

THE SCULPTURE FOUND IN 1933

Plates IV and V

The campaign of 1933 was particularly productive in the field of sculpture yielding important marbles of both the Greek and the Roman periods. A series of the better preserved and more interesting pieces is selected for presentation in this preliminary report in continuation of the reports of the discoveries of sculpture in 1931 and 1932 published in Volume II of *Hesperia*.

A DRAPED FEMALE FIGURE

A life-sized marble statue of a woman was found in the great drain in Section Eta of the Excavations.¹ The figure is represented as standing on a base with the weight resting on the right leg and with the left knee slightly bent (Fig. 1). The head, which was made in a separate piece and was inset in a roughly picked socket, has disappeared, and both forearms are missing. The left arm was bent at the elbow, and the forearm, which had been attached by a dowel, was thrust forward in a horizontal position. The right arm is broken away at a point above the elbow but the remains of a dowel hole in the break suggest that this forearm may also have been extended. The left knee and the front of the leg below it have been broken.

The woman wears an Ionic chiton as an undergarment of which the sleeve fastenings are visible along the upper arms. The outer garment is the Doric peplos which is fastened by clasps on both shoulders. The overhanging fold of the peplos is bound by a belt about the waist, and on each side the material is pulled out over the belt. The garment extends down to the feet and its folds on the front and the sides are deeply cut, but on the back they are shallow. The arrangement of the drapery is simple and severe lending to the figure an aspect of dignity and poise.

In type the statue belongs to the group of peplos figures that were popular in the fifth century, perhaps because of the influence of the style of the Athena Parthenos. The copy of the Parthenos found at Pergamon (F. Winter, *Altertümer von Pergamon*, VII, pl. VIII) should be compared for the arrangement of the folds of the apoptygma and

¹ Inv. No. 5962—S 339. Found on April 12, 1933 in Section Eta, 20/M. It lay face downward in the loose black filling of the trench above the water-channel. Pentelic marble. Height including base: 1.46 m.; ht. of base: 0.056 m.; greatest width at elbows: 0.51 m. It should be noted that the sections of excavation may be located by reference to the plan given in this Number of *Hesperia*, p. 312.



Fig. 1. Draped Female Figure

for the treatment of the lower part of the garment. On the right side the material hangs down in deeply cut folds while it is drawn tautly over the left leg. A comparison of the right side of the statue in the Agora (Fig. 2) with the corresponding side of the Per-



Fig. 2. Draped Statue. Right Side



Fig. 3. Draped Statue. Back

gamon figure (*op. cit.*, VII, text 1, p. 34, fig 24 *a*) also reveals similarities in the rendering of the folds. It is noted by Winter that the Pergamene statue is less carefully finished on the back than on the front, and this fact is also true of the new statue, on the back of which the folds are but sketchily indicated. A colossal statue of Athena on the Acropolis of Athens exhibits a similar arrangement of stiff folds on the lower part of the

garment and on the apoptygma, with the left bent leg represented as if nude (S. Casson, *Catalogue of the Acropolis Museum*, No. 1362, pp. 260–261). The lower part of the front of the garment of the Caryatids of the Erechtheion also shows such a contrast in



Fig. 4. Nike. Back

the arrangement of the right and left sides (Stevens and others, *The Erechtheum*, pl. XXXVIII). But our statue should be compared with the Caryatids especially in reference to the detail of the treatment of the back hair (Fig. 3) which hangs down in locks in a mass that is broadest at the bottom. A similar rendering of the back hair occurs on a Caryatid from Tralles (*Monuments Piot*, X, 1903, p. 17, fig. 6), and on several statuettes from the Agora such as the male torso and the Aphrodite shown later in this article and the Aphrodite published in *Hesperia*, II, 1933, p. 174, fig. 4.

The place of discovery furnishes no evidence for the date of the statue except that it was buried near the end of the fourth century A.D. when the water-channel was filled with débris. The technical execution is good though the socket for the insertion of the neck was left with the chisel marks unsmoothed. Traces of the rasp are visible on the folds of the drapery and the surface of the marble has not received the high polish characteristic of the Hadrianic epoch. It is probably to be regarded as a copy made in the Augustan age of a work of the fifth century B.C.

THE WINGED NIKE

Large and small pieces of two marble statues of a winged Nike were found lying in a mass of broken architectural and sculptural fragments in front of the south end of the stoa in Section Alpha of the excavations that is now identified as the Stoa of Zeus Eleu-



Statue of Winged Nike

therios. Parts of both heads as well as of the bodies were secured, and one head and one body are in a fair state of preservation. The partially preserved head made an actual join to the neck of the preserved statue and was, therefore, attached so that the figure now appears as it is shown in Plate IV.¹

The missing parts are the right arm below the shoulder, the left arm, the right leg from just above the knee, and the left leg from above the ankle. But the fragments that were secured include a left hand holding part of the garment, feet, and parts of wings of which one piece fits into the socket on the shoulder of the Nike. The statue was found buried in loose earth that contained some ashes and fragments of late Roman lamps. It had been built into the northwest corner of an ancient lime pit apparently near the end of the fourth century A.D. (see above, p. 317).

The Nike, which is standing on its original base, has the appearance of flying to the right, with the right arm raised aloft while the left hand, clasping the drapery, hung down by the side. The thin chiton is fastened on the right shoulder but it has slipped down from the left shoulder over the left upper arm. It is arranged with a long apoptygma that is bound by a double girdle around the waist. The material is pulled out over this girdle to form a kolpos which is itself fastened by a double ribbon passing just below the breasts. The presence of the two girdles justifies the introduction in a very natural way of a great variety and multiplicity of folds. The handling of the drapery in front is careful in all its details, and the frilling of the garment along the edges adds a charming and characteristic decorative note. The back is roughly finished (Fig. 4) and must be viewed



Fig. 5. Nike. Right Side

¹ Inv. No. 5067-S 312. Found on March 21, 1933 in Section Eta, 24/ΝΣΤ. Pentelic marble. Height including base: 1.29 m.; greatest width: 0.72 m.; ht. of base: 0.08-0.105 m.; width of base: 0.503 m.; ht. of cutting in back for socket of wings: 0.11 m.

with the addition of the large wings in mind, but even so it seems improbable that the statue was intended to be seen from behind. This Nike, whether she is about to soar or is ready to alight, gives a vivid impression of lightness and freedom and lack of restraint (Fig. 5).

The better preserved head of the second statue must be studied in connection with the first Nike. It is illustrated in Fig. 6.¹ The surface of the marble is considerably weathered but not to such an extent as to detract seriously from the beauty of the work which is delicately carved and admirably finished. The features are characterized by dignity and repose in conception and in execution. The lower part of the face closely resembles the preserved portion of the head of the other Nike. The hair, which is parted in the middle, is bound by a fillet that passes twice around the head. The eyelids are rather sharply cut and there is no overlapping at the outer ends. The shape of the eye is long and narrow, the lips are slightly parted and the cheeks incline to fulness.

The purpose served by these figures, the place of their erection, and the date when they were made are suggested by the circumstances of their discovery. The many pieces were lying together by the east front of the south wing of the Stoa of Zeus Eleutherios. This fact, taken in conjunction with the type of the figures and with the weathering of the marble, makes it probable that the two similar statues were used as akroteria to crown the façade of that south wing. Such a position would account for the heavy type of double base of which the lower part was evidently set in a socket as it is unfinished on all sides. Moreover the bottom of the drapery is not wrought with the care and elaboration in evidence on the upper part, and in general the statue appears to best advantage when seen from below. The stoa has been dated in the latter part of the fifth century on the basis of its architectural elements such as type of mouldings, style of Doric column, and painted palmettes and scrolls on its inner cornice block (cp. R. Stillwell in *Hesperia*, II, 1933, p. 124). This conclusion is confirmed by the potsherds in the filling beneath its floor which indicate that the building was begun before 431. Construction was undoubtedly suspended during the early years of the Peloponnesian war and the building was not completely finished until some time in the fourth century since its walls were decorated with paintings by Euphranor. There is only one period in the latter part of the fifth century when two statues of Victory could have been placed on the front of one of the most conspicuous buildings in the Agora, and that is the period between the Peace of Nikias in 421 and the Sicilian Expedition in 415. And the arguments used to fix the date of the sculpture of the parapet of the Wingless Victory apply with equal cogency to the Winged Victories of the Stoa of Zeus.²

¹ Inv. No. 7407-S 373. Found on June 5, 1933 in Section Eta, 28/ΕΔ, in loose filling about 0.20 m. above the north foundation of the south wing of the stoa. Pentelic marble. Height: 0.18 m.; width: 0.145 m.; distance from chin to roots of hair on centre of forehead: 0.133 m.; from right corner of mouth to inner corner of right eye: 0.045 m.

² See R. Carpenter, *The Sculpture of the Nike Temple Parapet*, p. 81.

With the probability of approximate date established, criteria are available for comparative study in contemporary Athenian sculpture. Naturally one turns first to the



Fig. 6. Head of Nike

Nikai of the Parapet, and it is at once evident that the closest parallels are with the works from the hand of Carpenter's "Master B." The ridges of the drapery are tubular in type and the spaces between them are often shallow and flat-bottomed. There is the fretting of the hem of the garment noted on Carpenter's No. 11 (*op. cit.*, p. 23), and the

girdle below the breasts is a flat ribbon as on his Nos. 15 (p. 25) and 10 (p. 31). On the lower left leg appear the tubular ridges of drapery arranged mostly as broken lines, as on his Nos. 10 and 11. The pockets in the drapery that are characteristic of "Master B" are especially noticeable in the folds of the kolpos. The sweep of the folds of the garment between the legs and out behind on the right side, as seen in Fig. 5, finds its counter-



Fig. 7. Fragments of the Wings of the Nike

part in the drapery of No. 11 of the Parapet and of the Nike of Paionios at Olympia (Carpenter, *op. cit.*, p. 34, pl. XIII). The style of treatment of the wing feathers, which is used by Carpenter as a check on his attributions to different masters, is a further point of contact between "Master B" and the Agora Nike, for the feathers of the latter (Fig. 7) more closely resemble the work of that master than the style of his coöperators.

The two remaining heads of the Parapet statues are in a sadly battered condition, but as far as comparison is possible they show resemblances to the new head in the arrangement of the hair, in the shape of the eye, in the sharply cut lids, and in the placid expression. And again the resemblance is to the head from the Vatican herm (Carpenter,

op. cit., p. 28, pl. X, 2) rather than to the Roman copy of the head of the Nike of Paionios in the Hertz collection in Rome.¹ Carpenter believes that his "Master B" is Paionios, and what could be more appropriate than that this special master of the Nike type, who made the Nike statue in Olympia and the akrotéria of the temple of Zeus, should have made the Nikai akroteria for the great Stoa of Zeus in the Agora, the building where shields of victorious soldiers were dedicated, the building that was later to be embellished on the interior with paintings by Euphranor.

If one seeks other approximately contemporary sculpture in Athens there come to mind the figures of the frieze of the Erechtheion, which we know from the building accounts were being made in the years 409/8 and 408/7. The resemblances between this group and our statue are not particularly significant, but some similarities in the arrangement of the chiton may be noted on a Nike of the frieze (Museum No. 2825) that is shown by Fowler in the *Erechtheum*, pl. XL, 4 (text, pp. 247-248). On the Erechtheion figure the chiton has slipped down from the left shoulder, and pocket-like folds are formed where the garment is pulled over the girdle at the waist.

Great similarity exists between the head of the Agora Nike and a small head in the Berlin Museum (No. 1768) that is said to have been found on the Acropolis and that is ascribed to the frieze of the Erechtheion.² Marked resemblances are to be noted in the arrangement of the hair with the head encircled by a flat band, in the shape of the forehead, of the eyes, of the mouth and of the chin, in the fulness of the cheeks, and in the placid expressionless features. The Berlin head is slightly smaller in size than the two preserved heads of the Parapet but this difference may not be as great as it appears since the chins of both the Parapet heads are broken and only approximate measurements can be secured.³ Is it possible that this Berlin head should be assigned to the Parapet rather than to the Erechtheion? Characteristically similar traits common to the heads from the Parapet, the Berlin head, and the heads of the Agora statues inspire the hypothesis that they are by one and the same sculptor, and the similarities noted by Carpenter between his "Master B" and Paionios, and the points of resemblance between the Agora Nike and the Nike of Olympia designate as that sculptor Paionios or someone closely associated with him in time and style.

RELIEF OF AN APOBATES

A chariot group consisting of a quadriga with a charioteer and an armed companion is represented in low relief on the face of a marble base (Fig. 8).⁴ The base has been

¹ W. Amelung in *Röm. Mitt.*, IX, 1894, pp. 162-169, pl. VII.

