

ARCHAIC SCULPTURES FROM CORINTH

(FROM THE NOTES OF EDWARD CAPPS, JR.)

(PLATES 77-79)

AT the time of his death in November, 1969, Professor Edward Capps was engaged in the publication of a catalogue of Corinthian sculptures. The publication was planned as a supplement to the volume by F. P. Johnson in the *Corinth* series (IX), to cover all sculptures found in the course of excavations since 1923. The catalogue covered a wealth of material ranging in date from early archaic through late Roman. Although the manuscript was not completed, much work had been done on the early sculptures, and it has been felt that this should be presented for publication.

The following group of archaic sculptures, therefore, represents a segment of Professor Capps' catalogue. The pieces form a coherent unit by virtue of material and date. They are quite fragmentary but tantalizing and worthy of note. There are twelve fragments in all. Only six have known provenances, five deriving from Byzantine fills to the north and south of Temple Hill, and one from the area south-east of the Theater, tentatively identified as the Sanctuary of Athena Chalinitis.

They are all carved from poros; a few pieces appear to be of a finer grained poros. Nearly all of them bear some traces of stucco. This could mean that the fragments all derive from architectural contexts. In 1949 Professor Capps delivered a paper at the annual meetings of the Archaeological Institute of America in which he discussed the possible association of the sculptures with the archaic Temple of Apollo.¹ The problems involved in such an attribution, many of which were noted by Professor Capps in his catalogue, are considered below in the discussion of each piece. At the time the notes were written the Temple of Apollo was the only structure of archaic date thought appropriate for sculptural decoration. The recent excavations of Mr. C. K. Williams II, however, show that more is preserved and is yet to be explored of early Corinth than was previously thought. For this reason it seems best to avoid conclusive attributions unless certain. One must not, moreover, reject the possibility that some of these pieces, at least, belonged to free-standing statues which stood in the precincts and Agora of the ancient city. As yet so little early classical marble sculpture has been found at Corinth that one cannot be certain that poros—and terracotta—were not more popular media.

¹ "Gleanings from Old Corinth," *A.J.A.*, LIV, 1950, pp. 265-266 for summary; also G. M. A. Richter, *Archaic Greek Art*, New York, 1949, p. 82, note 133.

Because of the incomplete state of Edward Capps' manuscript, some degree of editing was necessary, and I must thus assume all responsibility for descriptions and interpretations expressed below. I have indicated any point of disagreement with Professor Capps in either text or footnotes.²

CATALOGUE

1. FRAGMENT OF HEAD.

Plate 77.

S 2566. P. H. 0.095 m., P. W. 0.122 m.,
Depth 0.125 m.

Found 1949 in poros pile near Temple Hill,
provenance unknown.

Poros fragment, broken top, bottom and right
side, surface worn; fine stucco on chin, neck
and hair; flesh-colored paint on neck, face; red
on collar; deep red on hair.

Preserved are neck, jaw and proper left side
of a head somewhat larger than one-half life-
size.³ The neck, ringed by a collar or necklace,
is short and tapering, rounded without ana-

tomical detail. Jaw rises from the neck with
little definition. A single beaded lock hangs
down either side of the face to the shoulder.
Behind the left lock is the worn left ear lobe,
flattened against the mass of back hair, which
falls in angular horizontal waves to the shoul-
der. The waves are interrupted at the back of
the head by a projecting strut 0.006-0.007 m.
deep. To the proper left of the strut the hair
is chiselled away for a distance of 0.015 m.
The flesh-colored paint on neck and jaw indi-
cates that the sex of the head is male.⁴

The head originally must have been attached to another surface but attached so that it stood out from this surface in a manner not characteristic of early archaic reliefs, for which shallow-cut outline is the rule. Professor Capps suggested as a possible solution that the head belonged to a metope of the earlier Temple of Apollo, turning it somewhat to its right to explain the carving of the back of the head.⁵ Such a turn, however, seems unlikely in view of the strict frontality of the head on its shoulders. There remain several possibilities: the head was part of a free-standing statue set against another element, such as a throne; or, it belonged to a larger type of relief, a pedimental group from a small building, with crowning moulding or cornice placed separately.

² I wish to thank Mrs. Capps for her generosity in making this material available, and Miss Katharine Butt of the Corinth Museum for her aid and suggestions. Photographs were taken by Misses I. Ioannidou and L. Bartziotou.

³ Originally inventoried as hand grasping shield and so cited by G. M. A. Richter, *Archaic Greek Art*, p. 82, note 133, subsequently corrected in the catalogue.

⁴ Cf. R. Heberdey, *Altattische Porosskulptur*, Vienna, 1919, p. 49, Herakles from the Hekatompedon pediment.

⁵ Cf. M. C. Roebuck, "Excavation at Corinth: 1954," *Hesperia*, XXIV, 1955, pp. 147-157, for discussion of the remains and date of the early temple. According to Mrs. Roebuck, the temple had a stone socle with mudbrick and timber superstructure and dated before the last quarter of the 7th century B.C. The renewed excavations on the Hill by Professor H. S. Robinson will provide us with additional information when concluded.

