

PREHISTORIC FIGURINES FROM CORINTH

(PLATES 33–44)

THE NEOLITHIC and Early Helladic figurines in the following catalogue, including one or two pieces that may not properly speaking be figurines, are the fruits of nearly ninety years of excavations by the American School of Classical Studies at the main site of Old Corinth and its outliers.¹ The total number of figurines to date is 69, of which 10 lost or sent to the National Museum of Athens by the end of the Second World War were published by Mrs. Walker Kosmopoulos.² Of this number 32 human and 5 animal figurines are more or less certainly Neolithic and 19 are Early Helladic (EH); 2, 39 and 40, could be either.

The reasons for the chronological attribution of each figurine, based on context, technique, or as a last resort typology, are given in the catalogue. In the case of those for which such evidence is particularly tenuous, the probability of the date given is estimated according to the frankly subjective opinion of the writer.

¹ The idea of publishing all the Neolithic and Early Helladic figurines together in one article was very kindly suggested to me by Dr. C. K. Williams, II, Director of the Corinth Excavations. A few have been previously published in greater or lesser detail but are included in the present catalogue for the sake of completeness. I am most grateful to Dr. Williams for his advice and comments on the article and to Dr. N. Bookidis, Secretary of the Corinth Excavations, for her patience and help in locating all the information available about the figurines. The photographs are by I. Ioannidou and L. Bartzioti.

Works frequently cited are abbreviated as follows:

- Caskey and Caskey, = J. L. and E. G. Caskey, "The Earliest Settlements at Eutresis: Supplementary
"Eutresis" Excavations," *Hesperia* 29, 1960, pp. 126–167
- Holmberg, *Asea* = E. Holmberg, *The Swedish Excavations at Asea in Arcadia*, Göteborg 1944
- Hourmouziadis = G. C. Hourmouziadis, 'Η Ἀνθρωπόμορφη Εἰδοπλαστική τῆς Νεολιθικῆς
Θεσσαλίας, Volos 1973
- Jacobsen, 1969 = T. W. Jacobsen, "Excavations at Porto Cheli and Vicinity, Preliminary Report II:
The Franchthi Cave, 1967–1968," *Hesperia* 38, 1969, pp. 343–381
- Jacobsen, 1973 = T. W. Jacobsen, "Excavations in the Franchthi Cave, 1969–1971, Part I,"
Hesperia 42, 1973, pp. 45–88
- Lavezzi, "Corinth" = J. C. Lavezzi, "Prehistoric Investigations at Corinth," *Hesperia* 47, 1978,
pp. 402–451
- Phelps = W. W. Phelps, *The Neolithic Pottery Sequence in Southern Greece*, diss. London
University, 1975 (copies in the Institute of Archaeology, London and the British
School at Athens)
- Robinson and = H. S. Robinson and S. S. Weinberg, "Excavations at Corinth, 1959," *Hesperia*
Weinberg 29, 1960, pp. 225–253
- Talalay = L. E. Talalay, *Neolithic Figurines of Southern Greece: Their Form and Function*,
diss. Indiana University, 1983
- Walker Kosmopoulos = L. Walker Kosmopoulos, *The Prehistoric Inhabitation of Corinth I*, Munich 1948
- Weinberg, 1937 = S. S. Weinberg, "Remains from Prehistoric Corinth," *Hesperia* 6, 1937,
pp. 487–524
- Weinberg, 1939 = S. S. Weinberg, "Excavations at Corinth, 1938–1939," *AJA* 43, 1939, pp. 592–600
- Weinberg, 1951 = S. S. Weinberg, "Neolithic Figurines and Aegean Interpretations," *AJA* 55, 1951,
pp. 121–133
- Zervos = C. Zervos, *Naissance de la civilisation en Grèce*, Paris 1963

² Walker Kosmopoulos, figs. 19–21, 26, 27, 29, 32, 33; pl. IV:a, b.

During the Neolithic and EH periods the cultural separation of the Peloponnese from central Greece, and even more so from Thessaly and Macedonia, that is apparent in the different regional styles of pottery is just as marked in the field of coroplasty. From its considerable, albeit commonly mixed prehistoric deposits, Corinth has produced 10 Middle Neolithic (MN) and some 17 Late Neolithic (LN) clay human figurines; the corresponding figures for the Franchthi Cave are, pending the final publication, 5 Early Neolithic (EN), 14 MN, 13 LN, and 6 Final Neolithic (FN) figurines,³ but no more than a handful is known from the other Peloponnesian Neolithic sites. From Thessaly, by contrast, Hourmouziadis in 1974 reported a total of 599, including 246 from Prodomos alone,⁴ but excluding 227 from Achilleion⁵ and others found since then. A large number, if not the majority of these, are EN in date,⁶ although they continue to be common in the Middle Neolithic, while EN figurines are scarcely known from the Peloponnese.⁷

There are, furthermore, typological differences between the figurines from Thessaly and the Peloponnese, including the absence from the latter region of the schematic piriform Proto-Sesklo figurines, coffee-bean eyes, figurines seated on stools, and male figurines, to name a few more obvious features and types that are characteristic in Thessaly. On the other hand the very typical Peloponnesian MN half-legs or half-figurines with hands on thighs, if that is what they are, are virtually unknown in Thessaly, although Macedonia has some interesting parallels.

The chief difficulty when discussing the typology of prehistoric Greek figurines lies in the fragmentary condition of most of them combined with their great variety and considerable regional differences. 1 is a classic incised "Rod Head" as defined by Nandris, who lists only three others from Greece but 30 in the Balkans.⁸ Some of them resemble each other to a fair degree while others do not.⁹ The non-incised Rod Heads, of which there are none at Corinth, are much commoner, and they, too, display considerable diversity in the treatment of the head, eyes, and nose.¹⁰ Few of them are associated with bodies; the few

³ Talalay, table 5-1. Dr. Talalay has applied the methods of attribute and cluster analysis to the body of Neolithic anthropomorphic figurines from southern Greece, with interesting results. The groups to which the Corinth figurines that were analysed were assigned are given in the Talalay reference for each entry in the Catalogue.

⁴ Hourmouziadis, p. 16, fig. 1.

⁵ M. Gimbutas, "Achilleion: A Neolithic Mound in Thessaly; Preliminary Report on the 1973 and 1974 Excavations," *JFA* 1, 1974 (pp. 277-302), p. 299.

⁶ Hourmouziadis, p. 200; V. Milošević and J. Milošević, *Die deutsche Ausgrabungen auf der Otzaki-Magoula in Thessalien* II, Bonn 1971, pp. 86, 95.

⁷ Cf. Jacobsen, 1973, p. 275; Talalay, pp. 109-112. It is interesting that four of the five EN fragments are lower legs and only one a torso (FC 190). There are two legs from Nemea in typical EN fabric, one of which might have been a leg from a vase: Phelps, figs. 8:10, 68:9, 11.

⁸ See J. Nandris, "The Development and Relationships of the Earlier Greek Neolithic," *Man* 5, 1970 (pp. 192-213), pp. 208-209, fig. 1 for distribution map and description.

⁹ Cf. 1 with *ibid.*, pl. 1 and Zervos, figs. 201, 202, 206.

¹⁰ Cf. Zervos, figs. 177, 178, 194-196, 199, 200, 205, 206, 209-214.

known complete examples are all very different in type,¹¹ and are not necessarily all synchronous in the north and south of Greece. Certainly it is significant that whereas 10 assorted MN Rod Heads have been published from Chaironeia, only 4 or 5 are known from the much greater body of MN material excavated at Corinth, Franchthi, Lerna, and Akrata.¹²

The simple fact is that long columnar or slightly tapering necks-*cum*-heads appear in different periods on different bodies and with different features and do not in themselves reflect a cultural horizon. For an illustration of this, one has only to look at the marble head from Alepotrypa,¹³ which from its context can hardly be earlier than LN, or the long-necked Eleusis figurine, which was reported by Tsountas as having come from a burial at Mandra,¹⁴ thus making an MN date unlikely, because no sites of this period are known in the region. A wide variety of typological traits, including different arm forms, body proportions, and postures, can be shown to be contemporary, while similar ones occur in different chronological periods.¹⁵ It seems to me doubtful, although often attempted, that one can, on the basis of a few shared characteristics, assign to one category figurines whose date and provenance are unknown or which come from widely separated regions.

The only two kinds of figurines from Corinth that might reasonably claim the status of a class are the Neolithic half-legs and the EH slaughtered animals. Both have limited and known chronological and geographical distributions.

Some 15 or more half-legs are known from the Peloponnese, all but one of which are MN in date: 7 from Corinth, 2 from Akrata,¹⁶ 2 from Asea,¹⁷ 3 from Lerna,¹⁸ and at least 3 or 4 from the Franchthi Cave;¹⁹ there is also one instance from Lerna of a pair of legs still united, which may belong to this class.²⁰ The rest are all single leg-and-buttock fragments and vary in their proportions from the two Asean examples with exaggerated buttocks and vestigial legs to the long leg and small buttock of Akrata (museum inv. no. 1021). They are all either broken or terminate naturally at the waist except for Akrata (museum inv. no. 985), which preserves part of the torso. The two legs from Asea certainly, and Akrata no. 1021 probably, were complete entities; the larger Asea leg has no break at the waist, and on

¹¹ Cf. Zervos, fig. 195 from Chaironeia with "Chronique des fouilles en 1971," *BCH* 96, 1972, p. 694, fig. 252 from Prodromos and D. R. Theochares, *Neolithic Greece*, Athens 1973, pl. 18 from Nea Nikomedeia.

¹² One from Corinth (1); two from Akrata, one of them being of marble (Phelps, fig. 179:1, 2); and one or two unpublished examples from Franchthi. Jacobsen, 1969, pl. 99:a (upper) looks like a variation in marble.

¹³ G. A. Papathanasopoulos, «Σπήλαια Διροῦ: 'Αι Ἀνασκαφαὶ τοῦ 1970-1971», *ΑΑΑ* 4, 1971 (pp. 12-26), p. 23, figs. 18, 19.

¹⁴ Zervos, figs. 203, 204.

¹⁵ Cf. Hourmouziadis, p. 208.

¹⁶ Phelps, fig. 79:3, 4.

¹⁷ Holmberg, *Asea*, fig. 111:8, 9, pl. II:k.

¹⁸ E. C. Banks, *The Early and Middle Helladic Small Objects from Lerna*, diss. University of Cincinnati, 1967, pp. 637-650.

¹⁹ E.g. Jacobsen, 1969, pl. 99:b.

²⁰ J. L. Caskey, "Excavations at Lerna, 1957," *Hesperia* 27, 1958 (pp. 125-144), pl. 36:d, e.

the other the break is so small in area and in such a position that one cannot see how it could have supported any kind of torso.²¹ Furthermore, the inner medial surfaces of both were finished before firing in the same way as the rest of the leg; one with a low burnish and the other with a thin overslip in the common Urfirnis manner.²² Akrata no. 1021, like the two from Asea, carries no traces of having had a hand attached to the thigh and shows signs of polish on the medial surface. Akrata no. 985, with part of a torso preserved and vestiges of a hand resting on the thigh, also may have been separated from its other half before firing, because the quite flat medial surface appears to the eye to have traces of a thin, transparent slip, and the pubic-triangle groove looks as if it had been touched up, if not wholly made, after separation in a leather-hard state.²³

These features of the Akrata and Asea half-legs have been stressed here because they show that half-legs were being deliberately manufactured in the Peloponnese during the MN period, although in the case of the Corinth examples it is difficult to tell from simple inspection whether they were separated accidentally or intentionally from their mates. The only two legs for which there are perhaps indications of prefiring separation are **10** and **11**. The evidence is discussed in the catalogue below, but without a technological examination no firm opinion can be expressed about them.