² H. N. Fowler, *op. cit.*, pp. 272, 276, and 273, fig. 175.

³ Berlin head, total height: 0.09 m.; chin to hair on brow: 0.065 m. Parapet head, No. 992, chin to crown: ca. 0.13 m.; chin to hair: ca. 0.09 m.

⁴ Inv. No. 8114-S 399. Found on June 28, 1933 in Section Iota, 10/AE, built into the original fill of the north tower of the great wall. Pentelic marble. Height: 0.49 m.; width: 0.949 m.; thickness: 0.49 m.

hacked away on top and at the back. Carelessly made cuttings extend from a central rectangular socket on top that was made to receive the votive object that stood on the base. The width of this cutting is 0.24 m. At the top of the block a moulding composed of a half round below a vertical fascia originally crowned all four sides, but the cyma recta moulding at the bottom was carved only on the front and back sides of the base. The surfaces at both ends were finished with anathyrosis, but the top mouldings at the ends must have projected over the upper surface of the adjacent blocks. An inscription on the vertical fascia at the top of the face of the block reads: *Krates son of Heortios of Peiraeus* (ΚΡΑΤΗΣ ΕΟΡΤΙΟ ΠΕΙΡΑΙΕΥΣ).

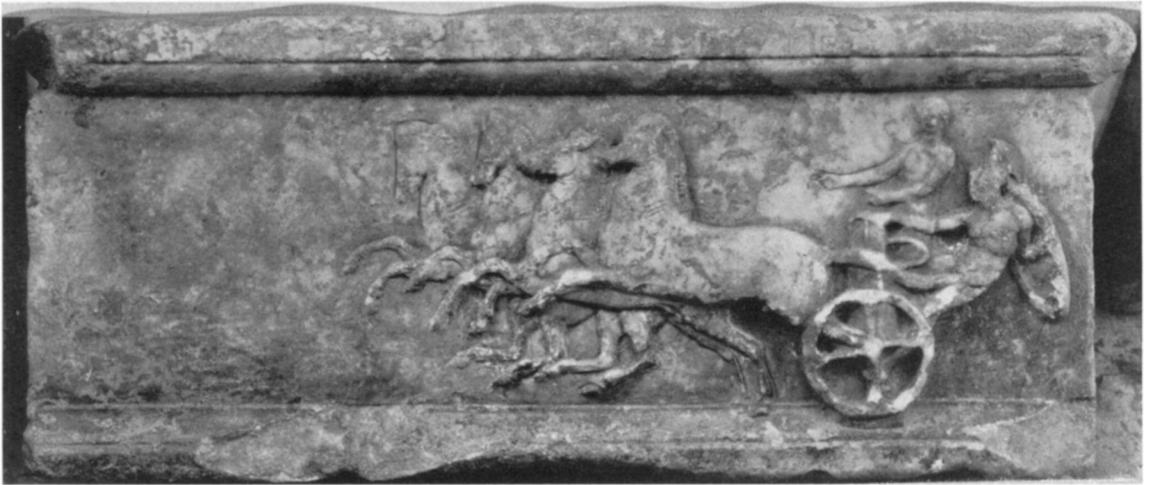


Fig. 8. Marble Base with Relief

The quadriga is not centred on the front panel but is being driven to the left with a blank space at the left of the field. This space was undoubtedly occupied by some painted object which may have had reference to the festival or to the place where the contest was held. Thus on a similar relief from Oropos a pillar, surmounted by an oblong tablet, is cut in very low relief in the left background (A. Furtwängler, *Sammlung Sabouroff*, pl. XXVI). The charioteer, who is clothed in a long garment, stands in the car with both arms extended reining in the four galloping horses. He has turned his head to look at the nude warrior who has evidently just leaped on the chariot beside him. The head of the driver is thus shown in front view. The warrior has a helmet on his head and carries on his left arm a large shield, the weight of which pulls back the body as he tries to make his position in the car secure by grasping the front rim with his right hand. He has placed his right foot on the floor of the car but the left leg hangs down, with the foot dangling behind the wheel. Part of the rim of the four-spoked wheel overlaps the bottom moulding of the base, as does the hoof of one of the horses. The horses are spirited

animals with small heads, erect ears, hogged manes, and powerful bodies. They give an impression of vigor and action to a well executed group.

This base in size, material, and decoration closely resembles a base in the Acropolis Museum¹ that was published by M. Collignon in *Bulletin de Correspondance Hellénique*, VII, 1883, pp. 458–462, pl. XVII. A similar scene is represented in each case and the only variations are the position of the charioteer, who is facing forward on the Acropolis relief, and the poses of the horses. Collignon correctly interprets the subject as a representation of the contest of the apobatai which formed part of the Panathenaic games. In this race it was necessary for the apobates to descend from the chariot and remount it while it was in full course, and the artist of the relief has selected for his theme the crucial moment when the man has leaped on the car and is striving to maintain and improve a rather precarious position. According to Collignon he assists himself to this end by pushing with his left foot against the inner axle of the wheel, for in this way Collignon explains the hanging left leg and the Greek description of the scene: *ἔμα θεόντων τῶν ἵππων ἀνέβαινον διὰ τοῦ τροχοῦ ἐπὶ τὸν δίφρον*. Although the interpretation of the phrase *διὰ τοῦ τροχοῦ* in this connection is not clear Furtwängler properly objects to Collignon's explanation.²

The purpose of our base, like that on the Acropolis, was undoubtedly to support a monument dedicated by the victor of the apobatic race in the Panathenaia, and the name of the victor is given as Krates son of Heortios, a man who is not otherwise known. The style of the relief recalls the figures on the frieze of the Parthenon and, indeed, the heads of the horses can be so closely matched with horses' heads on the frieze as to compel the deduction that they were copied from it. The types of the letters of the inscription accord with the style of the relief to predicate a date for the sculpture in the fourth century B.C.

FRAGMENT OF AN ATTIC GRAVE RELIEF

The upper left corner of a grave monument contains the upper part of a male figure carved in relief on a sunken panel (Fig. 9).³ The top of the stone is rough-picked but the side is smoothly dressed; it is broken at the right side and at the bottom. A bearded man is represented who is looking to the right with his head in full profile, but his body appears nearly in front view. A cloak is draped over the left shoulder and after being carried across the front of the body at the waist is held by the left hand against the left side. The right arm is raised and the forearm is in almost vertical position. The surface of the forearm and of the hand is badly chipped so that the purpose of this gesture is not clear. No trace of a staff or spear is visible although the position of the raised arm

¹ Casson-Brooke, *Catalogue of the Acropolis Museum*, No. 1326, p. 227.

² *Op. cit.*, text to pl. XXVI, note 9.

³ Inv. No. 8112—S 398. Found on June 28, 1933 in Section Iota, 37/K, lying just above bedrock. Pentelic marble. Height: 0.15 m.; width: 0.155 m.; thickness: 0.083 m.

is similar to that of Athena on the relief crowning the stele with the treaty of 375 B.C. between Athens and Corcyra,¹ and a bronze spear may have been held by the man as it was by Athena. The head is of the round type, with curly hair and beard and with drooping



Fig. 9. Fragment of Grave Monument

mustache, that is common on sepulchral monuments of the fourth century. It is seen to advantage on the relief of Tynnias in the National Museum of Athens.²

MONUMENT OF ARISTOMENES

Another grave monument of later date is illustrated in Fig. 10.³ The block is broken at top and bottom, and is left in a roughly picked state on the sides and the back. The

¹ H. Diepolder, *Die attischen Grabreliefs*, p. 36, fig. 9.

² *Ibid.*, pl. 29.

³ Inv. No. 6137—S 342. Found on April 21, 1933 in Section Theta, 34/ΑΓ, used as a covering for a pithos. Pentelic marble. Height: 0.368 m.; width: 0.33 m.; thickness: 0.055 m.

figures in relief are set in a sunken panel that is bordered by a frame measuring 0.07 to 0.075 m. in width on the sides. At the bottom the frame projects in order to form a narrow platform on which the figures stand. A group of two persons, a man and a boy, is represented. On the right stands the man who is wearing a cloak that is thrown over



Fig. 10. Monument of Aristomenes

the left shoulder and is wrapped around the lower part of the body. He is holding in his right hand a strigil, and in his left hand is carrying an object that resembles a cloth bag such as were employed by athletes for holding their lunch, towels or other necessities. The same type of bag was also used as a purse.¹ A small boy by the man's right side holds a long palm branch over his left shoulder. He is advancing toward the spectator's left but has turned his head back so that he is looking up at the man.

¹ Daremberg and Saglio, *Dictionnaire des antiquités, s. v. marsupium*, III, p. 1623, fig. 4852.



Fig. 11. Colossal Statue of the Pergamene Period

This is evidently the monument of a victorious athlete, and on the top edge of the stone above the relief the man's name is written, Aristomenes. The cross bar of the alpha is broken and the side strokes of the mu are curved. These shapes of the letters, together with the style of the figures and the technique of their execution, imply a Roman date for the relief. The name is common in Greek prosopography but it has not been possible to connect the figure on the relief with any man of this name mentioned in ancient records.



Fig. 12. Colossal Statue as found in the "Valerian" Wall

A COLOSSAL FIGURE OF A WOMAN

A colossal statue of a woman was found imbedded in a wall of the south tower of the so-called Valerian wall (Fig. 11).¹ The statue had been carefully placed in the wall to serve in lieu of two stretcher blocks, and small stones and fragments of marble had been

¹ Inv. No. 7495-S 378. Found on June 8, 1933 in Section Iota, 50/l. Pentelic marble. Height with base: 1.885 m.; ht. of figure: 1.79 m.; greatest width of figure and drapery: 0.70 m.; w. of base: 0.62 m.

packed about it. All had been well covered with cement to form a level bed to receive the next upper course of the stones of the wall. The statue is shown in Fig. 12 in its position in the wall after most of the surrounding packing material had been removed.



Fig. 13. Colossal Statue. Back



Fig. 14. Colossal Statue. Right Side

The cement with which the marble was coated was not very hard and after being softened by soaking in water was entirely cleared away without too great difficulty.

The statue is an impressive figure in spite of the lack of the head which had been inserted in the neck socket. The right arm which had been fastened by a dowel is also missing, as is the right foot. Part of the iron dowel used for attaching the right foot is

preserved and traces remain of the rust from the arm dowel. The woman is standing on an oval base with her weight borne by the left leg and with the right knee slightly bent. Her left hand with fingers outspread is placed on the hip in an unusual pose. She wears a chiton of thin material which is fastened by a girdle around the waist and hangs down in straight narrow folds separated by deeply cut furrows. A cloak, which is held by the left arm, passes around the back of the body (Fig. 13) and thence is carried in front across the right knee from which it falls in heavy graceful folds. A bit of the end of the material is charmingly gathered on the ground between the feet, which rest on thick-soled sandals. A view of the right side of the statue (Fig. 14) shows to advantage the delicacy and naturalism of the treatment of the folds of the garments. The technical execution of the work is excellent and even the back is fairly well finished.

The statue is similar in type and style to draped female figures of larger than life size found in Pergamon. Comparison should be made with the figure shown in the publication of the Pergamene sculpture, pl. XXIV,¹ that is dated by Horn probably not before the last decade of the second century.² Very similar are the treatment of the chiton with its cord-like girdle, and the naturalistic folds of the himation. In another related statue from Pergamon the folds of the cloak hang down between the legs with the ends resting on the plinth.³ The new statue, while of finer workmanship than those found at Pergamon, belongs to the same stylistic group. It was certainly made at Athens and probably by an Attic artist inspired by Pergamene models.

In the latter half of the second century Attalos II of Pergamon built the great stoa that bears his name on the east side of the Greek Agora. Since architectural blocks from this stoa were used in the construction of the wall it is possible that the statue came from the same place. We know that colossal statues of the Pergamene kings were erected on the south side of the Acropolis (see W. Judeich, *Topographie von Athen*², p. 258). Quite reasonably, therefore, a colossal female figure from the Stoa of Attalos, beautifully wrought in Pergamene style, may be interpreted as a statue of the wife of Attalos, Queen Stratonike.

THE TRIANGULAR BASE

On the west side of the area of excavation, just north of the Director's house, a triangular base was found standing in place in the centre of a small room of which the threshold and side walls are preserved.⁴ It is shown in the position in which it was found on p. 324, fig. 11 above. The sides of the base are slightly concave and each is decorated

¹ F. Winter, *Altertümer von Pergamon*, VII, 1, text p. 107.

² R. Horn, *Stehende weibliche Gewandstatuen in der hellenistischen Plastik*, p. 84.

