

THREE CENTURIES OF HELLENISTIC TERRACOTTAS

PART II: THE EARLY THIRD CENTURY B.C.

(PLATES 34-37)

IN my previous study of Hellenistic terracottas from the Athenian Agora, I have presented three deposits of the late fourth century B.C.¹ I shall now attempt to trace the development of the craft during its period of richest flowering in Athens, namely, the third century B.C.

The Agora excavations have produced numerous groups of pottery of this period, but, unfortunately, few of those which are the most reliable as regards chronology contained figurines. The one group which is presented in this article cannot be very closely dated, yet it offers sufficient material from which to develop an outline of coroplastic art during the earlier part of the third century. The reader is again warned that this study is only tentative and the results must be checked and corrected whenever additional evidence appears.

Since the Hellenistic pottery which was published in 1934² is accessible to the reader and since the chronology there proposed has been tested by later excavations, it seems desirable to include all figurines found with that pottery, even if they be few. The various groups of pottery will be referred to by the names given them in the original publication; that under present consideration is Group B. We shall also deal soon with another larger deposit of this period, the Altar Well. In a subsequent article, we shall discuss Group C, the Satyr Cistern and the Komos Cistern of the later third century.

II, A: GROUP B

CHRONOLOGY

The group of cisterns which produced the pottery called "Group B"³ belonged to a house that stood between the south side of the Agora and the Areopagus. Near by a street led up past the Southwest Fountain House to the Areopagus.⁴ The system included two "chambers connected with one another and with a cylindrical draw-shaft by means of tunnels." G. R. Edwards considers that most of the pottery from the filling after the abandonment of the cisterns does not date much later than *ca.* 300 B.C.⁵ Cisterns were, however, easily susceptible of disturbance. At some time after

¹ *Hesperia*, XXI, 1952, pp. 116-164; *ibid.*, XXIII, 1954, pp. 72-107.

² H. A. Thompson, *Hesperia*, III, 1934, pp. 311-476.

³ *Ibid.*, pp. 330-345. The deposit is now designated as H 16:3.

⁴ *Ibid.*, pp. 330 f.

⁵ Dr. G. R. Edwards has rechecked all the groups since publication and has given me his opinion

these were filled, the main chamber suffered an intrusion. Several sherds of a plate of Pergamene ware and a lamp with a central rod (Type 27D of the forthcoming Catalogue of Agora Lamps by R. H. Howland, dated last years of the third century down to *ca.* 150 B.C.) made their way into the deposit.⁶ Likewise, although most of the figurines belong to styles that were prevalent at the turn of the fourth into the third centuries B.C. (that is, just a shade later than those of the previously published Demeter Cistern), one or two decidedly later pieces also appear (Nos. 9 and 12).

TECHNIQUE

The fabric of the figurines from Group B varies considerably. Several (e. g. Nos. 7 and 15 and an uncatalogued piece) are of soft clay, light red in color, like other pieces of the earlier fourth century. The warm pinkish buff color and fairly soft surface of No. 6 is like that of Demeter Cistern 7.⁷ No. 6 was found in the lowest deposit of Group B. The color of the clay of most pieces from the upper filling in the South chamber is buff, but not so golden in tone as that of the mass of terracottas from the Coroplast's Dump. Rather, it is more beige in hue, reaching in some cases to a light tan. This effect has probably been produced by a little smoke in the kiln;⁸ a few examples are decidedly brownish on the surface (Nos. 4 and 14). The slip of No. 12 is well-preserved, hard and flaky, like that on a piece of early second century context from the North Slope of the Acropolis and another from the Pnyx, of the last quarter of the third century.⁹ It seems probable, therefore, that our piece, No. 12, came into the cistern along with the Pergamene sherds, in the second century B.C. Another fabric fired hard to a yellow surface mottled with bright red patches occurs on the figure of a boy (No. 2); this fabric is observable also in deposits of the late third century B.C.¹⁰

Few bases survive in this group; all are thin plaques (Nos. 7, 13, 14), the "Tanagra" type *par excellence*.

The neat hole left in the neck of No. 15 implies that the head was finished with a of the dating. All the Agora photographs are by Alison Frantz, except No. 17 (cast) by Hermann Wagner.

⁶ Note also the close resemblance of the elongated fusiform unguentarium, B6, to C76, found in a context of the late third century B.C.

⁷ Hereafter the Catalogue numbers of the Demeter Cistern, *Hesperia*, XXIII, 1954, pp. 106 ff. will be preceded by the letters D.C.; those of the Hedgehog Well, *Hesperia*, XXIII, 1954, pp. 86 ff. by H. W. and those of the Coroplast's Dump, *Hesperia*, XXI, 1952, pp. 158 ff. by C. D.

⁸ I have learned much about these technical details from discussing the material with Dr. Frederick Matson of the Pennsylvania State University.

⁹ *Hesperia*, XX, 1951, p. 123; *Hesperia*, Supplement VII, fig. 56, no. 30. Cf. Kleiner, *Tanagrafiguren*, 1942 (hereafter, Kleiner), p. 89 on the harder firing of late third century pieces.

¹⁰ Agora T 880, 882 (from late third century contexts); T 2477, 2549, 2556 (probably of the third-second centuries B.C.). It should be noted here that these inventory numbers of unpublished terracottas are given with the thought that at some time after the final publication of the Agora terracottas, or, again, for the student in the Agora Museum, such references might be useful.

long conical tenon that fitted into the hole in the body. This technique was more frequently employed in Corinth¹¹ than in Athens.

Little evidence is preserved regarding the backs of figurines in this group. The dancer (No. 7) has only a thin hand-made back plastered in its upper part against the mould-made front. This back has been attached to a plaque base by a strip of clay. No. 15, on the other hand, was made in two moulds, neatly joined at the sides. The back is practically unworked. The back of the small solid figure of Eros (No. 4) has been roughly modelled by hand, though the limbs and wings were made separately in moulds and carefully attached. In general, it seems that by the early third century the flat back had disappeared. For the rest, we can safely assume, from the appearance of the interior, that the backs were usually mould-made.

The interiors are in general neatly smoothed, except for two cases. The inside of No. 12 is rather carelessly finished, a fact which suggests that it is the latest piece in the group. In No. 14 instead of patting the wet clay, as in No. 12, the fingers have pulled long sweeping grooves, a trick that characterizes late third to second century pieces. The tan color of this scrap also suggests a later date.

More white slip and color have been preserved here than in any of our previous groups. The female head (No. 16) shows abundant red in the hair, painted over white, but only in front of the circlet; on top the white was forgotten and the red applied directly to the clay. Exactly the same oxide red was painted on the seat over which the drapery falls in No. 14; thereafter the white wash,¹² needed beneath the paler colors of the drapery, was applied and splashed carelessly over the red. Traces of very pale blue bands survive on the drapery of No. 14, as also on No. 12, where the blue runs around the neck and down the right side. This color has faded to a gray, but tiny flecks suggest that it was originally a copper frit. On this piece, the slip is thick and crackled, shaded with yellow brush lines in the folds.¹³ On No. 11, gray, which was perhaps originally blue, occurs over a large area of drapery. The blue is a clear sky-blue on No. 13.

In addition to the four moulds presented here, the cistern yielded fragments of at least five others (T 292, 305, 308, 338, 339), enough to suggest that this group contains waste from a shop. All are like those of class 2 from the Coroplast's Dump,¹⁴

¹¹ Cf. *Corinth*, XII, nos. 265, 286.

¹² For a recent analysis of the white slip used as a basis for color on figurines, see R. A. Higgins, *Catalogue of the Terracottas in the British Museum*, London, 1954, p. viii, who concluded that it was white clay. Cf. J. H. and S. H. Young, *Terracotta Figurines From Kourion in Cyprus*, Philadelphia, 1955, p. 189, describe "the white ground as being a thin layer . . . of calcium carbonate." This discrepancy should be further studied.

¹³ Cf. a similar treatment in D. Burr, *Terra-cottas from Myrina*, 1934 (hereafter, *Boston Myrinas*), pl. XXIX, no. 70; cf. the shadows painted in the folds of paintings in a Bulgarian tomb, V. Micoff, *Le Tombeau antique près de Kazanlak*, Sofia, 1954, pls. XXXIX ff.

¹⁴ *Hesperia*, XXI, 1952, p. 124.

which were perfectly finished behind by neat rounding. Mostly the fabric is hard, particularly dry in No. 17 and on some uncatalogued specimens. Tabs were used to fasten the moulds, presumably while they were setting around the patris, or model, not, as previously thought, around the figurine; for in the latter case, the clay tabs would never have been baked on as they are.¹⁵ No. 17 is so fresh and sharp on the edges that it could never have been used.

Another experimental piece (No. 6) is one of the finest terracottas ever found in the Agora and indeed, in Athens. It is evidently a study for an ambitious work. The technique by which this head was made is clear. A lump of clay was roughly shaped by hand. Then the modeller kneaded and carelessly added small bits of clay, applying them as he wished to the core, until it acquired a skin one to four millimeters in thickness, which has in places peeled. Next he worked up the features with a graver, touching them with quick extremely skilful strokes, and then with a tiny point he incised details such as the eyeballs and hairlines in the moustache. Since these details would not have taken in a mould, let alone an impression of it, since the ear and back of the bald head are unworked, and particularly since the nose and mouth are so deeply undercut that they never could have been drawn from a mould, we must conclude that the piece is merely a sketch, preparatory to the creation of a model.