For examples of the sharply profiled "layer-peruke," cf. the ivory sphinx from Perachora (early 7th century B.C.),⁶ the protome on a Protocorinthian aryballos in the Louvre (*ca.* 640-630 B.C.),⁷ and the Mycenae relief with the veiled woman (*ca.* 630-600 B.C.).⁸ For the single lock in front of the ear, cf. parallels in vase-painting, such as the Protocorinthian kotyle from Aigina depicting Bellerophon and the Chimaira (2nd quarter 7th century B.C.);⁹ in minor arts, a small ivory sphinx from Perachora identified as a Corinthian work (*ca.* mid 7th century B.C.).¹⁰ There are no close parallels for this in sculpture.

The Louvre protome provides a good parallel for our piece in the stiffness of the modelling, the short columnar neck, and narrow rounded jaw. By contrast, a head from the Athenian Agora (S 1358) dated to the first half of the 6th century B.C., with layered hair and wavy front curls, shows some modelling of the neck muscles.¹¹ Like that head, however, our piece no longer has the flat masses of waves which stand out triangularly from the face. It should come somewhere between the two, *ca.* 600 B.C.

2. FRAGMENT OF HEAD.

Plate 77.

S 1402. P. H. 0.115 m., M. P. W. 0.17 m., P. W. of Head 0.15 m., P. Depth 0.116 m., Est. Orig. W. Head *ca.* 0.18 m., H. Stephane 0.052 m.

Found 1929 in Roman market along north side of Temple Hill, built into wall of vaulted Byzantine tomb. Notebook 105, pp. 115-116.

Poros fragment broken at back and below with more of proper left side than right, most of dentations broken away. Fine thin stucco with red paint on diadem, hair: yellow ocher over red on fillet.

F. de Waele, *A.J.A.*, XXXIV, 1930, pp. 450-452, fig. 11. C. Picard, *Manuel d'archéologie grecque, la sculpture*, I, Paris, 1935, p. 466, note 3.

Preserved is the upper portion of the head of

a figure at least life-sized: forehead above the level of the eyebrows, framed by a row of descending spiral curls and crowned with a dentate stephane. The spiral curls are widely spaced on either side of the central part, two to the proper left, one to the right. To the proper left of the second curl are perhaps traces of a tongue-shaped wave like that on the sphinx from the Athenian Kerameikos.¹² The fillet consists of a narrow band with triangular dentations. The band is narrow across the front, widens along the sides and is cut back 0.004-0.005 m. from the surface of the hair. It is pierced with six round holes 0.012 m. in diameter and 0.02 m. deep. The holes are aligned with the center of each second dentation. Two of the holes preserve terracotta stems from at-

⁶ T. Dunbabin, *Perachora*, II, Oxford, 1962, pl. 171.

⁷ H. Payne, *Necrocorinthia*, Oxford, 1931, pl. 47, 4-6.

⁸ G. Rodenwaldt, *Corolla Ludwig Curtius*, Stuttgart, 1937, pp. 63-66, pl. 7-10.

⁹ W. Kraiker, *Aigina*, Berlin, 1951, pl. 18. For additional examples, cf. E. Pfuhl, *Malerei und Zeichnung der Griechen*, Munich, 1923, figs. 175, 190, 194, 199.

¹⁰ *Perachora*, II, A 8, p. 406, pl. 172.

¹¹ E. B. Harrison, *Athenian Agora*, XI, *Archaic and Archaistic Sculpture*, Princeton, 1965, no. 72, p. 20, pl. 6.

¹² G. M. A. Richter, *The Archaic Gravestones of Attica*, London, 1961, no. 11, pp. 15-16 with plates.

tached ornaments. A variety of restorations is possible: simple terracotta studs, rosettes like those on the fillet of the bronze Poseidon from Ugento,¹³ or perhaps, as Professor Capps suggested, small coiling snakes characteristic of a Gorgon. Above the narrow band project thirteen dentations carved in relief against the mass of the head. They splay at an angle to the fillet

and project in relief more strongly across the front of the head than on the side. The top of the head is chiselled roughly flat on level with the top of the dentations; faint incised lines, probably made with the edge of the chisel, continue on top the triangular cuts which separate the points.

Identification of the sex of the head must depend on the stephane, a rather uncommon type of headdress, since spiral curls appear indiscriminately on men and women. The dentate stephane is worn by the Kerameikos sphinx and by a small bronze sphinx from Perachora.¹⁴ On both the points are carved free of the head. A similar headpiece sometimes decorated with circles is worn by a winged Artemis Orthia on a number of ivories and bone figurines from the Spartan sanctuary.¹⁵ More distantly related is the feathered polos worn by the large head from Olympia, variously identified as Hera or a sphinx.¹⁶ Whether on goddess or sphinx, it is clear that the dentate stephane is regularly worn by women, and therefore on our Corinth piece also. The stephane may indicate a possible identification for our head.

It has been suggested that the head belonged to a Gorgon which decorated the pediment of the Temple of Apollo.¹⁷ In favor of the identification are the large scale of the head and the spiral curls, both of which are characteristic of Gorgons. Against it are the dentate stephane and the shape of the head. Gorgons do not wear dentate stephanes; if anything, simple fillets. As for the reconstruction with terracotta snakes rising out of the pierced band, it is conceivable but not easy in view of the considerable recession of the face of the fillet and the protrusion of hair and dentations below and above. The shape of the head is also not that of a Gorgon; an overriding characteristic of the Gorgon is her broad flat face which gives her the aspect of the monster. In sculpture this is true both of the Corfu gorgon and the Acropolis head.¹⁸ Enough is preserved of the left side of the Corinth head to show that it is not flat but quite round with considerable depth, the depth of a normal head. It seems unlikely that we have a Gorgon here.