³ F. Winter, *op. cit.*, pl. XX, text p. 87. Cp. also the fragment from Pergamon, No. 75, text p. 105.

⁴ Inv. No. 7327-S 370. Found on June 1, 1933 in Section Theta, 15/ΚΔ. Pentelic marble. Height: 1.09 m.; width of face: 0.65-0.66 m.

with a standing figure in relief, but since the upper part of the stone is broken away the heads and necks of the figures are missing. There are cuttings on each of the three edges



Fig. 15. Neo-attic Relief. Dionysos

near the bottom, and traces of bronze on one of the edges, taken in connection with the type of the monument, indicate that this base served as a support for a bronze tripod.

The side of the base which faced the entrance to the room is occupied by a figure which is fully draped in a garment of thin material that reaches to the ankles (Fig. 15).

The large feet, thick ankles, and muscular legs mark this figure as that of a man. He is facing to the left and has advanced his right leg, the muscles of which are more pro-



Fig. 16. Neo-attic Relief. Maenad

minently than accurately rendered. The right arm is evidently extended with the hand clasping a staff of which only the lower part is preserved on the stone. The left hand, which is pressed against the hip, and the arm are wrapped in the folds of the garment, of which the ends are gracefully arranged so as to fill some of the vacant space on the stone behind the man.

A female figure appears on the next panel on the right (Fig. 16). She is facing to the right and is standing on her toes in a dancing position. She wears a chiton with an overfold which is fastened by a belt passing around the body above the waist. The ends of the overfold and of the chiton at the bottom are charmingly disposed in long swallow-tail folds. The left elbow is bent with the forearm raised. The right arm is extended and in the hand is held a round object resembling a patera. The youthful figure is vibrant with lightness and grace.

The remaining third panel is decorated with the nude figure of a youth, who is facing to the right and is nonchalantly leaning on a club, the end of which is braced against a small heap of stones (Fig. 17). The chlamys, that may have been fastened around the neck or merely have been thrown over the shoulder, hangs down in front of him over the left arm and the club. His right hand is placed on the hip with fist closed and thumb extended upwards. Careful attention has been devoted to the delineation of the muscles, and with the exception of the calf of the left leg the modelling of the body in general is admirable.

Although no very distinctive attributes are preserved which permit a sure interpretation of these figures it is probable that the draped male figure on the front panel is Dionysos who is holding a thyrsus in his extended right hand. The dancing girl on the right, then, would appropriately be a maenad, whom she resembles in type. Bronze tripods were regularly dedicated to Dionysos by victors in the Dionysiac festivals at Athens, and the figure of the god would be most suitably used as a decoration of the base of such a tripod. In fact he so appears on a panel of a base of similar shape in the National Museum at Athens (No. 1463. J. N. Svoronos, *Τὸ ἐν Ἀθήναις Ἑθνικὸν Μουσεῖον*, text, pp. 155 ff., pl. XXIX. Cp. F. Hauser, *Die neu-attischen Reliefs*, pp. 68 ff.). The youthful companion of the maenad and Dionysos of the base is identified by his muscular body and by the characteristic club as the hero, so frequently associated with Dionysos, Herakles. These figures with their archaistic traits, affected attitudes, muscular exaggeration, and stylized drapery are excellent examples of the Neo-attic school of sculpture that flourished in the Hellenistic period. This monument was later, in the Roman period, placed in the centre of a room where it was cemented in the floor to a depth reaching just above the ankles of the figures. The room was destroyed at the end of the fourth century A.D.

In style the monument belongs to a familiar group of Neo-attic reliefs and the figures on it quite commonly reappear in the repertory of Neo-attic characters. The draped male figure finds a close parallel in a figure on a base in the Acropolis Museum (No. 610).¹ This figure has been variously interpreted as Dionysos (Dickins, *loc. cit.*; J. Overbeck, *Geschichte der griechischen Plastik*⁴, I, p. 249; Michaelis, *Ath. Mitt.*, I, 1876, p. 299), or as Zeus (Hauser and Schmidt), or as Poseidon (A. Furtwängler, *Meisterwerke*, p. 204), depend-

¹ G. Dickins, *Cat. of the Acropolis Museum*, pp. 141 ff.; Hauser, *op. cit.* Type No. 5, pp. 34 f.; E. Schmidt, *Archaistische Kunst in Griechenland u. Rom*, pp. 18 ff.; A. von Netoliczka, *Öst. Jahresheft*, XVII, 1914, p. 128, fig. 12.

ing on whether the staff is regarded as a scepter, a thyrsus or a trident. It is very similar to the figure on the new relief in pose and style, for it too stands with the right leg forward, with the right arm raised and grasping a staff, with the left hand wrapped in the



Fig. 17. Neo-Attic Relief. Herakles

cloak resting on the hip, and with the end of the himation hanging down behind in swallow-tail folds. Dickins (*op. cit.*, p. 143) regards a fourth century date for the Acropolis base as "only conjectural," but Schmidt dates it very closely between 390 and 370 (*op. cit.*, p. 30), the latter date being assigned to the base from Epidauros in the Athens

National Museum (No. 1425) with an archaistic female figure on the end panel.¹ The manner in which the lines of the body of the Agora Dionysos are rendered visible through the thin cloak is similar to the treatment of the drapery of the Dionysos on the relief in the Athens National Museum found in 1932, which belongs to Hauser's Type 10.²

The figure of the young woman on tiptoe on the second panel of the base shows familiar characteristics of Neo-attic style. It resembles the figure on the base from Epi-

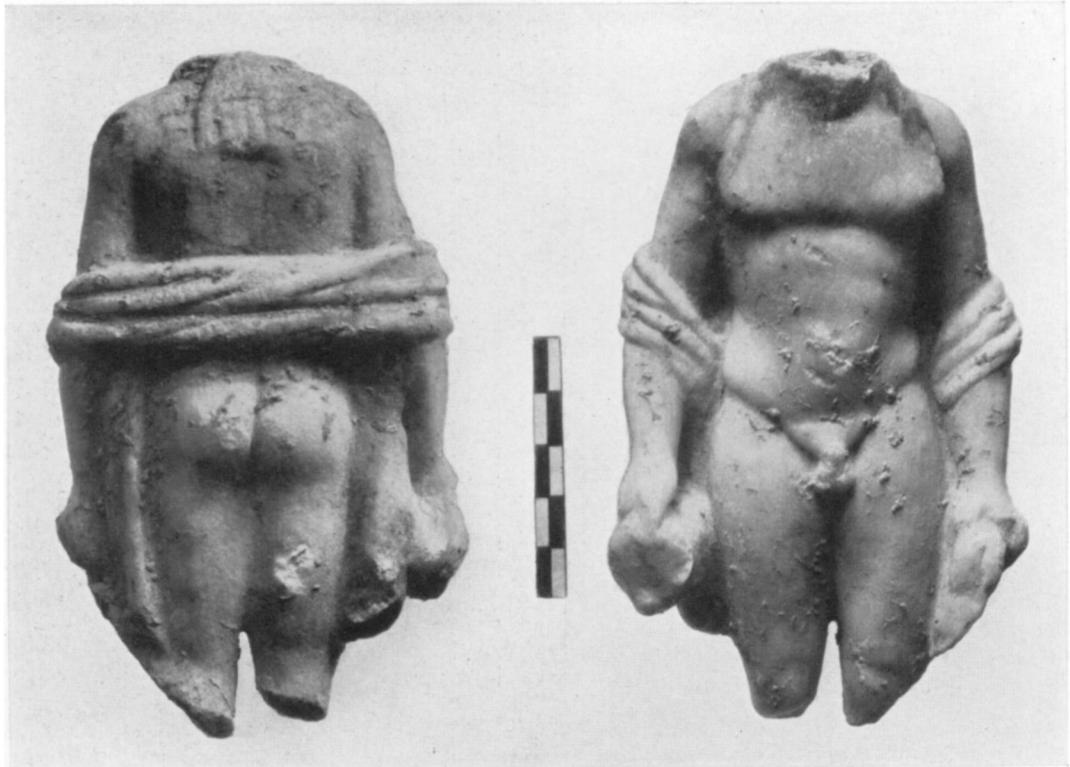


Fig. 18. Marble Statuette

dauros mentioned above in the arrangement of the flowing ends of the drapery, in the visibility of the limbs through the material, and in the grouping of the folds of the garments between the legs. Similar characteristics are evident in the treatment of the female figures on the puteal from Corinth, especially of the so-called Hebe (Hauser, Type 8; Schmidt, *op. cit.*, pp. 57 ff. Cp. Overbeck, *op. cit.*, p. 251, fig. 67), and on the reliefs from Ephesus that have been related to the puteal by Schmidt (*op. cit.*, p. 58, pl. XX).

The nude youth of the third panel is also an admirable illustration of the Neo-attic type. Here are the characteristic traits of style: the slender proportions of the body,

¹ Brunn-Bruckmann, *Denkmäler griech. u. röm. Sculptur*, pl. 564.

² N. Kyparissis in *Arch. Delt.*, *Parartema*, 1930-1931, p. 15. Cp. *Amer. Jour. Arch.*, XXXVI, 1932, p. 392, pl. E.

the exaggerated muscles, and the lounging pose. Precisely the same style of figure appears on a puteal in the Capitoline Museum, and on several of the nude gods of that relief one can see the prominent calf (Apollo, Ares, Zeus, Poseidon), the indented hip (Apollo, Hermes), and the outcurved line of the lower leg (Ares, Hephaistos, Poseidon).¹ Jones considers the Capitoline puteal as "probably Athenian work of the first century B.C." The fine execution of the Agora base gives it high rank among the products of the Neo-attic school.

MARBLE TORSO OF A YOUTH

A small male statuette lacks its head and its lower legs (Fig. 18).² The figure is nude except for a cloak that is folded together in thick folds. This passes across the back and both arms which hang down close to the body, and is then carried across the arms in front just above the elbows. The ends drop along the thighs on each side. The head was made in a separate piece and was attached by an iron dowel that is still in place. The hair is arranged in conventional locks in archaistic style with a mass of five curls at the back and a long curl hanging down on either side of the neck in front. Remains of red color are preserved on the left curl and on the cloak. The youth holds an object in each hand but these objects are not easily recognizable. In the right hand he seems to be carrying a kantharos, and he may be holding in the left part of an animal, perhaps the hindquarters of a kid or deer. Such attributes would associate the figure with Dionysos or his circle.



Fig. 19. Statuette of Aphrodite

¹ H. S. Jones, *Cat. Sculptures Museo Capitolino*, pp. 106 ff., pl. 29.

² Inv. No. 4901—S 308. Found on March 16, 1933 in Section Theta, 34/θ. Island marble. Height: 0.129 m.



Fig. 20. Aphrodite. Back



Fig. 21. Aphrodite. Right Side

STATUETTE OF APHRODITE

A deposit lying a little above bedrock in Section Iota, just south of the chapel of St. Spiridon, contained broken tiles and pottery, coins, and several pieces of sculpture of which one is a marble statuette of Aphrodite (Fig. 19).¹ The goddess, whose head and left arm are missing, is standing on a circular base with her weight borne on her right

¹ Inv. No. 6211-S 346. Found on April 20, 1933 in Section Iota, 37/B. Pentelic marble. Height including base: 0.437 m.; ht. of figure: 0.383 m.; width including base: 0.181 m.

leg. The upper part of the body is nude but the lower half is enveloped in a large cloak which is held in front of the body by the right hand. The technical execution of the work is very mediocre. The hand is disproportionately large, the index finger and the little finger are unnaturally long, and the drapery hangs in stiff wooden folds. The hair is arranged on the back of the neck in a mass of four stylized curls (Fig. 20), just as it is arranged on another statuette of Aphrodite found in the Agora in 1931 that was published in *Hesperia*, II, 1933, pp. 174–175, fig. 4. On the right side of the figure a dolphin is represented head downward in a vertical position. Besides being the customary concomitant of the goddess the dolphin here also serves as a support for the statue (Fig. 21).

The date of the deposit in which the figure was lying is approximately fixed by the coins found in it of which the majority, twenty out of a total of thirty-one pieces, are Athenian Imperial coins of the second and third centuries. There are also some earlier coins and several late intrusions, but it is evident that the house containing these objects was destroyed when the "Valerian" wall in front of it was constructed in the latter part of the third century. The presence in the house of unfinished pieces of sculpture, besides the Aphrodite and the other works of the same provenience that will be discussed in this article, make it probable that a sculptor's workshop was there located.