Nevertheless, whether the legs were separated before or after firing, they suggest both from the nature of the break and the extent of the medial grooving that the separation may have been deliberate rather than accidental. First, the surface of the break is always relatively flat and smooth, and the edges of the break are clean, in contrast to the LN figurines that have broken vertically down the middle, like **19**, **20**, and **23**. It may be argued that this flat surface at the break is due to the method of manufacture, using separate cores for different parts of the body, which were pressed together and then invested with a layer of clay on which the final modeling and decoration were executed.²⁴ If the two leg cores were pressed together while in a semidry state, the clay would not bond well and would thus be liable to fracture at the joint, a phenomenon sometimes observable in the case of handles, bases, and coil-made pots.²⁵ This argument, however, does not explain the extreme flatness and smoothness of the joining surfaces or the fact that the upper breaks at the torso, also presumably made from a separate core, are always ragged and uneven. It is also unlikely that such technically expert and sophisticated workers in clay as the MN potters would be so consistently incapable of achieving a stronger bond between the leg cores had they so wished.

²¹ Cf. Talalay, p. 158 for a similar comment on FC 122 from Franchthi.

²² These features are clearly visible in Phelps, fig. 78:1, 2.

²³ Cf. Talalay, pp. 155–156, 174–175.

²⁴ E.g., G. F. Bass, "Neolithic Figurines from Thespiai," *Hesperia* 28, 1959, pp. 344–349; Caskey and Caskey, "Eutresis," p. 132, pl. 52:I.33; S. S. Weinberg, "Excavations at Prehistoric Elateia," *Hesperia* 31, 1962 (pp. 158–209), pp. 201–209; Hourmouziadis, pp. 32–41.

²⁵ This was apparently often the case with the early Vinča figurines: J. Korošec, "Statue s posebej izdelano glavo v vinčanski kulturni skupini," *Ar. Vest. Ljubljana* 3, 1952 (pp. 15–39), pl. 15.

Second, in those examples where enough of the figurine is preserved, it can be seen that the medial groove extends well above the crotch and buttocks, at least as far as the waist. This feature is not necessary merely to indicate the division between the legs, nor is it apparent in contemporary figurines from sites north of the Peloponnese, like Chaironeia, Eutresis, Elateia, or Thespiiai.²⁶ It would, however, be consistent with an intention to split the figurine into two halves.²⁷

Apart from one or two possible half-legs from Boiotia, including that published by Bass from Thespiiai,²⁸ the only sites in the north that have produced anything comparable to the Peloponnesian half-legs are Servia, where two joining halves of a figurine originally held together by a wooden peg were found in MN levels,²⁹ and Nea Nikomedeia, where a complete pegged-leg figurine was found in EN levels.³⁰ These examples, however, are not really the same as the Corinthian half-legs, because the legs were clearly not intended in the first place to exist as separate entities.

Another distinctive feature of the Peloponnesian legs is that, apart from the three exceptions mentioned above, they all, including the joined pair from Lerna, bear either the vestiges of hands or fingers on the front of the upper thigh, or else scars where the hand has flaked off altogether. This shows that they had originally been modeled as complete standing figurines with arms curving downwards free of the body.³¹ Standing figurines with the arms in this position appear to be very uncommon, and the only ones known to me outside the Peloponnese are two from Eutresis³² and one from Haçilar.³³ Thus, these standing MN figurines with their hands on their thighs, and in most cases, we think, made intentionally to be separated into two independent halves, would seem to represent a Peloponnesian class of figurine as native to the region as was the contemporary Urfinis pottery.

There remains another problem about these figurines: we do not know what the torsos and heads were like, and there is no more reason to assume that these were all alike than that all the half-legs were fashioned as such deliberately or had one single function. Of the four contemporary torsos that have been published, the one from Asea³⁴ has stub arms, and 2 from Corinth preserves the broken stump of the right arm projecting outwards and downwards from the shoulder; the other two from Corinth are too fragmentary to tell what kind

²⁶ E.g., Theochaes (footnote 11 above), pl. 35; Caskey and Caskey, "Eutresis," pl. 52:I.33, 34.

²⁷ Cf. Jacobsen, 1973, p. 275; Phelps, pp. 152–154 (N.B. on p. 152, "three from Asea" should read "two from Asea").

²⁸ Bass (footnote 24 above), p. 347, pl. 74:3.

²⁹ C. Ridley and K. Rhomiopoulou, "Prehistoric Settlement of Servia (West Macedonia); Excavations of 1972," *AAA* 5, 1972 (pp. 27–34), figs. 11, 12.

³⁰ R. J. Rodden, "A European Link with Chatal Hüyük: Uncovering a 7th Millennium Settlement in Macedonia; Part II, Burials and the Shrine," *ILN*, 18, April 1964, fig. 1. It is clearly illustrated and more accessible in *Handbuch der Vorgeschichte*, II, *Jungsteinzeit*, H. Müller-Karpe, ed., Munich 1968, pl. 135:B 2.

³¹ Caskey and Caskey, "Eutresis," p. 160.

³² *Ibid.*, pl. 52:I.33, 34.

³³ Zervos, figs. 593–595.

³⁴ Holmberg, *Asea*, fig. 111:7, pl. III:j.

of arms they had. Unpublished torsos from Franchthi may give more clues. It is possible that 2's arms did extend downwards to the thighs in the position described above, and it may well have belonged to a pair of half-legs; it is broken jaggedly along a horizontally incised line that may be meant to mark the waist, although it is anatomically too high, and the torso is too wide at this point to match the upper break on any of the half-legs.³⁵ What can be said of the two torsos on which the breasts are preserved (2 and the one from Asea) and of all the legs (except for the two from Asea, the published one from Franchthi already cited, and perhaps 9) is that while the female characteristics are clearly delineated, they are, if anything, under- rather than overemphasized. The two from Asea, which are atypical in other respects, are just exaggerated buttocks with vestigial legs and inconspicuously incised pubic triangles; the Franchthi specimen is a fat, but not exaggerated, buttock in a sitting posture; 9 is too incomplete for one to judge.

The purpose of these figurines is anybody's guess, the bibliography on the subject is considerable, and I shall not make any surmises here,³⁶ but it may be relevant in this context to note the small stone pendant in the form of a pair of legs from an early MN level at Franchthi.³⁷

The other group of Corinth figurines sufficiently specialized in form and circumscribed in date and range of distribution to qualify as a class is that of the EH II animal figurines. They are 19 in number; most of them are fragmentary and some very worn, but identifiable features show that both cattle and sheep were represented. Most of them are painted with vertical stripes, two are spotted, and the rest have an over-all coating of Urfirnis paint. Of the 15 preserved body fragments, 9 clearly represent slaughtered and gutted animals; these each have a more or less deep, longitudinal belly cut, running from the forelegs to the hind legs, and deep gashes around the throat, showing the method of slaughter. Of the remaining animal bodies, 4 are without cuts, and the other 5 fragments are heads or other parts. Published parallels to the Corinthian slaughtered carcasses are few and confined to the Peloponnese: there is a bull from Tiryns with a slit belly,³⁸ and 3 are reported from Lerna

³⁵ See footnote 28 above for complete figurine.

³⁶ Much has been written on the interpretation of prehistoric figurines, ranging from the scepticism of P. J. Ucko at one end of the scale (*Anthropomorphic Figurines from Predynastic Egypt and Neolithic Crete, Greece and the Near East*, London 1968, chaps. 14–18) to the religiocentric approach of M. Gimbutas at the other (*The Gods and Goddesses of Old Europe, 7000 to 2500 B.C.: Myths, Legends and Cult Images*, London/Los Angeles 1974, *passim*). There is a useful survey and discussion of earlier views in A. Tamvaki, «Καταγωγή, εξέλιξη και ερμηνεία των ανθρωπομόρφων ειδωλίων της προϊστορική εποχής στο Αιγαίο», *Ἀνθρωπος* 4, 1977, pp. 264–324; English summary, pp. 324–329. The most recent and comprehensive approach to the interpretation of prehistoric figurines is to be found in Talalay, pp. 195–241; see esp. p. 235 and L. E. Talalay, "Rethinking the Function of Clay Figurine Legs from Neolithic Greece: An Argument by Analogy," *AJA* 91, 1987, pp. 161–169 for a discussion of the "split-leg" figures. The only find of Greek Neolithic figurines in a clear functional context, with the possible exception of the Nea Nikomedeia "shrine" (Rodden, footnote 30 above) is the house-model foundation offering discovered at Platia Magoula Zarkou in Thessaly in 1983 (K. J. Gallis, "A Late Neolithic Foundation Offering from Thessaly," *Antiquity* 59, 1985, pp. 20–24.

³⁷ Jacobsen, 1969, pl. 99:a.

³⁸ K. Müller, *Tiryns*, IV, *Die Urfirniskeramik*, Munich 1938, pls. V:6, XXV:2; another bull, without a belly cut, is shown in pls. V:8 and XXV:1.

similar to 41.³⁹ Since the type is sufficiently striking, one might conclude from the silence concerning animal-carcass figurines in other excavation publications that their distribution is confined to the Corinthia and the Argolid. In this context it is interesting that 38, which has been assigned to the Late Neolithic, appears to be a unique example of a Neolithic animal-carcass figurine;⁴⁰ if the date is correct, 38 would have been made over a thousand years before the EH II figurines and can hardly be connected with them.

This is not the place to speculate on the function of these animal figurines. The gamut of superstitious beliefs and practices, since magic and religion are closely intertwined in primitive societies, is so great that it is difficult to prefer one hypothesis to another. Do they represent real animals that were ritually sacrificed in some religious ceremony to honor or placate a tribal deity, or were they talismans to ensure the fertility of the domestic animals? The opinion expressed by Ucko⁴¹ concerning the Egyptian animal figurines, that they probably had a magical purpose to promote the growth of the flocks and herds, may be echoed here. In the flourishing culture of the Early Helladic Peloponnese, where agriculture, metallurgy, and trade were expanding as never before, these slaughtered-carcass figurines were surely intended, in some way we shall probably never know, to increase the meat production of the Corinthian farmers.

CLAYS, SLIPS, AND PAINTS

Since, in the introduction above, unstratified figurines are sometimes attributed to a particular Neolithic or Early Helladic phase on the basis of their fabric and finish, it may be useful to describe them briefly for the reader unfamiliar with Corinthian clays and slips used in those periods. The fabric and finish of the figurines are generally similar to those of the pottery with which, when they come from a stratified context, they are known to be contemporary. The characteristic wares of the Neolithic and Early Helladic periods from Corinth are usually sufficiently distinctive to be readily identifiable by visual inspection, but atypical examples do occur that are difficult to classify when found in a mixed context.

The earliest figurines from Corinth belong to the Middle Neolithic period, which is characterized by *Urfirnis* ware. The fabric is fine, hard, dense, and slightly granular, with a filler of small white grits and sometimes dark inclusions and a little gold mica. The grits are evenly dispersed through the clay. This filler and the granular texture clearly distinguish *Urfirnis* ware from the typical fabrics of the other periods.