¹³ N. Degrassi, *La Parola del Passato*, XX, 1965, p. 93 and plate.

¹⁴ *Perachora*, I, p. 135, pl. 43, 1, 2.

¹⁵ R. Dawkins, *The Sanctuary of Artemis Orthia at Sparta*, London, 1929, pls. XCVII, 1, XCVIII, 3, CXIX, 6, 7, CXX, 2-5.

¹⁶ G. M. A. Richter, *Korai*, London, 1968, figs. 118-121; D. K. Hill, "Hera or Sphinx," *Hesperia*, XIII, 1944, pp. 353-360.

¹⁷ This interpretation was put forward by Professor Capps quite tentatively both in his catalogue and in his paper to the A.I.A. He admitted, however, the problems of identification and chronology.

¹⁸ H. Schrader, E. Langlotz, W.-H. Schuchhardt, *Die archaischen Marmorbildwerke der Akropolis*, Frankfurt am Main, 1939, pl. 184.

Whether the head came from a relief, a pedimental statue or a free-standing statue is uncertain. It exhibits the same problem as most of the pieces here considered, namely, that the back is broken away, very often in a suspiciously flat manner, but without any trace of an adhering relief ground. The top of the head is not carefully finished and was not meant to be seen; this could mean that it stood in a pediment beneath the cornice. However, flat as it was, it also would not have been seen as the top of a life- or over life-sized statue. We cannot reject the possibility of a statue in the round, whether cult-statue, kore or, less likely, enormous sphinx. At the same time, we cannot reject the possibility of its association with the pediment of the Temple, not as a Gorgon but perhaps as a deity. In scale it would not be unsuitable.¹⁹

However, the question of its date remains. The only evidence for chronology is the hair arrangement, a difficult factor, for the spiral curl has a long and popular life in archaic sculpture. The Kerameikos sphinx already mentioned shows a similar arrangement of hair and headdress. Although the curls are ornately carved like small rosettes, outline and arrangement resemble the Corinth curls. A less satisfactory parallel is the Nike from Delos whose curls are more linear and less plastic.²⁰ A much better example is the head of Herakles from the Hekatompedon.²¹ Here we find the same sort of full, plastic locks without the incised detail. The Herakles dates to *ca.* 570-566 B.C., the sphinx to *ca.* the second quarter of the 6th century.²² Our head is probably of the same time, which would make it too early for the temple, erected *ca.* 540-530 B.C. At the same time, it must be kept in mind that the spiral curl continues as late as the bronze kouros from the Piraeus (*ca.* 520 B.C.).²³ This statue, too, shows simple, large curls, widely spaced across the forehead, and it indicates that we cannot disregard the possibility of a lower date for our head.

3. FRAGMENT OF SHOULDER.

Plate 77.

S 2565. P. H. 0.141 m., P. W. 0.088 m., P. Th. 0.07 m., Est. Diam. of upper arm 0.068-0.07 m.

Provenance unknown. Poros fragment broken all around, surface chipped. Fine stucco with red and dark blue paint; coarser stucco on chest with red paint.

An enigmatic piece tentatively identified as left shoulder and upper arm of a nearly life-sized figure. Preserved is the outer curve of the shoulder, inside of the upper arm and start of the chest. The arm hangs down at the side and is carved in one piece with the chest. The figure wears a short-sleeved garment decorated

¹⁹ The height of the pedimental field of the Temple of Apollo can be estimated by comparison with the Temple of Apollo at Delphi, only slightly larger than the Corinthian building. The figures there range from 1.60 to 1.90 m. in height. Ours would fall closer to the upper than the lower limit. For examples of free-standing statues with polos not carefully finished on top, cf. Acropolis 696, Schrader, *A.M.A.*, p. 61, and the Lyons Kore, *ibid.*, pl. 66.

²⁰ *Korai*, pl. XIV, a.

²¹ O. Broneer, *Hesperia*, VIII, 1939, pp. 91-100, figs. 1-6.

²² Miss Harrison has recently lowered its date to *ca.* 550 B.C., *Agora*, XI, p. 12.

²³ G. M. A. Richter, *Kouroi*², London, 1960, figs. 478-480.

with broad blue and red vertical stripes. The stripes are divided by a deep V-shaped groove which parallels the curve of the shoulder. A second groove less neatly executed than the first encircles the arm and forms either the lower edge of the sleeve or the upper line of a broad cuff.²⁴ Along the proper right break is the tip of a lock of red hair which hangs down over the shoulder. Red paint below the horizontal V-shaped groove identifies the statue as male, unless, of course, this is part of the cuff. The fragment is broken at back and side. Perplexing is a small patch of possibly original

worked surface preserved on the inside or proper right break, roughly halfway down from the top and at right angles to the back break. The surface is not quite smooth with flat chisel marks running horizontally and traces of faded red color laid directly on the stone, not on stucco as on the sleeve and arm. The meaning of this surface is unclear. It is not the type of surface work to be expected for a joint, being neither roughly picked nor smoothly finished for anathyrosis. It may represent a secondary use of the fragment.

