goldman, *Hesperia*, IX, 1940, pp. 448-450, figs. 117, 119-121, 129-132) and from them could be reconstructed a group of two horses, each with one forefoot raised (*ibid.*, p. 452). Since all these fragments come from the second temple at Halae, they must date later than 510 B.C. (*ibid.*, p. 454). The marble horse and rider, No. 700, in the Akropolis Museum in Athens also dates from about 500 B.C. and offers a close parallel to the neck fragment f) (cf. Payne and Young, *op. cit.*, pl. 139, 1). Mrs. Van Buren (*op. cit.*, p. 41) suggests that the Halae horses were either separate offerings or were used architecturally, citing several examples of central akroteria having horses. Again, the large scale of the Corinth fragments favors the opinion that the group from which they came was an offering rather than an akroterion.

FIGURES OF LESS THAN LIFE SIZE

8. Amazonomachy Pedimental Group. Pls. 65, 66, 74, 75.

Inv. MF-1946. As mended, group is *ca.* 0.58 m. long; with extra piece of base (Pls. 66 and 75) in place total length is *ca.* 0.76 m. Base is *ca.* 0.165 m. wide, 0.075 m. high. Leg at left is preserved to *ca.* 0.35 m. above base.

From Temple E area, Well 3. Previously published by R. Stillwell in *Classical Studies Presented to Edward Capps*, pp. 318-322. Some of the pieces associated with this group by Stillwell have now been attributed to other groups (see 10 a and b, and 11 b below); those grouped

under No. 9 below are still considered as probably belonging to the Amazonomachy pediment.

Preserved, in the mended fragments, are parts of three figures: 1) an Amazon lying down with knees drawn up, 2) left leg and foot of a striding figure in front of torso of Amazon, 3) right leg and foot of crouching figure running along right thigh of Amazon. Clay buff, slightly pinkish in spots, with medium to light grits; outer coating of fine buff clay on figures for modelling, often too thin and grits show through. Paring and scraping of surface often visible as it is not well polished. Base constructed with walls *ca.* 0.02 m. thick, struts across from front to back *ca.* every 0.25 m. (Pls. 74 and 75); at center of each section thus formed is hole with diameter of 0.075 m. pierced through front wall of base (Pl. 65); base open at back. Walls of figures *ca.* 0.01-0.02 m. thick; figures hollow. Hole in floor of base connects with leg on right (Pl. 74); no hole for leg on left, but others probably existed for other figures. No paint is visible on any part of the figures or the base. Modelling varies from good on outermost surfaces to poor towards the back where not so visible. Greaves on legs of Amazon rather crudely modelled.

The Amazon lies with her hips flat on the base, her torso turned in full view; the head lay on the base, on which the end of the helmet plume is modelled in fine clay (Pl. 66). The knees are drawn up and the feet apparently rested flat on the base. The figure at the left probably stood erect, striding to the right. The figure at the right is bending or crouching and is straining to the right. The group would, therefore, appear to be from a little to the viewer's left of the center of the pediment. The scale of the figures is about two-thirds life size. Dr. Kunze has pointed out the close similarity in the modelling of legs and feet between this pedimental group and the marble group of Athena and the Giant from the Akropolis (cf. Payne and Young, *op. cit.*, pl. 36: 1, 37, 38: 1-2, 6), which must be dated about 520 B.C. (*ibid.*, p. 54). Mrs. Van Buren lists eighteen

groups, all but one in the Akropolis Museum (*op. cit.*, pp. 183-186), which were surely or probably from pediments, but almost all are very fragmentary. Only the Herakles and Iris group which closely resembles the "Introduction of Herakles" pediment (*ibid.*, p. 185, No. 14), has identifiable figures. Thus the Corinth Amazonomachy group remains the best example of terracotta pedimental sculpture from Greece. As suggested above (p. 302), the group cannot have been made much before its burial in Well 3, *ca.* 500 B.C.

9. Fragments probably from the Amazonomachy Pediment. Pl. 66.

Inv. MF-1947, 1948, 1948a. Dimensions: a) face fragments, P. H. *ca.* 0.19 m.; b) helmet fragment, P. H. 0.093 m.; c) chest fragment, P. H. 0.125 m., P. W. 0.133 m.

From Temple E area, Well 3. Published by R. Stillwell, *op. cit.*, p. 320, fig. 4 a-b.

Clay buff, slightly pinkish, with light grits; outer coating of fine buff clay varying greatly in thickness for modelling. No paint visible. Face fragment is finely polished; chest fragment well smoothed but not as polished as face. The helmet probably rested on brow rather than being pulled down over face. Across chest is a baldric, indicated by strips of fine clay. Mouth of fragment a) is open slightly, lips thin, corners of mouth rounded, line of upper teeth indicated.

While it is not possible to join any of these fragments with the Amazonomachy group, the close similarity of the fabric and surface treatment makes their attribution to the group very likely. The chest fragment could belong to either of the male warriors in the group, the face and helmet fragments from any of the three figures. There is also the possibility that they may have belonged to another section of the pedimental composition. The scale is the same as that of No. 8.

10. Male Figure. Pl. 66.

Inv. MF-1945: a-g. Dimensions: a) helmeted

head, P. H. *ca.* 0.19 m.; b) fragment of upper arm, P. L. *ca.* 0.18 m.

From Temple E area, Well 3. Fragments a) and b) published by Stillwell, *op. cit.*, pp. 318-320, figs. 1, 4 c.

Clay light greenish buff, pink at core in head and knee fragments, fine grits; outer coating of fine greenish buff clay. Walls of head *ca.* 0.02 m. thick, but as little as 0.01 m. in places on limbs. All pieces show large pellets of clay added on inside, finger marks, and in places deep finger holes, as in chin, where pieces were held while modelling (cf. 11, Pl. 75). Surface of all pieces finely smoothed and polished, excellently modelled. No trace of paint except reddish brown line outlining break where something was attached to arm.

The head, one of the finest and most complete pieces of terracotta sculpture from Corinth, is described by Stillwell (*op. cit.*, pp. 318-319) as follows: "The head wears a close-fitting helmet from which the crest has been broken away and is well preserved save for the nose. On the right side of the face, just behind the cheekbone, is a break which shows by its contour that this side of the head once rested against the arm of the figure. A row of prominent snail-shell curls appears just below the front edge of the helmet and in the center, just over the forehead, may be seen the start of the crest. The eyes are prominent, with upper and lower lids marked by rounded ridges, and the tear duct is sharply though incorrectly indicated. A broad plane separates the upper lid from the brow which is accented by a slight reversal of the curve of the surface, thus casting a sharp, clearly defined shadow. The curve of the face over the cheekbone is round and full, the chin strong and prominent. The mouth, still quite archaic, is practically straight, and the corner is set off from the cheek by the expedient of running the ridge of the lips around in a sharp curve. The ear is placed a little too high, but is well modelled, and at the forward edge of the upper lobe it is set in slightly behind the plane of the temple." The head is

thus one of the best examples of the Corinthian school of sculpture of the end of the sixth century B.C., for it cannot date much before the date of its discard in Well 3. Stylistically it is of the same date as the Theseus head from the Apollo Daphnephoros pediment at Eretria, which belongs in the last decade of the sixth century (*Ant. Denk.*, III, pls. 27-28; Richter, *The Sculpture and Sculptors of the Greeks*, New Haven, 1929, p. 73, n. 11), and it is certainly earlier than the fine Corinthian terracotta female head recently found at Olympia and dated by Kunze to ca. 490 B.C. (Kunze, *Neue Meisterwerke*, pp. 26-27, pls. 58-59).

While the scale of these fragments is the same as that of the two previous groups, the head has been dissociated from the Amazonomachy group because of the different color of the fabric, showing different firing conditions, and the finer surface finish on all the fragments of No. 10. While it is not precluded that the figure from which these fragments come, if indeed they are from but one figure, was from the same pediment as No. 8, they could not have been from the same group of an Amazon and two warriors. However, the pediment was made up of several groups, each fired separately, which would account for the difference in the color of the fabric. Differences in surface treatment, too, might be thus explained. The bit of paint on fragment 10b may indicate that this group was more finished than No. 8. While the fragments of No. 10 are too little to give any indication of the composition, it is probable that they were from a pedimental group.

11. Draped Female Figure. Pls. 67, 75.

Inv. MF-1945:h-i. Dimensions: a) fragment of left side of draped female head, P. H. 0.10 m.; b) fragment of drapery, P. H. 0.13 m.

From Temple E area, Well 3. Fragment b) published by Stillwell, *op. cit.*, p. 320, fig. 4 d, as part of the Amazonomachy group.

Clay greenish buff, light grits; heavy coating of fine clay for modelling veil over head, very light coating on drapery fragment b) and grits show through. On interior of both pieces clay

very rough with deep finger holes where pieces were held in modelling, showing how clay rose about fingers as pressure was exerted and pieces were turned while modelling (Pl. 75). Decoration on fragment a) consists of black stripe as border of veil, red line at edge of veil, black on inside of veil and on hair, red necklace; no color on fragment b). Drapery drawn over head as veil (Pl. 67) and falls in folds at side of head; drapery of fragment b) falls in zigzag folds.

The scale is the same as that of Nos. 8-10; the fabric is so similar to that of No. 10 that the standing female figure from which these pieces come may well have been part of the group to which No. 10 belongs. The head is also interesting as a very early example of the type of veil which became common in sculpture only in the early fifth century, though in small terracotta figurines and vase painting the veil is frequent in the second half of the sixth century.

12. Group of Human Figures. Pl. 67.

Inv. MF-1944 and 1951. Dimensions: a) head, P. H. 0.12 m.; b) foot, P. H. 0.09 m.

From Temple E area, Well 3.

Clay buff, medium grits; fine buff clay outer coating. Surface of both pieces well smoothed and polished. Head apparently of reclining figure, sleeping or dead, with eyes closed; closed lips form bow-line, slightly upturned at corners. Dark brown paint on eyelashes and eyebrows, and on hair arranged in two rows of zigzag waves across forehead from ear to ear. Slight touch of red paint behind left ear, possibly from drapery. Hair stops after second row in even line, possibly of fillet or helmet. In fragment b), toes and ball of foot rest on reddish purple base, rest of foot raised. On inside of foot and along leg was heavy fold of drapery with red border both on front and back sides; fragment finished all around, indicating a freestanding figure. Head unfinished at back, where evidently broken away from base on which it rested.

While the head and the foot seem certainly to

belong to the same group, for the fabric is identical, they are not likely to be part of the same figure since the head is from a reclining figure, either sleeping or dead, while the foot is from a figure which is apparently striding to the spectator's right. This recalls the composition of the Amazonomachy pedimental group, No. 8, and the head may well be from such a fallen warrior. The scale of this group is smaller than those previously described, being only one-half life size. The workmanship is even better than that in the other groups, especially in the delicate modelling of the mouth, which no longer has the parted lips and the rounded ends, such as occur in the fragment **9a** (Pl. 66) and the head **10a** (Pl. 66). The occurrence of drapery alongside the bare foot, however, suggests a female rather than a male figure, and the Athena from the marble pediment in the Akropolis Museum offers a close parallel (Payne and Young, *op. cit.*, pl. 36, 2). At the same time, the head of the Athena also offers the closest similarity in the two rows of hair in tight zigzag waves in front of the helmet (*ibid.*, pl. 36, 3), while the feet from the marble group are very like that in terracotta (*ibid.*, pl. 38, 1-2, 6). The marble pediment was made about 520 B.C. (*ibid.*, p. 54); the terracotta group, which probably also served as part of a pediment, was discarded by 500 B.C. and so must be very close in date to the marble pediment.

13. Group of Struggling (?) Figures. Pl. 67.

Inv. MF-5546: a-c. Dimensions: a) fragment of back of torso and left shoulder of nude male figure with left arm of another figure wound about neck of first one, P. H. 0.15 m.; b) fragment of left forearm and hand of human figure with jaw and tongue of animal over hand, P. H. 0.10 m.; c) fragment of left leg with knee bent at right angle, P. H. 0.17 m.

Provenience unknown.

Clay pinkish buff at core, buff on exterior, heavy grits; outer coating of fine buff clay. Surfaces well smoothed, but not polished; treat-

ment similar to that on No. 8. No traces of paint.

While the pieces are very fragmentary, some idea of the composition of what was probably another pedimental group can be obtained from two of the fragments. The jaw of the animal over the left hand suggests at once the Nemean Lion and indicates that one of the contestants is Herakles. Since fragment a) shows that both contestants in what looks like a wrestling match are human, or have human form, the most likely subject is the struggle of Herakles and Antaios, a myth popular in representations of the late archaic period. The struggles of Herakles with other giants, however, are also possible. Representative of the numerous portrayals of the Herakles and Antaios myth, which suggest possible restorations for our group are: 1) in bronze, Kunze, *Ol. Forsch.* II, pl. 47, XLVIB; in vases, *C.V.A.*, Munich 1, pl. 49, 2, of the last decade of the sixth century. Such a composition in sculpture in the round, however, suggests the early fifth rather than the late sixth century.