The number of unfinished pieces or discards in the group is large. Apart from those catalogued, there were a number of tiny scraps from the cistern. These have all been fired, though some to only a slight degree. R. V. Nicholls plausibly suggests that the scraps and discards were used for help in stacking good material in the kiln.¹⁶

The most significant of the trial pieces in this group, according to Nicholls, is the unfinished mould for a Corinthian capital (No. 19). The mould for one third is

¹⁵ *Ibid.*, cf. the "setting lines" used on Corinthian moulds: *Corinth*, XV, i, p. 83.

¹⁶ I quote a letter, dated February 23, 1953, from Mr. Nicholls:

"Why were they fired? I have talked the matter over briefly with Mary Williamson (of the Wedgwood family) and, apart from my original suggestion about the use of waster and trial pieces in stacking (probably quite a factor, because the stacking of an entire kiln with terracottas must have been something of a problem), there emerges the important point that your trial pieces and wasters may have been used as "filling" in the stacking of the kiln. Apparently, in order to receive an even and economic firing, it is necessary to pack the kiln quite full and to achieve this it is modern practice to tuck the wasters into the awkward spaces. It seems to me to be conceivable that your trial pieces and wasters may often have found their way in this capacity to awkward positions at the outer edge of the kiln where actual finished terracottas would never be stacked and so have undergone a less complete firing than the rest of the material.

"Why were the wasters allowed to become leather-hard and so useless save for the above purposes? It has been my experience that Attic clay loses its plasticity very quickly in Attic summer shade once reduced to a layer a few millimeters high and exposed to the air on both sides. The clay of your unfinished mould for a capital, for example, was probably only a few minutes out from the clay-pat when the coroplast despaired of it, but it would already have dried out sufficiently to make it unwise to try and reuse it as it would no longer give a crack-free impression. Also I imagine that the volume of wasters at any one time would not be sufficient to warrant retreating of their clay."

preserved. Evidently the model had been made of a hard material, probably metal, possibly wood. It looks as though the leaves had existed on the patrix, but had come off blurred on the mould.¹⁷ The coroplast had tried to correct errors by smoothing the bell in the wet mould, with the intention of trying a new impression. But he had then abandoned the project.

It is perhaps unwise to place much significance on the depths at which the figurines in this group were found. However, it is clear from the excavation that those from the blind chamber were deposited before the others. These are: the two heads (Nos. 6 and 16), the Dancer (No. 7), the mould for the dog (No. 17) and the two fragments of drapery (No. 10 and one not catalogued).

In the bottom of the cistern were found the "doll" (No. 1), scraps of mould fragments and two bits of drapery (Nos. 9 and 11). These may well be a little earlier than the pieces from depth 1.80-2.00 m., namely, the soldier (No. 5), the Eros (No. 4), and a fragment from a female figure (No. 15).

The latest must be those from depths 1.00-1.50 m. which were found with the Pergamene ware and lamp mentioned above, namely, the draped female (No. 12), drapery bits (Nos. 8, 13 and 14) and a patrix (No. 16).

From the very top came the childish figure (No. 2). The significance of this sequence will be studied in the conclusion.

The condition of the terracottas in this group tells us little about their age. In general, they are somewhat battered and fragmentary so that they probably were all discards of some years' standing when they found their way into the Cistern. Luckily for us, the sketch of the man's head (No. 6) is the freshest and must have been discarded just after firing, probably when it had served its purpose toward the creation of a model. The color is so well preserved on No. 12 that it would seem to be among the latest discarded.

TYPES AND SUBJECTS

JOINTED FIGURE: No. 1

Only one fragment survives of the nude articulated figures that were very popular during the fourth century B.C. This example is male, like two from the Coroplast's Dump (Nos. 5, 6). Decidedly rare elsewhere in Greece, the male "doll" was not uncommon in Attica. Five were found on the Acropolis.¹⁸ Among these only one (No. 1456) has anything like the exaggeratedly long chest of our fragment. Of those from the Agora,¹⁹ only two (T 470 and to a lesser degree T 408, both from the Middle Stoa building filling) have this peculiarity. These two must date before *ca.* 150 B.C. and, to

¹⁷ I owe this diagnosis and much other help to Miss Clairevè Grandjouan.

¹⁸ D. Brooke, *Catalogue of the Acropolis Museum*, II, nos. 1277, 1279, 1286, 1455, 1456, p. 428. For a fine example probably from Boeotia, cf. *A.J.A.*, XXXIV, 1930, p. 471, fig. 22 B.

¹⁹ T 408, 470, 2055, 2098, 2133, 2201, 3024.

judge from fabric and form, most probably fall in the third century. This evidence suggests that a fancy for male "dolls" of this strangely long-chested variety had held for a limited time. The musculature on our No. 1 is not blurred, as in later Hellenistic figures, and the side is cut clean and straight, not rounded. This figure, then, is probably to be dated at the end of the fourth century B.C.

MALE FIGURES: Nos. 2-5

The little figure of a child (No. 2) presumably held in his right hand a cymbal or fruit, as do many children of the period.²⁰ Very possibly also a dog jumped up toward it to form one of those delightful genre groups that were very popular during the third century B.C. A nude well modelled male arm (No. 3) indicates the presence of another male figure, presumably gesticulating; it may have been a flying Eros.²¹

A more significant piece is the little Eros (No. 4) gaily poised on a stele, his arms outstretched, presumably toward a lady who stood beside him; possibly the fragment No. 11 actually comes from the group. That our piece was connected with another figure is indicated by the break and by a strip of clay on the right side of the stele. The group as a whole will be discussed under No. 11. The frisky Eros perching for a moment, ready to be off again in a flash according to his nature, is a favorite topic of Hellenistic art in all media. In terracotta, the type was widespread. Good parallels come from the Isthmia, Tarentum and Myrina.²² This Agora piece is charmingly modelled with warm understanding of the childish forms. The plump stomach and thighs are those of a real baby, more naturalistically rendered than the boy Eros, C.D. 11. At the same time, it is less perfunctory than the rendering of the Eros from the Altar Well (No. 2).²³ The wings on these two pieces are almost identical, but the general spirit of modelling of No. 4, which suggests a work in bronze, would seem to be a trifle earlier than that of Altar Well No. 2. Both these are also more carefully rendered than the two from another third century deposit.²⁴ Shades of chronological difference, however, must not be labored. We are probably safe in placing the Eros from Group B in the first quarter of the third century B.C.

If this dating is correct (and it is supported by technical considerations), we face an inconsistency in the chronology of certain terracottas from Myrina which appear remarkably close in style. Two figurines in Boston, for instance, one of a boy carrying a jar and the other a flying Eros,²⁵ both show the delicate modelling in the

²⁰ For the general type, cf. *TK* II, p. 281, 8; 283, 1, 8, etc.

²¹ Cf. *Boston Myrinas*, pls. XVI ff.

²² *Hesperia*, XXIV, 1955, p. 139, no. 16, pl. 56b; *TK* II, p. 263, 10 and 3. Cf. P. Wuilleumier, *Tarente*, pl. XXXVI, 2, and A. Levi, *Le Terrecotte figurate del Museo Nazionale di Napoli*, p. 52, fig. 52.

²³ I intend to discuss this in a subsequent article.

²⁴ T 880, 882 from Deposit E 14: 1, a cistern of the early third century B.C.

²⁵ *Boston Myrinas*, nos. 22 and 41, pls. X and XVI. Cf. for instance the legs of the fine Sleeping Eros: *Metropolitan Museum, Handbook*, 7th ed., p. 262.

spirit of a bronze-work, with a sensitive feeling for the chubby body and legs, just as in our piece. Technically, moreover, these two are so close to Boston Nos. 44 and 45 that it is hard to believe that they are not products of one shop. But No. 22 bears on its back the imprint of a coin which numismatists assure me must be dated *ca.* 200 B.C.²⁶ We have then a discrepancy of *ca.* 100 years. These problems must be restudied later. It is sufficient to draw attention to them here.²⁷

An unusual piece is the figure of a fully armed hoplite, as presented by the original mould (No. 5). The inside of the mould has been well worn from frequent use; the rounded back is close to that of the finest from the Coroplast's Dump.²⁸ The subject is unusual, for, despite the military preoccupations of the Greeks, after the earliest period they seldom made figurines of warriors. Only a few Hellenistic types were created: a playful child soldier,²⁹ the Gallic warrior, who naturally attracted attention as a new ethnic type when he entered Greece during the third century B.C., and this hoplite, standing at ease. Most of the other known examples come from Boeotia, though one has been bought in Smyrna. The fragment from Smyrna shows a cuirass modelled like the nude torso, with a narrow border above the hanging leather lappets, much like ours.³⁰ The Boeotian examples, of which many are now in the National Museum in Athens,³¹ are even closer to ours; if all were illustrated, an exact parallel might be found. Basing our restoration on these figures, we can assume that the right hand was held out, probably supporting a spear. The left, not bent sharply up to the neck as is usual on the Boeotian specimens, is pressed close to the body and the hand is extended forward under the cloak. It seems not impossible, though unprecedented, that the left hand held a shield. The long cloak or chlamys is fastened on the right shoulder, hanging diagonally across the body.³² The chiton beneath the cuirass is rendered carefully as a clinging material with many folds between the legs, in more detail than on the Boeotian versions.