It is tempting to associate this piece with the head 2 (S 1402). It may be too small, however, of the wrong sex, and perhaps somewhat earlier in date. Parallels for the garment are several, most notably the Acropolis relief 622 depicting Hermes with syrinx, dated *ca.* 570 B.C.,²⁵ and the so-called Perseus.²⁶ While Hermes' sleeve is shorter, the decoration is similar with shallow incisions to set off the bands. Perseus, too, wears a chitoniskos with red and blue stripes divided by incised lines. Both Hermes and Perseus, however, have muscular arms with pronounced deltoid muscles, and their arms are carved free of the body. The complete absence of modelling on our piece and the dependance on line and incision suggest an earlier date, nearer the beginning of the century.

4. FRAGMENT OF TORSO.

Plate 77.

S 2576. P. H. 0.19 m., P. W. 0.155 m., Th. 0.084 m.

Found 1925, behind shops XIII and XIV of the Northwest Stoa. Notebook 86a, p. 101. Poros fragment broken all around. Fine stucco with red, blue paint; coarse stucco on upper torso.

Fragment variously identified as part of a belted running figure, a banded arm, and now tentatively presented as the belted torso of a standing figure of nearly life-sized proportions. Preserved is a small segment of torso above and below a broad belt. The belt is a broad

flat band, offset by a narrow border above and below, painted blue and red. It is narrow at the left, 0.045 m., and widens conspicuously to the right, 0.055 m. It stands out in relief against the otherwise smooth surface of the torso. The upper part of the body follows the curve of the belt. Below the belt the curve is broken at the lower right break by a rounded surface which projects outward at an angle to the torso. This could be taken as the start of the raised left leg of a figure in the archaic running or "knielaufen" position. However, the planes do not work out: the leg should run parallel to

²⁴ It is curious that the edge of the sleeve does not stand out in relief from the arm, as is most usual, but is indicated merely by incision. If it is part of a cuff or border, however, it is extremely wide, over 0.032 m.

²⁵ Schrader, *A.M.A.*, No. 428, p. 309, pl. 177.

²⁶ *Ibid.*, No. 442, pp. 320-322, figs. 368-369. Schrader dates this piece to the beginning of the 6th century, while Miss Harrison, *Agora*, XI, pl. 12, brings down slightly, to 580-575 B.C., the Gorgon head which is part of the same group.

the line of the body. Instead of this it comes out at an angle. Moreover, there is no articulation between the torso and the "leg." An alternative is to place the fragment on the side of the statue near the back and to identify the protrusion as the start of the left buttock. This would explain why the belt does not turn

more sharply to the right of the "leg" but flattens out. At the upper left break 0.03 m. above the belt is a broken projecting surface which slopes downward from right to left. Its purpose is unclear unless it is for the attachment of the arm.

Surface finish, use of V-shaped grooves to set off the belt, and color make the association of this piece with the shoulder **3** (S 2565) likely. The design of the belt is unusual, since archaic belts are generally straight bands, and it provides no additional evidence for the chronology of the statue. The occurrence of coarse stucco on both fragments raises the question of their association with the archaic temple, for the building itself shows considerable evidence of a Roman re-stuccoing; they appear, however, to be too early for the building.

5. FRAGMENT OF HAIR.

Plate 77.

S 2573. P. H. 0.10 m., P. W. 0.085 m., P. Th. 0.088 m., W. of Bead *ca.* 0.04 m.

Found 1925, from excavation of Northwest Stoa, behind shops XIII and XIV. Notebook 86a, p. 101. Poros fragment broken all around, surface worn. Traces of stucco and blue frit in grooves of locks.

The fragment preserves two rows of beaded locks with parts of two beads in each row. The locks hang vertically, the beads are not aligned horizontally but the joints are staggered, a not uncommon occurrence in archaic rendering of

hair. At the left break is the beginning of another surface, perhaps part of a third lock. However, it is not cut so deeply as the other two, and its convex contour cuts into the outline of the adjacent bead. It may be part of the helix of the ear or side of the face or neck. The only trace of color is the light powdery blue frit noted in the grooves between the locks and faintly on some of the beads. It is very different from the paint used on all the other fragments and may belong to a secondary use or painting of the piece.

The enormous size of the beads and the substantial thickness of the fragment suggest that it belonged to a very large head, larger than the forehead **2** (S 1402). It might be associated with the legs **6**, **7** (S 2578, 2577), which are also on a large scale, but too little is preserved to make any serious associations. This is also true of dating. The beaded lock was a popular hair arrangement for both kouroi and korai from the late 7th to the late 6th century B.C. The later examples show a plasticity of surface that seems to be absent in our piece, and this may indicate a date in the first half of the 6th century B.C.

6. FRAGMENT OF RIGHT THIGH.

Plate 78.

S 2578. P. H. 0.16 m., W. at top break *ca.* 0.155 m., P. Depth at top break 0.17 m., P. W. at bottom break *ca.* 0.11 m.

Provenance unknown. Fine poros fragment broken top, bottom and at very back. Traces of fine white stucco.

Part of the right thigh of a kouros of probably over life-size proportions.²⁷ The fragment falls above the knee and below the buttock. The anatomy is simply rendered. The front face of the leg is rounded. It flattens out toward the proper right or outer side of the leg, where the vastus externus is indicated as a low thin swell curving down the side from the buttock toward the kneecap. The inner or proper left side of the thigh is undistinguished;

toward the back of the leg here the surface is rough and slightly higher without any visible tool marks, undoubtedly because of the proximity of the left thigh at this point. Another small patch of rougher surface appears near the back of the right side before the break. It is too far back to have any relation to the hand and its purpose is unclear. The rest of the surface is finely smoothed.