14. Human Head. Pl. 68.

Inv. MF-187. P. H. 0.122 m.

From the Julian Basilica; context very late.

Small fragment with left ear and hair falling back of and below it. Clay buff, pink at core, light grits; buff outer coating, thick for modelling hair. Hair in heavy horizontal folds at back, wavy strands on side; painted purplish black. Small red dot on lobe of ear for earring.

The fragment, of about one-half life size, is from a female head. The hair suggests a date not much later than 550 B.C. (see Nos. 1 and 5 above). The dot on the ear is an interesting feature which Payne has already noted on other heads of terracotta (*Necrocorinthia*, p. 239, n. 4), and to the group may now be added the head recently acquired by the Metropolitan Museum (Richter, *A.J.A.*, LII, 1948, pl. XXXII, B-C), as well as the fragment published here. The dot is probably one of the marks of a Corinthian workshop of the archaic period.

15. Human Head. Pl. 68.

Inv. MF-8479: a-b.

From Museum West area, Well at K-23, early fifth century B.C.

Two fragments with small snail-shell curls, three curls in width, perhaps from across forehead of a figure. Clay buff with slight pink tinge; only thick outer coating of fine clay for modelling curls is preserved. No paint visible. Scale about same as that of head **10a**, about two-thirds life size.

Very similar is the double row of curls on the female head from Olympia, which Kunze dates *ca.* 490 B.C. (*Neue Meisterwerke*, pp. 26-27, pls. 58-59).

16. Human Foot. Pl. 68.

Inv. MF-1949. P. H. 0.097 m.

From Temple E area, Well 3.

Only fragment of left foot in Phrygian boot preserved. Clay greenish buff, fine grits; outer coating of fine greenish buff clay. Foot solid. Boot painted purplish black except for sole and reserved double spiral design over instep; reserved areas seem to be covered with red milto coating, such as was used on Corinthian pottery. Scale about one-third life size.

The type of boot is illustrated on the well-known Gorgon akroterion in Syracuse (Richter, *Sculpture and Sculptors*, fig. 79), while the double spiral design occurs for the nose of a Gorgon on metopes at Kalydon (Dyggve-Poulsen, *Das Laphraion*, pl. XXa).

17. Human Hand. Pl. 68.

Inv. MF-1355. P. W. 0.082 m.

From the Odeion, late fill.

Fragment of thumb and palm of left hand preserved. Clay buff, heavy grits; fine outer coating of buff clay. Surface well smoothed, but paring still shows; no paint. Hand solid. Scale *ca.* two-thirds life size.

18. Human Foot. Pl. 68.

Inv. MF-9510. P. L. 0.092 m.

Provenience unknown.

Fragment of right foot and base preserved. Clay reddish buff, heavy grits; outer coating very thin and grits show through. Poorly modelled; sandal painted on with brown paint on sole, plastic strap of sandal across toes; black line across tip of foot probably represents edge of garment. Scale about one-quarter life size.

19. Human Limb.

Inv. MF-9497. Max. dim. 0.044 m.

From Tile Factory, in context of first half of the fifth century B.C.

Small fragment of arm or leg preserved. Clay dark gray from over-firing. The fragment is important as a waster from the Tile Factory, evidence of the manufacture of terracotta sculpture there.

DRAPED FIGURES**20. Drapery Fragments. Pl. 68.**

Athena Trench. P. H. 0.13 m.

Context not significant. Mentioned by T. L. Shear in *A.J.A.*, XXX, 1926, p. 449.

Two fragments of drapery, which join, are preserved. Clay pink except for *ca.* 0.007 m. on exterior which is buff, heavy grits; fine buff outer coating of uniform thickness as drapery is modelled first in coarse clay. Drapery falls vertically in large folds; apparently from section of drapery falling at right side of person. Garment red with wide border having first a wide black stripe, then a band *ca.* 0.04 m. wide with rays and then the outermost band, of similar width, in black with reserved flowers (roses?) with details painted in brown and black paint and outline and tendrils incised through black to light clay below. Red garment appears below border of outer garment. Back side of drapery left quite rough and painted deep purplish red, probably for undergarment. Scale life size or only slightly less.

I know of no decoration similar to that of the band of flowers shown here. The style of the drapery seems to belong in the early fifth century B.C.

21. Drapery Fragment. Pl. 68.

Inv. Athena Trench T150/TC32. P. W. 0.11 m.

Context not significant. Mentioned by T. L. Shear in *A. J. A.*, XXX, 1926, p. 449.

One large fragment preserved. Clay light greenish buff, heavy grits; fine outer coating of greenish buff clay, uniform thickness as drapery is modelled in coarse clay. Drapery falls vertically in large folds, decorated in horizontal bands; band filled with rays in purple paint on light ground alternates with rows having purple maeanders on light ground. Maeanders have square centers filled with black paint and decorated alternately with a Pegasos or a star. Decoration all executed by first painting entire surface of drapery with purple paint, then cutting away the outer surface and exposing the light clay beneath, thus forming the rays, maeanders, stars and Pegasos figures. Scale about life size.

The scraping technique for producing light-on-dark patterns is not uncommon on terracotta sculpture. It occurs on the female head from Olympia (Kunze, *Neue Meisterwerke*, pls. 28-29), where the pattern on the diadem was cut out, but it was also filled with white paint. Both a figure of Nike (*Olympia*, III, pl. VII, 5) and a sphinx from Olympia (*Olympiabericht III*, fig. 103) show this technique, and it is used on pieces of drapery associated with the Warrior group from Olympia. The ray pattern is the same as that seen on No. 20, though the technique is different. Both the star and the winged animals appear as drapery designs on one of the metopes from Thermon ('Εφ. 'Αρχ., 1903, pl. 6); the star occurs on a figure in poros from the Akropolis (T. Wiegand, *Archaische Poros-architektur der Akropolis zu Athen*, Cassel, 1904, pl. VIII, 3) and reserved figures of Pegasos decorated the border of the robe of Zeus in the Zeus and Ganymede group from Olympia (*Olympiabericht V*, p. 108, fig. 45). Like that of the latter group, the style of this fragment of drapery belongs to the early fifth century B.C.

22. Drapery Fragments. Pl. 68.

Inv. MF-1530, 3522, 9755: a-c. P. W. of largest fragment 0.132 m.

Provenience unknown.

Five fragments of drapery, clearly from same statue, preserved. Clay pink, heavy grits; buff outer coating. Drapery falls in vertical folds with zigzag borders, except for one piece which seems to be from on or near base on which figure stood. Drapery is all black with border having a red stripe and then a black stripe at the edge. Scale is near life size.

Very similar to this drapery is that of the terracotta warrior from Olympia, dated about 490 B.C. (Kunze, *Olympiabericht III*, pl. 55; *Olympiabericht V*, p. 127). The same edging appears on a figure of Athena at Olympia, as yet unpublished but very kindly shown to me by Dr. Kunze. Our fragments, as well, must belong to the early fifth century B.C.

23. Drapery Fragment. Pl. 69.

Inv. MF-9756. P. W. 0.142 m.

Probably from Temple E area, Well 3.

Fragment at bottom of right leg of figure with drapery drawn across leg. Clay pink, heavy grits; fine outer coating of light buff clay ca. 0.004 m. thick. Solid reddish brown paint on drapery, which is smooth except for two thin folds across leg, lower one curved over top of foot. Scale about life size.

24. Fragment of Left Shoulder with Shield. Pl. 69.

Inv. MF-9757. P. H. 0.10 m.

Probably from Temple E area, Well 3.

Fragment of left shoulder of figure with shield at back on left side. Clay buff, medium grits, fine buff outer coating. Strand of hair in zigzag waves falls over shoulder, is painted black. Garment is red with wide band running along shoulder and upper arm and filled by two wide black stripes with narrower one between. Shield on back left in buff color of outer clay coating except for one large petal, probably

from a great rosette coming almost to edge of convex surface. Scale about one-half life size.

The newly published fragments of the Warrior group at Olympia comprise many pieces of a large terracotta shield, which is similar in shape to that presented here, but much more elaborate in decoration (Kunze, *Olympiabericht V*, figs. 48-54). The simple rosette as a shield device, such as is postulated here, occurs already on Protoattic pottery (*C.V.A.*, Berlin 1, pl. 34, 2) and is seen often in the sixth century (cf. E. Langlotz, *Griechische Vasen in Würzburg*, Munich, 1932, pl. 70, No. 243 and pl. 83, No. 256, of ca. 550 B.C. and the third quarter of the century respectively). Our fragment must be still later, of the end of the sixth century.

25. Drapery Fragment. Pl. 69.

Inv. MF-9758. P. W. 0.079 m.

Probably from Temple E area, Well 3.

Small fragment of arm or leg preserved. Clay orange buff, heavy grits; fine buff outer coating. Garment is deep reddish brown with reserved lozenges filled with black lozenges having red centers. Scale is near life size.

26. Drapery Fragment. Pl. 69.

Inv. MF-9759. P. W. 0.121 m.

Probably from Temple E area, Well 3.

Small fragment of drapery preserved. Clay light buff, light grits; fine light buff outer coating. Drapery in color of clay except for wide black stripe for border and narrower red stripe at edge of zigzag folds. Scale about two-thirds life size.

AKROTERIA

27. Nike (?) Akroterion. Pls. 69, 75.

Inv. MF-1952:a-1. Dimensions of main pieces: a) fragment at left breast, P. H. 0.155 m.; b) fragment at right breast, P. H. 0.123 m.; d) drapery fragment, P. H. 0.15 m.; h) left foot, P. H. 0.11 m.; 1) fragment of base, P. H. 0.147 m.

From Temple E area, Well 3, and Museum West area in context of ca. 500 B.C.

Preserved are twelve fragments of a draped female winged figure and of the base on which it stood; nothing preserved above the shoulder. Clay light greenish buff, medium grits; fine outer coating of light greenish buff clay, thick for modelling of drapery. Fragment 1) shows base to have been 0.125 m. high, apparently in back as well as in front (cf. the base of the Zeus and Ganymede group at Olympia, 100. *Winckelmannsprogramm*, pls. VIII-IX). Foot comes at left edge of base (spectator's right). Composition is that of standing female figure, hair falling in wavy tresses over shoulders and painted black. Fragments b) and c) show close gathering of drapery at shoulder and alongside breast, with piece of drapery having small folds and zigzag border at right side. In fragment a) drapery is held out at left side; in d) it falls in long vertical folds. All of this drapery is reddish brown with wide reserved border having wide black stripe in it and narrow black stripe at edge. Fragment f) has border of interlocking red and black maeanders on white field, possibly from close to neck on back. Fragment g) has a white overgarment with a broad black stripe near edge and a red stripe at edge; a weight or tassel hangs from the corner. On foot (fragment h) the leather straps of the sandal are painted red, the strings are black; upper edge of sole of sandal is red. Base painted black on top, front and sides. On the back of fragment a) is the beginning of a wing with first feathers unfilled and outer row filled alternately red or black; this is the beginning of a large spread wing of a Nike or Gorgon figure, though the long robes to the base suggest the former rather than the latter. Composition is that of a winged figure flying off to the left (spectator's right); scale is about two-thirds life size.

Nike was commonly shown on lateral akroteria and Mrs. Van Buren has listed several examples, most of them as fragmentary as that presented here (*op. cit.*, pp. 166-171). Among the closest parallels are the large fragment from Olympia (*Olympia*, III, p. 40, fig. 43, pl. VIII, 3) of the second half of the sixth century and

the several fragments, both published (*F. de Delphes* IV, pl. XXXI) and unpublished from Delphi. The general scheme is better illustrated by the somewhat more complete marble akroteria from the Akropolis (Payne and Young, *op. cit.*, pls. 119-120), but from small bronzes and vase paintings the best idea of the Nike akroteria can be obtained (H. Bulle, *Der schöne Mensch im Altertum*³, Munich, 1922, figs. 33-34). The weight on the himation, as shown in fragment g), is not uncommon and occurs often on the chlamys as well (Richter, *Sculpture and Sculptors*, p. 69, fig. 251); here a heavy woolen himation, worn over the lighter chiton, is shown on fragments b) and g). A sandalled foot of terracotta, very similar to that of fragment h), has been found at Delphi but is as yet unpublished. The same type of sandal is worn by Akropolis kore 682, which Payne would date about 525 B.C. (Payne and Young, *op. cit.*, p. 28, pl. 42, 1). The context in which these fragments were found is of ca. 500 B.C. and the akroterion itself must have been made in the last quarter of the sixth century B.C.

28. Nike (?) Akroterion. Pl. 70.

Inv. MF-3901. P. H. 0.165 m., P. W. 0.12 m.

From Agora Southwest area, late context.