HEAD OF APHRODITE

A small marble head of a woman (Fig. 22) was lying near the statuette that has just been described,¹ but its connection with the statuette is excluded by its size and by the arrangement of the back hair. The hair is parted in the middle and is combed back in wavy locks arranged on either side so as to cover the upper parts of the ears. It is caught in a knob at the back of the neck. The ears are pierced for earrings. The lines of the border of the hair form a right angle at the centre of the brow and give to it the shape of a nearly perfect isosceles triangle. The soft and sensuous cast of the features is obtained by the treatment of the eyebrows and eyelids, and by fulness of cheeks and of lips. The surface of the flesh is highly polished.

In general the type of Aphrodite is that which becomes common after the fourth century and is well known from such statues as the "Capitoline Venus" and the "Venus of Medici." In particular the head closely resembles in the arrangement of the hair and in the treatment of the features a contemporary work: the statuette of Artemis (so-called) from Cyprus in the Kunsthistorisches Museum in Vienna,² of which a replica was found in the Agora in 1934.³ In type, model, and inspiration the new work

¹ Inv. No. 6210—S 345. Found on April 20, 1933 in Section Iota, 37/B. Pentelic marble. Height: 0.093 m.; width: 0.076 m.; chin to crown: 0.085 m.

² *Jahrb. d. Kunstsamm. d. Österr. Kaiserh.*, V, 1885, pls. 1, 2. Cp. Furtwängler, *Masterpieces*, p. 326, fig. 141.

³ *Arch. Anz.*, 49, 1934, col. 134, fig. 5. *Ill. London News*, June 2, 1934, p. 863, fig. 9.

reflects a Hellenistic ancestor, but the details of workmanship and the high polish of the marble imply a date of construction consonant with that of the other objects in the same deposit.

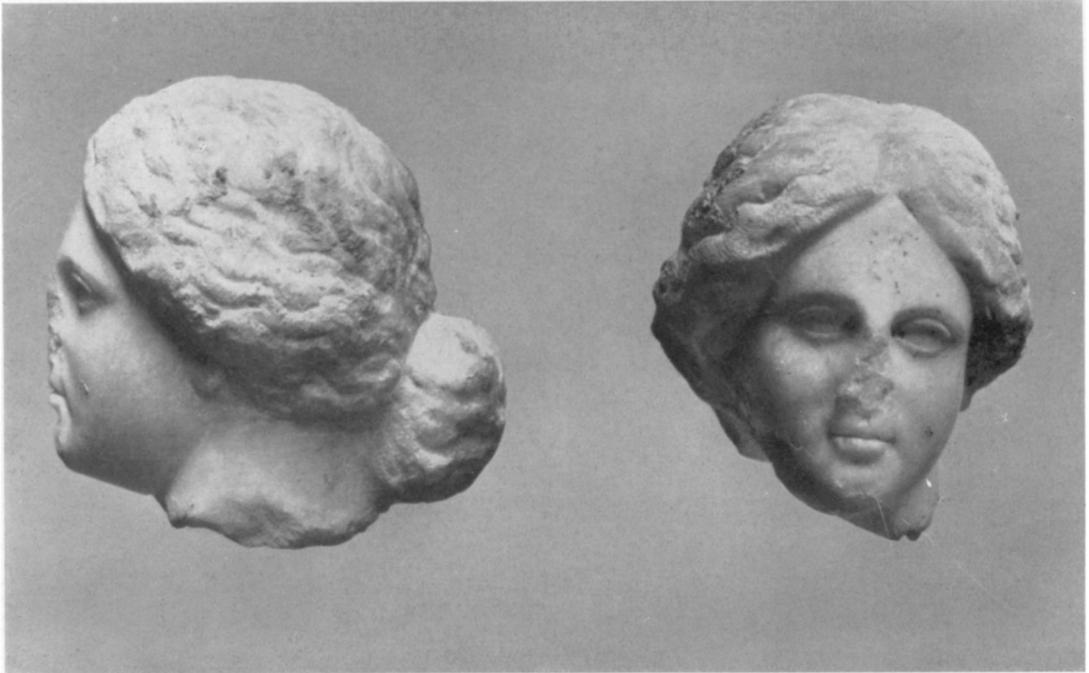


Fig. 22. Head of Aphrodite

STATUETTE OF ATTIS

Another member of this group of discoveries is a statuette of the Phrygian god Attis (Fig. 23).¹ It was found in three pieces which join one another and as mended it is now intact except for some object that had been held in the right hand. The youth is standing on a circular base with his back against a square pillar that extends above his head. In the top surface of the capital of the pillar is a small square cutting for the insertion of the support of some unknown object. The god wears the Phrygian cap from beneath the rim of which locks of hair extend along the edge of the forehead. He is nude except for a chlamys that is fastened on the right shoulder and thence is draped over his left side in such a way as to cover the left arm and form a capacious fold, in which are carried the pine cone, pomegranate, and bunch of violets, the characteristic

¹ Inv. No. 6209—S 344. Found on April 20 and 21, 1933 in Section Iota, 37/B. Pentelic marble. Height with base: 0.875 m.; width: 0.206 m.; ht. of figure: 0.591 m.

symbols of the Attis cult.¹ The missing object, that was originally held in the right hand, was probably a shepherd's crook, an attribute that was regularly associated with the god, and the object that was set on the top of the post may have been a torch, attribute of Attis as attendant of Kybele.²

The cult of Attis was introduced into Athens with the advent of the Attalids in the latter part of the third century B.C., and it is an interesting coincidence that this statue of the god was found in close proximity to the Stoa of Attalos. The statue is crudely made with the head disproportionately large in relation to the body and with the details of the figure carelessly expressed. It too should be dated in the second century A.D.

BUST OF SERAPIS

A bust of Serapis from the same deposit shows equally careless workmanship (Fig. 24).³ The god is represented in the usual manner with his head crowned by a calathus, the sacred basket of the mysteries. He has the typical long hair and full beard that are characteristic of the god and he wears the large cloak with which his statues are commonly draped.⁴ Large drill holes are visible in the curly locks of hair and beard, and traces of red color are preserved on the hair. The uneven base is poorly adapted to support the bust of which the tenon fits badly into its socket, but this uncertain support is in accord with the generally negligent character of the work.

The cult of Serapis was presumably introduced into Athens by Ptolemy Philadelphus in the second quarter of the third century B.C.⁵ Pausanias (I, 18, 1-4) locates the



Fig. 23. Statuette of Attis

¹ Cp. Pottier et Reinach, *La Nécropole de Myrina*, p. 406.

² Roscher, *Lexikon*, I, col. 727.

³ Inv. No. 6554-S 355. Found on May 1, 1933 in Section Iota, 38/H. Pentelic marble. Height including base: 0.299 m.; ht. of bust with tenon: 0.262 m.; width at shoulders: 0.173 m.

⁴ S. Reinach, *Répertoire de la Statuaire*, II, pp. 18-19.

⁵ See Roeder in Pauly-Wissowa, *Realencyc.*, s. v. *Sarapis*, col. 2415.

sanctuary somewhere in the neighborhood of the prytaneion and of the sanctuary of the Dioscuri, near the steep north cliff of the Acropolis up which the Persians climbed. Dedications to Serapis and Isis were found near the Metropolitan Church (*I. G.*, III, 923) and near the church of Hypapante (*I. G.*, II, 1612. See W. Judeich, *op. cit.*, p. 380, n. 1)

which is south of Section Iota of the excavations. Moreover, in the area (Omicron) now being dug just west of the south end of the Stoa of Attalos the boundary stone of the precinct of the Dioscuri was found built into the wall of a modern house. It is possible, therefore, that the statuette of Serapis had not been carried far from the place where it had been originally dedicated.



Fig. 24. Bust of Serapis

RELIEF OF A FUNERAL BANQUET

A small marble slab is decorated with a group of figures in relief representing a banquet or funeral feast (Fig. 25).¹ The back is left in a roughly picked state and at the bottom is a carelessly cut tongue for insertion in a base. The scene on the rectangular panel shows on the right a bearded man reclining on a couch supporting himself on his left elbow. He has a polos on his head and wears a cloak that is arranged to cover the lower part of the body while leaving the chest bare. In his raised right hand

he holds a rhyton and has in his left hand an object that is difficult to identify; it somewhat resembles a pomegranate. At the foot of the couch is seated a woman who is facing the man and is holding up in her left hand an offering of some kind. On the left a procession of four persons is approaching the couch. First come two bearded men whose bodies are

¹ Inv. No. 8065—S 396. Found on June 30, 1933 in Section Zeta, 68/KT. Hymettian marble. Height: 0.167 m.; ht. without tenon: 0.14 m.; width: 0.205 m.

wrapped in large himatia and who have the right arm in each case crossed before the breast. They are followed by a child and a woman. These four figures are much smaller than the man and woman on the right. A long low table is standing in front of the couch and on it are rounded objects that may be loaves of bread, and other objects of pyramidal shape.

Reliefs representing ceremonial banquets of this kind are numerous. Svoronos illustrates many of those in the Athens National Museum (*op. cit.*, pls. LXXXV ff.,



Fig. 25. Plaque with Funeral Feast

pp. 550 ff.) and interprets them as scenes of worship, identifying the reclining male figure as Dionysos or Serapis and the seated woman as Hygieia or a Muse. Furtwängler (*Sammlung Sabouloff*, pls. XXX–XXXIII) calls them representations of the funeral banquet and explains the scene as the adoration of the heroized dead by the surviving members of their family. The larger size of the principal figures, their appearance, and attributes indicate that these ancestors have been metamorphosed into the likeness of gods and are worshipped as such by their descendants.

TWO STATUETTES OF THE MOTHER OF THE GODS

Statuettes of the Mother of the Gods of various sizes have come to light in different areas of the excavation. Two of those found in 1933 are selected for illustration here. In one case, Fig. 26, the goddess is represented as seated in a small shrine.¹ She has a polos



Fig. 26. Relief of Mother of the Gods

on her head and wears a chiton and himation, the latter hanging over her left arm and being drawn across her knees. Both her arms are outstretched on the sides of the chair and in her right hand she holds a patera or phiale. At her right side a lion is crouching on the ground.

¹ Inv. No. 6468-S 353. Found on May 3, 1933 in Section Eta, 14/NF. Pentelic marble. Height: 0.102 m.; width: 0.078 m.; thickness: 0.04 m.

The second statuette, of which the head is missing, portrays the goddess as seated on a high-backed throne with her feet on a footstool (Fig. 27).¹ She is dressed in a high girt chiton over which is draped the himation which covers the lap and hangs down on the left side with an end falling over the left shoulder. Her right arm rests on the arm of the throne and the object held in the hand, though now largely broken away, was probably a patera. She holds a large tympanon with her left hand. A small lion is comfortably curled up on her lap.

Several of the statuettes of this type were found in the neighborhood of the building that has now been identified as the Metroön, and it is certain that the Mother of the Gods is represented because of the appearance of the figure, because of its attributes, and also because a similar statuette in the Athens National Museum (No. 1554) bears a dedication to the goddess.² It would be natural that this common type of statuette, made in cheap form in numerous replicas, should reflect in some degree the cult-statue of the Metroön that was the work of Pheidias (Pausanias, I, 3, 5) or of his pupil Agorakritos (Pliny, *N. H.*, XXXVI, 17). The reference to the statue by Arrian (*Periplous*, 9) as a seated figure holding a cymbalon and with lions beneath the throne would accord sufficiently well with the type represented by our Fig. 26, but the other statuette represents a variant type with the lion on the lap of the goddess. Miss Harrison regarded this symbolical motive as portraying an earlier conception and a pre-Pheidian type (*op. cit.*, pp. 46, 50). It is probable that a statue of the Mother stood in the Metroön prior to the time of Pheidias, and the alternative type may derive its arrangement of attributes from such an earlier work. It is undoubtedly only due to chance that of the eleven figures of the goddess so far found in the excavations, where the lion is present, in eight cases it is on her lap and in three on the ground.



Fig. 27. Mother of the Gods

¹ Inv. No. 6074-S 340. Found on April 19, 1933 in Section Theta, 22/16, in a Byzantine wall. Pentelic marble. Height: 0.132 m.; width: 0.085 m.; thickness: 0.07 m.

² See J. E. Harrison and G. Verrall, *Mythology and Monuments of Ancient Athens*, p. 45, fig. 9; J. N. Svoronos, *op. cit.*, pl. CXIX. Recently (1935) a similar statuette with inscribed dedication was found in the Metroön itself.

PORTRAIT OF A GREEK PHILOSOPHER

An interesting series of portrait heads, found with one exception in Section Iota on the eastern edge of the American Zone, represents persons of many different types. The first is a portrait of a Greek philosopher or scholar (Figs. 28 and 29).¹ The neck is finished at the bottom with a tongue for insertion in the socket of a statue or a base. The man is bald on the top of his head but on the sides the hair hangs down in wavy curls which cover most of the ear. The side-whiskers and beard are arranged in flame-like locks, and the ends of the mustache droop at the corners of the mouth. The lips are closed and deep lines are indented on either side of the nostrils. The lofty brow with its horizontal wrinkles and the deep-set thoughtful eyes give an idealized representation of the scholarly type.