The color is predominantly red, ranging from pale pink to deep brick, although buffs and tans are not uncommon. Some pieces have been reduced in the firing to gray and black, and where the reduction process has not penetrated the full thickness of the clay a pink or orange core may be visible.

The surface was normally smoothed and lightly burnished. The figurines, unlike the

³⁹ Banks (footnote 18 above), p. 638: type A 1, "sacrificial rams"; chart on p. 624.

⁴⁰ The lively Neolithic head of a doe from Prodromos has a long, deep gash in the center of the face, probably representing a slaughtered animal: Theochares (footnote 11 above), pl. 101.

⁴¹ Ucko (footnote 36 above), pp. 416, 424.

pots, seem not to have been coated with slip, although 3 appears to have a thin, transparent overslip. The painted decoration is commonly red brown to dark brown and slightly lustrous, like the slip and paint on the pottery. It resembles the EH II Urfirnis and the Mycenaean, Geometric, and Classical "glazes" and was the result of a similar technique.⁴²

The relative uniformity of the MN Urfirnis was replaced by a number of different wares, of which the most important for our purpose is the Matt Painted, whose appearance was taken by Weinberg to mark the beginning of the Late Neolithic period.⁴³

The generic term Matt Painted covers a wide range of fabrics and colors, whose only common feature is that the paint used for the decoration is characteristically, but not invariably, matt.

The fabric varies from fine, dense, and almost gritless to coarse with large white, brown, black, and red inclusions; the presence of the latter as a filler is new in this period and characterizes a number of Late and Final Neolithic wares. The body may be hard and clinky, like the best Urfirnis, or soft and friable. The color of the clay may be red, buff, or white, often with a greenish tinge, and there may be a dark core. The surface color sometimes differs from that of the body owing to firing, slipping, or burnishing, and the surface may be highly burnished or, more usually, simply smoothed.

The paints can be divided into a dark and a red group. The dark group includes black, chocolate brown, and faded mauve, and the paint may be thick and crusty or thin and watery. The red group includes orange red, red brown, cherry red, and vermilion. Occasionally the dark and red paints have a low natural luster; lustrous black is very uncommon in the Peloponnese on this ware, but lustrous cherry red and vermilion are found either alone or together with matt black paint on certain late Polychrome wares.

Apart from the Matt Painted examples there are a number of more or less coarse, monochrome figurines that could be Late Neolithic, Final Neolithic, or Early Helladic I, since such monochrome pottery is common to all three periods. It is true that certain wares and shapes are characteristic of each period, but some of the figurine fragments are either so worn that the original surface, which might have associated them with a particular ware, has been destroyed or else the fabric and finish are too generalized to be assigned to one phase rather than to another. The LN, FN, and EH I monochrome pottery can be black, dark, red, tan, or mottled, with or without a slip, and the surface may be burnished, smoothed, or slurry finished.

The fabric and finish of the EH II animal figurines are relatively uniform. Even though some of the pieces are fragmented and worn and the surface finish has been destroyed, the fabric is sufficiently characteristic to distinguish it from the other fabrics described above.

The clay is fine and dense, with a few fine grits; for this reason the gritty fabric of 58 stands out as an exception. The color is predominantly light or medium buff, but pale red or creamy white also occur.

⁴² M. Farnsworth and I. Simmons, "Coloring Agents for Greek Glazes," *AJA* 67, 1963, pp. 389–396.

⁴³ S. Weinberg, "The Stone Age in the Aegean," in *CAH³* I, i, 1970 (pp. 557–618), p. 598.

The surface was carefully smoothed but not apparently burnished, and where preserved it often has a rosy tone. Almost half of these figurines are coated overall with red, red-brown, black-brown, or black Urfirnis paint, and the rest have patterns painted directly onto the smooth, unslipped surface. The paint is the same as that used for slipping or decorating the EH II pottery and is very similar to the Middle Neolithic Urfirnis described above, from which, however, it can often be distinguished by the crackled appearance of the surface where the paint was applied thickly.

Four of the EH II animal figurines have been analysed by Attas, with interesting results: **41**, **48**, **53**, and **59**.⁴⁴

CATALOGUE

Unless otherwise specified, Munsell numbers describe the fabric.

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|---|--|
| <p>1. MN incised figurine head Pl. 33
 MF 6730. Temple Hill, mixed fill, 1937. P.H. 0.036 m.
 Dark gray, spongy, highly fired clay shading to buff on the top and back; smooth surface with light burnish strokes. 10YR 6/6.
 Complete human head, broken where the neck expands into the shoulders. Round in section at the top, slightly compressed from front to back below. Eyes and hair incised; small subconical nose abraded at the tip.
 Weinberg, 1937, pp. 581–582, fig. 42. Talalay, fig. 6-2, p. 139: singleton.
 The fabric and finish are neither Corinthian Early Neolithic nor Urfirnis. The closest parallel in the Peloponnese is a clay head, no. 992 in the Patras Museum, from Akrata, which is longer and thinner and has painted hair in the Urfirnis technique. The closest parallel in Greece, however, is a head from Karabairam in Thessaly (C. Tsountas, <i>Αἱ Προϊστορικά καὶ Ἀκροπόλεις Διμηνίου καὶ Σέσκλου</i>, Athens 1908, fig. 224). See pp. 234–235 above for discussion and references.</p> | <p>2. MN patterned Urfirnis figurine Pl. 33
 MF 0865. St. John's Area, pure MN context, 1938. P.H. 0.038, max. W. 0.052, Th. below 0.009, oval neck 0.009 × 0.011 m.
 Orange clay; orange-buff, low burnished surface with brown-black Urfirnis paint. 5YR 7/6.
 Upper part of a female torso with neck; the broken right-arm stump extends outwards and downwards; left arm broken; the right pellet breast is preserved, the left one has flaked off. An incised line marks the waist, and the hair is shown by painted squiggles down the neck, front and back; oblique lines are painted across the shoulders from back to front, the upper one crossing between the breasts and meeting a broader, painted waistband.
 S. S. Weinberg, "A Cross-section of Corinthian Antiquities," <i>Hesperia</i> 17, 1948 (pp. 197–241), p. 200, pl. 70:2. Talalay, fig. 6-3, p. 145: Group I.
 The closest parallel is 3. The torso from Asea, which is otherwise similar, has stub arms (Holmberg, <i>Asea</i>, fig. 111:7, pl. II:j).</p> |
|---|--|

⁴⁴ M. Attas, *Regional Ceramic Trade in Early Bronze Age Greece: Evidence from Neutron Activation Analysis of Early Helladic Pottery from Argolis and Korinthia*, diss. McGill University, 1982, pp. 154–156, 365, 388–389, Table 8-IV. Twelve out of the 13 samples of his group M, to which **59** belongs, came from the sites of Keramidaki (Gymnasium Area) and Korakou, as did two thirds of the samples of his group N, to which **48** and **53** belong. **41** was not attributed to a group. Attas' conclusion is that **59** almost certainly, and **48** and **53** very probably, were made of local clays taken from the Corinthian plain.

3. MN patterned Urfirnis figurine Pl. 33

MF 8797. New Museum East, MN deposit with some EN, 1940. P.H. 0.046, p.W. 0.060, Th. below 0.010, oval neck 0.015×0.017 m.

Fabric as 2; Urfirnis paint, brown in front, matt black behind, with thin transparent overslip. 5YR 7/4.

Upper torso and neck preserved; no other anatomical features. Around the neck is a painted, plastic neck band with a broken knot in front; there is no indication of the sort of arms the figurine had. The neck band is a unique feature, so far as I know.

Weinberg (under 2), p. 199, pl. 70:1. Talalay, fig. 6-3, pp. 147–148: singleton.

4. MN patterned Urfirnis figurine Pl. 33

MF 13704. Temple Hill, core fill, 1938. P.W. 0.032, Th. below 0.014 m.

Light red core shading to dusky buff outside, small white and dark grits, a little mica; low burnish, dark brown to black paint. Core 10R 6/8; surface 10YR 5/2.

Neck and upper shoulders. Two painted, fringed bands form a V in front and behind; the tips of more fringes or hair are visible on the neck below the break. At the lower break there is a transverse hollow apparently running the full width of the shoulders; it could be a deliberate perforation or caused by a large, burnt-out organic inclusion.

Talalay, fig. 6-4, p. 155: Group P.

Probably similar to 2 and 3.

5. MN patterned Urfirnis figurine leg Pl. 33

MF-68-94. Southwest of Babbis Monument core, mixed context, 1968. P.H. 0.054, max. W. 0.017, max. D. at buttock 0.020 m.

Light tan-buff clay, slightly micaceous, with white and other grits; smooth, low burnish with brown-black Urfirnis paint. 7.5YR 7/6.

Left female leg, waist to foot, painted with vertical stripes that make an angle at the buttock. The remnant of a hand with incisions to mark the fingers is visible on the front of the upper thigh; the outer clay layer has flaked off where the pubic triangle should be. The medial surface is flat and smooth and does not follow the medial groove exactly down the back; it gives the impression of having been ground flat. The front medial groove, originally deep, as can be

seen by the width of the painted band bordering it, is now almost imperceptible.

Lavezzi, "Corinth," pp. 408, note 19, 435, pl. 104:8. Talalay, fig. 6-4, p. 155: Group P.

For parallels and a discussion of this and the following 6 legs see pp. 235–238 above.

6. MN patterned Urfirnis figurine leg Pl. 33

MF-68-95. West of Babbis Monument core, mixed context, 1968. P.H. 0.048, max. W. 0.023, max. D. at buttock 0.026 m.

Dense tan-buff clay; dark gray burnished surface with dark brown Urfirnis paint. 10YR 6/2.

Right female leg, waist to lower thigh. Two vertical wavy lines are painted down the back with two fringed lines (a very Corinthian motif) on the outer and inner sides. A painted line follows the deep, sharp, medial groove in front and behind; remnant of a hand with incisions to mark the fingers on the front of the upper thigh. Painted lines above the hand probably indicate the pubic triangle. The smooth surface of the break is exactly outlined by the groove, and it seems to have been separated after firing, to judge by the light-red color in the center of the break and the finely ragged edges. The inner surface must have been quite flat when the legs were pressed together before firing.

Lavezzi, "Corinth," pl. 104:9. Talalay, fig. 6-4, p. 155: Group P.

7. MN patterned Urfirnis figurine leg Pl. 34

MF-68-96. Babbis Monument Area, West Trench, MN context, 1968. P.H. 0.064, max. W. 0.032, max. D. at buttock 0.025 m.

Orange core, tan buff outside, with quartz and silver mica grits; burnished buff surface with red-brown to dark brown Urfirnis paint. Core 2.5YR 6/8; surface 7.5YR 6/4.

Left female buttock and upper thigh; painted all over with straight vertical lines. The surface is chipped in front where the hand and pubic triangle might have been originally. The surface of the medial break is flat and very smooth.

Lavezzi, "Corinth," pl. 104:10. Talalay, fig. 6-4, p. 155: Group P.

The same decoration occurs on several legs, including Akrata no. 1021.

8. MH patterned Urfirnis figurine leg Pl. 33

MF-70-24. Forum Central, Neolithic fill under the Hellenistic racecourse, 1970. P.H. 0.049, max. W. 0.026, max. D. at buttock 0.028 m.

Slightly gritty, light orange-buff clay; burnished buff surface with dark brown Urfirnis paint. 5YR 7/6.

Left female leg, waist to upper thigh; painted with horizontal dashes and blobs. Remnant of a hand with incisions to mark the fingers on the front; incised and painted pubic triangle. The medial break surface is flat and smooth.