Fragment of left wing and arm of figure, both outspread, preserved. The piece is from near left shoulder, giving part of upper arm with folds of drapery and strands of hair over it. Clay buff, pink at core, heavy grits; very thin coating of fine buff clay on exterior. Wing thickness ca. 0.02-0.025 m.; arm hollow. Arm surface finely polished, but unpainted; two strands of black hair fall over arm. Garment falls in narrow folds under arm and is painted red. Front side of wing shows first row of white feathers with black outlines, rendered plastically with slight offsets separating feathers; large outer feathers filled alternately red and black. Back side of wing has flat surface; scale pattern near shoulder with alternate rows filled red or black; first feathers unfilled and large outer feathers filled red or black. Wing is a

little larger than that of sphinx No. 33; scale is about two-thirds life size.

The wing is similar to that of a terracotta Nike in Athens (Van Buren, *op. cit.*, pl. XIII, 45 middle), as well as to that from Olympia (*Olympia*, III, p. 40, pl. 43). The same scheme, with similar folds of drapery over the upper arm, is to be seen in a fragment from Delphi (*F. de Delphes*, IV, pl. XXXI, top), but in both the stiffer position of the arm and the straighter folds of drapery our fragment looks earlier than that from Delphi. Flying figures with the left arm straight out, as seems to be the case here, are frequent on black-figured vase painting and are often Gorgons (*C.V.A.*, Copenhagen, III E, pl. 97, 2b—Chalcidian; British Museum, III H e, pls. 10, 3, 60, 4), while one vase in the British Museum shows both a Boread and a Harpy with the left arm held thus (*C.V.A.*, British Museum, III H e, pl. 73, 3). It is possible, therefore, that we have here a fragment from a Gorgon akroterion, rather than a Nike. I would suggest a date in the latter part of the sixth century B.C. for this fragment.

29. Nike (?) Akroterion. Pl. 70.

Inv. MF-9749. P. H. 0.088 m.; P. W. 0.086 m.

Provenience unknown.

Small fragment of right forearm, just above hand, and of wing preserved. Clay buff, pink at core, rather heavy grits; very thin outer coating of fine clay, greenish buff on front, buff on back. Arm unpainted; wing red both above and below arm, on back wing has large feathers alternately filled red or black. Scale is about three-quarter life size.

30. Nike (?) Akroterion. Pl. 70.

Inv. MF-9750: a-c.

From Temple area, Well 3.

Three small fragments of wing of spread-wing figure preserved; two are from wing with alternating black and red feathers painted on both sides, one from tip of wing and the other from part just at tip of inner row of feathers;

third fragment from inner edge of wing, near attachment to body, and has feathers painted on one side only while back is rough. Red paint, perhaps of garment, along edge of wing. Clay greenish buff, medium grits; very thin outer coating of fine clay. Scale is about that of sphinx No. 33.

31. Nike (?) Akroterion.

Inv. MF-9760. P. L. 0.121 m.

From Temple E area, Well 3.

Fragment of outer feathers of a large wing (?) preserved. Clay buff, medium grits; fine outer coating beautifully smoothed. Feathers rendered plastically with setback for separation of each feather, filled alternately solid red or black, each feather rounded off at end. Scale appears quite large as compared with No. 33.

32. Dolphin Akroterion. Pl. 70.

Athena Trench; context not significant. P. L. 0.15 m., P. H. 0.12 m.

Large fragment of hind part of a dolphin (?), near tail, with attachment of fin, now broken off. Clay buff, heavy grits; fine outer coating *ca.* 0.002 m. thick, greenish buff in color. Preserved part is solid, greatest thickness *ca.* 0.065 m., but hollow part begins just at break. Decorated with large black curving rays painted along body.

The fragment is very likely from an akroterion, possibly from a group of Melikertes and Dolphin such as is shown on an antefix from Kaulonia (Van Buren, *Archaic Fictile Revetments in Sicily and Magna Graecia*, London, 1923, pl. XVI, fig. 68). For another dolphin of similar use see *Olympia*, III, pp. 42-43, fig. 49, pl. VIII, 6.

33. Sphinx Akroterion. Pls. 71, 72.

Inv. MF-1956: a-c. Restored H. to top of wing 0.627 m., W. across breast 0.15 m., L. of fragment b) of right leg 0.137 m., L. of fragment c) of left leg 0.064 m.

From Temple E area, Well 3.

Large part of body, wings and forelegs of sphinx preserved; piece of each foreleg pre-

served but not associated with figure at time of restoration and so not incorporated in it. Clay buff, slightly pink at core, medium admixture of coarse grits; outer coating of fine greenish buff clay *ca.* 0.002-0.003 m. thick. Construction of legs almost solid with hole *ca.* 0.007 m. in diam., pierced through for thorough baking. Body hollow, walls *ca.* 0.025 m. thick; wings solid, thickness *ca.* 0.025 m. near body to only *ca.* 0.01 m. at tip. Wings supported by two clay connecting struts, one (*ca.* 0.03 m. diam.) still in place in lower part of wing; other one was in upper part. Both wings broken in antiquity and mended; two sets of mending holes preserved in left wing; piece of lead mend still in place in right wing. Body and legs left in color of clay, except for claws painted black, and surface finely smoothed after paring. Scale pattern on breast and beginning of wings with scales outlined in black and filled alternately with red or black paint; large upcurved wings with first row of feathers only outlined in black, large outer feathers so outlined and alternately filled with red and black paint. Wing facing building façade has feathers rendered plastically with separation by slight offset; inner wing smooth with only black lines separating feathers. Narrow red band delimits wings from breast.

This is an unusually fine example of a type of akroterion common throughout the sixth century B.C. and apparently made in quantity at Corinth. Mrs. Van Buren lists a dozen examples (*Greek Fictile Revetments*, pp. 170-175). Those which seem certainly to be Corinthian and are very similar in technique and decoration to our example are one from Olympia (*Olympia* III, pp. 40-41, figs. 44-45, pl. VIII, 4; *Olympiabericht* III, p. 121, fig. 103), which Payne dates *ca.* 550 B.C. (*Necrocorinthia*, p. 261, n. 3), those from Halae, and especially No. 4 (*Hesperia*, IX, 1940, pp. 443-447, figs. 112-114), of the late sixth century, that from Thebes (Van Buren, *op. cit.*, pp. 173-174, pl. XXXIII, fig. 120), which Payne also dates about 550 B.C. (*op. cit.*, p. 261), the somewhat earlier sphinx from Kalydon (*Das Laphraion*, pp. 176 ff., figs. 182-189, pls. XXII D-H,

XXIII) and the unpublished sphinx from Delphi, the scheme of which is identical with that from Corinth. The context in which the sphinx at Corinth was found gives a *terminus ante quem* of ca. 500 B.C. and a date in the last quarter of the sixth century is most likely.

34. Sphinx Akroterion. Pls. 72, 75.

Inv. FM-1, 2 and 9. Fragment a), max. dim. 0.25 m., Th. 0.05-0.03 m.; fragment b), max. dim. 0.16 m., Th. 0.04-0.035 m.; fragment c), max. dim. 0.095 m., Th. 0.03-0.028 m.

Provenience unknown. Published in *Corinth*, IV, i, pp. 113-114, fig. 46 a-b; *Greek Fictile Revetments*, pp. 26 and 172, no. 13.

Three fragments of wing of a very large sphinx preserved. Clay reddish to greenish at core, heavy grits; layer ca. 0.013 m. with fine grits to decorated side only; ca. 0.006 m. of fine clay on fragment a) for plastic decoration, only ca. 0.003 m. on other fragments. On back of fragment a), just above attachment to body, was a strut, 0.016 m. in diam., connecting wings. Strut seems to have been of wood and has left a smooth depression still ca. 0.05 m. deep as clay was piled up about it on inner surface of wing. Decoration of wing consists of scale pattern near attachment to body with scales filled alternately red or black; first feathers unpainted but have black band on plastic border; outer feathers have same plastic border with black lines, but are filled alternately red or black. Wide red plastic band separates scale pattern from first feathers, hemispherical depressions, 0.008 m. diam. and 0.016 m. on centers, appear as white dots along red band. Fragments b) and c) have smooth surface and outer feathers outlined in black and filled alternately red or black, indicating that as in No. 33 wing to front had feathers rendered plastically as well as painted while that to rear was smooth and painted only. Judging from the wing size, the scale of this sphinx was half again as large as No. 33 and it must have measured ca. 1.00 m. in height to the tip of the wing.

In previous publications this wing has been associated with the life-size head, No. 1, but

we have seen fit above to separate them. The sphinx, however, is of very large scale and must have decorated a very large building. The only known candidate is the Temple of Apollo, and a date in the mid-sixth century B.C. for the sphinx makes this association likely. Payne considers a date at least this early as likely for these fragments (*Necrocorinthia*, p. 261, n. 2). The Kalydon sphinx, of the second quarter of the sixth century, has a similar row of dots on the band separating scales and feathers (*Das Laphraion*, p. 181, fig. 185).

35. Sphinx Akroterion(?) Pl. 72.

Inv. FM-4. Max dim. 0.09 m., Th. 0.024-0.02 m. Provenience unknown. Published in *Corinth* IV, i, p. 113.

Small fragment of breast of sphinx preserved. Clay greenish buff, heavy grits; extremely thin coating of fine clay on surface, grits show through. Decoration with scale pattern in dull brown paint. Slight incision at top apparently indicates neck line. Scale pattern almost four times as large as that on No. 33, indicating figure ca. 2.00 m. high, unless breast feathers were larger and fewer than usual. A figure that large could hardly have decorated a building.

36. Sphinx Akroterion(?) Pl. 72.

Athena Trench. Max. dim. 0.12 m., Th. 0.03-0.025 m.

Small fragment of breast of sphinx preserved. Clay light buff, pinkish at core, medium grits; outer coating of light buff clay, ca. 0.002 m. thick. Decoration of scale pattern outlined in black only, not filled. Scale pattern is at least twice the size of that on No. 33, indicating a figure ca. 1.25-1.50 m. high.

Similar unfilled scales for the breast feathers of a sphinx occur on sphinx No. 5 at Halae (*Hesperia*, IX, 1940, p. 443, fig. 115).

37. Sphinx Akroterion. Pl. 72.

Inv. MF-9747. Max. dim. 0.117 m., Th. 0.024-0.02 m.

From Temple E area, Well 3.

Small fragment of breast and neck line of

sphinx preserved. Clay buff, light grits; exterior coating of fine greenish buff clay, *ca.* 0.004 m. thick. Decorated with scale pattern outlined in black and filled alternately red or black. Solid black band at base of neck, slight traces of red above it. Scale pattern about size of that on No. 34, indicating a figure *ca.* 1.00 m. high.

38. Sphinx Akroterion. Pls. 72, 75.

Inv. MF-1012. P. L. 0.118 m.

Provenience unknown. Probably the fragment published in *Corinth* IV, i, p. 113, M8 and referred to in *Greek Fictile Revetments*, pp. 27 and 172.

Fragment of left leg of sphinx preserved. Clay buff, heavy grits; exterior coating of fine greenish buff clay, *ca.* 0.004 m. thick. Surface well smoothed, except for back of leg which is rough and grits show through. Hole *ca.* 0.02 m. diam. through leg; thickness of walls *ca.* 0.025-0.015 m. Black paint on claw only. Scale about twice that of No. 33.

This leg was originally associated with the large wing fragments, No. 34, but the clay is not the same and the scale seems even larger than that of No. 34.

39. Sphinx Akroterion. Pl. 72.

Inv. MF-9748. P. L. 0.11 m.

From Temple E area, Well 3.

Fragment of left leg of sphinx preserved. Clay buff, medium grits; exterior coating of buff clay, *ca.* 0.004 m. thick. Surface beautifully smoothed, but some traces of paring show. Hole down center of leg *ca.* 0.01 m. diam. Towards rear of leg is a broken area running down leg, probably for an attachment such as a solid screen between the legs, which was painted black. Scale of figure about same as No. 33.

40. Sphinx Akroterion. Pl. 72.

Inv. MF-8777. P. H. 0.066 m.

From Tile Factory, from fill dating before *ca.* 450 B.C.

Fragment of paw and leg of sphinx and base

on which it stands preserved. Clay buff, moderate grits. Surface very rough, all covered with brown paint. Workmanship crude, paw very poorly modelled. Scale of figure about same as No. 33.

41. Sphinx Akroterion. Pl. 72.

Inv. MF-8793. Max. dim. 0.055 m.

From Tile Factory, in fill dating after 400 B.C.

Fragment of paw of sphinx preserved. Clay buff, pink at core, rather heavy grits; buff outer coating thick for modelling of claws. All covered with dark purplish paint. Scale about same as No. 33.

42. Sphinx Akroterion. Pl. 72.

Inv. MF-2155. Max. dim. 0.095 m.

From Agora area north of St. Johns, late context.

Fragment of polos and hair of head of sphinx preserved. Clay greenish buff, heavy grits; greenish buff surface coating, quite thick for modelling of hair. Hair in loose wavy locks, painted dull brown. Polos decorated with lotus and palmette chain in black glaze paint. Fragment is from above left cheek. Scale is about one-half life size.