The identification of this portrait is problematical. Hekler names it without question Herodotos (*Arch. Anz.*, 49, 1934, col. 260), but it is obviously quite different from the accepted portraits of Herodotos which show a head covered with hair.² I have suggested a resemblance to the more idealized portraits of Socrates (*A. J. A.*, XXXVII, 1933, p. 544), such as the herm in Naples³ or the head in Rome.⁴ But since there is no close similarity to any identified individual it is perhaps best to group this admirable portrait with the great host of "portraits of unknown Greeks."

PORTRAIT OF A PRIEST

A characteristic portrait is evidently presented by the head illustrated in Figs. 30 and 31.⁵ The head is very realistic in its expression, with wrinkles in the forehead, with heavy overhanging eyebrows, and with deep lines beneath the eyes and on either side of the nostrils. The lips are tightly compressed and small pockets of flesh are formed at the corners of the mouth. The smooth-shaven face allows the artist free play in the modelling of flesh and bone. The head is encircled by a rolled band above which the marble is left in a roughly picked state, an evident sign that it was painted. The man has the appearance of an ascetic priest of disagreeable character.

¹ Inv. No. 3640—S 270. Brought in by the owner of house No. 646/5 in Section Iota before the demolition of the house was begun. Pentelic marble. Height: 0.45 m.; from bottom of beard to top of head: 0.35 m.; from right corner of mouth to inner corner of right eye: 0.075 m.

² J. J. Bernoulli, *Griech. Ikon.*, I, pp. 158 ff., pl. XIX; A. Hekler, *Greek and Roman Portraits*, p. 16.

³ Bernoulli, *op. cit.*, pl. XXIV.

⁴ Hekler, *op. cit.*, p. 20.

⁵ Inv. No. 5863—S 333. Found on April 3, 1933 in Section Iota, 18/AE, in a Roman deposit. Pentelic marble. Height: 0.292 m.; width: 0.20 m.; chin to crown: 0.268 m.; right corner of mouth to inner corner of right eye: 0.077 m.

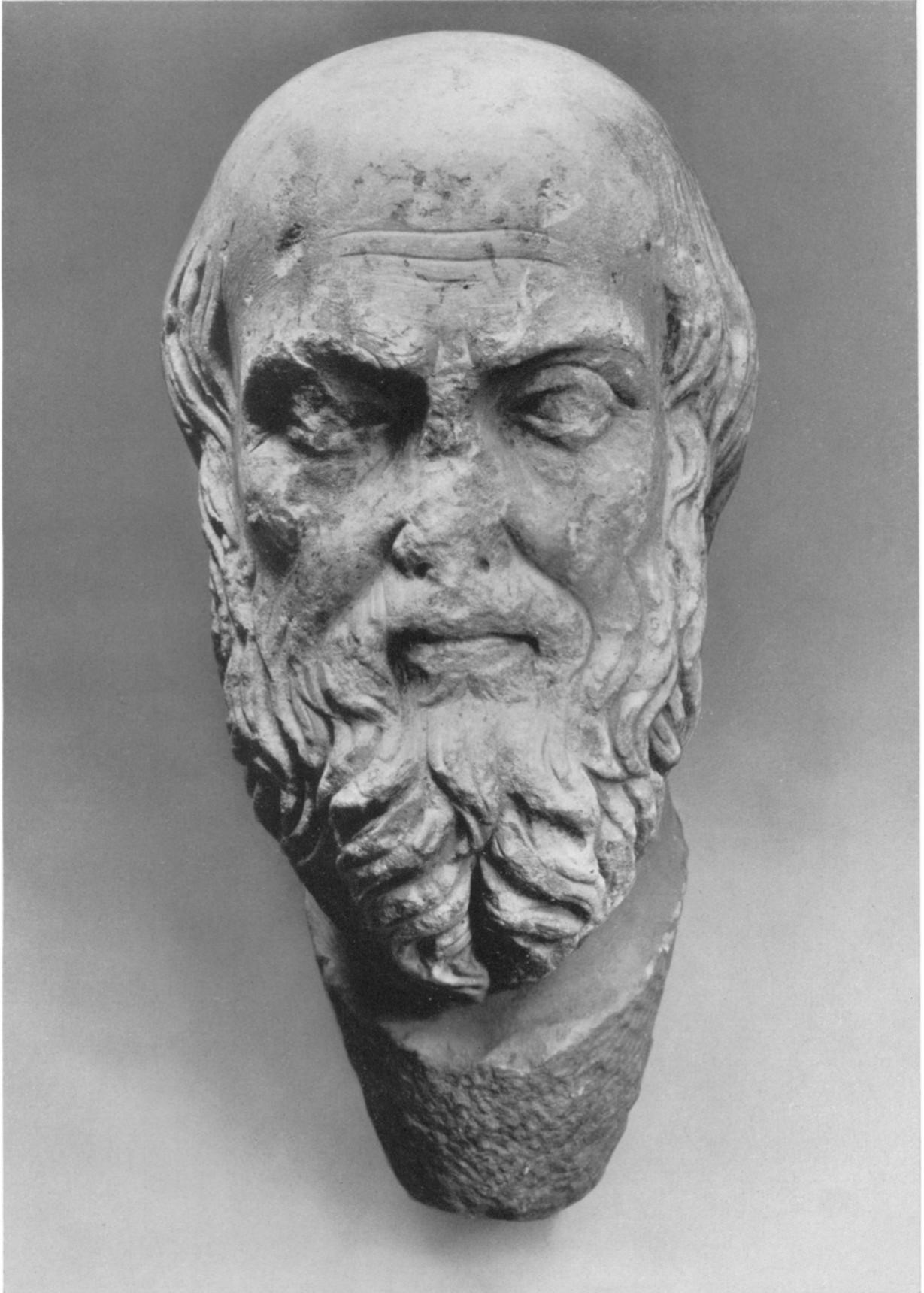


Fig. 28. Portrait of a Greek Philosopher

A head with similarly pronounced physiognomy and with a rolled fillet is the so-called Julius Caesar in the Museo Barracco.¹ Because of the presence of the star in the centre of the fillet this is interpreted as the portrait of a priest of Sothis by von Bissing,² of a

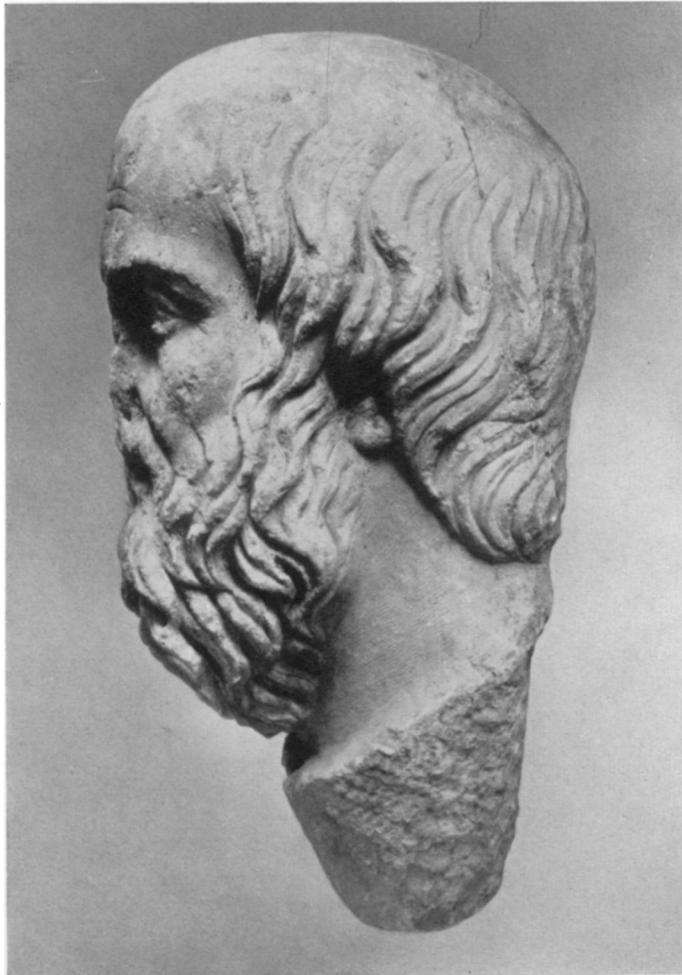


Fig. 29. Greek Philosopher. Profile

priest of Serapis by C. Blümel,³ who refers to it in connection with a head of a later period that is encircled with a similar rolled fillet with a star above the centre of the forehead.⁴

¹ See Robert West, *Römische Porträtplastik*, pp. 78–79, pl. XIX, fig. 75.

² *Denkmäler ägyptischer Sculptur*, text to pl. 111, n. 22.

³ *Staatliche Museen zu Berlin, Katalog d. Sammlung antiker Skulpturen*, V, *Römische Bildnisse*, p. 41. Cp. L. Curtius, *Röm. Mitt.*, 47, 1932, p. 241, n. 2.

⁴ *Op. cit.*, pl. 63.

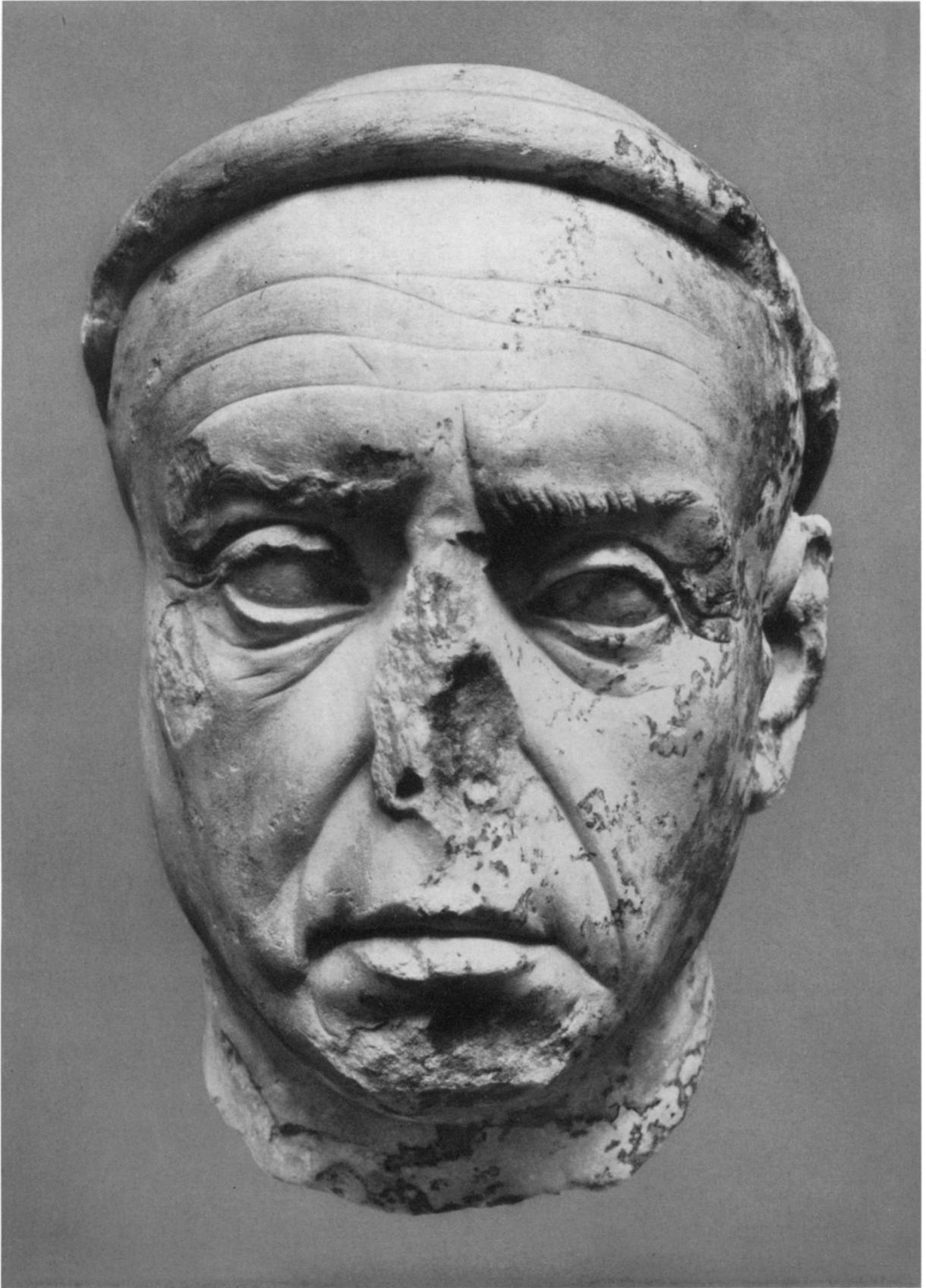


Fig. 30. Portrait of a Priest



Fig. 31. Profile View of Priest

A head of a different period and type at Alexandria, found in the Serapeion, has a similar thick diadem but the star is lacking.¹ Blümel also mentions a filletted head of a priest of Serapis at Alexandria which has the ascetic type of features appearing on the head from the Agora,² and a related head in Trieste is cited by von Bissing (*loc. cit.*). This head which is illustrated in Arndt-Amelung, *Einzelaufnahmen*, pl. 594, is described as an extraordinarily realistic portrait of the Republican period. The head is bound by a wreath instead of a fillet, but the grim expression of the features and the details of the physiognomy closely resemble those of the Agora head. The new head should also be dated in the Republican period and, in spite of the absence of the star on the fillet, may be interpreted as a portrait of a priest of Serapis or Isis.