This costume is, of course, well known from Attic grave-stones. The cuirasses on these reliefs vary slightly, particularly in the elaborate decoration of the bottom, but the best parallel for ours is provided by the Aristonautes figure which differs from

²⁶ Mr. Newell made the original diagnosis; cf. *Boston Myrinas*, p. 42. This dating was recently confirmed by the kindness of Miss Margaret Thompson.

²⁷ I have long felt that, in my original publication, I relied too heavily on the evidence of this coin stamp. Further study suggests that many Myrinas which I placed in the early second century should have been dated in the third century, particularly nos. 16, 22, 41, 44-45, 65-68, 89, 99, about which I now feel reasonably certain.

²⁸ E. g. C. D. Nos. 59, pl. 40; 73, pl. 41.

²⁹ *Hesperia*, V, 1936, p. 174, fig. 20, p.

³⁰ A. Laumonier, "Terres-cuites d'Asie mineure," *B.C.H.*, LXX, 1946, p. 314, pl. XIV, 2 (H. 0.07 m.)

³¹ *TK II*, p. 237, 1-3: Martha, *Catalogue des figurines . . . d'Athènes*, pp. 86 ff., where ten are listed. They are all of approximately the same scale, usually *ca.* 0.25 m. high.

³² Cf. *TK II*, p. 237, 1, 2.

ours only in having a triple row of lappets.³³ Since this grave-stone is usually dated at the end of the fourth century, it gives support to our dating on technical grounds and places our mould probably around 320 B.C., along with the latest pieces from the Coroplast's Dump. It is noteworthy that a votive plaque of a cuirass from Corinth was found in a deposit of the late fourth to third century B.C.³⁴

Our mould is so well modelled that we feel the differentiation of texture between the chiton and the heavy cloak, which hangs in a few deep folds. The diagonals accent the height of the figure and give a slight suggestion of swaying; the V-shaped folds emphasize the triangle of the cloak and suggest its thick woollen substance. The air of poise and competence in the figure gives the feeling of a bronze, although I can quote no bronze parallel. The warriors shown on bronze mirrors and reliefs are nude. This is no hero, but a young hoplite, a symbol of Athenian military pride after the army had surrendered to the Macedonians and become more conscious of the value of soldiers. Had the head of our figure survived, we might have been able to tell whether this was intended as a sympathetic portrayal of a youth or a sly criticism of the hoplites, who for a brief time in the twenties enjoyed a monopoly of the franchise.³⁵ It is difficult to correlate the chequered pages of Athenian history with the choice of themes in popular art; but when a totally new theme is introduced, we feel curiosity regarding its motivation.

The little hand-made study of a bearded head (No. 6) is a masterpiece, modelled in the fullest plastic style. The head is conceived in large masses of which the volume is enlivened through animated surface movement. Chiaroscuro is produced by the skilful handling of deep-set but protruding eyes, by the thick locks of the beard. The lips, parted, are about to speak; the eyes are alert. Age is presented as beautiful, honored, endowed with wisdom—a true picture of a Greek philosopher. Yet can we seriously regard this head as a portrait?

A few parallels must be considered to elucidate the significance of this head. First, we must compare it with contemporary Silen masks, which exist in abundance, as for example, in a superb series from Tarentum.³⁶ In general type they certainly resemble our piece. Many show the high-domed bald head, the heavy roll over the outer corners of the eyes, the flat nose with wide nostrils, the sagging cheeks and drooping moustache. But there are significant differences: the Silens' eyes are heavy-lidded, but wide-open and popping; the beard is stylized (as befits an architectural piece); most important of all, the ears are long and pointed. Place our piece beside

³³ Diepolder, *Die attischen Grabreliefs*, 1931, p. 52, pl. 50.

³⁴ *Corinth*, XII, no. 376, pl. 34.

³⁵ In 322/1 B.C. the vote in Athens was restricted to those liable for hoplite service, cf. Ferguson, *Hellenistic Athens*, p. 22. But in 318 B.C. the situation had shifted so that "thousands of men who had been disfranchised were again entitled to exercise the rights of citizens," p. 32.

³⁶ C. Laviosa, "Le artefisse fittili di Taranto," *Archeologica Classica*, VI, 1954, pl. LXXVI. I owe this reference to Professor Erik Sjöqvist.

them and then beside the applied heads of the "philosophical Silen" type from Gela³⁷ and it becomes clear that our head is not bestial, but human.

It has been suggested that this is a Silen or Papposilenos of New Comedy, of which Hellenistic representations at least are not uncommon.³⁸ But there is nothing mask-like about this face, nor are the figurines of actors at this period on such a scale nor of such quality. The ears are usually animal, though on certain parallels, such as a smaller terracotta from Ruvo,³⁹ the human aspect is emphasized.

The best parallels known to me are fragmentary heads from Cyprus and South Russia.⁴⁰ Both have the same deep-set eyes with drooping lids and protruding balls, the same sagging cheeks, but the beards are rendered in finer lines and the general aspect is harsher. But the type is very close to ours; both were very probably inspired by Attic models if they are not actually imports from Athens. Winter places the Russian fragment among his series of old men and pedagogues, of which several are reminiscent of our head.⁴¹

The scanty evidence available makes it more likely that our head represents a pedagogue or a teacher than a Silen. Yet, at this period, the facial types are one and the same. This fact has been pointed out by Weickert in a study of a terracotta from the Loeb Collection.⁴² Almost twice the size of ours, finished as a mask and found with a series of New Comedy masks at Olbia,⁴³ the Loeb figure looks like a dull copy of our Athenian head. Weickert has perspicaciously analysed the elements in this mask, which, on the one hand, clearly represents the tired Papposilenos, on the other, inevitably suggests the face of Socrates.⁴⁴ For, as Weickert points out, the old Silen is the Teacher *κατ' ἐξοχήν*, the *ἡδιστος δαίμων*. This must have been a literary conception long before it was expressed in art, for even the descriptions of Socrates by his contemporaries are couched in just these terms.

Alcibiades, in the Symposium, remarks of Socrates: "I say that he is most like the Silens . . . and I say again that he resembles the Satyr, Marsyas."⁴⁵ In detail, his

³⁷ Cf. P. Orlandini, "Le nuove antefisse sileniche di Gela," *ibid.*, p. 266, pl. XCI, 2.

³⁸ TK II, p. 397, 1 and 3, 398 ff. This suggestion was made by Dr. Gerhard Kleiner.

³⁹ *Ibid.*, p. 395, 6 (H. 0.19 m.).

⁴⁰ *Encyclopédie photographique de l'art*, Louvre II, p. 160a (from Kourion, H. 0.058 m.); TK II, p. 402, 7 = *Materialy po archeologii Rossii*, VII, 1892, pl. III, 4 (photograph, much less fierce looking than the drawing).

⁴¹ TK II, p. 403, 3, 4 and 8. Cf. *Corinth*, XV, ii, pl. 30, no. 17, a fourth century example.

⁴² J. Sieveking, *Sammlung Loeb, Bronzen, Terrakotten, Vasen*, 1916, pl. 24, 5, pp. 27 f. (H. 0.09 m.); C. Weickert, "Maske eines Silens in Sammlung Loeb," *Festschrift für James Loeb*, Munich, 1930, pp. 103 ff., pl. XV.

⁴³ Cf. Sieveking, *op. cit.*, pl. 24, a series from Olbia that would certainly seem to belong together.

⁴⁴ Cf. Weickert, *op. cit.*, pp. 109 f. Cf. J. J. Bernouilli, *Griechische Ikonographie*, I, pp. 184 ff., pls. XXI, XXII; K. Schefold, *Die Bildnisse der antiken Dichter*, Basel, 1954, p. 68 (Naples head, from an original dated by Schefold ca. 380 B.C.), p. 82 (Terme head, from another, dated ca. 335 B.C.).

⁴⁵ Plato, *Sympos.*, 215 B; cf. Xenophon, *Sympos.*, IV, 19.

features are given thus: ὀφθαλμοὶ ἐπιπόλαιοι,⁴⁶ "protruding eyes," a perfect description of the eyes of our head, where the eyeballs are accented with unusual emphasis; τὸ σιμὸν τῆς ῥινός, μυκτῆρες ἀναπέπτανται,⁴⁷ also a perfect description of the wide flanged nostrils; παχέα τὰ χεῖλη,⁴⁸ true, but less apparent. Other details, such as baldness and untidy hair, need not be insisted upon. In short, our head answers in all details to the literary descriptions of Socrates.