The lotus and palmette chain occurs frequently on the polos of sphinxes; the style of that shown here suggests a date in the second quarter of the fifth century B.C.

SERPENT FROM PEDIMENT(?)

43. Serpent. Pl. 70.

Inv. FM-45. P. W. 0.35 m., P. H. 0.28 m.

From Tile Factory, in context dating before *ca.* 450 B.C.

Parts of two large coils of a serpent or serpents preserved. Clay buff, heavy grits; fine buff outer coating. Walls *ca.* 0.02 m. thick. Larger coil has diam. of *ca.* 0.12 m., smaller one *ca.* 0.09 m.; apparently size of coils diminishes towards tail end of serpent. On larger coil is rough spot for an attachment, probably for another coil. All covered with a dull paint

varying from brown to gray in color; on this wide stripes running length of serpent and smaller bands going across are painted in matt black paint.

The large scale of the coils and the rather rough quality of the workmanship suggest that the serpent was part of the decoration of a pediment of a fairly large building. Its discovery in a well in the Tile Factory would suggest further that it was a discard from the factory and probably is not to be dated much before the filling up of the well about 450 B.C. While the use of serpents in pedimental decoration is more usual in the sixth century, it is possible that the serpent-like creature may have been part of such a subject as Herakles and the Hydra.

METOPE RELIEFS

44. Metope. Pls. 73, 75.

Inv. MF-8635. P. H. 0.128 m., P. W. 0.135 m.

From Tile Factory, in fill dating after 400 B.C.

Fragment of left side of metope preserved. Clay reddish buff, heavy grits; light buff exterior coating *ca.* 0.002 m. thick. Metope consists of a background slab 0.042 m. thick with relief decoration 0.038 m. deep. Metope was formed in a mould, with relief laid in mould and then background slab laid over it; distinct line of cleavage shows in section (Pl. 75). Remaining relief shows rear part of a horse moving to right; surface of horse is broadly modelled and not well polished. Left edge of metope is preserved and on background is a rough band *ca.* 0.02 m. wide along edge, probably marking the setting line of the metope. Background not well smoothed. No color visible on relief or background. Scale about one-quarter life size and total dimension of metope is estimated to have been *ca.* 0.40 x 0.40 m.

While Mrs. Van Buren lists no metopes with relief decoration from Greece in the Archaic Period, she catalogues four of sixth and fifth century date from southern Italy and Sicily (*Archaic Fictile Revetments*, pp. 162-163). Our example is probably later than these, coming down into the late fifth century B.C.

45. Metope. Pl. 73.

Inv. MF-8631, 9147 and 8592. Fragment a) head of Athena, P. H. 0.105 m., P. W. 0.055 m., P. D. 0.078 m.; fragment b) a right thigh, P. H. 0.087 m., P. W. 0.097 m.; fragment c) a left foot, P. H. 0.038 m., P. L. 0.057 m.

From Tile Factory, in late fill or top soil.

Three fragments of a metope preserved. Clay reddish at core to buff on exterior, heavy grits; rather heavy coating of fine greenish buff clay on exterior, especially for modelling of head. Head is hollow; thigh has small hole, *ca.* 0.005 m. diam., pierced through it; foot is solid. Head and thigh in very high relief, almost full round, attached to background; depth of relief of thigh is *ca.* 0.062 m., thickness of background of fragment b) *ca.* 0.017 m. Fragment a) is a female head with Corinthian helmet resting on the brow, hair indicated by small knobs across the forehead, large folds behind ears, all painted black; eyebrows, lashes and irises also in black paint; slight traces of red paint on lips. Fragment b) is part of right thigh attached to background of metope; thigh itself unpainted but across top of it is garment with rippled black border and red above; folds of drapery indicated by shallow grooving of surface. On inner side of thigh is large area for attachment of some object and here background is left rough. Fragment c) is left foot, unpainted except for red band across it just above ankle, probably strap of sandal, and slight traces of red paint at bottom, apparently for sole of sandal. The composition apparently comprised two or more figures in front view. Thigh does not seem to belong to Athena because of short garment, which looks more like that of an armed warrior. Scale is about one-quarter life size.

The workmanship on this metope is among the best from archaic Corinth and is indicative of the quality of the best products of the Tile Factory. The head is finely modelled in a style which recalls the Aegina sculptures, especially the head in *Aegina*, p. 260, fig. 217, pl. 74. There are stylistic similarities with the Berlin seated goddess as well (*Ant. Denk.*, III, pl. 38),

and together these suggest a date in the first quarter of the fifth century B.C. for the head of Athena on the Corinth metope.

46. Metope(?) Pls. 73, 75.

Inv. MF-9691. P. W. 0.195 m., P. H. 0.21 m.

From Temple Hill. Previously published by Mary C. Roebuck in *Hesperia*, XXIV, 1955, p. 153, pl. 61, g.

Large fragment of a relief of a lion attacking a bull preserved, very possibly from a metope. Clay pink at core, buff on exterior; very fine grits peppered through clay; outer coating of fine buff clay on lion only, thin on body, thick for modelling of leg. Walls 0.025-0.015 m. thick; finger marks on back. Relief quite high. Lion's body left in buff color of fine outer coating with only hair on belly painted reddish brown; bit of red paint on chest of lion as well. Body of bull covered with dull light gray paint; black line painted across thigh and another above leg outlining neck of bull. Composition comprises a bull lying on back with head to right and attacked by lion facing left, legs clasping rear part of bull, body making a diagonal line across metope (?). Total width of metope with these two figures must have been *ca.* 0.50 m. Scale about one-quarter life size.

Unlike Nos. 44 and 45, the relief of No. 46 is modelled hollow and there is no trace of background. However, a thin slab such as that seen in No. 45 may have served as background, to which the separately modelled relief was attached at its edges. The subject is common in architectural decoration of the archaic period, but specific parallels to the composition with the lion over a bull on its back are lacking. Several gems show similar compositions, the closest being that of a lion over a lion on a gem in the Metropolitan Museum (Richter, *Catalogue of Engraved Gems in the Metropolitan Museum of Art*, New York, 1920, p. 19, No. 13, pl. 3), which is dated *ca.* 550 B.C. Of similar date is a gem in Berlin with a parallel composition (Furtwängler, *Beschreibung der geschnittenen Steine im Antiquarium, Berlin*,

Berlin, 1896, p. 18, No. 168, pl. 4). A fifth century gem in London shows a lion over a deer, in a style clearly later than this relief (Walters, *Catalogue of Engraved Gems in the British Museum*, London, 1926, p. 66, No. 539, pl. IX). The style of the relief, as well as the similar compositions on gems, indicates a date in the middle of the sixth century B.C. for it. Since it was found to the north of the Temple of Apollo on the Temple Hill, and in fill which contained many archaic objects including the magnificent aryballos published in *Hesperia*, XXIV, 1955, pp. 158-163, pls. 63-64, it is tempting to connect this relief with the terracotta architectural decoration of the great temple which was built about 540 B.C. (Weinberg, *Hesperia*, VIII, 1939, pp. 191-199).

47. Metope(?) Pl. 74.

Inv. MF-9690. P. H. 0.099 m., P. W. 0.084 m.

From Temple Hill. Previously published by Mary C. Roebuck in *Hesperia*, XXIV, 1955, p. 153, pl. 60, No. 14.

Fragment of torso and neck of a female figure in relief preserved, possibly part of a metope. Clay pinkish at exterior, grayish buff at core, no grits, no outer coating of fine clay. Figure is hollow and in fairly high relief, modelled by building up figure with pellets of clay daubed on inside and with finger hole at hand for holding while modelling, characteristic traits of Corinthian terracotta sculpture. Female figure has right hand held at left breast and holding an animal. Tall neck of figure covered with pinkish paint; undergarment left in buff color of clay; incised line separates neck band of garment; overgarment across left breast and over left shoulder is painted deep red. Pink paint again on hand for flesh color. The animal, perhaps a goat or small deer, has forepart appearing above hand, forelegs draped over hand, trace of hind legs visible at bottom of hand, all painted black. Scale about one-quarter life size.

The figure is very likely that of Artemis, probably as Huntress. The connection with the Temple of Apollo is close and is paralleled by

the finding of numerous terracotta figurines of Artemis at the Laphraion at Kalydon (*Das Laphraion*, p. 343, fig. 310). The type is well known in figurines of the archaic period, a large proportion of them of Corinthian origin (Payne, *Necrocorinthia*, p. 245, n. 3; see now A. N. Stillwell, *Corinth*, XV, ii, and Davidson, *Corinth*, XII, for a long series of the Artemis figurines from Corinth), but few of them as early in date or as fine in workmanship as this fragment. It should be dated in the early archaic period, near 600 B.C., and again it is tempting to connect it with the predecessor of the Temple of Apollo, so many remains of which have been found to the north of the temple in the area from which this fragment comes (Roebuck, *Hesperia*, XXIV, 1955, pp. 153-157).

48. Metope(?) Pl. 74.

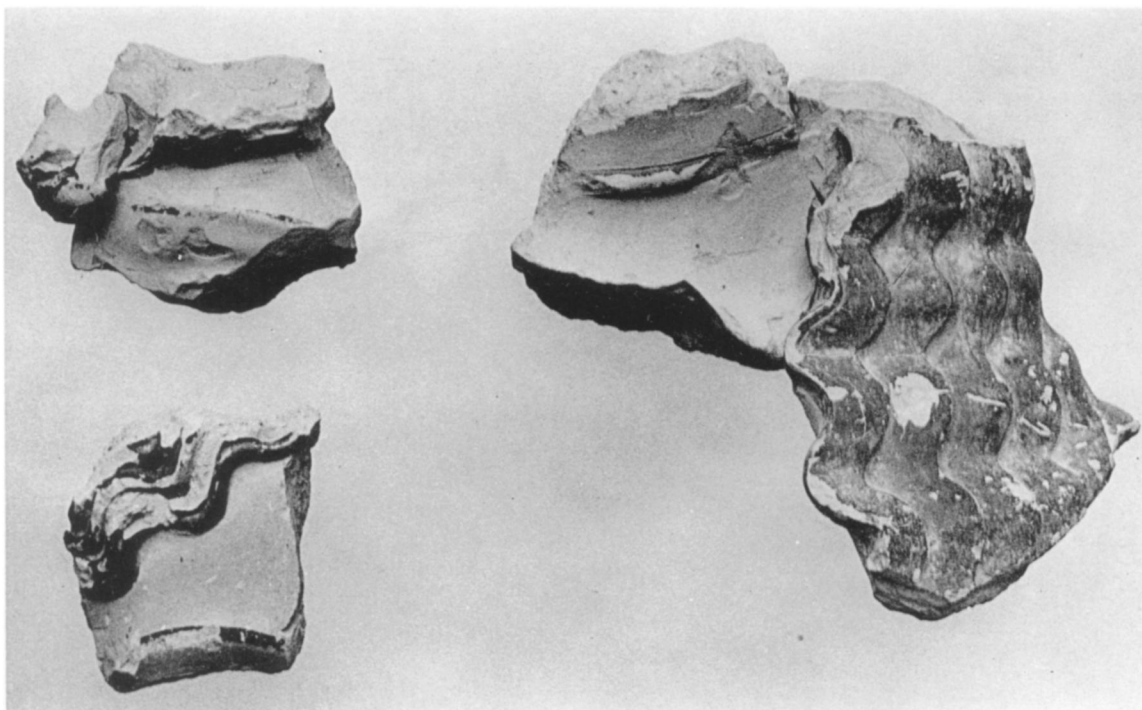
Inv. MF-9754. P. H. 0.132 m., P. W. 0.17 m.
Provenience unknown.

Fragment of relief of upper torso of a draped male figure preserved, probably from a metope. Clay buff, slightly pinkish, no grits; all fine clay for modelling, of type usual in outer coating on sculptures. Maximum depth of relief *ca.* 0.035 m., background only 0.017 m. thick at armpit. Fine quality of clay suggests preserved fragment was attached to a thicker background slab. Nude male figure is in three-quarter view, but neck shows that face was in front view; right arm was drawn back, left arm apparently was held across torso with drapery over it in a bunch. Drapery is fastened over right shoulder of figure and appears below right armpit. Scale about one-third to one-fourth life size.

The figure wears a chlamys, such as is shown in Bieber, *Griechische Kleidung*, pl. XXXVI, 2. The style of the sculpture of both the body and the drapery is to be dated in the early fourth century B.C.