This is the only leg known to me with this decoration.

9. MN patterned Urfirnis figurine leg Pl. 33

MF 4386. St. John's Area mixed context, 1935. P.H. 0.042, max. W. 0.024, max. D. at buttock 0.033 m.

Dense, hard, fine orange-buff clay; low burnished surface with orange to black Urfirnis paint. 5YR 7/6.

Left female leg, waist to buttock; painted with vertical straight lines on the side and zigzags meeting horizontal lines on top of the buttock. Scar in front, where a hand may have been attached; the pubic triangle is incised and painted as on **8**. The medial break surface is smooth. The waist is very thin from front to back.

Talalay, fig. 6-4, p. 155: Group P.

The decoration is similar to that on the larger of the Asea legs: Holmberg, *Asea*, fig. 111:9.

10. MN incised figurine leg Pl. 34

MF 9948. Temple Hill, mixed context, 1937. P.H. 0.060, max. W. 0.023, max. D. at buttock 0.022 m.

Hard, orange-buff clay with many fine white grits; low burnish. 2.5YR 6/6-6/8.

Left female leg, waist to foot. Incised pubic triangle and scar where the hand was attached to the upper thigh, with thin incisions to mark the fingers. The foot is complete and slightly concave. The leg gives the impression of having been separated in a still semiplastic state, because the lower edge of the medial break is slightly raised and the surface of the break shows signs of having been finger smoothed. Besides being unpainted, the leg is also atypical in

that the lower part and the foot appear not to have been united to the other half.

I have assigned the leg to the MN period solely on the grounds of fabric and technique, which, though not characteristic, look to me more MN than LN.

11. LN Matt Painted figurine leg Pl. 34

MF-70-36. Forum West, EH II pit, 1970. P.H. 0.058, max. W. 0.025, max. D. at buttock 0.031 m.

Fine dark core with red and black angular grits, pink buff outside; well-burnished surface with thick, orange matt paint. Core near 2.5YR 5/0; surface near 7.5YR 7/5.

Left female leg, lower abdomen to foot; upper left side flaked off. The painted lines follow the deep medial groove and the pubic triangle incision. The foot is complete. The surface of the medial break is smooth but not flat, with slightly raised margins, as though the fragment had been pulled apart from the other half while still in a semiplastic state.

Lavezzi, "Corinth," pp. 427, 450-451, pl. 110:7. Talalay, fig. 6-4, p. 155: Group P.

This leg came from an EH pit which contained some LN but virtually no MN material; the fabric and paint are typically LN, which may also explain why the upper break is different from the upper breaks on the MN legs. There can be little hesitation in assigning the leg to the LN period. Since the transition from the MN to the LN was not abrupt, and Urfirnis pottery coexisted for some time with Matt Painted pottery during the LN I (Forum West) phase, a half-leg in the Matt Painted technique need not cause a chronological problem.

12. LN Matt Painted figurine head Pl. 34

MF 8500. Museum West, LN-EH fill, 1939. P.H. 0.069 m.

Fine buff clay; low burnish with black crusty paint. 7.5YR 8/4.

Complete human head, broken at the neck, which is round in section. The tip of the nose is chipped, and a patch of the hair, which is made of small applied pellets, has flaked off the upper right side. Black matt paint outlines the hairline, back and front; two horizontal lines between the nose and the hairline, barely visible, are probably meant to indicate eyes, like the incisions on **1**.

Weinberg, 1939, pp. 599–600, fig. 12. Talalay, fig. 6-3, p. 139: singleton.

Weinberg (1951, p. 129) assigned this head to the MN period. Stylistically it is unique and has no close parallels. In view of its provenance, however, a mixed LN and EH fill in which there was very little MN material, and of its fabric and paint which are typically LN, a LN date is the more probable.

13. LN painted figurine head Pl. 35

MF-70-25. Sacred Spring, mixed fill, 1970. P.H. 0.047 m.

Dense, coarse, buff-gray clay with coarse grits; the surface, where preserved, is pink buff and smooth with traces of red-brown glossy paint. Clay 5YR 7/1; surface 5YR 7/6.

Complete human head with part of the neck, very worn. A shallow groove separates the face from what is probably the hair; a faint incision may mark the mouth, and two small protrusions the eyes, but these features could be accidental surface irregularities. On the back of the neck are traces of a painted zig-zag, and in front of the neck two applied pellets might represent a necklace. The head is bent forward at a curious angle to the neck.

The condition of this piece is so weathered that little can be said about it. The clay and paint are LN rather than MN. Cf. the LN marble head from Toupoular in Thessaly: Zervos, figs. 445, 446.

14. LN patterned figurine Pl. 35

MF 9900. St. John's Area, mixed fill, 1959. P.H. 0.056, max. W. 0.050, max. Th. at break 0.013, at buttocks 0.022 m.

Light-gray core, dense, light-buff clay with coarse, variegated grits; smoothed buff surface with faint traces of whitish slip and perhaps red paint adhering to the surface and in the incisions. 7.5YR 7/4.

Standing female figurine preserved from the waist to the feet, which are chipped. The navel is indicated by a hole, and incisions mark the pubic triangle, leg division, and ankles. The black patches apparent in places could be deposit but I think are more probably paint.

Robinson and Weinberg, pp. 250–251, pl. 63:e, 1.

The fabric is typical of the LN coarse Matt Painted variety. The worn condition of the figurine makes

visual identification of the paint uncertain, but if I am not deceived by the apparent indications, it would have been polychrome. In any case the date should be LN.

15. LN figurine Pl. 35

MF-1977-111. Temple Hill, mixed context, 1977. P.H. 0.046, max. W. 0.042, max. Th. 0.020 m.

Light gray-buff clay with many fine white and dark grits and some mica; smooth surface. 10YR 7/2.

Upper female torso, broken at the shoulders and abdomen, restored from four fragments. The left arm resting beneath the left breast and part of the right breast are preserved; whether the right arm, now missing, was in a similar position is not certain. On the straight back two deep incised lines, beginning at the waist, cross and pass over the shoulders to end in a V between the breasts.

No parallels for this figurine are known to me in the Peloponnese. The plasticity of the modeling is reminiscent of Thessalian EN and MN figurines: cf. Zervos, fig. 255. If this piece is not imported, however, the fabric would exclude any but a LN date in Corinth.

16. LN Matt Painted figurine Pl. 34

MF-68-285. Temple Hill, mixed fill, 1968. P.H. 0.042, max. W. 0.032 m.

Light-gray core, light buff-pink surface; smooth surface with thin, brown matt paint. 10YR 8/3.

Upper female torso, broken at the neck and abdomen. The left hand cupping the left breast is preserved; the right hand rests underneath the right breast, which has broken off. The fingers are shown by slight incisions. A deep, curving, transverse groove separates the stomach from the prominent abdomen. Vertical, wavy, painted lines down the back and sides below the elbows probably depict long hair.

H. S. Robinson, "Excavations at Corinth: Temple Hill 1968–72," *Hesperia* 45, 1976 (pp. 203–239), p. 211, pl. 56:g, h.

The ample proportions of the waist, abdomen, and arms qualify this figurine as a real fat lady, of which there are few clay examples in the Peloponnese, unlike Thessaly. The clay and paint are Corinthian LN, not MN, to my mind.

17. LN painted figurine Pl. 35

MF 6732. Temple Hill, Neolithic fill, 1937. P.H. 0.070, W. hips 0.049, max. D. buttocks 0.031 m. Fine, light-gray core, orange-buff outside with white and dark grits; low burnished surface with traces of red, crusty paint. 5YR 7/8.

Fat female torso, shoulders to thigh. The breasts are partly preserved; the arms and the hands, which originally rested under the breasts, are missing. Two incised lines on the belly indicate rolls of flesh, and the navel is shown by a hole; on the lower back two depressions indicate buttock dimples. In the incised groove and between the breasts are traces of thick, red paint. The figure, in a standing posture, is well modeled and finished.

Weinberg, 1937, p. 522, fig. 41. Talalay, fig. 6-3, p. 147: singleton.

Weinberg (1951, p. 128) assigned this figurine to the EN period. The mixed context does not help in dating it, but the fabric is LN rather than MN or EN.

The type is well known in Boiotia and Thessaly (cf. Caskey and Caskey, "Eutresis," pl. 52:I.34; Tsountas [under 1], pl. 32, which are EN and MN), but it is too generalized to have chronological significance. The closest in technique is **18**, of slenderer proportions.

18. LN painted figurine Pl. 36

MF 8505. Museum West, mixed LN-EH fill, 1939. P.H. 0.070, W. waist 0.030, D. at buttock 0.028, Th. at upper break 0.016 m.

Clay similar to **17**: dense, grayish core, light tan-buff surface; well burnished, with thin, dark matt paint. 7.5YR 7/4.

Female torso, chest to left thigh, broken at the lower margins of the breasts and the right buttock and leg. As with **19** and **20**, the breaks probably indicate where the component clay cores were joined. The incised lines across the abdomen denote creases of skin, as on **17**. On the back of the left thigh are traces of painted, vertical, wavy lines. The angle of the thigh indicates a setting or reclining posture, but there is no clue to the position of the arms except that the hands do not appear to have rested under the breasts or on the thighs. The proportions and modeling are excellent, and I know of no close parallels.

The fabric and paint are LN in appearance, and the Museum West excavations produced little other than LN and EH material, and so a LN date is the most probable.

19. LN painted figurine Pl. 37

MF-75-39. Forum Southwest, mixed context, 1975. P.H. 0.044, p.W. 0.020, D. at buttock 0.026 m.

Fine, dense, pale cream clay; low burnished, cream surface with traces of black paint. 2.5YR 7/4.

Left half of a torso, chest to thigh, broken vertically down the medial line. There are no obvious breasts, unless the gentle swelling of the upper part of the torso is intended to indicate them, but the sex is probably female, to judge from the general proportions. The stomach and thigh are full but not exaggerated; the projection of the buttock may be put down to the sitting posture. The back is slightly concave. On the worn surface are traces of black paint but too few to reveal a pattern. The medial break is rough and jagged, in contrast to that on the MN legs, and probably indicates the use of separate cores to build up the figurine. The fabric is typical of the Corinthian LN.

See **17** for comments.

20. LN figurine Pl. 36

MF 8506. Museum West, mixed LN-EH fill, 1939. P.H. 0.068, p.W. 0.020 m.

Soft, pale gray clay with dark grits and pitting; pale gray-buff worn surface. 10YR 7/2.

Left torso and leg, broken vertically down the medial line. The chest and abdomen, which had two belly grooves like **17**, have also broken away, showing clearly the core junctions. There are no visible signs of paint on the worn surface. The figurine is standing; there are no positive indications of sex, but it is assumed to be female because of the proportions.

Weinberg (1951, p. 129) suggested that it has much in common with **17**; it also has something in common with **13** and **19**. The LN date is based on the provenance and fabric; see **12**.

21. LN figurine Pl. 36

MF 8504. Museum West, mixed LN-EH fill, 1939. P.H. 0.047, max. W. 0.062 m.

Greenish yellow, slightly porous clay, full of medium and small dark grits; worn surface. 2.5Y 8/2.

Lower torso and crossed legs of a sitting female figurine, broken above the protruding abdomen; part of the right breast is preserved. The spreading buttocks are separated by a groove, and two grooves on either side of the waist may denote rolls of flesh. The figurine appears to have been constructed from several cores. The surface is very worn, but there are perhaps faint traces of reddish paint in the grooves on the sides.