Commentators on these passages of the *Symposia*, which relate also to the surviving copies of statues of Socrates, are at a loss to estimate how much the face of the famous philosopher actually did resemble that of an ugly old Silen and how much the artistic type of the Silen influenced the literary as well as the artistic pattern. Inevitably, a Greek sculptor undertaking to represent Socrates would have represented him by a Silen type, whether in the older idealized style of the Naples head or in the livelier intense manner of those renderings attributed to Lysippos.⁴⁹

Weickert shows how the Loeb mask (and this is even more true of our head) closely resembles the portraits of Socrates that are usually associated with the name of Lysippos, though he believes that the type given by the British Museum statuette dates earlier, likening it to the Korallion grave stele of ca. 340 B.C.⁵⁰ He goes on to argue that, though the Silen type created the Socrates portrait, so, inversely, did those famous portraits find reflection in Silen types of later date. This shrewd analysis explains, without insistence on identification, the startling similarity between our little clay head and the marble copies of portraits of Socrates, such as the Terme or Louvre pieces. All have the egg-shaped head,⁵¹ the straight forehead, the deepset eyes with protruding eyeballs, the wide flanged nose, the trailing moustache over the thick beard. But our tiny original has more beauty of expression, more vital personality, more tenderness—less that is, of the Silen, more of the philosopher—than any of the major works. Is this surprising fact not due to its being an original, fresh from the hand of a fourth century master, even if only a coroplast?

I should suggest, therefore, that our head is not a conscious imitation of a Lysippan portrait of Socrates, but an expression, in miniature, of the same idea, of the interest in philosophers and teachers, which was so vigorous in Athens at the turn of the fourth century and several decades thereafter. Major and minor bronzes,

⁴⁶ Xenophon, *Sympos.*, V, 5.

⁴⁷ *Ibid.*, V, 6.

⁴⁸ *Ibid.*, V, 7.

⁴⁹ For a recent discussion, with references, of the two chief Socrates types, see Schefold, *Bildnisse*, pp. 68, 82, notes p. 204, 206. Pictures of the more important Socrates portraits are conveniently assembled in M. Bieber, *Sculpture of the Hellenistic Age*, 1955, figs. 124-139.

⁵⁰ *Op. cit.*, p. 107, figs. 6 and 8.

⁵¹ The high-domed head, however, could not have been intended to indicate high intelligence, for, as Harold F. Cherniss has pointed out to me, common Greek belief at this period did not place the seat of νοῦς in the brain.

marbles and small clay figurines all speak of the reflective mood, the retreat, as the world became too much to bear, into the uses of philosophy. In 306 B.C. after a period when philosophers had been hounded and the discursive association beloved by the Athenians had been in mortal danger, Epikouros established his school in Athens.⁵² Continuing the good work in 301 B.C., the moderates gave up the requirement of a long military service for the ephebes and "expected or required" them to listen to lectures by the philosophers.⁵³ Immediately thereafter, Zeno opened his school in the Stoa Poikile and the age of reason began.

This is the background against which we must picture the old teachers or professors moving, purse or garland in hand, diptych and stylus ready, across the marketplace. We see them less vividly in the long series of statues than in the little clay scenes. In the Metropolitan Museum is a fine example of a late fourth century teacher writing letters for a little boy to learn. The old fellow is bald, wrinkled, bearded, with "Socratic" face.⁵⁴ Another, believed by Curtius to be Attic,⁵⁵ shows a pedagogue or a teacher in exasperation, seizing the boy by the ear, ready to strap him. Many other studies on the theme come from all over the Greek world. One derives, for example, from the Theban Kabeirion, another from Eretria,⁵⁶ both glancing downward at their charges with weary patience and fundamental kindness. So our head also seems to glance.

One of the finest of these terracotta teachers or professors is a hand-made, delicately modelled example in the Louvre.⁵⁷ Very aged and weak, he leans heavily on his staff. He is bald, bearded, and stump-nosed. There is no hint of the Silen, no reference to tradition; this is an old man who may well have been the coroplast's grandfather. This Louvre figure has long been considered Attic, a conjecture well supported by its fabric and restrained but masterly modelling, and by the discovery, in the Kerameikos excavations, of a similar, though not identical, figure.⁵⁸

The Kerameikos figure, which is unfortunately headless, is in turn extremely close to one in the Museum of Fine Arts, Boston (Pl. 35).⁵⁹ In fact, it is probably

⁵² Ferguson, *Hellenistic Athens*, p. 107.

⁵³ *Ibid.*, pp. 127 f.

⁵⁴ TK II, p. 403, 10; cf. Bieber, *Sculpture of the Hellenistic Age*, fig. 588 = *B.M.M.A.*, XIX, 1924, p. 128, fig. 1 (from Asia Minor. H. ca. 0.12 m.).

⁵⁵ *Arch. Zeit.*, 1882, pl. 8, 1, col. 157 = TK II, p. 403, 4.

⁵⁶ *Ibid.*, p. 403, 3 and 8.

⁵⁷ Louvre CA490, *ibid.*, p. 402, 6 = *Mon. Piot*, II, 1895, pp. 169 f., pl. XX. Cf. Charbonneaux, *Terres cuites grecques*, Paris, 1936, no. 85 (front); Schneider-Lengyel, *Griechische Terrakotten*, Munich, 1936, fig. 88 (side). The head is so unlike any others of this class that one is tempted to suggest that it may not belong to the body.

⁵⁸ Unpublished. In the Kerameikos Museum, Athens.

⁵⁹ Inv. 13.155. P. H. 0.12 m.; pink flesh, reddish brown on cloak. I owe the privilege of publishing this figure as well as the photograph on Plate 35 to the courtesy of the Trustees of the Museum and Miss Hazel Palmer.

from the same mould. This bent old man carries his head, which is of Silen type and coarser than ours, poked awkwardly forward, as though he were Diogenes seeking for a honest man. He leans on his staff as he walks. His mantle is wrapped carelessly around his body; bunches of folds hanging over his shoulder and down his left side contrast with wide plain areas around his body. These two pieces should be compared with the not dissimilar, but more sophisticated, bronze statue of "Hermarchos" in the Metropolitan Museum.⁶⁰ This, however, portrays the dignified philosopher, whose noble character is expressed by his idealized face. The terracottas bring us closer to the common race of schoolmasters who hobbled along the streets followed by a gang of teasing youths.

It is illuminating to compare these types of the earliest third century with a figurine found in a well at Corinth, dating from the late third to early second century.⁶¹ This philosopher stands quietly, with no hint of intended movement, either physical or spiritual. His head, which bears no trace of the Silen, echoes that of the solemn portraits of contemporary philosophers. It is tilted backward in reflection rather than forward in search. The drapery is sketched over his body in linear rigid cross-folds, much like those on a figure from the Agora Komos Cistern of the same period.⁶²

In this series, then, we can trace the history of the philosophical type—the traditional hieratic Silen or Ugly Wise Old Man (did not the centaur Cheiron teach Achilles?) is tempered to a sensitive naturalistic portrait, best exemplified by our head from Group B, and then gives way to a contemplative type before the end of the third century B.C.

This series also shows how closely the coroplasts followed contemporary ideas and styles, particularly in bronze. If bronze-workers and coroplasts were not colleagues, they certainly must have been neighbors, well acquainted with each other's ideas and styles, throughout the entire third century B.C. It is indeed possible that the larger scale, the incisive marking of the eyeballs, the deep undercutting of the beard, the delicate detail of our head indicate that it was a study for a bronze. Unfortunately, such bronzes are extraordinarily rare in the late fourth century B.C. and offer us no parallels. We shall discuss other evidence for this possibility below under No. 19.

FEMALE FIGURES: DRAPED: Nos. 7-15

Several figures of dancers are representatives of a favorite fourth century type (Nos. 7-9). Dancers, playing tambourines or castanets as their thin garments flutter

⁶⁰ Richter, *Handbook*, 7th ed., p. 263, fig. 103, a = *Greek, Etruscan and Roman Bronzes in the Metropolitan Museum*, p. 70, no. 120.

⁶¹ S. Weinberg, *Hesperia*, XVIII, 1949, pl. 14, 7.

⁶² *Hesperia*, XVII, 1948, pl. XLII, 2. Mrs. Stillwell has called my attention to this close resemblance. The figure will be published in another article in this series.

wildly behind them, were already popular at Olynthos⁶³ before the middle of the fourth century. Our fragments, though sadly battered, clearly belong to that class. Two come from the lower parts of figures (Nos. 7-8). On the mould fragment (No. 8), the rush of skirts is worked out in large ogival folds, which in their haste curve back on themselves at the bottom. This is the style prevalent in the earlier fourth century, as, for example, on the famous "Titeux" dancer in the Louvre.⁶⁴ The mould is presumably earlier than the fragment from the figurine, No. 7. On this piece, the advanced left leg moves forward, drawing behind it a mass of drapery on which folds are lightly sketched; the right leg also stands clear of the drapery. This treatment is like that on the Running Niobid,⁶⁵ of which the original is usually placed in the late fourth century. These finely etched folds also remind one of the reliefs and drawings on bronze mirrors of the same period.⁶⁶

In contrast, No. 9 shows an entirely different spirit. The fabric of the piece is thin, hard, smooth-surfaced, with sharp-cut internal nick and an abrupt reversal of the movement at the bottom. It is, in fact, very like a piece from the Komos Cistern, of the late third century B.C.⁶⁷ Stylistically, not only this parallel, but a series all showing this bold style, like the bronze Baker Dancer,⁶⁸ suggest that this scrap from our Group B must be among the later objects from that cistern. A fragmentary mould (No. 10) also shows the nicks that are often present on drapery of the third century.