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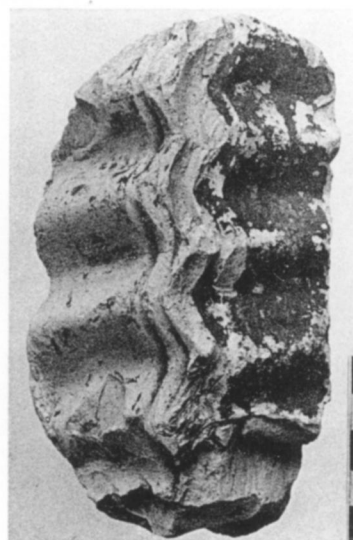


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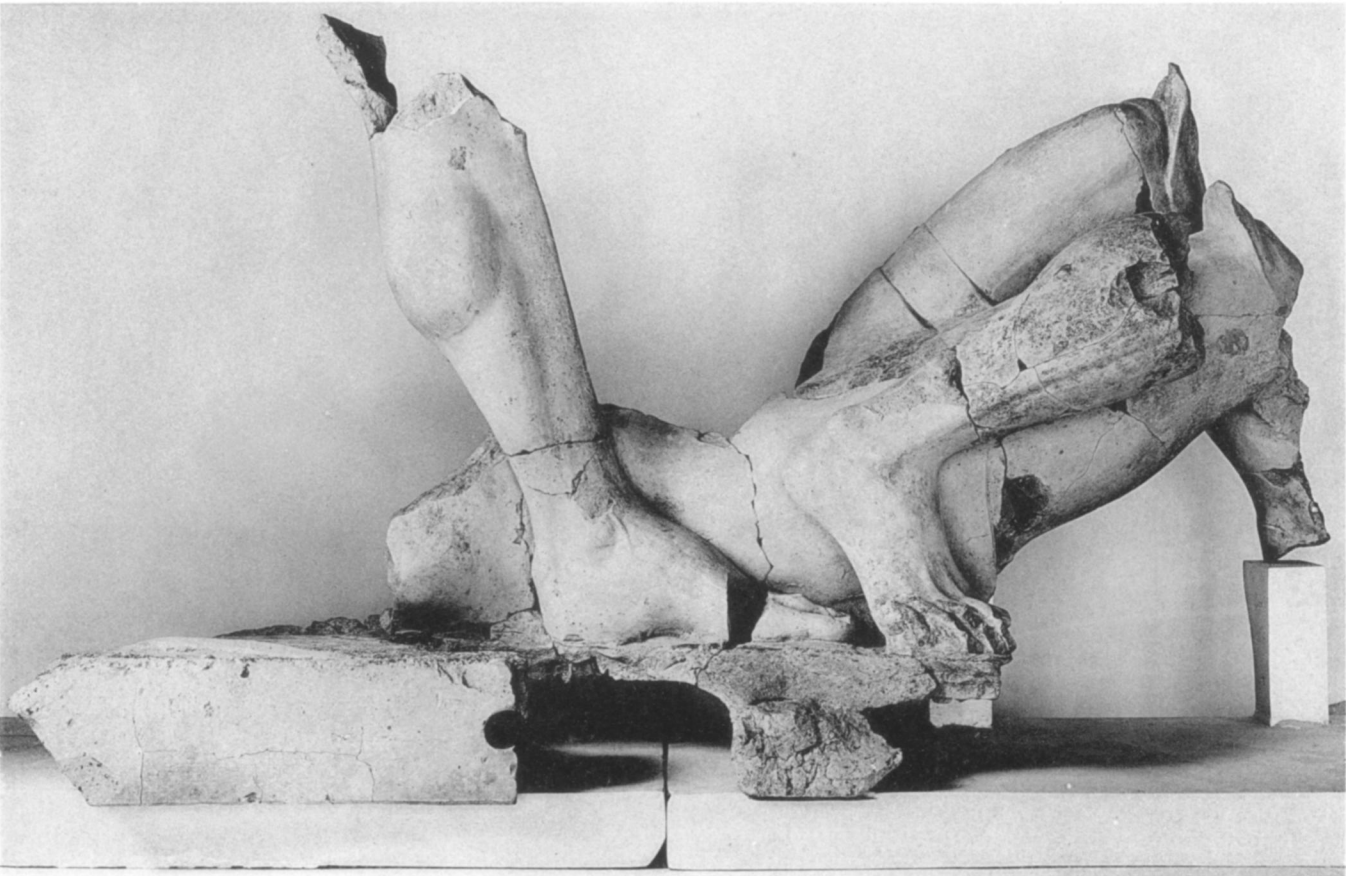
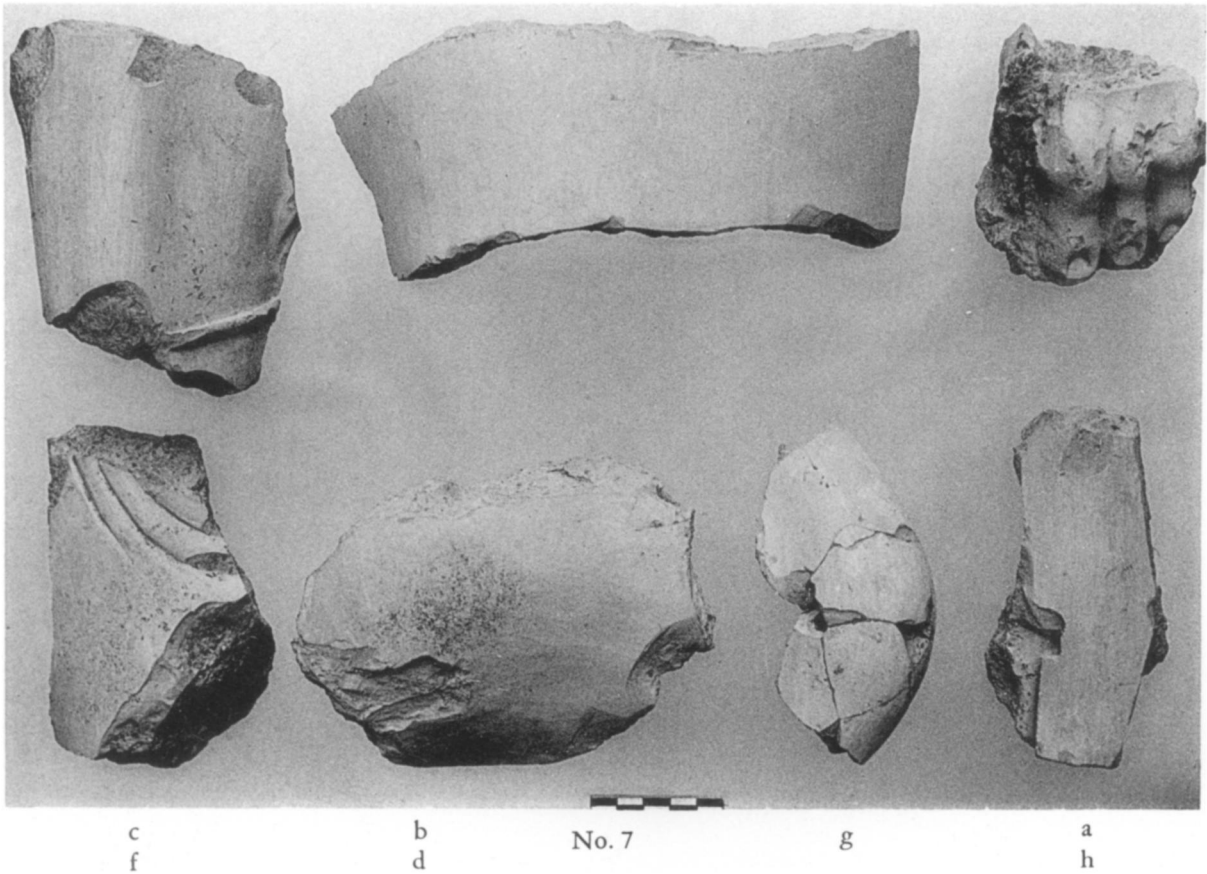
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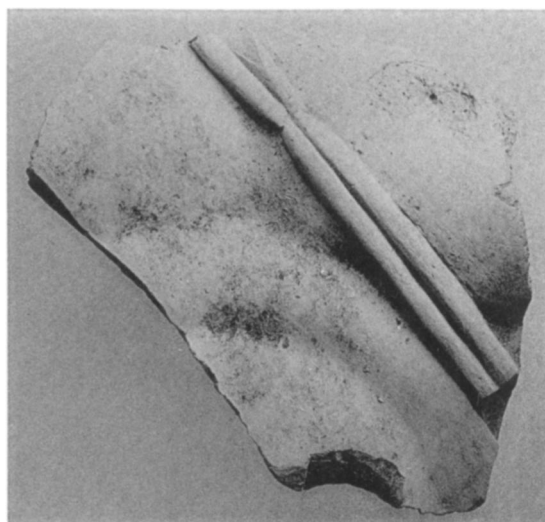


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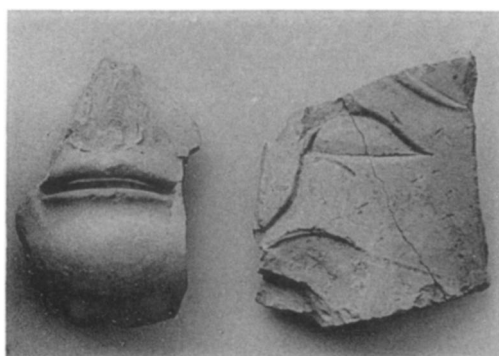
SAUL S. WEINBERG: TERRACOTTA SCULPTURE AT CORINTH



No. 8, Top of Base



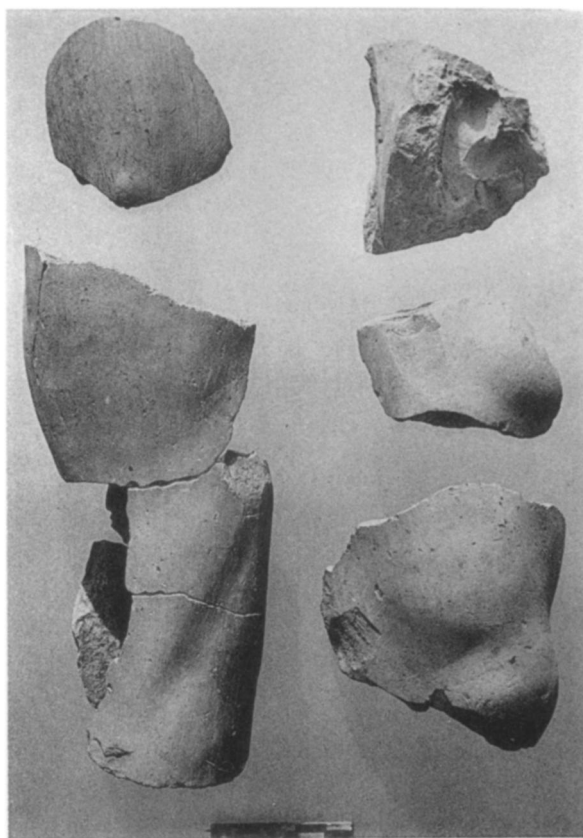
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a