The reliance on soft modelling rather than lines and grooves places this piece later than those considered so far. A similar treatment of the vastus externus appears on a number of kouroi of the Melos group, such as the Melos kouros, the Ptoan 10, and the kouros from Keratea.²⁸ On the Volomandra kouros²⁹ it falls near the back of the leg. On later kouroi the muscle is indicated by a broad hollow. The Melos group is dated *ca.* 555-540 B.C., the Volomandra kouros just before it. Our leg should be dated around this time.

7. FRAGMENT OF LOWER LEG.

S 2577. P. H. 0.154 m., W. at upper break 0.105 m., depth at upper break 0.123 m., width at lower break 0.068 m., depth at lower break 0.09 m.

From poros pile, provenance unknown. Poros fragment broken top and bottom, part of front surface broken away.

Lower left leg of a standing figure probably over life-size. The fragment comes between ankle and calf, the start of which is preserved at the upper break. The modelling of the leg is simple: the shinbone is a rounded ridge run-

Plate 78.

ning down the axis of the leg, set off to the proper right by a shallow groove which runs parallel to it. The rest of the right surface is badly damaged, and all traces of modelling, if any, are gone. The outside of the leg is a continuous rounded surface. At back the leg is not carefully finished; outside and inside surfaces meet at an angle that has not been smoothed away. The calf should be associated with the thigh 6 (S 2578) as part of the same standing statue.

8. FRAGMENT OF HORSE.

S 2473. P. H. 0.205 m., Max. P. Depth 0.163 m., W. 0.152 m., Relief H. 0.145 m., Relief H. between legs 0.09-0.10 m., P. H. of leg 0.105 m., P. H. Chest 0.105-0.11 m., Th. Legs *ca.* 0.04 m.

Found 1925, in Byzantine cesspool behind

Plate 78.

the Northwest Shops, in area of shops XIII-XIV. Notebook 86a, p. 101.

Fine poros, broken top, bottom and back. Fine white stucco, red paint directly on stone; on background thick coats of white stucco and red paint.

²⁷ Professor Capps identified this as part of the left thigh, and he may well be correct. There is enough ambiguity about the piece that one cannot be certain. I suggest the right thigh because what little modelling there is is confined to the proper right side, a fact which suggests that it is the outside of the leg.

²⁸ For the Melos group, cf. *Kouroi*², pp. 90 ff.

²⁹ *Ibid.*, pp. 80-81.

B. H. Hill, *A.J.A.*, XXX, 1926, pp. 47-48. Payne, *Necrocorinthia*, p. 74. Gjødesen, *A.J.A.*, LXVII, 1963, p. 344, pl. 76, figs. 41-42. G. Hafner, *Viergespanne in Vorderansicht*, Berlin, 1938, pp. 13, 35.

Forequarters of a horse, with upper part of legs and most of chest. The horse faces front with left leg advanced, right leg back. The body breaks off at about the withers; at this point it was attached to a relief background, part of which is preserved between the legs. To give an impression of depth, the left hind leg is indicated behind the foreleg on the inside only. The two legs are carved in one piece and separated by a vertical groove. The hind leg projects very slightly inward beyond the front leg. At back it is attached to the relief ground. The left side is a nearly smooth mass of stone. There is no separation of legs. A broken line indicates the point of attachment to the background, and the surface just in front of this is less carefully finished. On the right side, there is some attempt to distinguish the leg from the stone which connected it to the background by

means of a groove following the line of the leg. The relief depth varies somewhat: measuring from the chest, we find the depth on the left side is *ca.* 0.145 m., between the legs 0.09-0.10 m., on the right side unknown.

The proportions of the horse are stocky and square. The muscles of the chest are softly modelled. The pectoral muscles are low swells set off by hollows which extend up the preserved front of the chest with a short central depression at the base. The pectorals are set off by pronounced muscles above either leg; on the sides a second set of muscles indicates the extensor muscle above the leg, but it is set too far back, creating a hollow just above the leg. The legs are slightly bowed with little modelling beyond the emphasis on the central bone. There are no crinkled folds at the upper inside joint of leg to chest, such as are common on the later Acropolis horses. The surface is carefully finished on both front and sides, and in this respect the horse most closely resembles the thigh fragment 6 (S 2578).

Within the series of the Acropolis horses, the Corinth piece seems to fall nearest to No. 606, dated *ca.* 530 B.C.³⁰ It no longer has the patternized musculature of No. 575, dated *ca.* second quarter of the 6th century,³¹ but neither has it the nervous refinement of No. 700 or 697,³² which fall around the end of the century. Compare also the treatment of the leg muscles with No. 700, which shows an attempt to tie the musculature of the leg more successfully into the body. The profile of our horse's chest is still vertical without the marked protrusion of the point of the shoulder, a hint of which already appears in No. 606. A date in the third quarter of the 6th century would seem likely.

Because of the shallowness of the horse's body, it is impossible to restore a rider. The horse must therefore either have stood alone or, more likely, formed part of a quadriga group.³³ Both Hill and Capps attributed the fragment to the Temple of

³⁰ H. Payne, *Archaic Marble Sculptures of the Acropolis*, London, 1936, pl. 134, 2-3.