One of the finest pieces of modelling in Group B comes from a sizable figure wrapped in a mantle (No. 11). In fabric it is close to the Eros (No. 4) discussed above. Probably both came from a group, the woman leaning on a stele from which the child looked up, his arms outstretched toward her.⁶⁹ The flattened line of breakage on the proper left side of the woman's figure matches, though without joining, that on the proper right side of the stele. The quality of the modelling is also in harmony with that of the child. The systems of folds are carefully thought out to give the feeling of a heavy fabric. The main curves shape the thigh, but within its appointed course each fold has a life of its own, made fresh by delicate surface modulation. Retouching

⁶³ E. g. D. M. Robinson, *Olynthus*, VII, pls. 22 f., nos. 182, 185, etc.

⁶⁴ Schneider-Lengyel, *Gr. Terrakotten*, fig. 54: Charbonneaux, *Terres cuites grecques*, no. 55. Cf. the examples from Olynthos; *Olynthus*, XIV, pls. 75 f., 224 f.

⁶⁵ Bieber, *Sculpture of the Hellenistic Age*, fig. 264; cf. fig. 265.

⁶⁶ E. g. W. Züchner, *Griechische Klappspiegel*, 1942, pl. 5, KS 9 for the earlier type (ca. "350 B.C.") and fig. 97, KS 162 for later ("third quarter of the fourth century") and fig. 49, KS 161 (first half of the third century).

⁶⁷ A photograph of this piece appeared in *A.J.A.*, LIV, 1950, p. 377, fig. 9. It will be published in the next article in this series.

⁶⁸ *Ibid.*, pp. 371 ff. and parallels there cited. Cf. also *Boston Myrinas*, nos. 68-69 (which I should now date well within the third century B.C.). These heavy folds appear on the paintings in a Bulgarian tomb, Micoff, *Tombeau de Kazanlâk*, pls. XXIX ff.

⁶⁹ General type: *TK II*, p. 82, 7; 83; 6; 97, 6, etc.

has brought out sharp shadows, very like those on metal-work. This piece, when compared with good "Tanagras,"⁷⁰ shows an even finer finish than they received, yet it is not overdramatized as on certain specimens of the later third century.⁷¹

Now that we have a clear picture of the work of the end of the fourth century B.C., as evidenced by the examples from this cistern group, we find it very hard to reconcile a larger fragment from a draped female figure (No. 12) with the rest of the material. It is different technically, as we have seen.⁷² The profile shows flat breasts and protruding ribs, not at all in the style of the piece just described. The surface is dull, with one rather casual vertical fold, which is set off by sharp cuts of the graver rather than by modelled shadows. This type of fold occurs on a Nike from the Pnyx from a context of the late third century B.C.,⁷³ on a dancer from the filling of the Middle Stoa in the Agora, which goes down to about the mid second century, and on other examples, already discussed.⁷⁴ The Group B fragment shows a woman with her right arm akimbo; she probably leaned on a support at her left, as does a similar piece from Priene, which dates before *ca.* 125 B.C.⁷⁵ This is a period when terracottas follow the Pergamene sculptural style with surprising fidelity.⁷⁶ A fine example from Myrina retains this sculptural feeling far better than does our piece.⁷⁷ In this case, Athens is clearly copying, not creating, the style. All available evidence, then, places this fragment, No. 12, very near the middle of the second century B.C. It must have entered the cistern with the Pergamene plate and the lamp mentioned above.⁷⁸ This dating is confirmed by comparison with pieces from later groups of the Hellenistic series: it seems closest to one from Group D, but not far from one from Group E, of the late second century.⁷⁹ We shall discuss these interrelations later.

A few insignificant scraps from draped figures or from their moulds do not merit publication, but they are of good quality. Their nature may be indicated by citing two characteristic samples, Nos. 13-14. No. 13 shows a shoe projecting from massive drapery, as on the Baker Dancer.⁸⁰ It is of the same scale. The bands of gold leaf on the drapery show that it was once an expensive piece.

⁷⁰ E. g. Kleiner, pl. 5; pl. 9, a.

⁷¹ E. g. *ibid.*, pl. 14, a; cf. pl. 6, where the folds lose their organic union with the surface and become emphatic lines imposed upon it.

⁷² See above, p. 109.

⁷³ *Hesperia*, Supplement VII, 1943, p. 141, fig. 56, no. 30.

⁷⁴ Cf. *A.J.A.*, LIV, 1950, p. 377, fig. 10.

⁷⁵ *Priene*, p. 351, fig. 416.

⁷⁶ *Boston Myrinas*, p. 16; cf. Kleiner, p. 215 and Winter, *KB*, pp. 360 f.

⁷⁷ Athens, Nat. Mus. 4998: Winter, *KB*, p. 360, No. 6 = R. Horn, *Stehende weibliche Gewandstatuen*, 1931, pl. 30, 2 (dated in very early second century B.C.). Cf. *Boston Myrinas*, p. 58, Kleiner, p. 215.

⁷⁸ See above, p. 109.

⁷⁹ Groups D and E will be published in a later article on second century groups.

⁸⁰ Cf. *A.J.A.*, LIV, 1950, p. 373, fig. 2.

The other scrap apparently comes from a seated figure (No. 14); only the red seat and the ends of drapery are preserved. The folds are rounded and slightly flaring; they bear thin cuts in their surface. The zigzag end is naturalistically rendered, with well articulated turns and deep shadows. The fragment must come from one of the earliest of those seated figures of dreaming girls and boys which became immensely popular during the third century.⁸¹

The upper part of No. 14 is lost, but No. 15 suggests on a smaller scale the most probable type. The pose is essentially that of Rodin's *Penseur*. The figure is seated simply in a frontal position: the right elbow rests on the right knee, carrying upward the vertical movement; the head rests upright on the supporting hand. This compact form and vertical movement suggest inner stability and calm, the *desideratum* of the age. Eminently suitable for the portrayal of philosophers, this pose began its history rather as an expression of mourning. During the fourth century, it lost its connotation of sorrow and came to stand for the contemplative mood. It was used effectively for abstractions like the Tyche of Antioch or for the more frivolous reflections of youth as in the Conservatori Maiden.⁸² In terracottas, the examples are sufficiently numerous to form an interesting series. The example from the Coroplast's Dump (No. 39) repeats, in characteristically traditional way, the oldest version, that of the mourner. But another example⁸³ of just a little later date shows a new approach and refinement of the theme; the movement is very quiet and the shallow folds draw in toward the central axis. The head of this figure, incidentally, is close to Nos. 28-29 of the Coroplast's Dump. We see here the moment of transition from the traditional to the re-created type. In a somewhat later piece from Corinth,⁸⁴ the raising of the right foot and cocking of the head imply inner tension, an effect enhanced by the taut horizontal folds of the himation, which seem to bind the body. Our small fragment from Group B is particularly interesting because, although it accents the vertical with the right arm, it shows a peculiar broken rhythm of folds over the torso. As ever, the Athenian example of a well known type does not exactly follow tradition. We can feel sure that this piece comes from a seated figure rather than from a standing type, because, with sensitive feeling, the contemplative gesture of the arm, supported on the crossed other arm, is not developed for standing figures until later. Then it soon forms the basis for the "Pudicitia" motif, which is repeated *ad nauseam* in late Hellenistic times.

⁸¹ E. g. Kleiner, pl. 31, b, c.

⁸² E. g. TK II, p. 109 for the types. Cf. Bieber, *Sculpture of the Hellenistic Age*, figs. 205, 101 f.

⁸³ Kleiner, pl. 35; cf. Schneider-Lengyel, *Gr. Terrakotten*, pl. 44. Kleiner dates these in the late fourth century.

⁸⁴ Kleiner, pl. 36; dated in the second quarter of the third century.

FEMALE HEAD: No. 16

The only female head in this group is somewhat broken, but it clearly belongs to a common "Tanagra" type. It is important to distinguish the characteristic features in this head from Athens of the latest fourth century. The hair, parted in the center, rises resiliently on either side of the part to be drawn to a low knot at the nape of the neck. This coiffure, which we might call the "Knidian" after its most famous appearance on the Aphrodite by Praxiteles, is most characteristic of the earliest "Tanagra" phase. The head is a narrow oval from the front view, but rather rounder from the side. The face is pointed. The eyes are level, with sharply accented lids, which do not meet at the corners. The forehead is slightly rounded and set off from the nose, which is narrow at the bridge, but wider at the nostrils. This contrasts with the type of nose that has the same breadth throughout its length. The mouth is small, somewhat pursed, set high under the nose and separated from the chin by a groove. The chin is narrower than that of No. 7 from the Demeter Cistern and it slopes more markedly into the neck. All these elements seem a little later than the facial type of the Coroplast's Dump (Nos. 28-29,⁸⁵ for instance), which we have dated to *ca.* 320 B.C. The features are smaller and more deeply modelled than those of Demeter Cistern No. 7. The profile can profitably be compared with those on coins of the period *ca.* 336-280 B.C.,⁸⁶ though these are by function more idealized. The facial type also resembles that of a head on a bronze mirror of *ca.* 300 B.C.⁸⁷ It is perhaps significant that only one or two of the heads from Chatby are at all close.⁸⁸ This head type occurs frequently on "Tanagras" in museums. Dating as it does very close to 300 B.C.,⁸⁹ this head is a valuable touchstone for the dating of "Tanagras" of unknown provenience.