No. 9

b



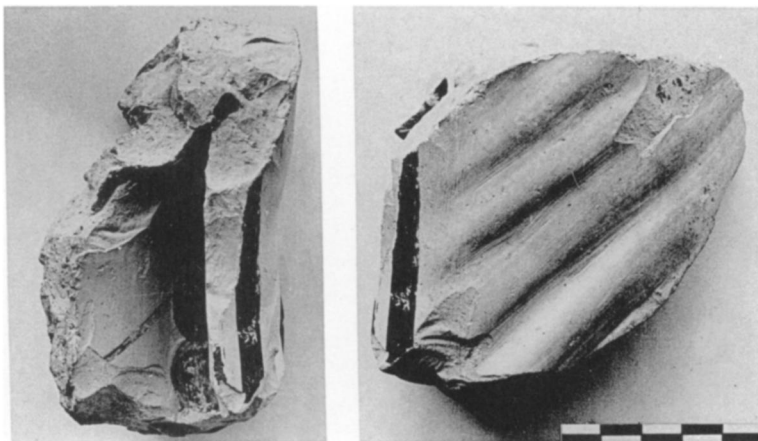
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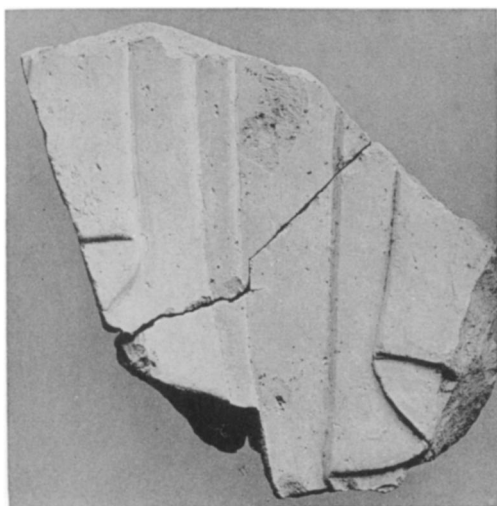
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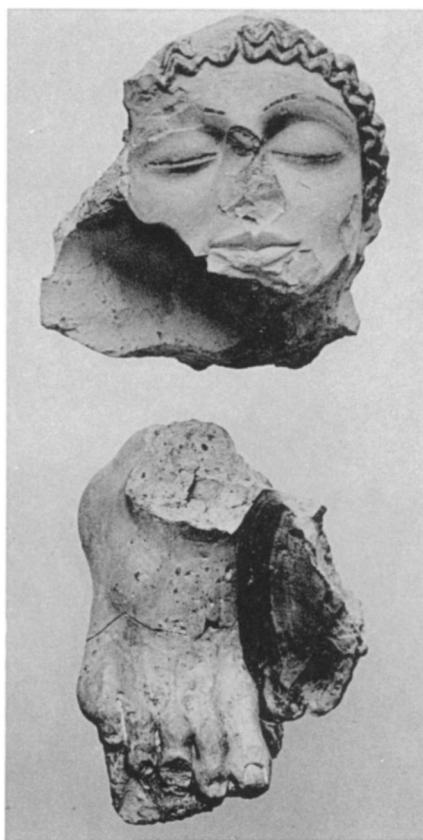
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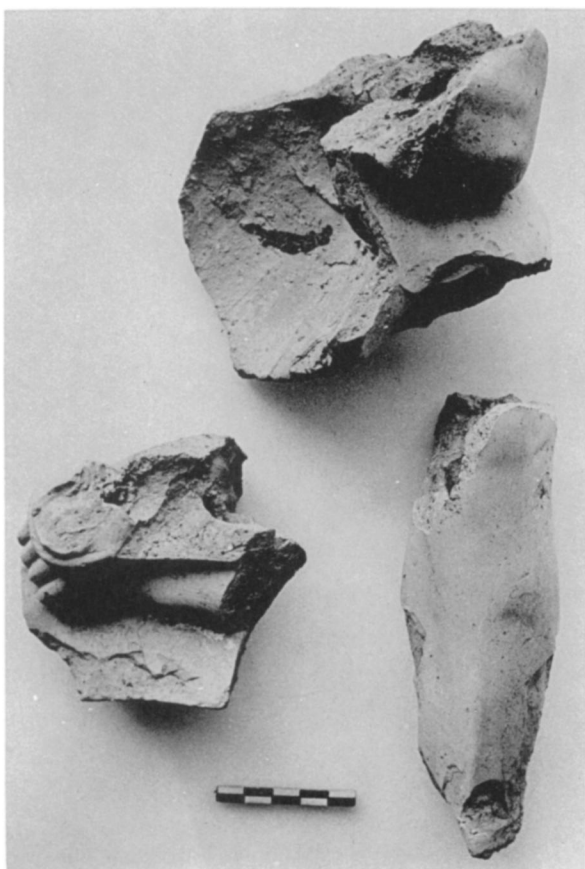
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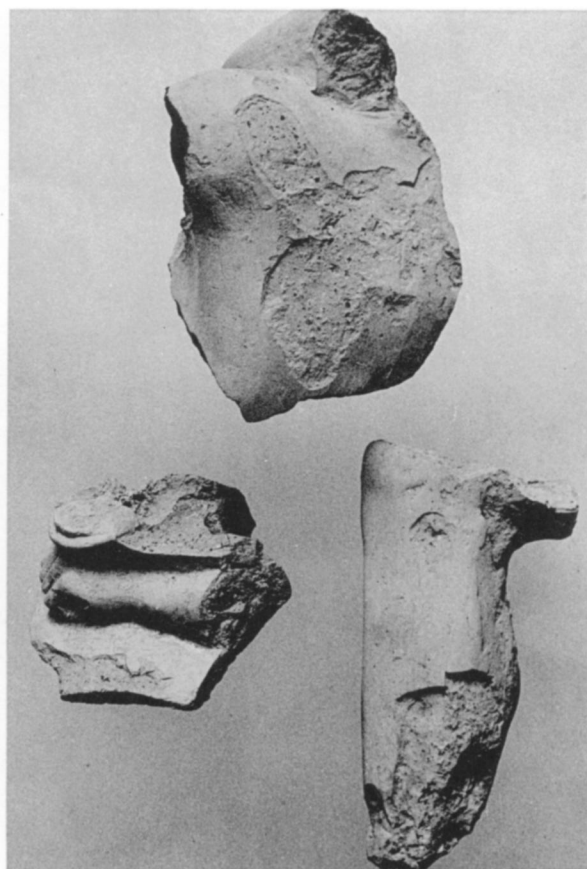


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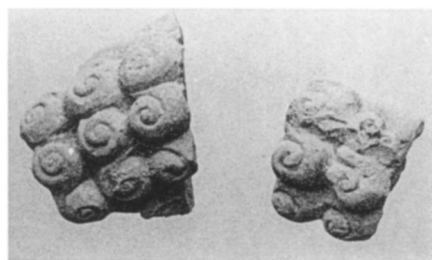
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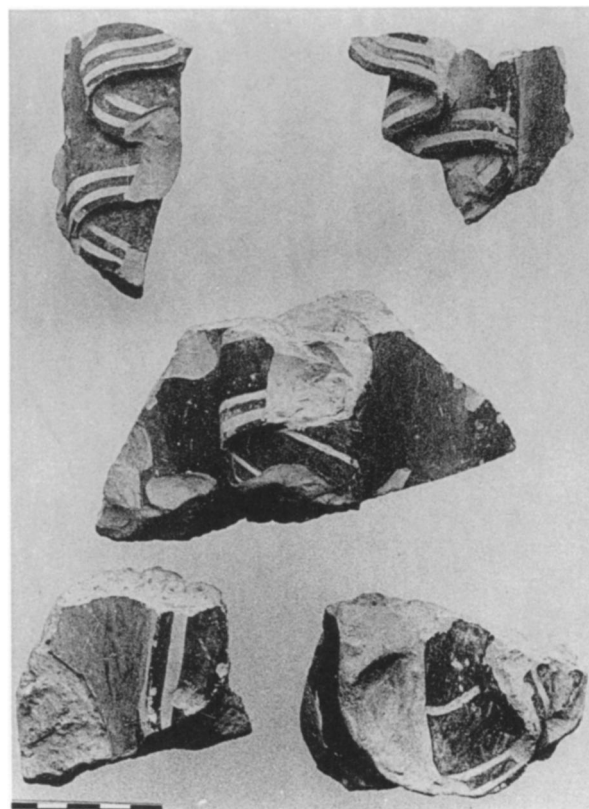
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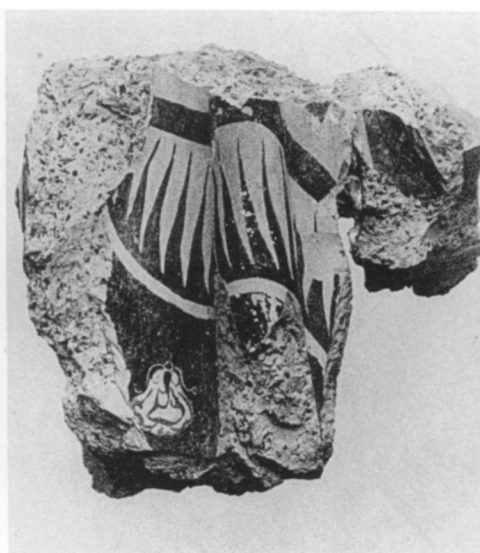
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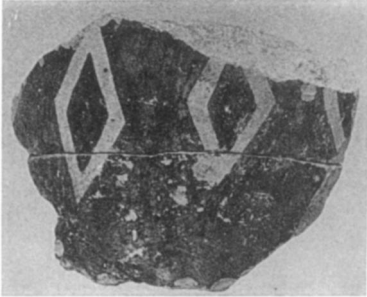


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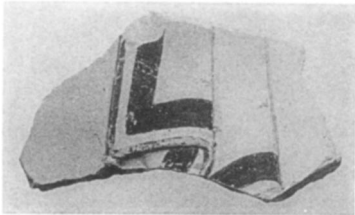




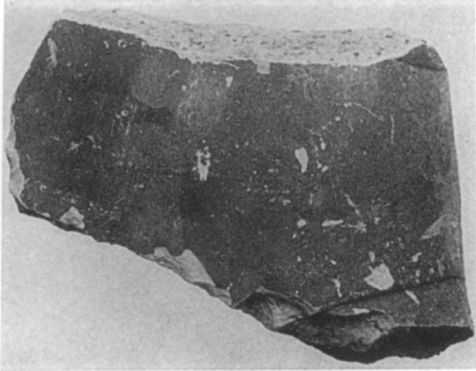
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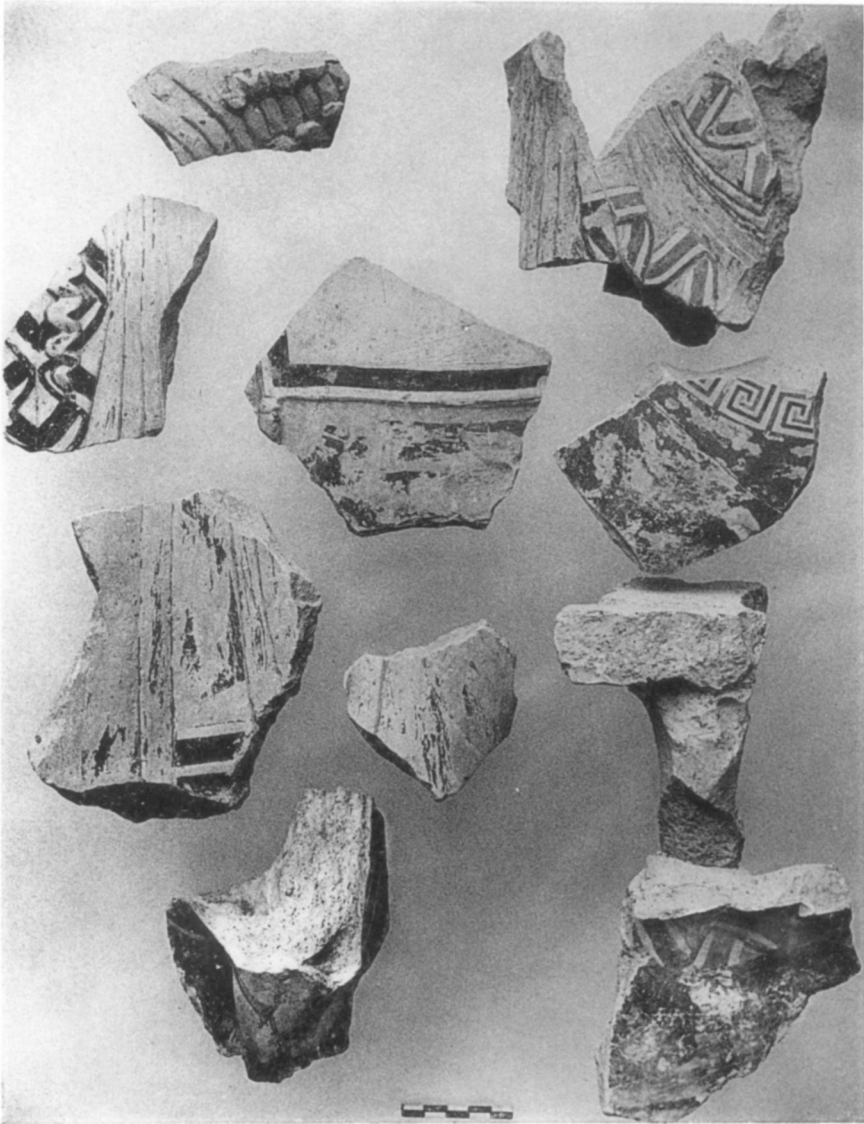
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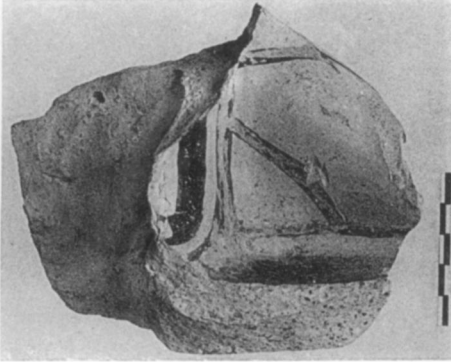
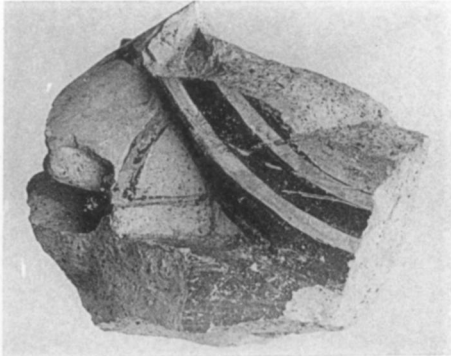
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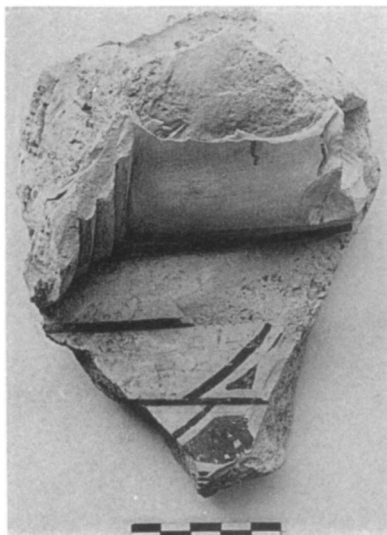
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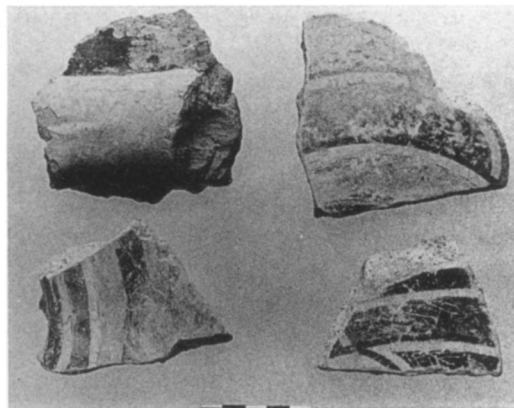
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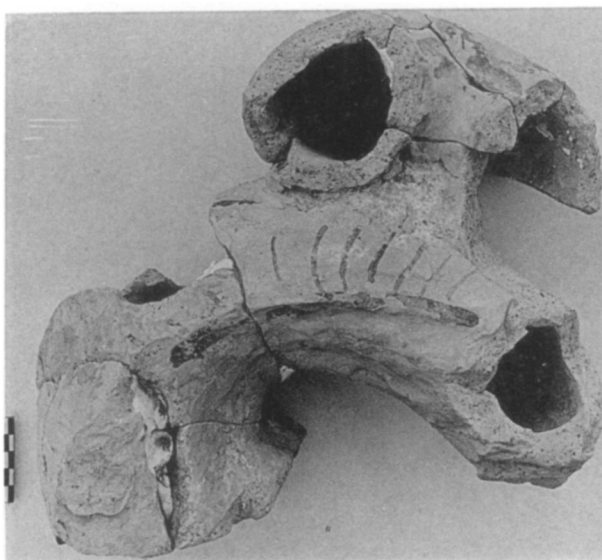