³¹ *Ibid.*, pl. 16, 4.

³² *Ibid.*, pls. 137-139, 1; pls. 139, 2-140.

³³ It is not possible to say whether our horse stood at the center or outside of the quadriga, because it is finished equally well on both sides. One might expect that the advanced left leg stood to the left of center, in order to confine the pocket of space taken by the chariot. This would mean that our horse stood either there or was the right pole horse. Horses in quadrigas, however, generally stand with legs together.

Apollo as part of a metope. This is an attractive theory; the horse is clearly part of a relief, chronologically it fits with the temple, and it is a handsome piece of sculpture, fitting decoration for the building. There is only one problem which is difficult to surmount, namely the scale. On the basis of the proportion of height and breadth of chest to total height of the Acropolis horses and the horses on the quadriga metope of Temple C at Selinus,³⁴ the restored height of our horse comes to about 0.70 m.³⁵ There are no preserved metopes from the temple and no complete triglyphs. The height of the frieze course must be reconstructed by comparison with contemporary buildings, most notably the Temple of Apollo at Delphi, which is only slightly larger than the Corinth building. At this time also the frieze course should be about the height of the epistyle (1.32 m.), if not slightly greater. Both these factors demand a frieze height of *ca.* 1.30-1.33 m.; the width, 1.17-1.19 m., is known from the epistyle. Given a taenia *ca.* 0.10 m. high,³⁶ and restoring a plinth *ca.* 0.04 m. high, we derive a free field of *ca.* 1.16-1.19 m. for sculpture. With a horse 0.70 m. high, 0.46-0.49 m. are left to be filled. In vase painting the head of the driver of the quadriga barely clears the heads of the horses.³⁷ Such a reconstruction is followed for the Acropolis relief. A more generous arrangement is followed by the Selinus sculptor who allows *ca.* one-quarter of the height of the relief area for the driver or, here, *ca.* 0.30 m., bringing the Corinth piece to *ca.* 1.00 m. and leaving another 0.16-0.19 m. to be filled at the top, impossible for archaic metopes.

An added point to keep in mind which may or may not be important is the relief depth. The triglyph fragment A 432 (cf. note 36) permits a maximum relief depth of 0.095 m. The horse has a depth of at least 0.145 m., perhaps more if the head faces outward as at Selinus. It is therefore too deep for this triglyph. It is possible, however, that triglyphs with sculptured metopes permitted greater depth, and that the preserved triglyph belonged to the undecorated flanks.

It is unlikely therefore that the relief belongs to the Temple of Apollo, unless some further architectural information should come to light which will show that the above reckonings are incorrect. It is possible, however, that the relief belonged to

³⁴ O. Benndorf, *Die Metopen von Selinunt*, Berlin, 1873, pp. 47-49. F. Villard, G. de Miré, *Sicile grecque*, Paris, 1955, p. 93.

³⁵ *Acropolis No. 700*: H. Chest *ca.* 0.24 m., W. Chest 0.18 m., Total H. 1.06 m. (without crest). *Selinus central horse*: H. Chest 0.14 m., W. Chest 0.16 m., Total H. 0.76 m. *Acropolis No. 575*: H. Chest 0.155 m., W. Chest 0.167 m., Max. P. H. 0.51 m., Rest. H. *ca.* 0.70 m. (cf. Schrader, *A.M.A.*, p. 294, fig. 340). These measurements were taken by me in the various museums.

³⁶ The triglyph fragment A 432 preserves the socket cutting for the taenia of the metope. The metope was set 0.062 m. into the side of the triglyph, the face of the metope (or relief background, if such) fell 0.085 m. back from the face of the glyphs, 0.095 m. from the taenia of the triglyph. The taenia projected 0.034 m. beyond the face of the metope. For details of the superstructure, cf. R. Stillwell, *Corinth*, I, Cambridge, 1932, pp. 122-123, pl. VIII.

³⁷ Characteristic examples are J. C. Hoppin, *Handbook of Greek Black-Figured Vases*, Paris, 1924, pp. 51 (Andokides), 213 (Nikosthenes), 309 (Pamphaios).

another smaller building with metopes *ca.* 1.00 m. high. Alternatively, by analogy with the Acropolis example, it may have belonged to a votive relief.

9. FRAGMENT OF BEARDED FACE.

Plate 79.

T 546/ S 61. P. H. 0.128 m., P. W. 0.103 m., Max. Th. 0.053 m., Distance between inner corners of eyes: 0.025 m.

Found 1928, Theater street south in area of supposed Sanctuary of Athena Chalinitis.⁸⁸ Notebook 321, p. 665.

Poros fragment broken at back, missing most of right half of face, nose and point of beard. White stucco on left side of face, underside of beard; red-brown paint.