Weinberg, 1939, fig. 11. Weinberg, 1951, p. 122, pl. 1:B. Talalay, fig. 6-4, p. 154: Group N.

Weinberg (1951, pp. 121-133) discussed at some length a number of sitting, cross-legged female figurines from Greece and the Aegean and concluded that they should be dated to the MN period; C. Renfrew agreed ("The Development and Chronology of Cycladic Figurines," *AJA* 73, 1969 [pp. 1-32], p. 29). More recently, however, Weinberg has suggested that the "production of such figurines . . . continued well into the Late Neolithic period, if not through it . . ." ("Anthropomorphic Stone Figurines from Neolithic Greece," in *Art and Culture of the Cyclades*, J. Thimme, ed., Karlsruhe 1977 [pp. 52-58], p. 52).

In fact, the provenance of most of the figurines is unknown; see Tsountas (under 1), p. 385, note 50 for the five Sparta figurines; A. J. B. Wace, "Prehistoric Stone Figurines from the Mainland," *Hesperia*, Suppl. VIII, *Commemorative Studies in Honor of T. Leslie Shear*, [Princeton] 1949 (pp. 423-426), p. 425, for the Sparta, Aigina, and two Amorgos figurines; J. D. Evans and C. Renfrew, *Excavations at Saliagos near Antiparos*, BSA Suppl. Vol. 5, [London] 1968, p. 86, for general comment. In every case where the provenance is secure, the date is LN (e.g. Saliagos, *ibid.*, fig. 75, pl. XLII), and Corinth 21 from the fabric and context must surely be LN; see comment above under 12.

Nevertheless, even if the island provenance attributed to some of the figurines be accepted, it is necessary to explain why on the islands cited, except for Saliagos and Crete, either no Neolithic material has been found or, at most, only a little Final Neolithic. This is not to say that none of the cross-legged figurines are MN, but simply that there is no evidence

pointing to a MN rather than a LN date for any of them. The posture must have been as common in Neolithic times as it is today in many part of the world, and the assumption that this posture is unique enough in itself to constitute a chronologically closed series seems to me difficult to justify.

22. LN Matt Painted figurine Pl. 37

MF 9944. South of Temple K, LN pit, 1959. P.H. 0.041, p.W. 0.060 m.

Hard, pink-buff clay full of white and dark grits; dull, cream slip with matt black paint. Clay 5YR 7/6.

Lower torso and upper thighs of a seated figurine, broken at the waist and legs. A groove separates the lower abdomen from the thighs and another divides the buttocks underneath. A broken chevron band in black paint runs across the front; the back is very worn. No features indicating the sex are preserved, and there is no evidence for the type of body or legs; the latter could have been crossed, like 21, or straight, like the Matt Painted figurine from Franchthi (Jacobsen, 1973, pl. 52:b, c).

Robinson and Weinberg, p. 251, pl. 63:e, 2.

The LN pit in Trench IV, from which 22 came, consisted chiefly of LN material with very little MN Urfinis and some EH II Urfinis and coarse ware; the context, fabric, and paint set this figurine firmly in the LN period.

23. LN Matt Painted figurine Pl. 44

MF-1976-89. Temple Hill, mixed context, 1976. P.H. 0.040, p.W. 0.032 m.

Dense, fine, gray core shading to yellow buff outside; smooth surface with matt chocolate paint. 7.5YR 8/4.

Left half of the torso and upper thigh of a seated female figurine, broken above the chest and vertically down the medial line. The leg is missing; most of the breast is preserved. Three vertical lines are painted down the side and three across the upper thigh, which continue underneath the buttock. The central break is very like that on 19, and the fabric is similar; the core is visible in the section, covered with a clay coating *ca.* 0.002 m. thick.

There is a very similar seated, split figurine from Franchthi with incised lines in place of painted ones (Talalay, fig. 75, p. 157: Group R).

24. LN/FN figurine Pl. 37

MF 9906. Lechaion Road, LN context, 1959. P.H. 0.047, p.W. 0.046, oval neck 0.026×0.022 m.

Hard, dark red, coarse clay full of sandy grits; it has a thin, low burnished wash on the surface, blackish gray on the back, dark tan on the front. The fabric is similar to that of 36. Clay 10R 5/8; surface 5YR 6/3–5/1.

Fragmentary upper female torso with breasts preserved, broken at the neck, arms, and beginning of the swelling belly. It is restored from several fragments. The back shows some modeling.

Robinson and Weinberg, p. 251, pl. 63:e, 3.

Weinberg comments that the fabric appears to be foreign to Corinth; indeed, both the clay and what little can be discerned of the torso are quite unlike anything else at Corinth. Earlier than LN it cannot be, because of the fabric and context, and a date later than FN is unlikely because, although some EH II was present in the deposit, EH II human figurines are very rare and more or less schematic in form (cf. C. W. Blegen, *Zygouries*, Cambridge, Mass. 1928, pl. XXI:1; J. L. Caskey, "Excavations at Lerna, 1954," *Hesperia* 24, 1955 [pp. 25–49], pl. 22:j, k).

25. LN figurine foot Pl. 36

MF 8507. Museum West, mixed LN–EH fill, 1939. P.H. 0.038, diam. top 0.019 m.

Fine, buff clay; burnished surface. 7.5YR 6/4.

Lower leg and slightly concave, chipped foot, which may originally have had a heel and toes. One side, probably the medial, has been left unburnished. The core and outer layer of clay are visible. It is assigned to the LN period because of its context and fabric.

Solitary legs of this sort have turned up in LN and FN contexts at Alepotrypa and Franchthi, and it is not always clear whether they are from very large figurines or vases; in this case the unburnished side suggests that it was one of a pair, close together but not joined. It is different from the Nemea EN legs cited earlier (footnote 7 above).

26. LN Matt Painted figurine Pl. 38

MF 13360. Agora SW, mixed context, 1934. P.H. 0.085, W. of buttocks 0.027 m.

Fine, dense, rosy buff, slightly spongy clay with few grits; smooth surface with black matt paint. 7.5YR 8/4.

Torso and legs of a female figurine, broken at the neck, all the front of the body broken away below the breasts, which are partly preserved. Both shoulders and the broken stumps of the arms are preserved. The left hand rested under the left breast, but the right one may have hung down. The feet below the painted ankle bands are broken. Two horizontal bands are painted on the back and sides above the buttocks; from the lower band depend vertical lines extending halfway down the legs. This decoration probably represents a belt and skirt (cf. Jacobsen, 1973, pl. 52:b, c). In the broken front a wide V-shaped groove has been deeply cut with a sharp tool, and the sides of the figurine splay outwards at the edge of the break. It is hard to imagine the purpose of the tooled groove, but the figurine was clearly attached to some object, perhaps the wall of the vase, as they sometimes were in Thessaly (see K. Grundmann, "Figürliche Darstellungen in der neolitischen Keramik Nord- und Mittelgriechenlands," *JdI* 68, 1953, pp. 1–37). Another instance of the LN potters' taste for unusual objects is the "Lady of Corinth" published by Walker Kosmopoulos (p. 50, pl. IV:a), which was apparently the upper part of an anthropomorphic vase. The fabric and paint are LN.

27. LN patterned base Pl. 37

MF 6742. Temple Hill, Neolithic fill, 1937. P.H. 0.052, oval top 0.055×0.037 , oval bottom 0.057×0.040 m.

Pinkish core, light-buff clay with many inclusions of red pellets, some up to 0.0025 m.; burnished surface with glossy red paint. 7.5YR 8/4.

A base, oval in plan, expanding slightly at the bottom, and broken at the top along a deep wide groove. It is decorated all around with a meandroid pattern, much worn.

Weinberg, 1937, p. 522, fig. 43.

It is impossible to tell to what this base belonged; it may have been to a pot or utensil or even to some kind of figurine. Weinberg suggested that the technique was that of the EN painted ware, but the fabric, with the red pellet inclusions, is characteristic of the LN period, and the glossy red paint, the result of over-all burnishing, is typical of a small class of

pottery associated with the polychrome wares of the late LN and commoner at Gonia than at Corinth (cf. Phelps, p. 251). The pattern also, although I know of no exact parallel, would be more at home in a late LN context.

28. LN/FN/EH figurine head Pl. 37

MF 1942. South of Temple E, intrusive prehistoric fill, 1932. P.H. 0.051, max. W. 0.052, Th. below nose 0.023 m.

Light-gray core, dense, orange clay; smooth surface. 2.5YR 6/8.

Human head, broken at the neck, which is circular in section. The lower part of the nose, which has two holes for nostrils, is broken; the ears, each of which has three holes, are chipped. The eyes and mouth are indicated by holes and the eyebrows by light grooves. The abnormal projection of the chin may be meant to denote a beard. The unusually detailed rendering of the facial features contrasts with the flatness of the head and the huge perforated ears.

Walker Kosmopoulos, pp. 31, 54, fig. 8:a, b.

I know of no close parallels. The use of holes for the eyes and mouth in a similar manner is not infrequent in Thessaly (e.g. Zervos, figs. 191–193), and perforations are a feature of figurines in eastern Macedonia and Thrace, but none of them appear to be relevant to 28.

The fabric is not EN or MN. The pottery of the intrusive fill from which the head came was chiefly EH II and perhaps, from the author's description, EH I; only 7% was Neolithic, and that was LN in date (Walker Kosmopoulos, p. 58). Since neither typology nor technique serve in choosing between LN, FN, EH I, and EH II, it is idle to speculate on the date of this grotesque head. The statistical odds are heavily against LN; on the other hand, the few known FN figurines are schematic, no figurines have to my knowledge so far been attributed to EH I, and the rare EH II human, as opposed to animal, figurines are also schematic.

29. LN figurine Pl. 38

MF 8543. Museum West, mixed LN–EH fill, 1939. P.H. 0.080, p.L. 0.043 m.

Yellow-cream clay with fine grits; smooth surface. 7.5YR 7/4.

Torso and upper right thigh of a female figurine;

broken at the neck, arms, and legs. The back is rounded and the waist circular; there are two small pellet breasts. The object attached to the waist was presumably held by the left arm and may have been a child.

Weinberg, 1939, p. 600, fig. 13. Talalay, fig. 6-3, p. 144: Group I.

Weinberg suggested that this was a male figurine wearing a triangular dagger, but the breasts and shapelessness of the object seem to me to make this unlikely. The context only allows the probability of a LN or an EH date; for the reasons given under 24 above, the former is preferable.

30. LN/FN figurine Pl. 39

MF-75-85. Temple Hill, mixed context, 1975. P.H. 0.071, Th. 0.022 m.

Fine, dense, orange-brick clay; finger smoothed surface. 5YR 7/6.

Upper torso of a female figurine, broken at the neck (which has a rectangular section), at the arms, and at the oval waist. The pellet breasts have flaked off. Both front and back are quite flat and are parallel, except for a slight thickening towards the waist.

The context and fabric are of no help in dating this figurine. There is nothing like it among the handful of published EH figurines, but the flat, schematic body does have rough parallels in FN contexts (Jacobsen, 1969, pl. 99:b, 1; Jacobsen, 1973, pl. 53, from Franchthi; N. Lambert, *La grotte préhistorique de Kitsos (Attique)* I, Paris 1981, p. 395, fig. 254, from Kitsos Cave). Because of the fine fabric, an EH date cannot be excluded, but on typological grounds a FN date would be more satisfactory.