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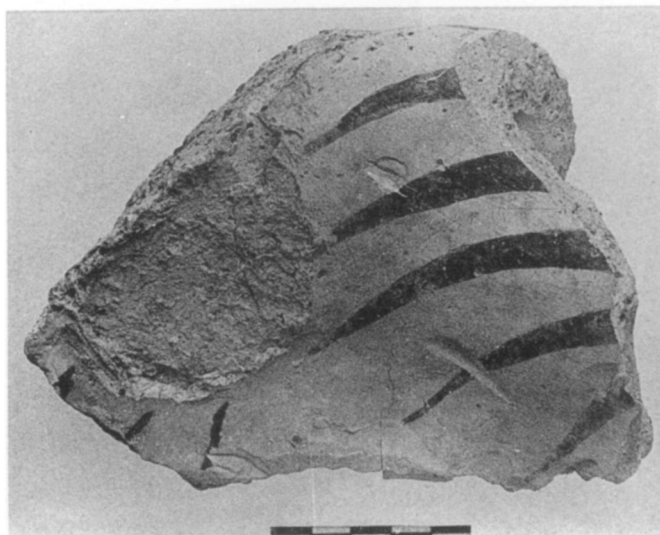
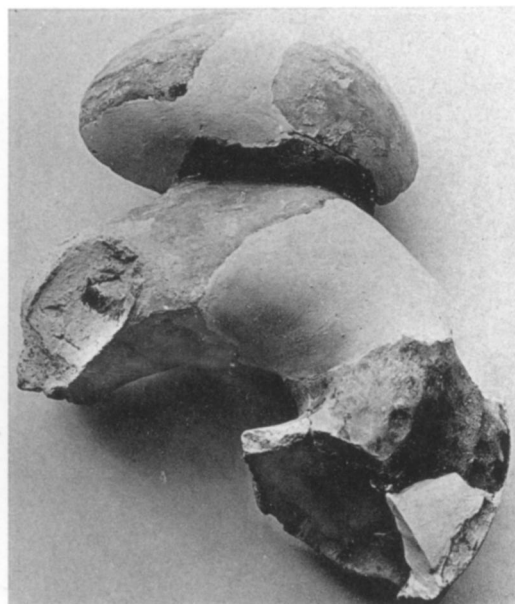


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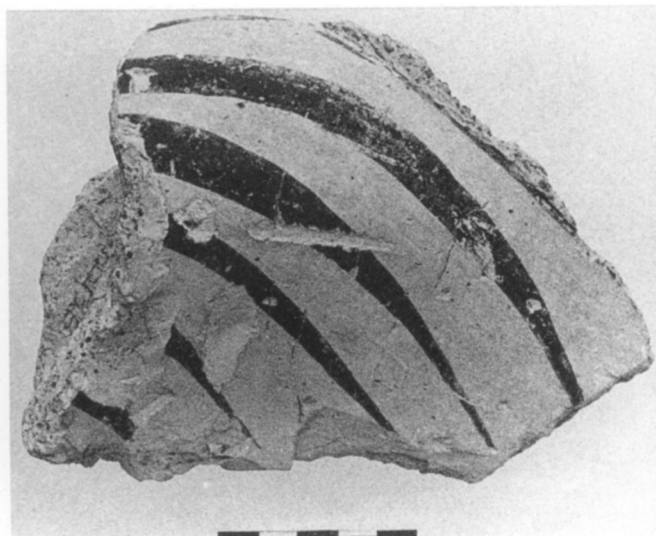
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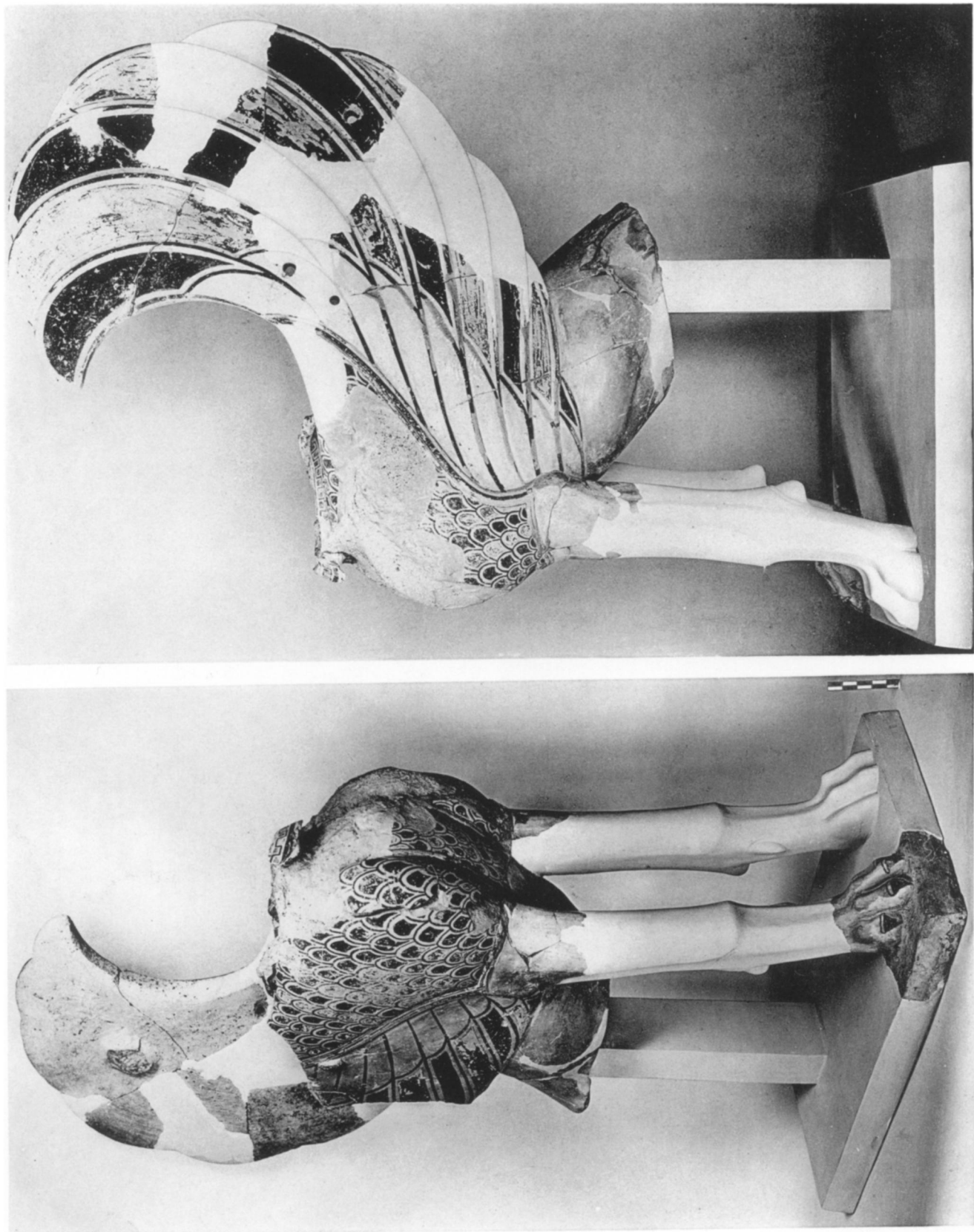


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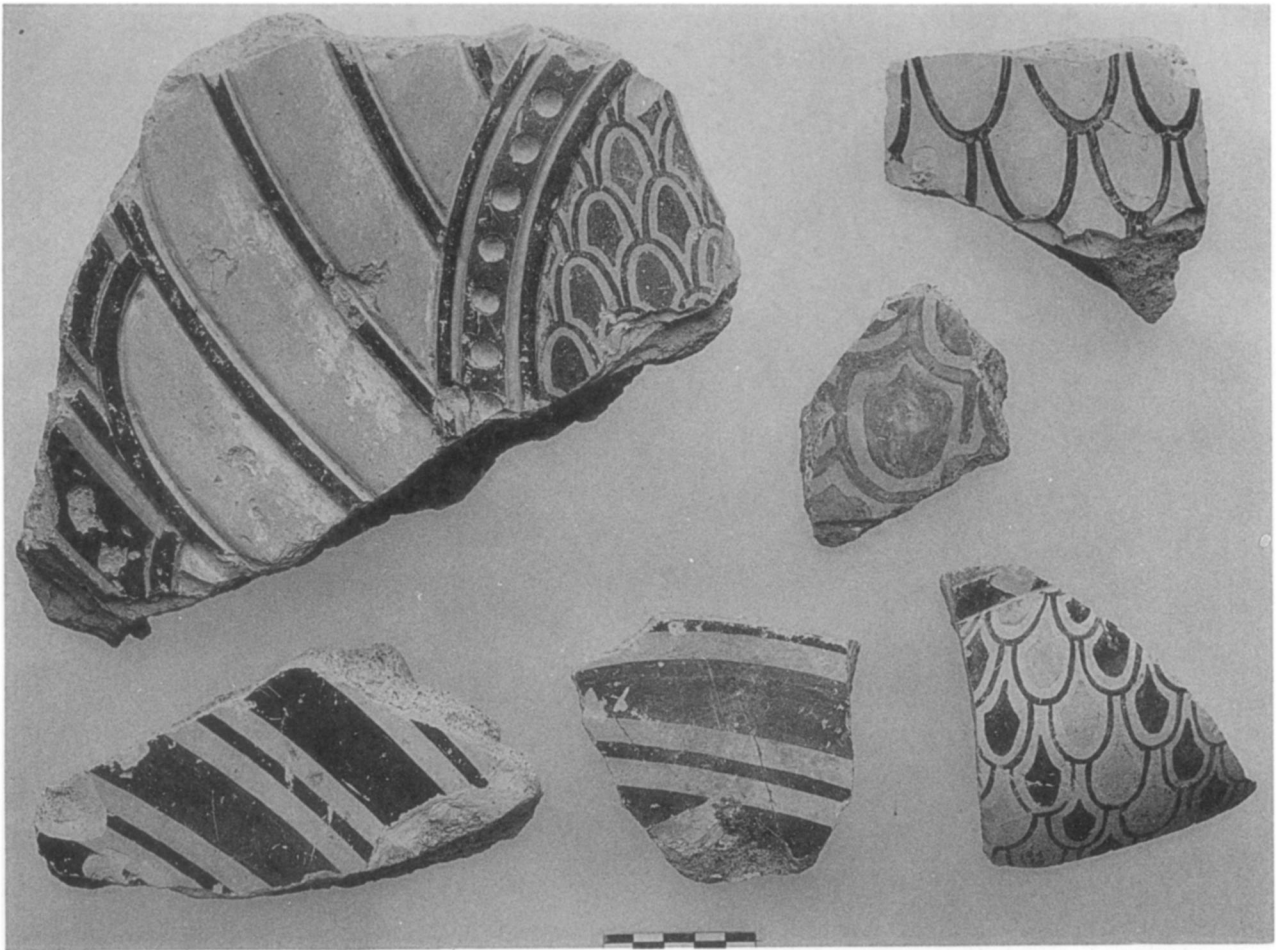
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No. 33