T. L. Shear, *A.J.A.*, XXXII, 1928, p. 490, fig. 10. Payne, *Necrocorinthia*, p. 247, note 1.

Preserved is the face of a bearded man, from top of the forehead to the start of the neck. The head was worked in two pieces: the top surface of the forehead is finished smoothly and scored with fine lines; a deep dowel hole 0.01 m. in diameter and 0.035 m. in depth, sunk nearly vertically into the top of the head, is partly preserved at the back break. At the proper right edge is a bit of broken surface which projects above the worked joining surface. Only part of the head, therefore, was worked separately.⁸⁹

The proportions of the face are broad and square, the features large and sufficiently well-preserved. The eye is quite round and shallow with well-defined lids which stand out in considerable relief against the pupil. The lower lid

is turned out and flattened. There is no tear duct, but the stone is coarse, and details such as the corners of the eyes are not sharp. The eyebrow is a curving raised ridge, set on nearly the same plane as the eye. The nose is missing up to the bridge, with only the hole of the right nostril preserved. The cheek is rounded and full; the mouth is broad and straight without the upturned corners of ripe archaic works. The lips are fleshy, and a distinction is made in the rendering of upper and lower lips. Covering the upper lip is a badly worn moustache, the ends of which droop down at the corners of the mouth and blend into the beard. The beard is short and pointed. It appears slightly lopsided because it is slightly shorter on the proper left side. Below the mouth the hair of the beard is rendered by means of irregular incisions, and on the left jaw simply by a roughened surface. It would originally have been emphasized with red-brown paint, traces of which are preserved here and there. The underside of the beard is smooth with marks of the rasp noticeable near the neck. Of the neck only a small segment of the upper line is preserved on the right side. In addition to the paint on the beard, there is a little red-brown paint for the iris.

The fragment is a curious mixture of early and advanced elements and has been, in the past, dated too early. Early features are the "ribbed" eyebrow, the large rounded eye, the puffy cheek, and the shallowness of the facial features. In contrast to this are the well-defined eyelids, especially the lower flattened lid, the straight

⁸⁸ More specifically, at the point where the extension of the street would enter the old West Athena Trench at a depth of 1.00 m. below surface. This would place it *ca.* 100-120 m. northwest of the Temple of Apollo. It was found in what must have been late dumped fill, for together with it was found a fragment of marble sculpture. It is interesting to note that the Athena Trench produced fragments of the Captives' Façade located in the Agora and may therefore have been a great dump for the Agora area.

⁸⁹ For similar treatment of a joining surface, cf. the fragmentary Herm from the Athenian Agora S 159, which Miss Harrison suggests was a repair piece. *Agora*, XI, no. 158, pp. 144-145.

mouth with full lips, drooping moustache rather than flaring, and irregularly incised beard. These can be paralleled on two heads from the Acropolis, Nos. 621 and 642,⁴⁰ dated to the end of the 6th century. Certainly mouth and moustache appear more naturalistically modelled than the Agora fragment S 1997,⁴¹ dated to the last quarter of the 6th century B.C., on which the moustache retains something of the earlier horizontal flare and the beard is a stylized band beginning not immediately below the lower lip, but at the chin. The eyes have no close parallels for size and shape, since in the late 6th to early 5th century fashion inclined toward narrow eyes with wide flat eyelids and bulging pupils. It is a form, however, that appears at Corinth in both terracotta and stone and may well be peculiar to local workshops. The date of our bearded head must accordingly be lowered to the end of the 6th century B.C.

It seems likely that the head belonged to a relief of some sort. There is a slight asymmetry in the face most noticeable in the beard. The beard is trimmed shorter and flatter on the proper left side. If the axis of the dowel hole is made the vertical axis of the face, and the face is rotated a few degrees to the proper left, the beard will fall into proper position. The head will look downward somewhat, in the manner of Theseus on the Amazonomachy metope from the Athenian Treasury at Delphi.⁴² The estimated restored height of the figure is *ca.* 1.10 m., a height which would be suitable for a metope of the Apollo Temple. It is clearly later than the Temple, but it could, perhaps, have been a repair piece for a Temple metope. Similarly, it could have stood on another building as either metope or small pediment.

10. FRAGMENT OF DRAPERY.

S 2564. P. H. 0.16 m., P. W. 0.17 m., Max. P. Th. 0.046 m.

From poros pile, provenance unknown.

Poros fragment, broken all around, only a small segment of original surface preserved.

A nondescript body fragment from a sizeable statue, preserving part of the curve of the

Plate 79.

torso. Four narrow, closely set folds of drapery hang down one side. The folds are squarish in section and show no modelling of any sort. The surface is badly damaged; it is not clear whether there were originally more such folds. It is not possible to date this piece more closely than to the 6th century.

11. UNIDENTIFIABLE FRAGMENT.

S 2572. P. H. 0.10 m., P. W. 0.123 m., Th. 0.035-0.037 m.

Found 1925 behind shops XIII and XIV of Northwest Stoa. Notebook 86a, p. 101.

Poros fragment, broken on two sides. Thin stucco and red paint on narrow edge.

Thin fragment of poros, slightly convex in

section, preserving a corner, with feather-like chisel marks on concave surface. 0.082 m. from the corner is a broken surface which projects upwards and outwards from the convex face. Identification unknown, perhaps from a piece of furniture, such as the back of a throne with a bit of an attached seated figure (?).

⁴⁰ Payne, *Sculptures*, pp. 34, 46, note 3, pls. 103, 1, 2, 104.

⁴¹ *Agora*, XI, no. 82, p. 23, pl. 9.

⁴² P. de la Coste-Messelière, *Fouilles de Delphes*, IV, 4, Paris, 1957, pl. 27.

12. FRAGMENT OF LION MANE.

Plate 79.