PORTRAIT BUST OF AUGUSTUS

The finest portrait in the series is one representing Augustus as a young man which is a masterwork of an Athenian artist of the Roman age (Plate V and Figs. 32–34).³ The head was found built into the “Valerian” wall in the southern part of Section Iota, and somewhat later the bust was discovered in a pit in the southwest corner of the same area. It has been stated above (p. 332) that the archaeological evidence at present available fixes the date of the wall in the latter part of the third century. The contents of the pit also date, at least in part, from the third century (see above, p. 337), so that it is clear that the bust was demolished at that time. Both ears are somewhat injured and the tip of the nose is missing, but otherwise the state of preservation is good and the marble has retained its polished surface. A tenon extends from the bottom of the piece for insertion in a post by which the bust was supported.

This head exhibits the familiar physiognomy of the portraits of Augustus in his younger years. One recognizes the moderately large and protruding ears, the disordered hair with the locks on the forehead and a curl in front of each ear, the high cheek bones with the flesh drawn tightly over them, the slightly sunken cheeks, the arched nose that is especially mentioned by Suetonius (*Augustus*, 79), the marked depression in the middle of the upper lip, the tightly closed lips, and the characteristic chin. The eyes are rather deeply set beneath overhanging brows and even in the marble medium give the impression of clearness, brightness and power described by Suetonius.

In a recent study of the portraits of Augustus Otto Brendel takes as a necessary starting point the heads that are used on coins,⁴ and he finds that a new type of portrait

¹ C. Watzinger, *Expedition Ernst von Sieglin*, II, 1, p. 32, pl. X.

² T. Schreiber, *ibid.*, I, p. 262, pls. XLV–XLVI.

³ Inv. No. 6569–S 356. Found on May 5, 1933 in Section Iota, 52/I. Pentelic marble. Height: 0.48 m.; width of head: 0.201 m.; width of bust: 0.39 m.; chin to crown: 0.252 m.; right corner of mouth to inner corner of right eye: 0.066 m.

⁴ *Ikongraphie des Kaisers Augustus*, Heidelberg Diss., Nürnberg, 1931. A bibliography of studies of Augustus portraits is given on p. 15.

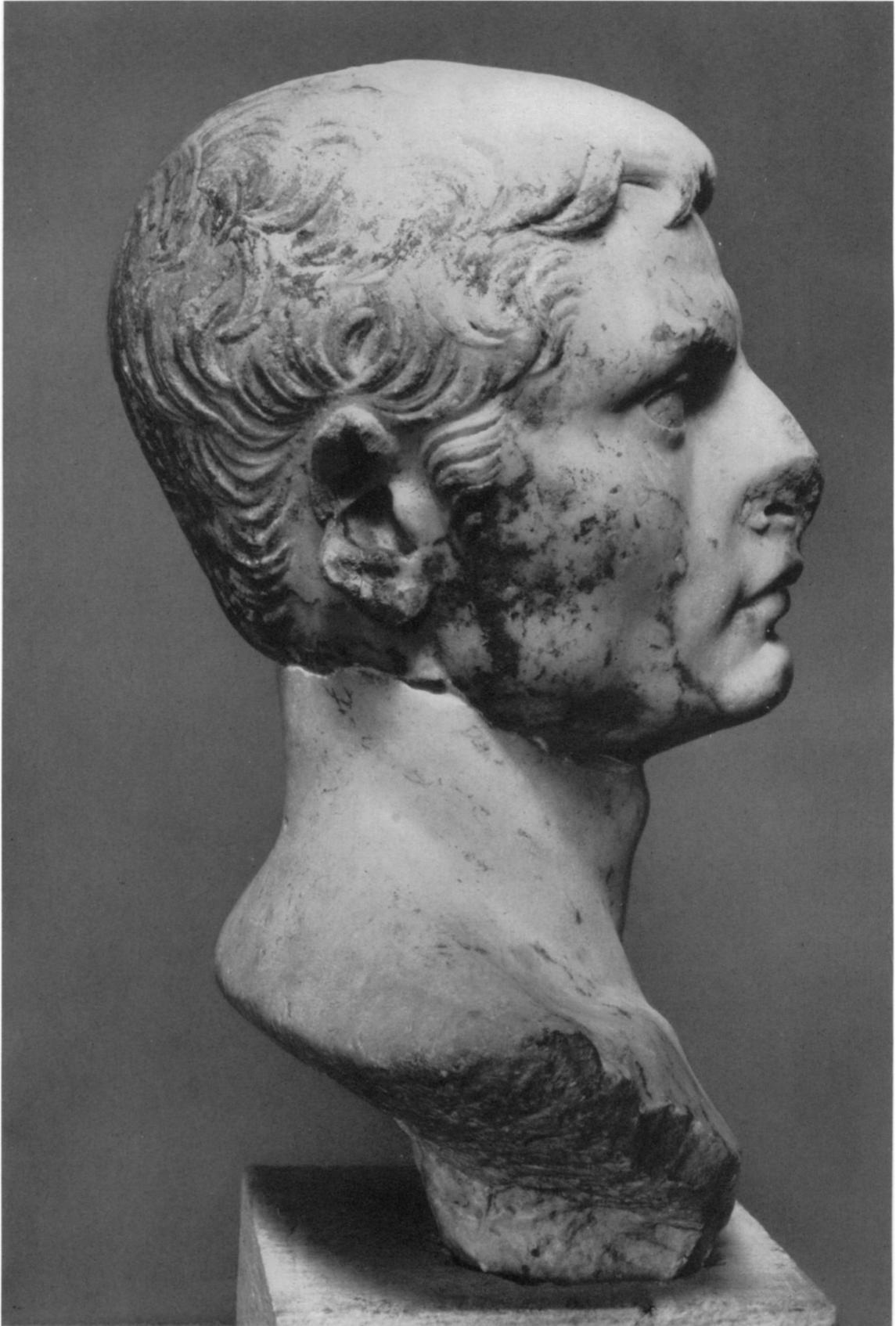


Fig. 32. Augustus. Right Side

appears on eastern coins at some time between 35 and 30 B.C. (pp. 41, 43), and that it was widely known in the east in the decade between 35 and 25. This type, called by Brendel (p. 41) a Hellenistic Augustus, appears on a series of coins assigned to an eastern provenience by Mattingly.¹ It is reasonable to conclude that such a striking portrait was



Fig. 33. Augustus. Left Side

taken from a sculptured work which, because of its stylistic traits, must have been made by a Greek artist. Brendel selects as representatives of the prototype of the portraits on the coins the head of a statue in Florence (Arndt-Bruckmann, *Griechische u. römische Porträts*, No. 697) and a bust in the Capitoline Museum (H. S. Jones, *Sculptures of the Museo Capitolino*, pl. 46), as well as other related heads included in his Types C and D.

¹ *Coins of the Roman Empire in the British Museum*, I, pl. 14, nos. 10–19.

The chronology of the coins and the type of portrait on them point to a Greek work made about 31 B.C., just at the time of the visit of Augustus to Greece. On that occasion he stayed in Aegina because of his resentment at Athens for its support of Antony.¹ Athens must have made every effort at that time to become reconciled to the Roman

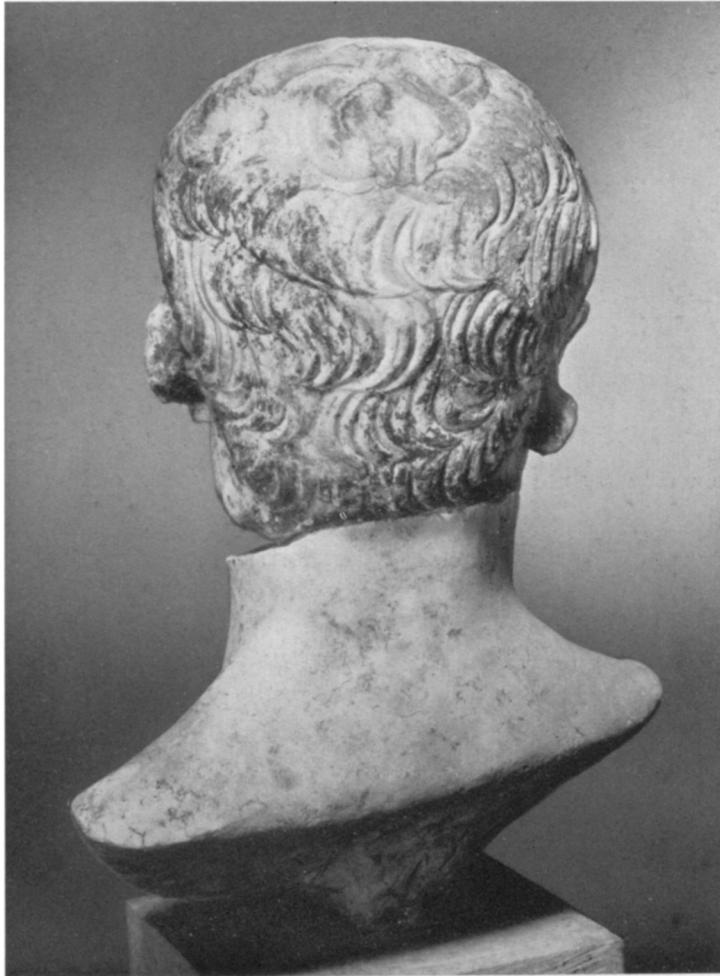


Fig. 34. Augustus. Back

conqueror, and, in fact, the construction of a temple to him on the Acropolis was begun shortly afterwards (Graindor, *op. cit.*, p. 181). That would have been an appropriate time for the Athenians to commission their leading artist to make a portrait from the living model. It is uncertain whether coins with this type of head were struck at Athens,² but

¹ Plutarch, *Reg. et Imp. Apophth.*, p. 207 F. See P. Graindor, *Athènes sous Auguste*, p. 17.

² Mattingly, *op. cit.*, p. CXXIV, pl. 16, nos. 5-8; Graindor, *op. cit.*, p. 37.



Portrait of Augustus

the presence of the same type on coins of Corinth, struck after 17 B.C.,¹ strengthens the probability that the prototype of the portrait on the coins was made in Greece.

The new head is similar in all essential characteristics to the portraits on the coins. It is a work that is thoroughly Greek in spirit expressing in the features of an individual the noblest type of aristocrat and conqueror. It is easily comprehensible that the Emperor was pleased with this portrait of his nobler self and that it was adopted for a period of years as the official type for reproduction on imperial and colonial coins.

HEAD OF CLAUDIUS

Another marble head that is larger than life-size evidently portrays a Roman Emperor (Figs. 35–36).² The nose and chin are damaged. The neck terminates in a roughly picked tongue intended for insertion in a socket. Apparently the head was not completely finished since two measuring points have been left on the surface, one on the forehead and another below the chin. The man's face is clean-shaven and has a stern and forbidding expression with its tightly compressed lips. The hair is brushed down over the forehead and the head is crowned by a large laurel wreath that extends high above the hair in front and behind is tied by a ribbon, of which the ends hang down on the neck. The features, which clearly present a portrait type, are characteristic of the portraits of the Julio-Claudian family, but resemblances among members of the family sometimes make the identification of the individual difficult.