ANIMAL: No. 17

The mould for the head of a dog is an unusual piece. The animal's strong muzzle, loose lips, and deep-set yearning eyes are rendered with affectionate knowledge. That the ear was to be made separately and attached suggests that it was large and pricked forward. This fact, the shape of the head, and the absence of ruff all point to the identification of the breed as the true Molossian hound.⁹⁰ Shorter-muzzled and heavier than the running hound, the Molossian was used for herding

⁸⁵ *Hesperia*, XXI, 1952, pl. 36 and pl. 34.

⁸⁶ E. g. B. Head, *Guide to the Principal Coins of the Greeks*, London, 1932, pl. 31, Nos. 1, 14, 18, etc.

⁸⁷ Züchner, *Klappspiegel*, pl. 24, KS 14 (dated 350-325 B.C.).

⁸⁸ E. Breccia, *La Necropoli di Sciatbi*, 1912, pl. LXXI, 207, 212 are somewhat alike. Most of the faces look later. On the dating of Chatby note *J.E.A.*, XXXIX, 1953, p. 89, note 1, evidence that tends to place Chatby after 300 B.C.

⁸⁹ It was found in the earliest deposit of this group; see above, p. 112.

⁹⁰ See O. Keller, *Die antike Tierwelt*, Leipzig, 1909, pp. 103 ff., pl. I, 2, 5, 6 and fig. 39.

and protection. This is then the portrait of the sort of dog that Theophrastos' Boor introduced to his friends, taking him by the snout and saying, "This fellow is the guardian of my house and farm."⁹¹

Other evidence for the devotion of Athenians to their dogs has recently come to light in the Agora, behind the Stoa of Attalos, where a grave was found containing the skeleton of a large dog, with a meat bone placed tenderly by his nose.⁹² Epigrams in the Anthology vivify this sentiment:⁹³

Though in the tomb, dear Huntress, your bones lie,
The wild beasts of the mountains fear you still.
Pelion knew you; Ossa heard your cry;
Even Cithaeron, where sheep graze their fill.

Despite this affection, dogs were accorded little attention by the coroplasts of classical times. Small pets are shown as playmates for children,⁹⁴ but they do not often receive the compliment of special study. We must mention, however, the shaggy farm dog from the Coroplast's Dump (No. 58) and the delicate bronze statuette of a hound chewing a bone, now in the Metropolitan Museum.⁹⁵ The mould from Group B derives from an ambitious piece. To my knowledge, only a few later parallels occur; for instance, a head of similar shape and scale, but with a shaggy body, wearing a studded collar, from Egypt⁹⁶ and the handsome figurine of a "pseudo-Molossian" dog with a ruff from Hellenistic Asia Minor.⁹⁷ Neither is so skillfully modelled as our Athenian representative of the breed.

MISCELLANEOUS: No. 18

The mould for a Corinthian capital has been discussed under its most interesting aspect—the technical.⁹⁸ The leaves have been too much damaged to permit detailed comparison with those of large marble capitals. The single row of encircling leaves is tall, as on the capital of the Tholos of Epidauros;⁹⁹ they cover about a third of the height of the capital with a higher leaf pushing up beneath the corner to reach to

⁹¹ Theophrastos, *Char.*, IV.

⁹² *Hesperia*, XX, 1951, p. 52, pl. 26, a, and p. 268 with parallels.

⁹³ J. W. Mackail, *Select Epigrams from the Greek Anthology*, London, 1907, Section 3, LXI. Cf. *Anth. Pal.*, VII, 211: cf. Theophrastos, *Char.*, XXI.

⁹⁴ The finest examples are gathered by Miss Richter, *Animals in Greek Sculpture*, New York, 1930, pls. LIII-LV.

⁹⁵ Inv. 36.11.12. Richter, *Handbook*, 7th. ed., pl. 105, f.

⁹⁶ P. Perdrizet, *Terres cuites grecques Fouquet*, no. 395, pl. CXXV.

⁹⁷ Köster, *Die griechischen Terrakotten*, 1926, pl. 104; De Jong, *Grieksche Terracotta's*, 1944, p. 69, no. 84 (dated third-second century B.C.).

⁹⁸ See above, pp. 111-112.

⁹⁹ D. S. Robertson, *Handbook of Greek and Roman Architecture*, 1943, pl. V.

half the height. These proportions and the arrangement of leaves which permits the upper part to remain either bare, or decorated only with paint, is closer to the earlier types of Corinthian capitals than to that of the more nearly contemporary Monument of Lysikrates. It is a question whether the mould reproduces an earlier piece, whether the style of miniature capitals was conservative, or whether the upper part was erased.

Since the capital had an upper diameter of *ca.* 0.08 m., the shaft, on the analogy of the columns on the Monument of Lysikrates, would have been *ca.* 0.50 m. high. Such a column is too large for a figurine to lean against at this period. Shall we assume that the capital was intended for an unusually large votive, such as have been found, on a smaller scale, in the Coroplast's Dump (No. 69) and in the Hedgehog Well (No. 12)? Since, however, the width of the abacus would have been about 0.08-0.09 m., another solution can be suggested, namely, that the column supported a figure.¹⁰⁰ Figures of deities stand on columns, for instance in vase-paintings such as the Panathenaic, but columns also support men and women in pious meditation.¹⁰¹ Moreover, this abacus is just about the size of that on which stands the bronze statuette of "Hermarchos" in the Metropolitan Museum. The height of this figure is about three times the width of the abacus on which it rests.¹⁰² Calculating on that basis, we find that the statuette which could have stood upon our Corinthian capital would have been a trifle taller than the "Hermarchos," that is, between 0.27 and 0.28 m. high. Its head, including the beard, would have been *ca.* 0.05 m. high.

It seems not unlikely, then, that our mould was taken from a metal capital. As the mould is, however, not itself technically intended for the casting of bronze, but is rather identical with our terracotta moulds, it must be considered just another example of the way in which coroplasts copied metal-workers. Possibly it was also intended to support a clay figurine.

CONCLUSION

In contrast to the groups of figurines previously studied, this series contains not one single piece that can be connected with a sanctuary. The subject matter is drawn from daily life—the youth, the soldier, the old philosopher, the girls dancing or seated in reflection, the dog lying by the door. Only Eros joins this group as a representative of the immortals. He perches for a second, ready to be off; he is welcomed as a human child and not much heeded. These everyday folk are the people of Tanagra, of Athens, of New Comedy. Luckily for us, they are selected by the coroplasts with a

¹⁰⁰ I owe this suggestion to my husband.

¹⁰¹ E. g. *TK* II, p. 84, 3, 7; p. 88, 4, 6.

¹⁰² H. 0.263 m. Width of abacus: 0.08 m.; H. of head: 0.045 m. I owe these measurements to the kindness of Miss Christine Alexander. The plaque bases for small figures from the Coroplast's Dump range from 0.039 to 0.063 m. Cf. D. K. Hill, *Catalogue of Classical Bronze Sculpture in the Walters Art Gallery*, Baltimore, 1949, pl. 31, no. 146 (H. 0.142 m.).

kindly eye to soften the harsh picture of the period painted by Theophrastos in his *Characters*.

Artistically, this is the time of the finest terracotta work in Athens. The coroplasts no longer interest themselves in turning out masses of flat stock types for votives. They are making works of art for the connoisseur who cannot afford bronzes. Even these scraps show how masterly the portraiture that could be done in clay, how sculptural the feeling of the drapery. We can only surmise that the whole figures were even more exquisite, more varied, more subtle than their Boeotian imitations.

In such a small deposit as Group B, it is not easy, or even desirable, to attempt a full analysis of stylistic development. In general, the moulds seem earlier than the figurines, which is usual. They may well date as early as the third quarter of the fourth century. The dancer (No. 7), the female head (No. 16), the male doll (No. 1), and the bearded head (No. 6) all seem to fall in the last quarter of the fourth century. Just after 300 B.C., we place the seated figures (No. 14-15), the group of a woman with Eros (Nos. 4, 11) and some bits of drapery. These all belong, in any case, to a period very close to 300 B.C. Much later, on stylistic and technical grounds, come the draped scrap (No. 8), the female figure (No. 12) and that of a boy (No. 2); this discrepancy in dating is explained by other evidence of an intrusion in the mid second century B.C.

This group is not homogeneous, but it is not, on the other hand, untrustworthy as evidence for the taste of the period just after Alexander. We see the break from hieratic tradition, the surge of interest in humanism, the new preoccupations and subjects, and the great development in technique. Terracotta figures become works of art. We are entering the purely Hellenistic domain.

CATALOGUE

This catalogue follows the form set up from that of the Coroplast's Dump, *Hesperia*, XXI, 1952, pp. 158 ff. In subsequent articles, the numbers of this catalogue will be preceded by the letter B.

Articulated Figure

- 1 (T 290) Articulated Male Figure, Fragment. Pl. 34.

P. H. 0.056m. Thin wall; cursorily smoothed inside; attachment hole for arm preserved.

Fragment from the left side of a seated male nude "doll."

Male Figures

- 2 (T 170) Draped Male Figure, Fragment. Pl. 34.

P. H. 0.037 m., P. W. 0.024 m. Hard, mot-

tled light red clay; part of large rectangular cutting at back; inside smoothed.

Fragment from the right side and front of a childish figure wrapped in an himation around the body over a thin chiton that has slipped down over the shoulder. His right arm hangs down.

- 3 (T 317 a) Right Arm. Pl. 34.