S 2951. P. H. 0.132 m., P. W. 0.135 m., P. Th. 0.072 m. P. W. of Mane Lock 0.07 m., P. L. of Mane Lock 0.095 m.

1969, from marble pile immediately south of Northwest Shops, provenance unknown.

Poros fragment broken on all sides; back possibly reworked. Traces of yellow stucco.

Small fragment of a lion mane preserving parts of three mane locks. The end of a large lock curls out and down from the left break;

the lock is composed of six round strands which stand out in high relief (0.03 m.) against the underlying hair. A second, four-stranded lock underlies the first and curves upward toward the right break, where it is partly interrupted by one strand of a third lock at the upper break. The locks in the back plane are less sharply articulated than the one in the front. This lock is part of the ruff immediately surrounding the lion's face.

The back of the fragment is convex in profile and roughly picked. It is undoubtedly reworked since, at the upper break, it very nearly impinges on the third mane lock. It is therefore not clear whether the fragment originally formed part of a water spout or of a whole lion. If a water spout, then it must be very large, for the locks are equal in size to those from the spouts on the 4th century B.C. roof of the Temple of Poseidon at Isthmia;⁴³ it would appear to be larger than the known archaic examples.⁴⁴ It could, however, have belonged to a relief or whole statue. The closest parallel for this representation of mane locks is the seated lion from Perachora, now in the Boston Museum of Fine Arts,⁴⁵ dated *ca.* 550 B.C. The mane locks, especially the ruff, are drawn in the same way, with many rounded strands. This is very different from the Acropolis lions, both poros and marble, which have either single, rounded pointed strands, such as Acropolis No. 382,⁴⁶ or flat locks with incised detail, like the large poros pedimental lions. Too little is preserved of our piece to tell whether it should be dated as early as the Perachora lion. It is dated only to the 6th century B.C.

NANCY BOOKIDIS

AMERICAN SCHOOL OF CLASSICAL STUDIES
ATHENS

⁴³ O. Broneer, *Hesperia*, XXIV, 1955, p. 116, pl. 45, c, e; *Isthmia*, I, *Temple of Poseidon*, Princeton, 1971, pp. 94, 152, HS 12, pls. 25, 35, a.

⁴⁴ Cf. F. Willemsen, *Olympische Forschungen*, IV, Berlin, 1959 for catalogue of these, with some photographs.

⁴⁵ L. D. Caskey, *Catalogue of Greek and Roman Sculptures*, Cambridge, 1925, pp. 15-18. C. Vermeule, *Greek, Etruscan and Roman Art, the Classical Collections of the Museum of Fine Arts*, Boston, 1963, fig. 54.

⁴⁶ Schrader, *A.M.A.*, pl. 166.



1



2



3



5



4

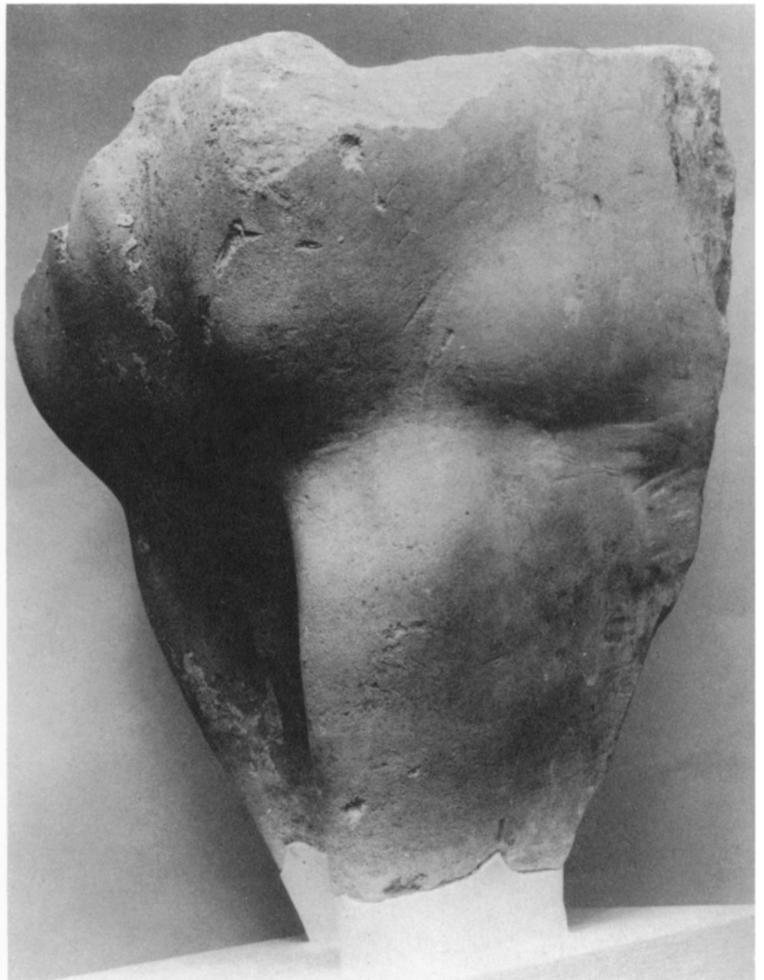
(1:2)



6



7



8

(1:2)



9



10



12

(1:2)

NANCY BOOKIDIS: ARCHAIC SCULPTURES FROM CORINTH