The new head exhibits many characteristics of the accepted portraits of Claudius. It represents a middle aged man with dignified and noble expression as described by Suetonius (*Claudius*, 30). The hair falls in thick locks on the forehead, the forehead is wrinkled with vertical lines between the eyebrows, and the cheeks are furrowed.³ There are, however, obvious divergencies among the Claudius portraits as the juxtaposition of the members of any group of them clearly indicates.⁴ Our head may be compared with the colossal head from Otricoli in the Vatican⁵ with which it has many traits in common, but from which it differs in the size of the ears. Also useful for comparison is the portrait of Claudius in Parma which is well illustrated by Curtius in *Römische Mitteilungen*, 47, 1932, pl. 64.⁶ This head also has a stern and dignified expression, and other similarities to the new head that may be noted are the shape of the head, the arrangement of the

¹ *Brit. Mus. Cat., Corinth*, pl. XV, nos. 4, 9, 12; K. M. Edwards, *Corinth*, VI, *Coins*, pp. 6–7, pl. I, no. 28.

² Inv. No. 6213–S 347. Found on April 21, 1933 in Section Iota, 19/AB, in a water deposit. Pentelic marble. Height: 0.585 m.; width: 0.295 m.; right corner of mouth to inner corner of right eye: 0.077 m.

³ J. J. Bernoulli, *Röm. Ikon.*, II, 1, pp. 345 ff. Cp. F. P. Johnson in *A.J.A.*, XXX, 1926, p. 164.

⁴ See R. West, *op. cit.*, pl. LVII.

⁵ *Ibid.*, pl. LVII, no. 244.

⁶ F. Poulsen, *Porträtstudien in norditalienischen Provinzmuseen*, p. 51, pl. LXX.

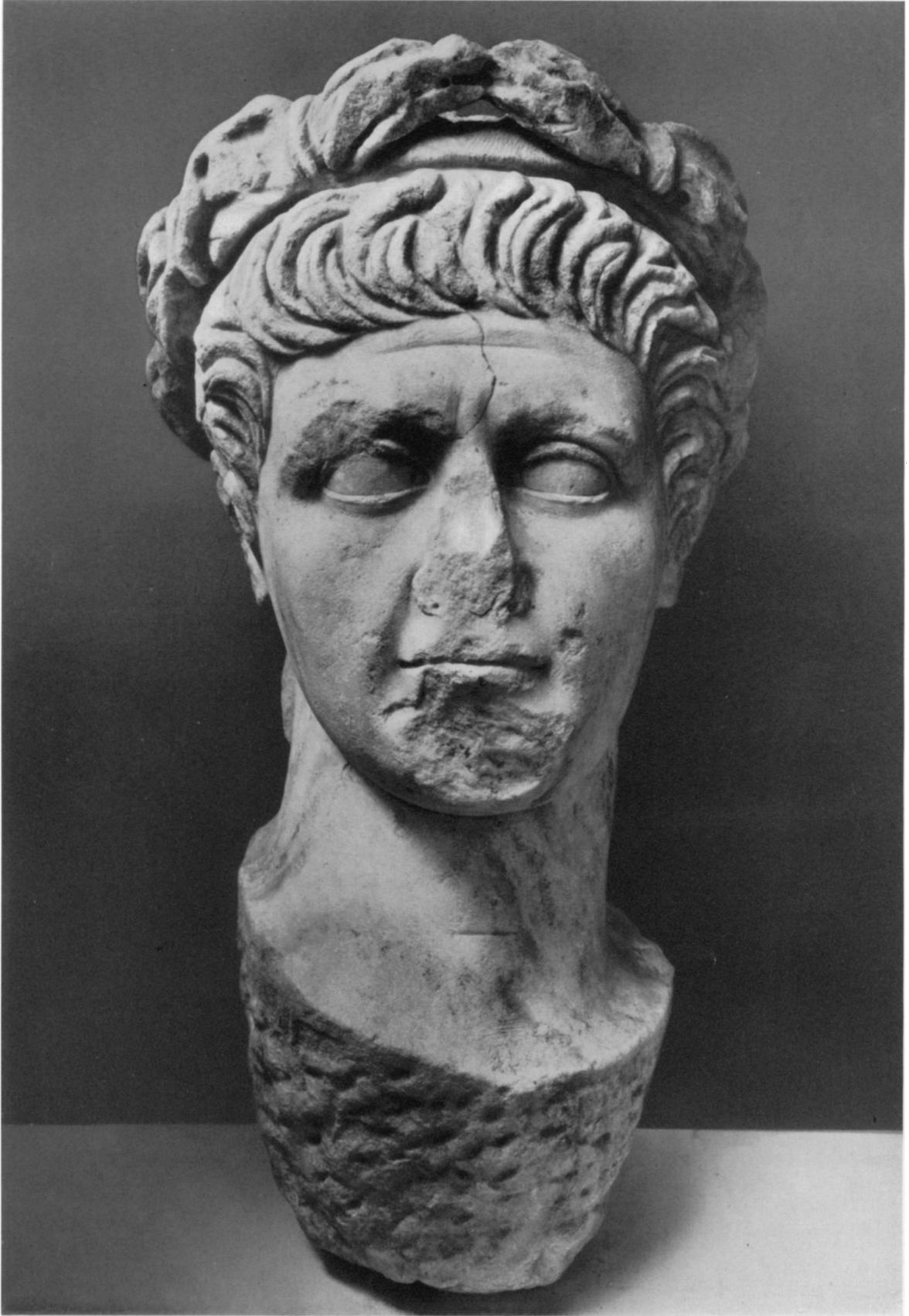


Fig. 35. Portrait of Claudius

front hair, the furrowed brow, the shape of the eyes, the mouth, and the lines on either side of the nostrils. The certain portraits of Claudius that appear on the coins do not



Fig. 36. Claudius. Profile

show any serious divergencies from this type.¹ The large size of the head in the Agora and the presence of the wreath indicate an imperial portrait, and its resemblance to Claudius is closer than to other members of the same dynasty.

¹ Cp. R. West, *op. cit.*, pl. LXIX, no. 85.



Fig. 37. Faustina the Younger

FAUSTINA THE YOUNGER

The deposit of sculpture in the eastern part of Section Iota included the marble bust of a woman that is perfectly preserved (Figs. 37–38).¹ The work had not been completely finished in antiquity since the marks of the chisel and the measuring points on cheek bones and chin have not been removed as they would have been in the final polishing process. The head was planned for insertion in the top of a statue or of a post and the vertical surface of its base has been left in a roughly picked state with only a narrow smooth band at its upper edge.

The head represents a middle-aged woman with severe features. It is evidently a portrait of an individual of firm character and of strong will. The expression of the features, achieved by the modelling of the cheeks and by the tight compression of the lips, characterizes a woman who is accustomed to rule. The hair is parted in the middle and is arranged in gently undulating waves on each side, by which the upper part of the ear is covered. At the back of the neck it is gathered in a knot formed by the coiling of the braids. Exactly this style of head-dress appears on portraits of the younger Faustina on coins dated between 162 and 166 A. D.² It is well illustrated

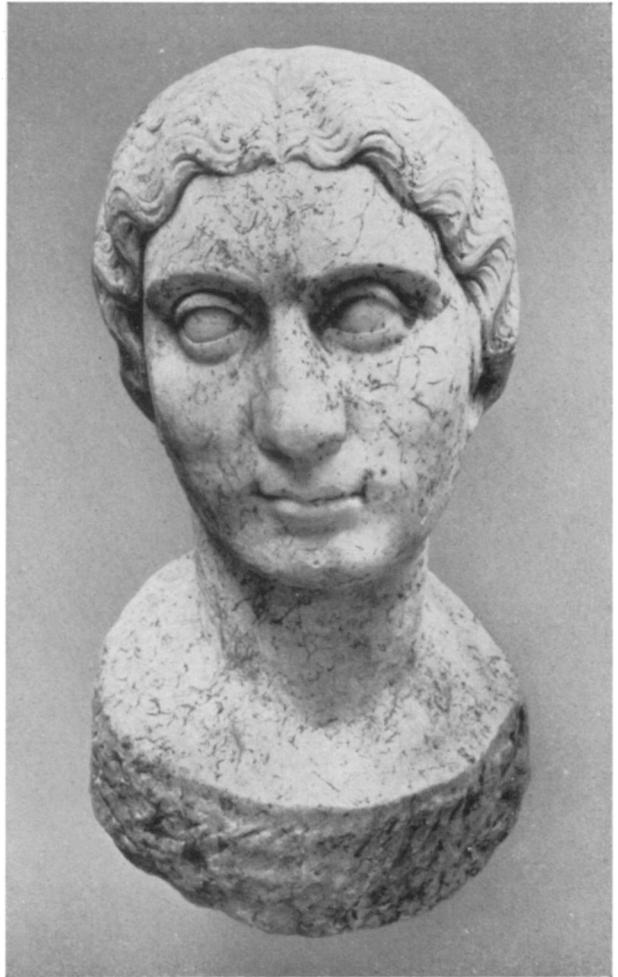


Fig. 38. Faustina. Front View

on a coin reproduced by Hekler (*Greek and Roman Portraits*, p. 311, no. 12), and on a coin of the Empress shown by Bernhart.³ In both cases, besides the similarity

¹ Inv. No. 6745–S 362. Found on May 11, 1933 in Section Iota, 37/E. White marble. Height: 0.398 m.; width of head: 0.186 m.; of base: 0.215 m.; chin to crown: 0.24 m.; chin to hair on brow: 0.182 m.; right corner of mouth to inner corner of right eye: 0.07 m.

² Pauly-Wissowa, *Realenc.*, s. v. *Haartracht*, VII, col. 2141.

³ *Handbuch zur Münzkunde d. römischen Kaiserzeit*, pl. 10, no. 7.

of the hair-dress, the features in profile resemble the side view of our head given in Fig. 37.

With the portrait of the Empress on coins as a fixed starting point numerous heads have been identified as picturing Faustina. The type has recently been studied by Poulsen in *Jahrbuch des Instituts*, 47, 1932, pp. 83 ff. The portraits which Poulsen lists as certain likenesses differ somewhat in their details, but one (p. 86, no. 3) is strikingly similar to the head from the Agora. This is a bust in the Louvre that is reproduced by J. J. Bernoulli in *Römische Ikonographie*, II, 2, pl. LIV. The resemblances between the two heads to be noted are the arrangement of the hair, the shape of the eyes, the tightly closed lips, and the form of the chin. The nose of the Louvre bust is restored. In view of these parallels we may confidently apply to the head from the Agora the statement of Bernoulli on the work in Paris (*op. cit.*, p. 192) that there could scarcely be another portrait that would reproduce so adequately the coin-type of the younger Faustina.

COLOSSAL HEAD OF SEPTIMIUS SEVERUS

The appearance and size of another head from Section Iota indicate that it is a portrait of a Roman Emperor (Figs. 39–40).¹ This inference is strengthened by the fact that it was found not far from the position where the head of Claudius was lying. The head is perfectly preserved except for an injury to the tip of the nose and for some minor chipping. At the back of the head a rectangular patch that had been dowelled on in antiquity is still in place. The man is bearded and the hair of the beard is arranged in flame-like locks. The hair of the head is thick and abundant and is represented in disorderly array. A row of curls hangs down on the forehead which is framed on either side by longer outcurving locks. The eyebrows are indicated by incisions and the pupils of the eyes have been bored with a drill. The nose is slightly curved and is separated by a deep depression from the brow. The expression of the face is dignified and benign, and in general the sculpture is admirable in its technique and is impressive in its appearance.

In preliminary reports of the excavations I have suggested the possibility that this head is a portrait of Commodus,² but in spite of some resemblance to the heads of Commodus³ the characteristic eyelids of Commodus are lacking and the arrangement of the hair on the forehead is different. It is also difficult to believe that this head portrays a man as young as thirty-one years, the age of Commodus when he was killed. On the other hand in the arrangement of the locks of hair on the forehead the head exhibits a peculiar characteristic of the portraits of Septimius Severus. Other traits of the features also agree with the type established for that Emperor by Bernoulli (*op. cit.*, pp. 30 ff.).

¹ Inv. No. 5879—S 335. Found on April 6, 1933 in Section Iota, 20/AT. Pentelic marble. Height: 0.392 m.; width: 0.331 m.; right corner of mouth to inner corner of right eye: 0.092 m.

² *A. J. A.*, XXXVII, 1933, p. 309; *Art and Archaeology*, XXXIV, 1933, p. 297.

³ See Hekler, *op. cit.*, p. 270.