31. Marble figurine Pl. 38

T 40 (Sc 3). Theater, mixed fill, 1925. P.H. 0.037, W. shoulders 0.033, W. hips 0.032, max. Th. 0.015 m.

White, fine-grained stone, probably marble; very smooth surface with a warm patina.

Torso and thighs of a female figurine, complete except for the head. The breasts and the arms meeting under them are very lightly modeled, and shallow incisions mark the waist, thighs, and vulva. The underside of the thighs is not horizontal but beveled at a low angle; the back and front are flat except for a slight narrowing at the waist.

The closest parallel known to me is the stylistically very similar figurine of unknown provenance published by Thimme ("Neolithic Idols from Greece," in *Art and Culture of the Cyclades* [under 21] [pp. 415–425], pp. 216, 422, no. 16). For the treatment of the upper torso, cf. *ibid.*, p. 215, no. 14; Phelps, fig. 102:2, Alepotrypa. For the lower torso and legs, cf. Zervos, fig. 139, "Sparta"; Thimme, *op. cit.*, p. 213, no. 10, "Aigina"; and a figurine in the Brummer Collection: J. Coolidge, *Ancient Art in American Private Collections* (Fogg Art Museum exhibition catalogue), Cambridge, Mass. 1954, pl. 34, no. 125, "Cyclades". For comments on these figurines and their alleged provenances, see 21 above. Of the figurines just cited, the only one with a secure provenance is that from Alepotrypa, where virtually all the material is LN and FN. The looseness, however, of the typological parallels and the lack of positive evidence for the chronology of most of them make the dating of this figurine a matter of speculation; my preference is for a LN/FN date.

32. Marble figurine Pl. 39

S 786. One meter southwest of Martyr VI, 1907. P.H. 0.121, max. W. 0.055, Th. buttocks 0.038 m. White stone similar to 31, probably marble (although Johnson [see below] did not think so); polished surface with patches of incrustation all over, including the broken surfaces and especially on the back.

Torso and complete left leg of a female figurine; the head, left shoulder and arm, and the right leg are missing. The right arm and presumably also the left were short, round stubs. The modeling is full and careful. An incised line separates the breast from the stomach; other incised lines mark the buttock cleavage, pubic triangle, and creases on the thigh; deeper grooves appear to indicate the knee and ankle joints.

F. P. Johnson, *Corinth*, IX, *Sculpture 1896–1923*, Cambridge, Mass. 1931, pp. 1–2, fig. 1. Talalay, fig. 6-3, p. 146: singleton.

Like 31, this figurine is unique. Perhaps the closest parallel, except for the arms, is the Alepotrypa figurine cited under 31; and, in fact, similar arm stubs occur on another, more schematic figurine from the same site (Phelps, fig. 102:1). Such similarities, however, are not enough to date this figurine,

although they show that the same techniques and traits were current in the FN or LN periods, to which the Alepotrypa examples belong. My own suggestion is that the figurine is unlikely to have been carved before the LN period.

33. Stone figurine Pl. 39

MF 6741. Temple Hill, mixed fill, 1937. P.H. 0.065, Th. 0.031 m.

Rough limestone; original unworked surface.

The figurine appears to be a natural calcareous concretion or field stone, broken at one end, with, at the other, a forked projection slightly suggestive of a pair of legs. At some period it was roughly chipped to produce a groove in the area of the crotch and a longer groove at the back to indicate buttocks. The result is a very crude representation of the lower part of a human figure.

There is no clue to its date.

34. LN/EH animal head Pl. 40

MF 8545. Museum West, mixed LN–EH fill, 1939. P.L. neck to brow 0.040, max. L. poll to tip of jaw 0.035 m.

Coarse, dark gray core, dark red outside with a black patch on the neck; full of big, perhaps quartz, grits; smooth, slurry surface. 2.5YR 6/6.

Head and part of the neck; right ear and snout broken. The ear is short and upright; the complete lower jaw is broad, short, and rounded; the mouth is open. The general shape of the head and neck and the absence of horns make it unlikely to be a ruminant. The other possible candidates are bears, carnivores, and pigs. Because of the ears and the lower jaw profile I prefer the last, with bear as second choice.

The context makes either a LN/FN or an EH date possible. The fabric and finish are not helpful, because rather rough, small animal figurines are not uncommon in EH contexts; cf. K. Müller, *Tiryns*, IV, *Die Urfirniskeramik*, Munich 1938, pls. V:7, XXV:9, which is the closest parallel, and Holmberg, *Asea*, fig. 111:12 for the open mouth. It is classed by Talalay (Table 6-5) as FN; there is a similar but more canine FN head from Franchthi (Talalay, fig. 102 B).

35. LN animal head Pl. 40

MF 9915. Lechaion Road East, LN context, 1959. P.H. 0.040, oval neck 0.025×0.015 m.

Fine, dense, light-gray clay with coarse grits; smooth surface with traces of what looks like black paint but which could be deposit. 10YR 6/1.

Head broken at the neck and left ear. Perforations below the projecting ears may represent eyes or ear holes; in the center of the face is a short conical protuberance. The back of the head is flat, and the neck is thicker from front to back than the head. I know of no parallels for this curious piece, which seems neither human nor like any specific animal, even allowing for schematization. It rather suggests an owl of the eagle or long-eared species.

The date, however, is almost certainly LN, to judge from the context pottery with which it was found, which is all LN except for a handful of EH sherds.

36. LN/FN animal head Pl. 40

MF 13144. New Museum East, mixed context, 1940. P.L. 0.038, max. H. 0.020, Th. 0.015 m.

Hard, coarse, dark red clay, gritty like 24; dark red, finger-smoothed surface. 10R 4/8.

Head and neck merging into the left foreleg are preserved, broken at the shoulder; mouth and right eye indicated; very compressed laterally forward of the eye. No parallels are known to me, but the head would be quite a realistic representation of the head of a tortoise.

The only clues to its date are the fabric, which could not be earlier than LN, and the subject and style, which seem to me more LN than EH. Classed by Talalay (Table 6-5) as FN.

37. LN animal figurine Pl. 40

MF-1977-112. Temple Hill, mixed context, 1977. Max. L. 0.063, central section 0.015×0.013 m.

Fine, dense, gray core, buff outside, with small dark and micaceous grits; well-burnished surface with red-brown matt paint. 7.5YR 7/4.

Curved, tapering shaft of subcircular section, broken at both ends, with two projecting tines. Two carelessly painted bands circle the shaft, and broader lines outline the tines; there is a small, neatly made

perforation at the base of the smaller tine. This curious object is well made and finished; its distinctive form suggests part of an antler, left side, of either a red or a roe deer.

The fabric and paint are characteristic of LN Matt Painted ware.

38. LN Matt Painted animal Pl. 40

MF-68-103. Sacred Spring Area, mixed fill, 1968. P.L. 0.072, Th. 0.036 m.

Pale red core shading to buff outside, with black and brown grits; smooth, greenish cream slurry with brown matt paint. 5Y 8/11.

The rear half of the trunk, broken behind the thorax. The stump of the right leg is preserved, the left one is missing; the short triangular, rounded tail is complete. The back and sides are painted with zig-zag lines. Some sort of protuberance has flaked off the right haunch. A deep V-shaped groove in the belly runs from the break to a point just forward of the hind legs. The only animal with hindquarters and a tail like these is a sheep, and the belly cut must represent a slaughtered carcass (see pp. 238-239 above for comment).

The fabric and finish are unmistakably LN Matt Painted.

39. LN/EH animal figurine Pl. 40

MF 3269. New Museum, mixed context, 1931. P.L. 0.055, p.H. 0.025 m.

Fine, orange-buff clay with white and dark grits; burnished, buff surface with thin, dark matt paint. 5YR 6/6.

Trunk and head, with part of the upturned tail and hind legs preserved; the muzzle, horns, and front legs are missing. The head and body are painted with broad transverse bands. The tail, body, and head angle are characteristic of a goat.

The fabric, paint, and subject of this tiny figurine virtually restrict its date to a choice between LN and EH. In favor of the former are the fabric, paint, style, and small size; they differ from the typical EH II animal figurines catalogued below. In favor of an EH date are the subject, a domestic animal, which is commoner in Corinthian EH than LN, and perhaps the fact that six other figurines from the New Museum excavations are certainly EH II. The choice is an open one but just marginally weighted in favor of LN, to my mind.

40. LN/EH animal figurine Pl. 40

MF 13145. New Museum, mixed context, 1931. P.L. 0.095, max. W. 0.063, max. H. 0.026 m.

Pink clay with white and other grits; cream slip with traces of red paint. 10YR 8/3.

Probably part of a trunk, round on top and slightly concave laterally underneath, very compressed dorso-ventrally. In plan the trunk tapers from the wider end to a distinct waist and begins to widen again at the other end; underneath at the wider and slightly thicker end the root of a limb(?) is visible at one side, its angle to the horizontal plane of the body being very open. On the flanks are traces of oblique painted stripes. This strange object is a puzzler, and I have no suggestions to offer.

The date is also problematical. The context is the same as that of 39 and six of the EH II animal figurines. The fabric and slip would fit slightly better, I think, into a LN Matt Painted context but would not occasion great surprise in an EH II one.

41. EH II animal figurine Pl. 41

MF 2270. New Museum, mixed context, 1931. P.L. 0.171, p.H. 0.107 m.

Light-buff clay; smooth, rosy buff surface with red-brown Urfirnis paint. 7.5YR 8/4.

The figurine is complete except for the face, horn tips, and downturned tail; restored from six fragments. The back, sides, head, and horns are painted with vertical stripes. The eyes are shown by incised and painted applied pellets. The large horns curve down and forwards and perhaps formed a spiral. A deep, sharp belly cut runs from the fore- to the hind legs, and there is a deep slash on either side of and under the throat. It represents a slaughtered ram carcass (see pp. 238–239 above for comment).

Walker Kosmopoulos, p. 60, figs. 42, 43.

The EH II context is not in doubt: J. C. Lavezzi, "Early Helladic Hearth Rims at Corinth," *Hesperia* 48, 1979 (pp. 342–347), p. 346, note 12.

For the analysis by Attas, see footnote 44 above.

42. EH II animal figurine Pl. 41

MF 2271. New Museum, EH pit 42a, 1931. P.L. 0.135, diam. belly 0.030 m.

Light-buff clay; smooth, rosy buff surface with red-brown Urfirnis paint. 7.5YR 8/4.

Body and head preserved; legs, head, muzzle, and

tip of tail broken. The preserved right eye is indicated by a small cut in the clay in front of the horns, which appear from their curve to have resembled those of 41 and are offset from the poll by a slight groove. There is a long gash under the throat, and a deep, wide V-shaped groove in the belly. The back, sides, and head are painted like 41, to which it is almost identical. EH II ram carcass.

43. EH II animal figurine Pl. 42

MF 2269. New Museum, EH pit 42a, 1931. P.L. 0.070, diam. belly 0.031 m.

Light-buff clay; smooth, rosy buff surface with black-brown Urfirnis paint. 7.5YR 8/4.

Forequarters and neck preserved; head, forelegs, and hindquarters missing. Under the throat, three deep gashes; deep V-shaped groove in the belly. The back, sides, and neck are painted like 41. EH II ram or bull carcass.

44. EH II animal figurine Pl. 42

MF 2268. New Museum, EH pit 42a, 1931. P.L. 0.050, diam. neck 0.026 m.