Max. dim. 0.049 m. Solid. Red glaze at shoulder and wrist.

Right arm of a male figure, preserved from shoulder to wrist.

4 (T 297) Eros Seated on Stele. Pl. 34.

P. H. 0.063 m., P. W. 0.033 m. Solid; no vent. Hand-made back. Traces of glaze used as an adhesive on neck, arms, wings, seat.

Eros, nude, sits on a stele; his arms were stretched upward.

5 (T 295) Mould: Standing Hoplite. Pl. 34.

H. 0.115 m., W. 0.072 m. Complete. Rounded back; worn inside. Eleven tabs preserved.

Mould for the torso of a fully armed hoplite, wearing modelled cuirass beneath chlamys, which is fastened on right shoulder. The left hand is extended forward beneath it. The cuirass, with one row of lappets, is worn over a chiton, which hangs below it.

6 (T 313) Male Head, bearded. Pl. 35.

H. 0.052 m., W. 0.034 m. Hand-made. Solid. No trace of slip. Chips missing.

The head of a bald bearded man. The eyeballs are modelled.

*Female Figures***7 (T 315) Dancer: Fragment. Pl. 36.**

P. H. 0.058 m. Hand-made back. Red glaze beneath for attachment to plaque base.

The dancer moves rapidly to her left; she wears full long drapery that pulls out behind her.

8 (T 308) Mould(?): Flying Drapery. Pl. 36.

P. H. 0.06 m. Smoothed behind; rough inner surface. Much cracked.

Fragment from trial piece representing flying drapery from the side of a figure.

9 (T 292) Fragment: Drapery. Pl. 36.

P. H. 0.037 m. Thin hard fabric; solid. No slip.

Fragment from flying drapery.

10 (T 317 c) Mould: Drapery. Pl. 36.

Max. dim. 0.075 m.

Fragment from drapery from a large figure, hanging in straight folds.

T 317 was listed erroneously in *Hesperia*, III, 1934, p. 331, as Head of a Dog.

11 (T 291) Fragment: Drapery. Pl. 34.

P. H. 0.055 m., P. W. 0.058 m. Tan clay; hard fabric. Blue-gray color; red glaze along left side, at break.

Fragment from drapery over thigh of a large figure.

12 (T 304) Standing Draped Female. Pl. 37.

P. H. 0.096 m., P. W. 0.06 m. Tan-gray clay; rough inside. Yellow shading in white folds; blue border around neck and down right side.

The woman stands with her right arm akimbo, wearing a low-necked chiton, girt high.

13 (T 309) Fragment: Draped Figure. Pl. 36.

P. H. 0.064 m. Tan clay. Hollow; clay wad by foot; traces of plaque base. Blue color, with traces of gold bands; red glaze as adhesive on shoe.

Fragment from the lower part of a draped female figure, probably dancing.

14 (T 296) Fragment: Seated Figure. Pl. 36.

P. H. 0.065 m., P. W. 0.046 m. Tan clay; blue on drapery; red on seat. Inside rough.

Fragment from left side of a seated figure.

15 (T 300) Draped Torso. Pl. 36.

P. H. 0.037 m. Traces of circular vent. Head never attached. No trace of slip.

Torso wrapped in himation, under which right hand is raised to throat.

16 (T 314) Female Head. Pl. 37.

P. H. 0.032 m., W. 0.024 m. Mould-made, then stuffed solid. Red on hair. Chips missing from left front of hair.

Female head, wearing hair parted in center and drawn to knot at nape; over it a circlet.

Miscellaneous

17 (T 316) Mould: Head of Dog. Pl. 37.

H. 0.049 m., L. 0.074 m. Complete. Rounded back, with five tabs. Edges of mould rough; mould cracked.

Head of dog to shoulder, showing trace of collar; eyeball modelled. Ear was to be attached separately.

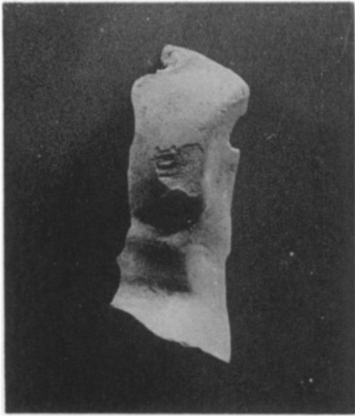
18 (T 293) Mould: Corinthian Capital. Pl. 37.

H. 0.091 m., W. 0.078 m., diam. at bottom 0.055 m. Back uneven. Impression damaged.

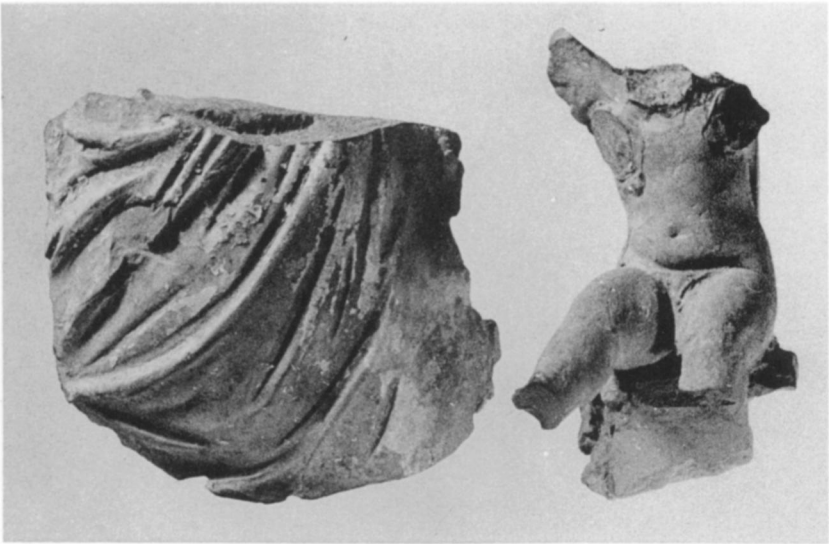
Mould for a capital with low curved abacus and acanthus leaves at base of bell.

PRINCETON, N. J.