SAUL S. WEINBERG: TERRACOTTA SCULPTURE AT CORINTH



a
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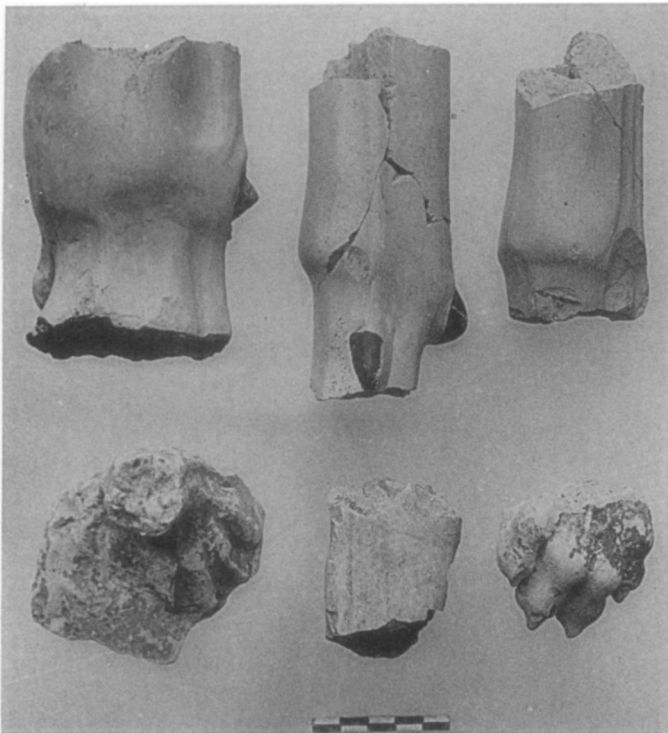
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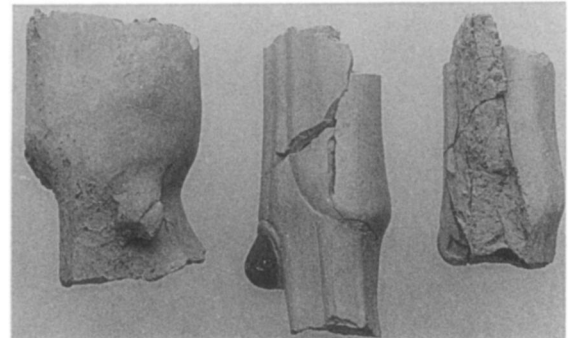
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No. 39
No. 41



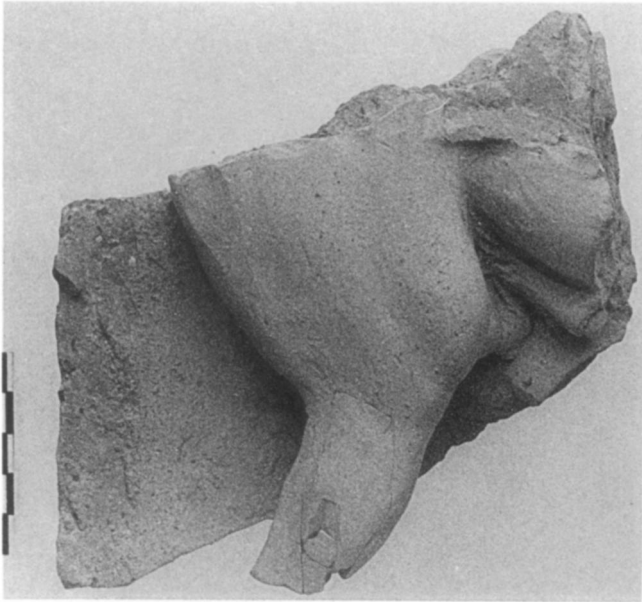
No. 38

No. 33

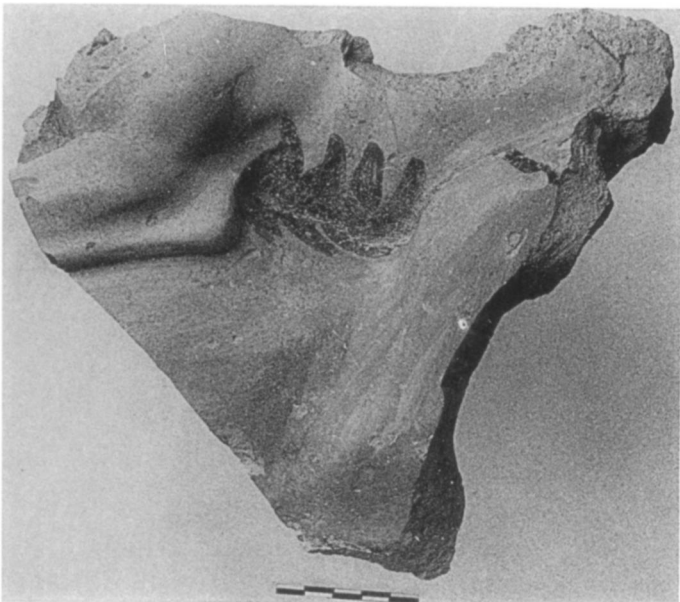
No. 39



No. 42



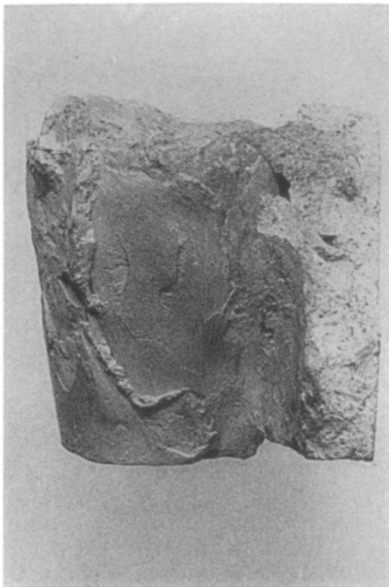
No. 44



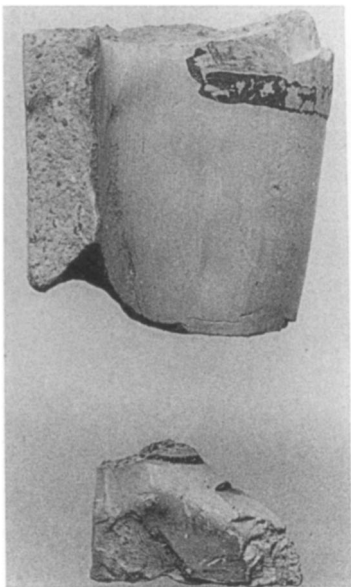
No. 46



No. 45a



No. 45b



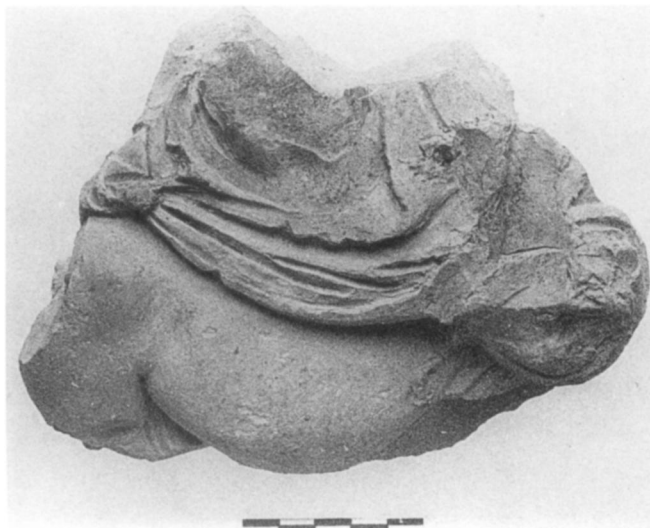
b No. 45 c



No. 47



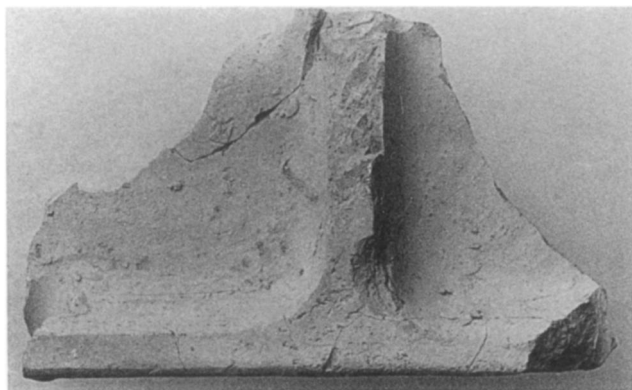
No. 48



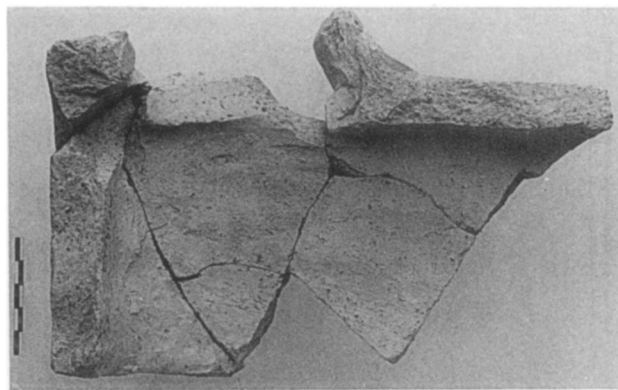
Pottery from Temple E, Well 3



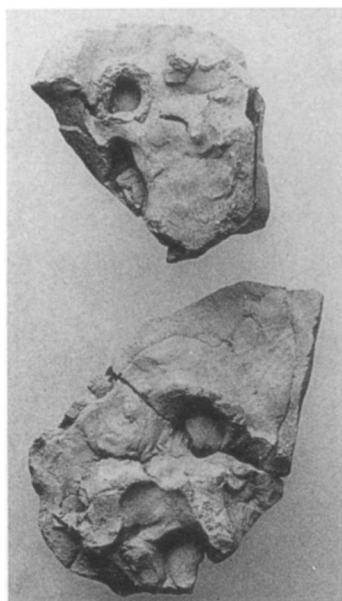
No. 8 from below



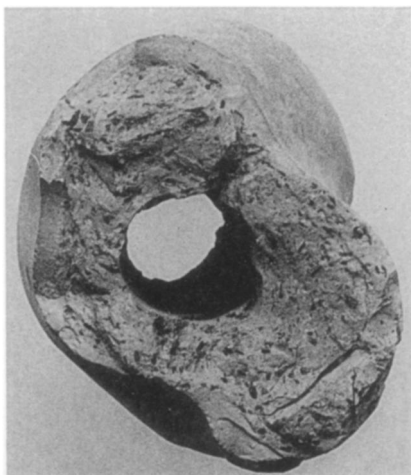
No. 8 Underside of Base



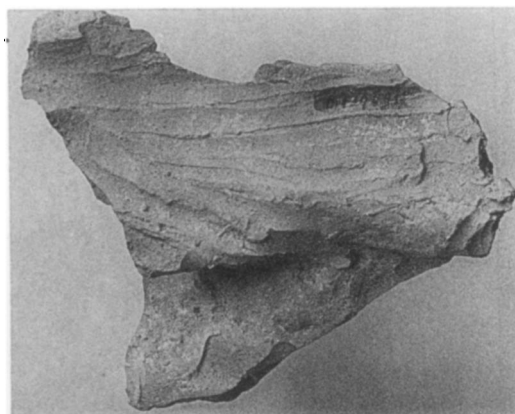
No. 271



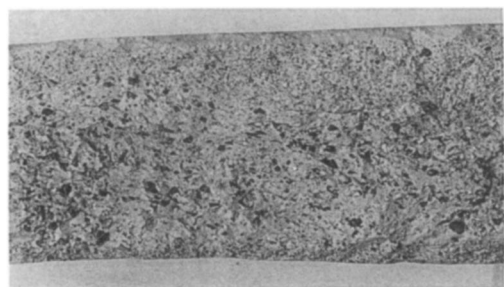
No. 11 a and b



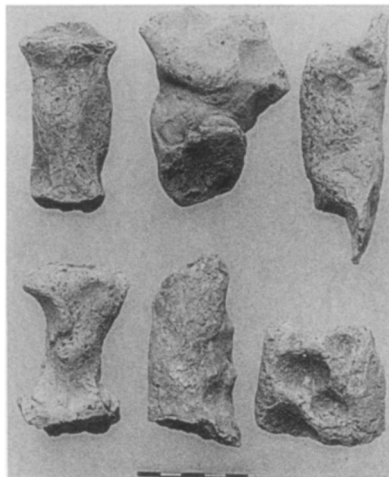
No. 38



No. 46



No. 34b



Clay Props



No. 7f



No. 34a



No. 44