Light-buff clay; smooth, rosy buff surface with black-brown Urfirnis paint. 7.5YR 8/4.

Neck and part of head preserved; the horns and the face, which is round in section, are broken. The angle of the head, the set of the horns, and the massive, sculptured poll and brow strongly suggest a bull (cf. the *Bos primigenius* horncore from Neolithic Anza in M. Gimbutas, *Neolithic Macedonia as Reflected by Excavation at Anza, SE Yugoslavia*, Los Angeles 1976, fig. 234).

45. EH II animal figurine Pl. 42

MF 2300. New Museum, EH pit 42a, 1931. P.L. 0.063 m.

Fine, dense, light-buff clay; over-all red-brown Urfirnis paint. Clay 7.5YR 8/4; paint 2.4YR 6/6.

Forequarters, neck, and part of head are preserved. The figurine has a deep, longitudinal belly groove, a deep slash on either side of the broken dewlap, and one between the forelegs. The crest rising up to the massive poll and the prominent brow, like that of 44, suggest a bull.

46. EH II animal figurine Pl. 42

MF 2273. New Museum, mixed context, 1931. P.L. 0.065 m.

Fine, soft, buff clay; worn surface with traces of an over-all red Urfirnis paint, darkened in places. 7.5YR 7/3.

Body, forequarters, and head preserved; forelegs and face broken. The solid body is subcylindrical with a ridge between the legs and no groove. The very worn horns were modeled separately from the head and suggest a ram rather than a bovid.

The EH II context of **46** is not so secure as that of the preceding examples, but the fabric and traces of paint look more EH II than anything else.

47. EH II animal figurine Pl. 40

MF 12232. Gymnasium Area, EH II context, 1965. H. poll to muzzle 0.035 m.

Fine, light-buff clay; smooth surface with red-brown Urfirnis paint. 7.5YR 8/4.

Head with part of the neck and part of the horns preserved. The face is complete. There is a slight concavity between the bases of the horns; eyes and ears are not indicated. From the worn surface it is hard to tell whether the paint was over-all or in stripes. The appearance of the rather schematized head strongly suggests a bovid.

48. EH II animal figurine Pl. 43

MF 12234. Gymnasium Area, EH II context, 1965. P.L. 0.058, p.H. 0.046 m.

Fine, dense, buff clay; very smooth surface with brown-black Urfirnis paint. 7.5YR 8/4.

Forequarters and neck preserved; head and legs missing. The semicylindrical belly has a wide longitudinal groove, and a deep slash runs from the forelegs to the throat. Morphologically there is no clue to the species, but the spots, if they are not simply decoration, could indicate a bovid, because dappling is, I believe, characteristic of certain breeds of cattle; certainly spots are clearly visible on the calves and the bull illustrated on the Ayia Triada sarcophagus (S. Marinatos and M. Hirmer, *Crete and Mycenae*, London 1960, pls. XXVIII, XXIX:A), on the faïence relief cow from Knossos (*ibid.*, pl. 71), and, with a little imagination, in the white painted circles on the Kamares style terracotta bull from Phaistos (*ibid.*, pl. 19).

J. Wiseman, "Excavations at Corinth, the Gymnasium Area, 1965," *Hesperia* 36, 1967 (pp. 1-42), p. 41, pl. 16:d, 1.

For the analysis by Attas, see footnote 44 above.

49. EH II animal figurine Pl. 42

MF 12236. Gymnasium Area, EH II context, 1965. P.L. 0.044, p.H. 0.042 m.

Fine, dense, light-red clay with light-gray core; smooth, light-red surface with red Urfirnis paint. 5YR 7/8.

Forequarters with part of the neck, body, and legs preserved. Cylindrical body and neck, no belly groove. Painted with vertical stripes. No clue to species.

Wiseman (under **48**), pl. 16:d, 2.

50. EH II animal figurine Pl. 43

MF 12738. Gymnasium Area, EH II context, 1966. P.L. 0.085, Th. trunk 0.030 m.

Dense, cream-buff clay; worn surface with traces of red-brown to black matt, over-all Urfirnis paint. 10YR 8/3.

Body and forequarters preserved, broken at neck and forelegs. The cylindrical trunk has a slight belly groove running up to the forelegs. Slaughtered carcass of unidentifiable species.

51. EH II animal figurine Pl. 43

MF 12235. Gymnasium Area, EH II context, 1965. P.L. 0.048, p.H. 0.029 m.

Fine, dense, buff clay; worn surfaces with traces of red-brown paint. 10YR 8/4.

Forequarters and neck preserved. The flattened cylindrical body has no groove. The species is unidentifiable.

52. EH II animal figurine Pl. 43

MF 12717. Gymnasium Area, EH II context, 1966. P.L. 0.025, p.H. 0.032 m.

Fine, buff clay; smooth surface with traces of paint. 7.5YR 7/4.

Hindquarters with part of the cylindrical body and left leg preserved. The broken tail, of subcircular section, is turned down from a slightly raised foot. The thick pendent tail suggests a sheep, of which fat-tailed varieties are not uncommon.

53. EH II animal figurine Pl. 43

MF 12233. Gymnasium Area, EH II context. P.L. 0.058, H. 0.025 m.

Buff clay; over-all thin, smeary, brown Urfirnis slip with black paint on top. 10YR 8/3.

Body and hindquarters preserved, broken just behind the shoulder. The broken legs are slightly splayed; the tail is turned down. The cylindrical body, which has no groove or cuts, was painted with black spots (see **48** for comment). Possibly a bovid.

For the analysis by Attas, see footnote 44 above.

54. EH II animal figurine Pl. 43

MF 71-214. Gymnasium Area, EH II context, 1971. P.L. 0.053, diam. body 0.022 m.

Dense, pink-buff clay; smoothed, brown-buff surface with possible traces of dark paint. 2.5YR 6/7.

Body and hindquarters, with part of the legs preserved; the flat, wide tail, broken at the slightly raised root, was turned down. The cylindrical body has no cuts or belly groove. The broad, flat, down-turned tail may denote a sheep.

55. EH II animal figurine Pl. 43

MF 13159. Museum West, mixed LN-EH fill, 1939. P.L. 0.049, p.W. 0.018 m.

Buff clay; smoothish surface with black Urfirnis paint. 7.5YR 8/4.

Right half of the forequarters and part of the neck preserved; broken along the medial plane. Fragment of an animal painted with vertical stripes, like **41**, and having a V-shaped belly groove and two longitudinal slashes on the throat. It is probably the slaughtered carcass of a ram like **41**. Fabric, type, and context indicate an EH II date.

56. EH II animal figurine Pl. 43

MF 8502. Museum West, mixed LN-EH context, 1939. P.L. 0.060 m.

Buff clay; smooth surface. 7.5YR 7/4.

Forequarters and part of neck preserved; legs and head missing. Cylindrical body, with neck of oval section rising at a steep angle. No cuts, belly groove, or traces of paint. No clue to species.

57. EH II animal figurine Pl. 43

MF 4190. Agora SW, mixed context, 1934. P.L. 0.072 m.

Buff clay; red Urfirnis paint. 7.5YR 7/4.

Forequarters, neck, and part of the head preserved. Similar to **41** in the decoration; laterally compressed face and painted pellet eyes. The figurine has no throat slashes, nor, apparently, a belly groove, because these generally extend up to a point between the forelegs. From the close similarity to **41** one might surmise that this figurine also represents a ram. The date is clear from the fabric, treatment, and type.

58. EH II animal figurine Pl. 44

MF 13682. Asklepieion Area, mixed context, 1933. P.L. 0.081, max. W. belly 0.030 m.

Light gray-buff clay with black, brown, and white grits; over-all dark Urfirnis coating with thin, black, painted vertical stripes. 10YR 7/2.

Complete body, broken at the shoulder; parts of the left foreleg, both hind legs, and the wide, thin, tail are preserved. There is a sharp, narrow belly cut from between the hind legs to the break. There is no indication of species except for the wide, flat tail, which suggests a sheep. The gritty fabric is rather different from most of the other EH II figurines, but the type and paint leave little doubt as to its date.

59. EH II animal figurine Pl. 44

MF 6371. Temple Hill, EH fill, 1937. P.L. 0.072, W. 0.039 m.

Cream-buff clay; worn, greenish cream surface with black Urfirnis stripes. 5Y 8/1.

Hindquarters, with part of body and testicles preserved; rear legs and downturned tail broken. The belly has a rounded, longitudinal groove. The testicles and tail suggest a ram or bull. Context and fabric make an EH II date almost certain.

For the analysis by Attas, see footnote 44 above.

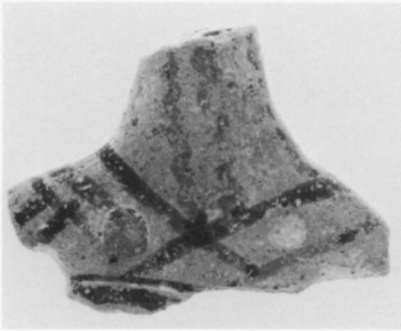
W. W. PHELPS



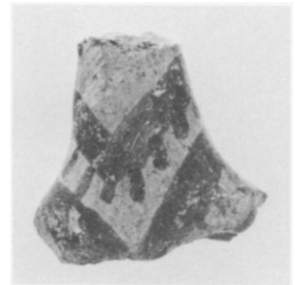
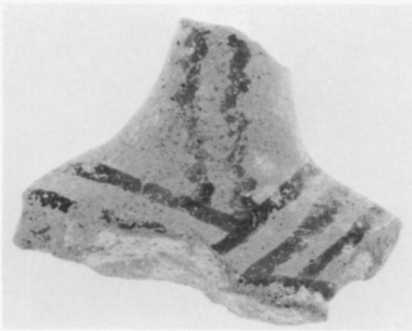
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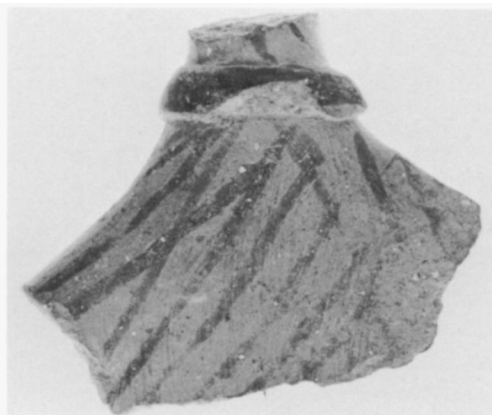
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5