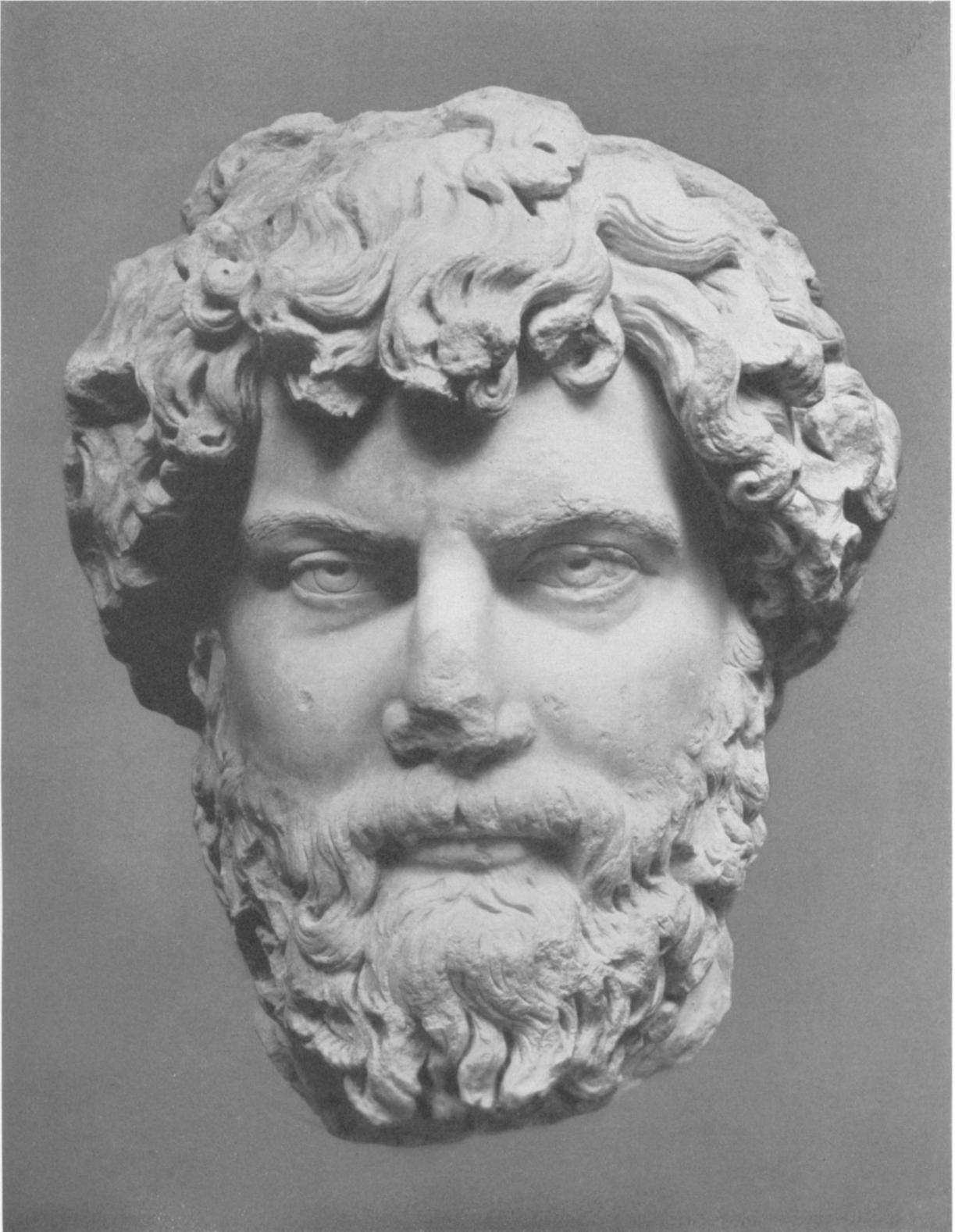


Fig. 39. Portrait of Septimius Severus

These are the smooth forehead with only slight swelling above the eyebrows, the deep depression between nose and forehead, the comparatively small nose, and the mild and friendly expression. In the list of eighty-three portraits of Septimius cited by Bernoulli it will be sufficient to select one only (no. 62, p. 27) for comparison with the new head.

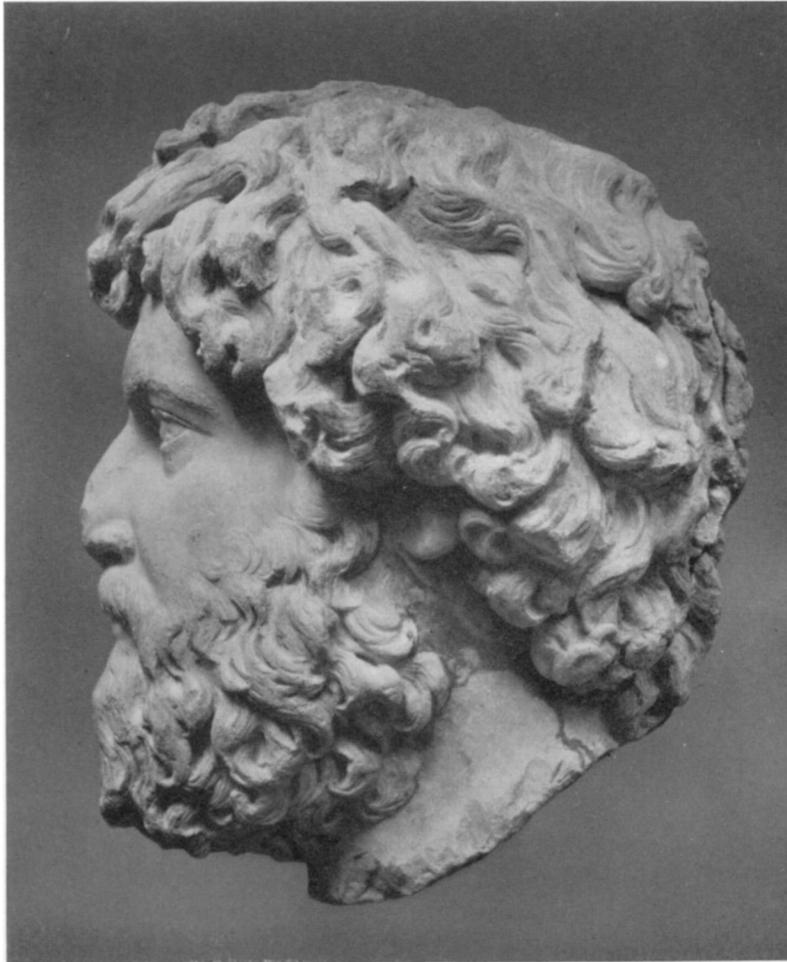


Fig. 40. Septimius Severus. Profile

This portrait, which is in Ince Blundell Hall and is well illustrated by Poulsen (*Greek and Roman Portraits in English Country Houses*, p. 101, no. 95), is very similar in all essential details to the head in the Agora. There seems no reason to doubt that they both portray the same individual and that the individual was Septimius Severus. This identification is confirmed by a comparison of the new head with the large bronze head in the Museum at Nicosia in Cyprus, an admirable portrait showing all the characteristic physiognomical traits of the Emperor (*Arch. Anz.*, 49, 1934, col. 99, fig. 13).

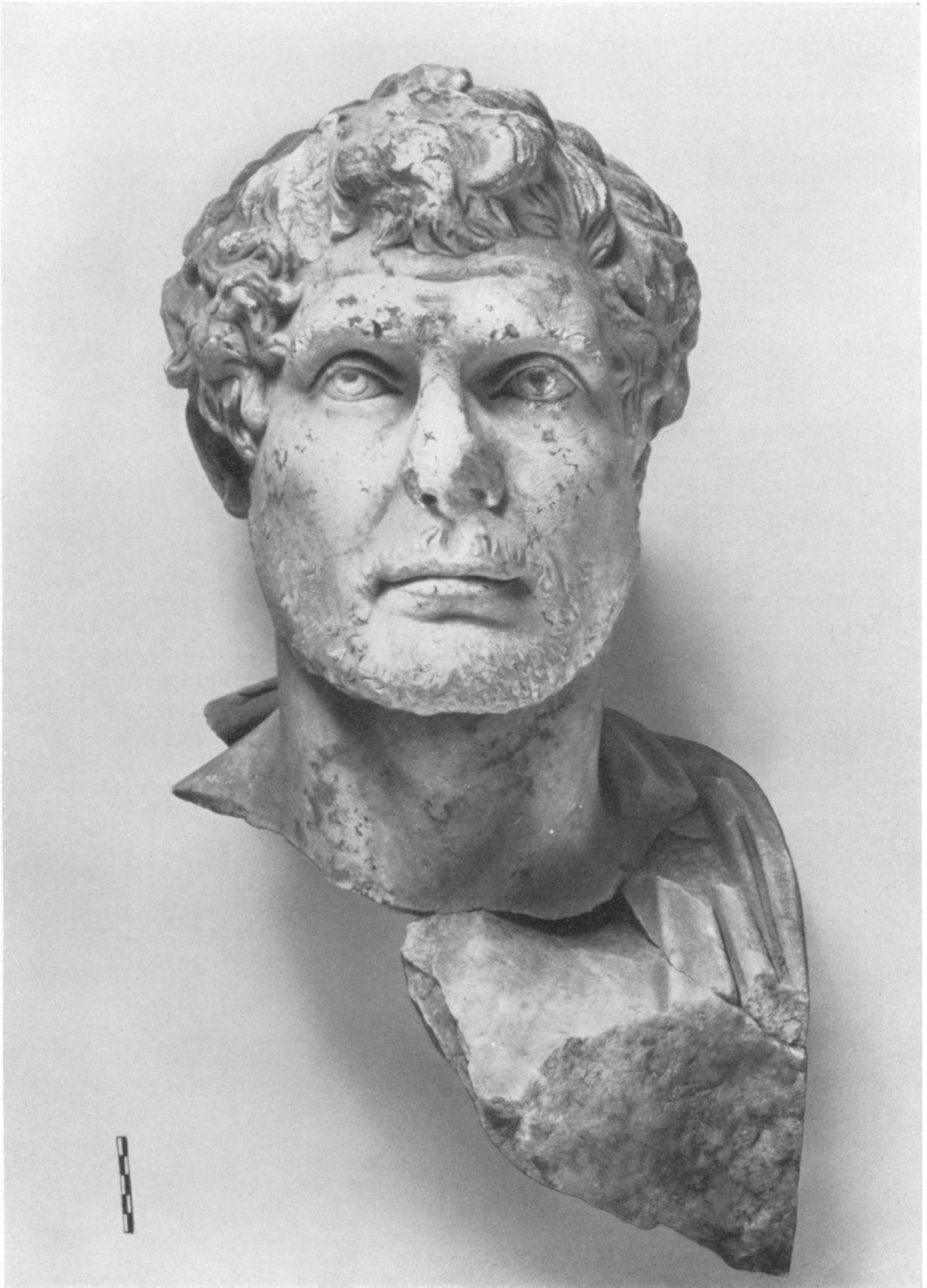


Fig. 41. Portrait of a Kosmetes.

AN ATHENIAN KOSMETES

The last of the series of Roman portraits is a life-sized bust that is extremely life-like in appearance (Fig. 41).¹ The right shoulder and back are missing but on the left shoulder the folds of the cloak are preserved. The hair is rumpled and disordered, the forehead is wrinkled; the eyebrows are indicated by chisel marks as is also the hair of mustache and of beard. It has been remarked that this method of rendering the hair appears in use at the beginning of the third century A.D.,² and the same date is suggested by the style of the work and by the technique of its craftsmanship. The very characteristic features of this head identify it as a portrait study of an individual, and although it is not possible to name the individual one may suggest the rôle that he played in the state.

The type of portrait, the squared termination of the bust and the bit of cloak on the shoulder bring this head into association with a group of portrait busts supported by posts or herms, now in the Athens National Museum, that were found in 1861 at the eastern end of the Roman Agora built into the "Valerian" wall. These heads were identified by inscriptions preserved on some of the herms as portraits of Kosmetai, the officers who had charge of the training of the epebes during their year of service to the state. The portraits are described and fully discussed by Graindor in *Bulletin de correspondance hellénique*, XXXIX, 1915, pp. 241 ff. In its technique our head approximates Graindor's No. 15, p. 339 (Nat. Mus. No. 409). Similarities to be noted are the carelessly made hair, the pupils of the eyes, and the use of incision on closely cropped beard and mustache. The realistic and life-like expression of the features is a common characteristic of these admirable portraits.

¹ Inv. No. 7931--S 387. Found on June 23, 1933 in Section Eta, 42/KE, in a late Roman deposit. Pentelic marble. Height: 0.525 m.; width of head: 0.234 m.; chin to crown: 0.27 m.; right corner of mouth to inner corner of right eye: 0.074 m.

² P. Graindor in *B.C.H.*, XXXIX, 1915, p. 339; E. Strong, *Roman Sculpture*, p. 378.

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