DOROTHY BURR THOMPSON



No. 1



No. 11

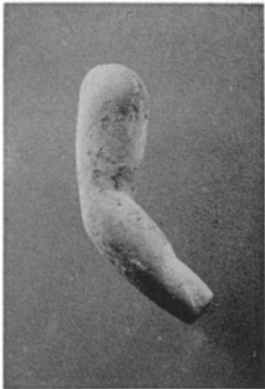
No. 4



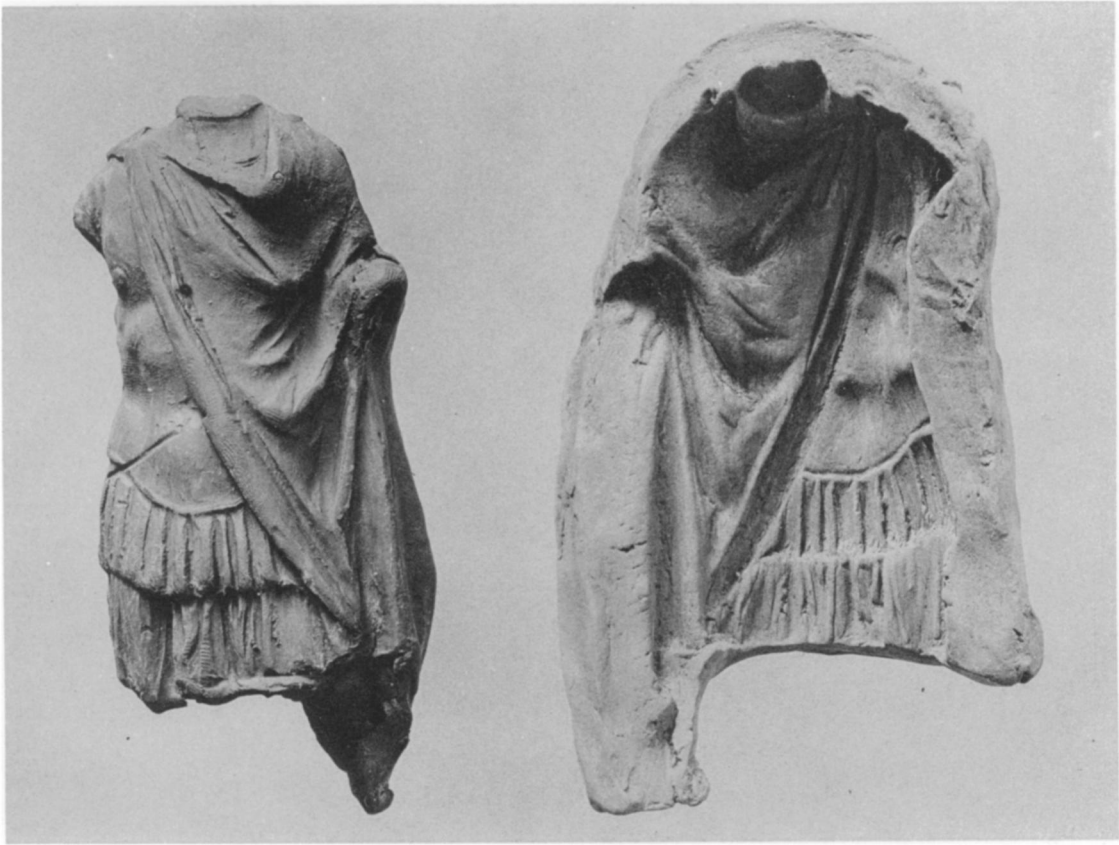
No. 4



No. 2



No. 3



No. 5



No. 6

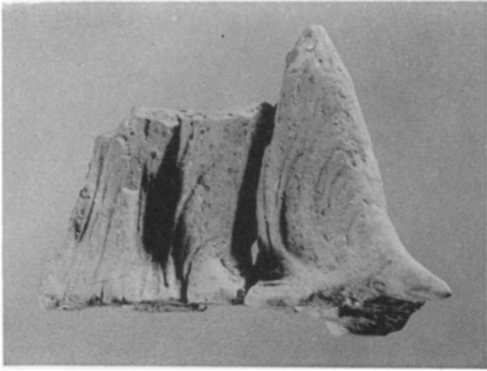


No. 6

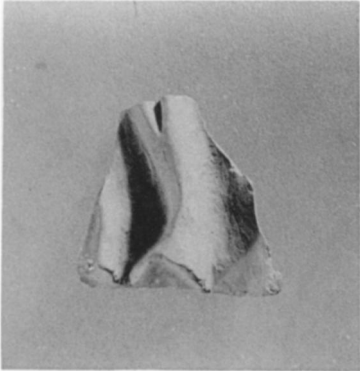


Museum of Fine Arts, Boston 13.155

Courtesy, Museum of Fine Arts, Boston



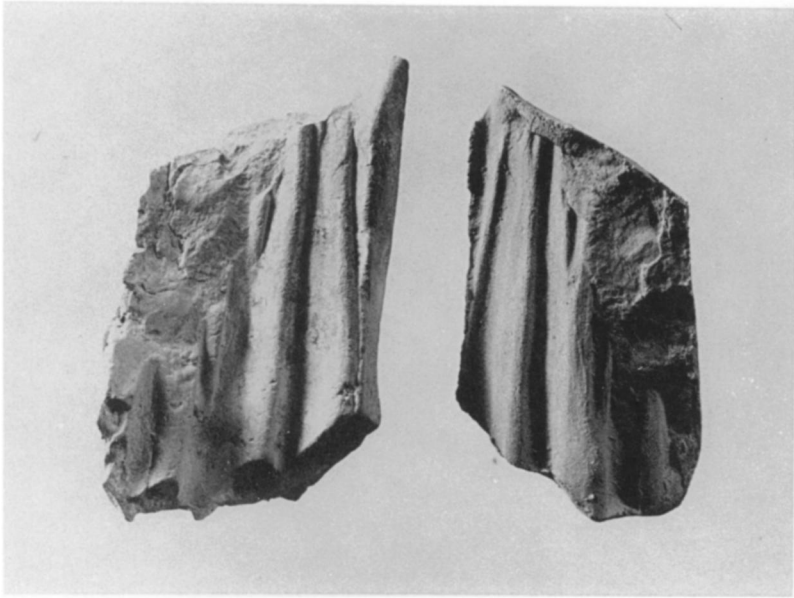
No. 7



No. 9



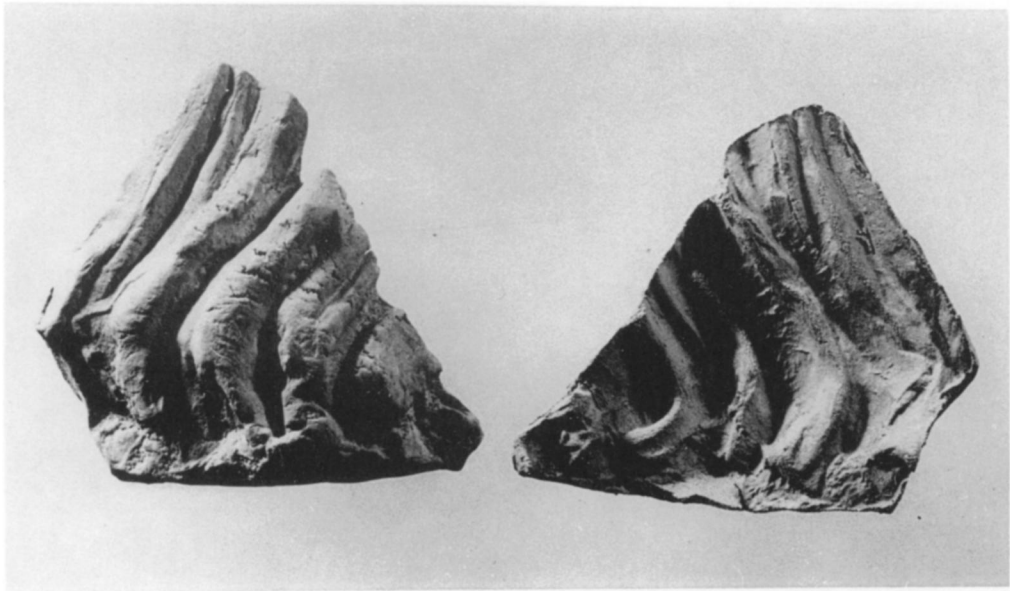
No. 15



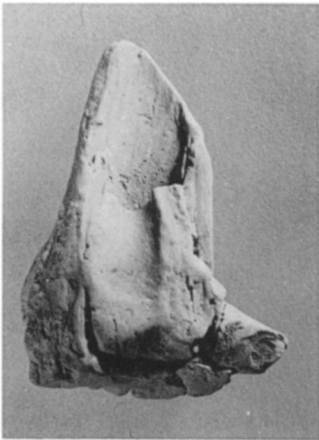
No. 10



No. 14



No. 8



No. 13



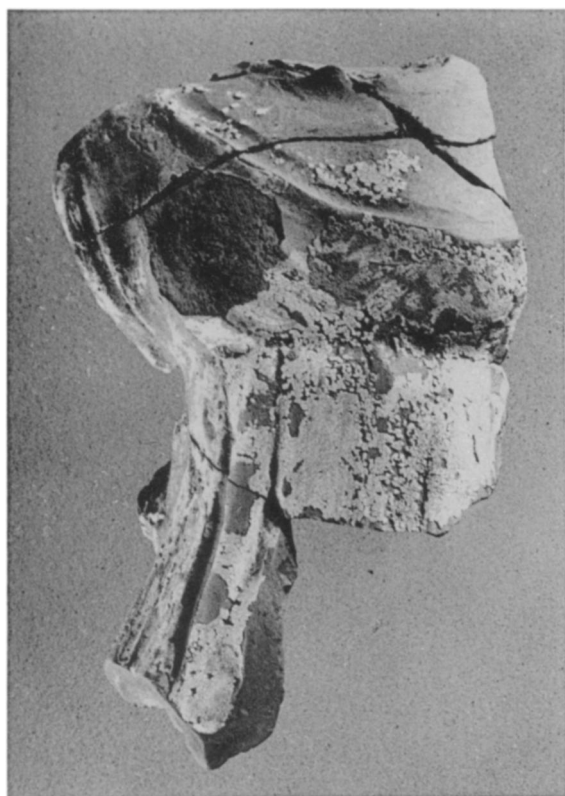
No. 16



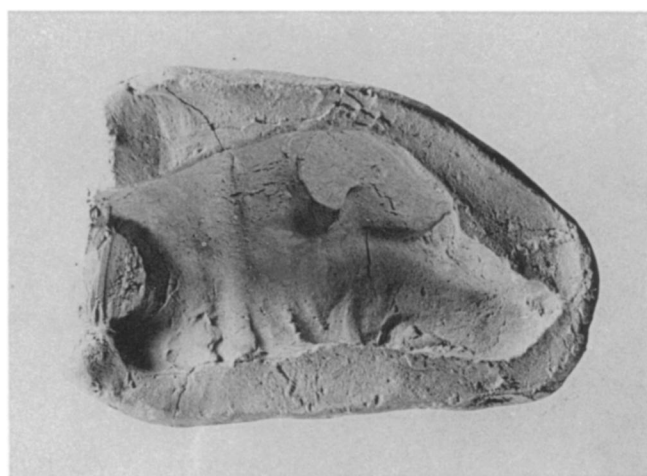
No. 16



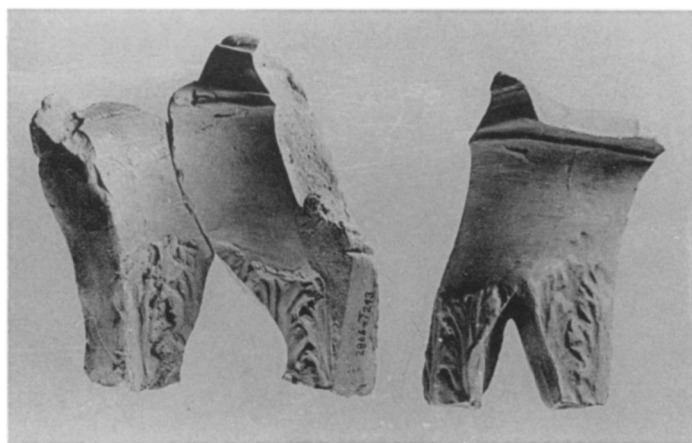
No. 17, Outside



No. 12



No. 17, Inside



No. 18



No. 17, Cast