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9



Scale 1:1

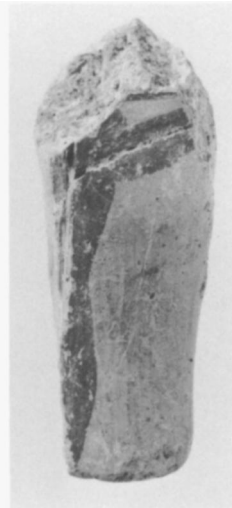
PLATE 34



7



11



12



10



16



Scale 1:1



13



14

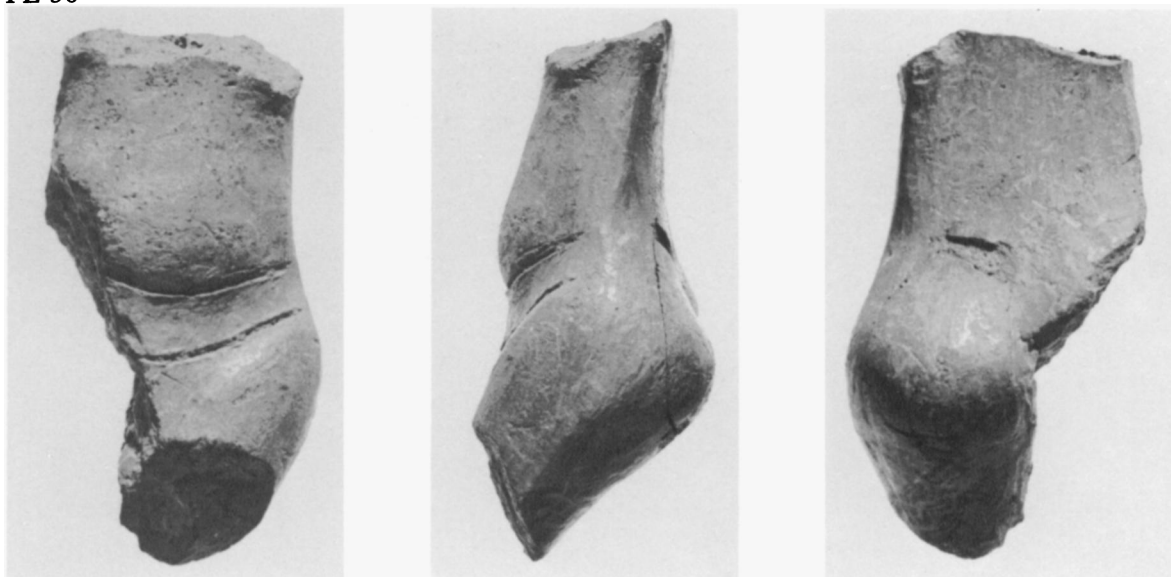


15



17

Scale *ca.* 1:1



18

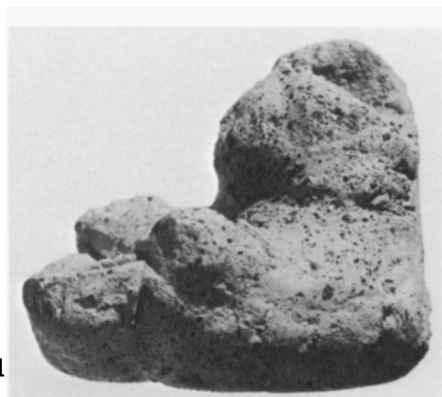


21 top



20

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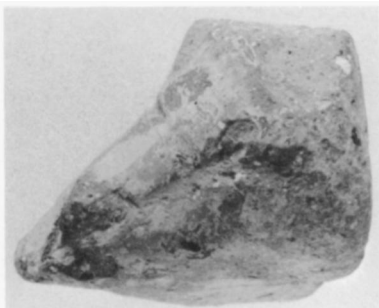


21



25





22



19



24



27 top (above) and side

Scale 1:1

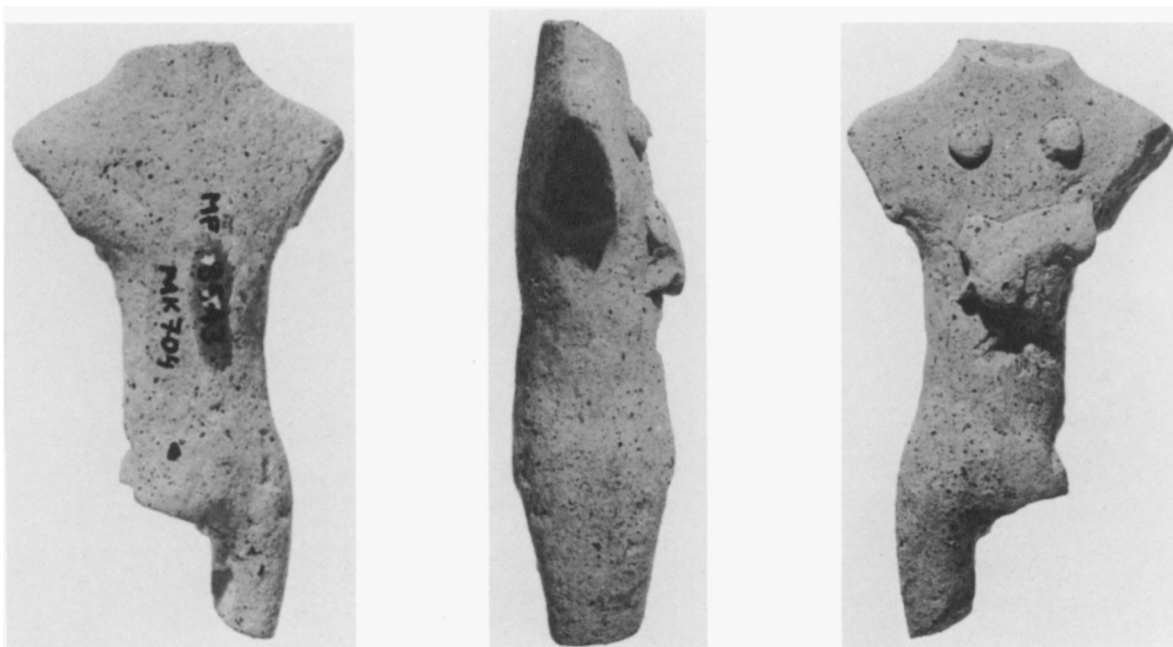


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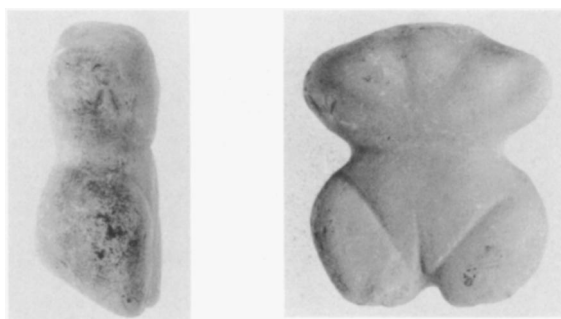




26



29



31

Scale 1:1



30



33

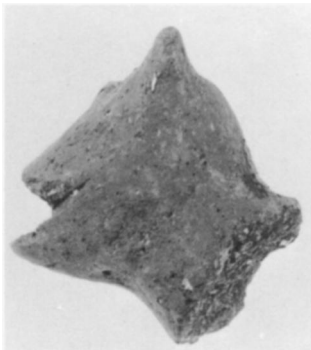


32

PLATE 40



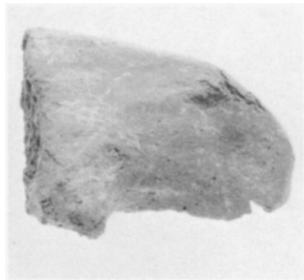
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34 side



35



36



37



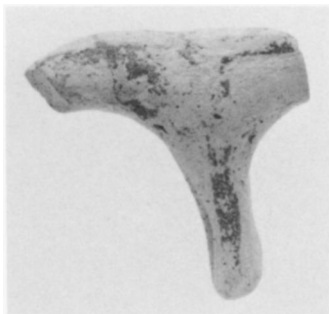
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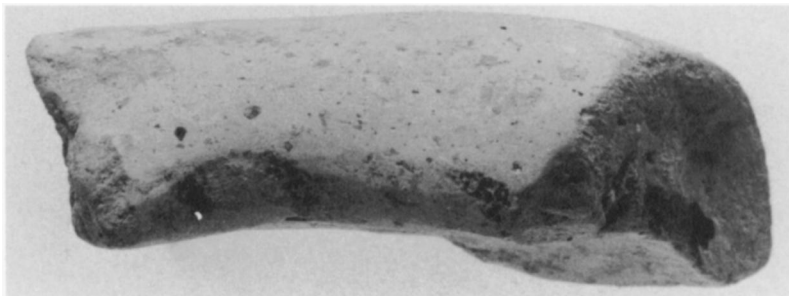
39



38 underside



47



40

Scale 1:1



41

1:3



41 underside

1:3



41

Scale 1:1 or as marked



42



42 underside

PLATE 42



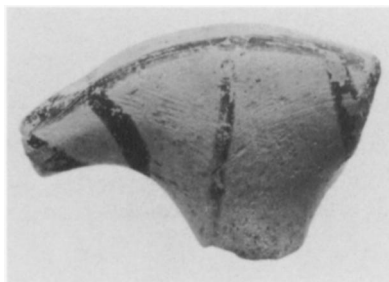
43



43 underside



44 side



44 front



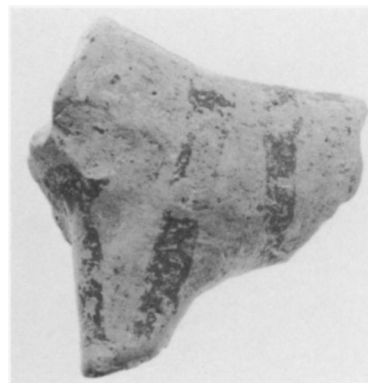
46



45 neck underside

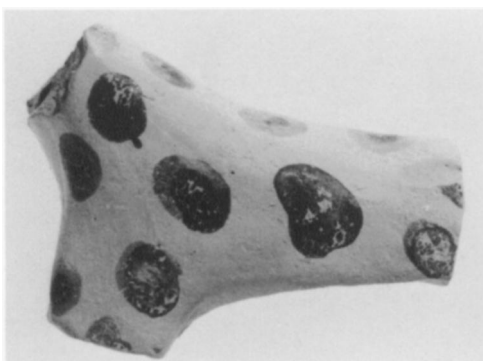


45 side



49

Scale 1:1



48



50



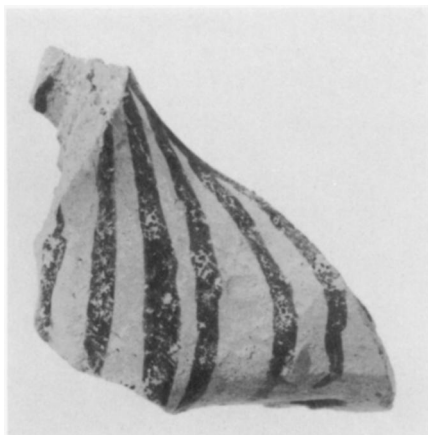
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52



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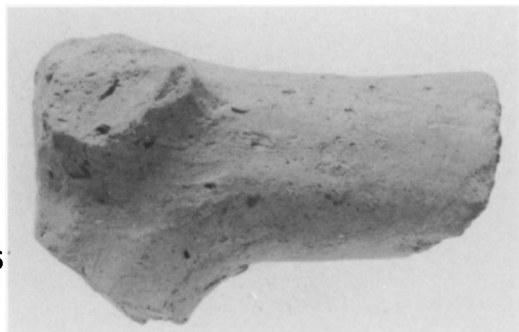


55



54

Scale 1:1

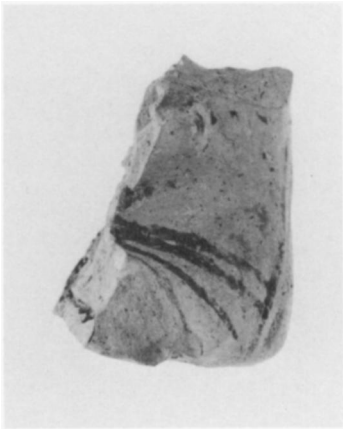


56



57

PLATE 44



23



23



58



59 top



59 bottom

Scale *ca.* 1:1