

FIGURINE VASES FROM THE ATHENIAN AGORA

(PLATES 90-103)

THIS PAPER deals with a specific kind of Attic plastic vase.¹ A typical example looks like a terracotta figurine but has a vase back and the mouth of an oinochoe, lekythos, or amphoriskos (37 and Pl. 90: a). It has sometimes been called a "plastic lekythos", but it is more accurate to use the term "figurine vase". The class was made principally during the first three quarters of the 4th century B.C., but it enjoyed a brief revival in the late 3rd and 2nd centuries B.C. In form and technique the figurine vase is related to head vases and rhyta of the late 5th and 4th centuries; consequently, the Agora evidence for these classes is also included here.

Figurine vases have been the subject of a number of studies among which the

¹ I would like to thank Dr. D. B. Thompson for allowing me to publish these pieces and for giving me unstinting guidance and support. I am also grateful to Dr. Ursula Knigge of the Kerameikos Excavations, Dr. D. K. Hill of the Walters Art Gallery, and Dr. D. von Bothmer of the Metropolitan Museum of Art.

I have used the following abbreviations:

Artamonov = M. Artamonov, *The Splendor of Scythian Art*, London 1969.

ARV² = J. D. Beazley, *Attic Red-Figure Vase-Painters*, 2nd ed., Oxford 1963.

Breitenstein = N. Breitenstein, *Catalogue of the Terracottas, Danish National Museum*, Copenhagen 1941.

Deubner = L. Deubner, *Attische Feste*, Berlin 1932.

Diepolder = H. Diepolder, *Die attische Grabreliefs*, Berlin 1931.

Fuchs = W. Fuchs, *Die Skulptur der Griechen*, Munich 1969.

Higgins I, II = R. A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum*, I, 1954; II, 1959.

Hoffmann = H. Hoffmann, *Attic Red-Figured Rhyta*, Mainz 1962.

Hofkes-Brukker = C. Hofkes-Brukker, *Der Bassai-Fries*, Munich 1975.

Kleiner = Kleiner, *Tanagrafiguren, Jahrb., Erg.* 15, Berlin 1942.

Köster = A. Köster, *Die griechischen Terrakotten*, Berlin 1926.

Metzger = H. Metzger, *Les représentations dans la céramique attique du IV^e siècle*, Paris 1951.

Mollard-Besques, *Louvre* I, II, III = S. Mollard-Besques, *Catalogue raisonné des figurines et reliefs en terre-cuite grecs étrusques et romains*, Musée National du Louvre, Paris, I, 1954; II, 1963; III, 1972.

Mollard-Besques, *Terre-cuites* = S. Mollard-Besques, *Les terre-cuites grecques*, Paris 1963.

Neutsch = B. Neutsch, *Studien zur vortanagraisch-attischen Koroplastik, Jahrb., Erg.* 17, Berlin 1952.

Olynthus IV, VII, XIV = D. Robinson, *Excavations at Olynthus*, IV, *The Terracottas*, Baltimore 1931; VII, *The Terracottas Found in 1931*, Baltimore 1933; XIV, *The Terracottas, Lamps and Coins Found in 1934 and 1938*, Baltimore 1952.

Pnyx = D. B. Thompson and G. Davidson, *Hesperia*, Suppl. VII, *Small Objects from the Pnyx: I*, Princeton 1943.

most thorough and recent is the admirable catalogue by Maria Trumpf-Lyritzaki.² Since her publication many more Agora objects have been identified as figurine vases, a number of which belong to types hitherto unknown or otherwise attested only by Olynthian or South Italian imitations.

Since the Agora material includes an archetype, several trial pieces, and a number of molds, it is possible to learn a great deal more about the technique of the class. A study of all the Agora examples gives us a better idea of how figurine vases originated and how they evolved during their intense if brief popularity. Figurine vases are an important window through which we can view the Attic coroplastic industry during much of the 4th century B.C.

CONTEXTS

Only a very few of the objects were discarded soon after they were made. Among this group are two experimental pieces (**35, 54**) as well as several head vases of a type which have a fully rounded head back (**61-63**). Since head vases were rarely made after 400 B.C. with rounded moldmade backs, these head vases may have been rejected because they were considered outmoded (see below, *Head Vases*).

The majority of the figurine vases, head vases and rhyta were found in contexts

Schefold, *UKV* = K. Schefold, *Untersuchungen zu den kertscher Vasen*, Berlin 1934.

Schefold, *Vasen* = K. Schefold, *Kertscher Vasen*, Leipzig 1930.

Schmaltz = B. Schmaltz, *Terrakotten aus dem Kabirenheiligtum bei Theben*, Berlin 1974.

Thompson = D. B. Thompson, *Troy*, Suppl. Monograph III, *The Terracotta Figurines of the Hellenistic Period*, Princeton 1963.

Treu = G. Treu, *Griechische Thongefäße in Statuetten- und Bustenform (35 Programm zum Winckelmannsfest)*, Berlin 1875.

Trumpf = M. Trumpf-Lyritzaki, *Griechische Figurenvasen, Abhandlungen zur Kunst-, Musik- und Literaturwissenschaft*, LXXIII, Bonn 1969. See Table I.

Van Hoorn = G. van Hoorn, *Choes and Anthesteria*, Leiden 1951.

Winter I, II = *Die antiken Terrakotten im Auftrag des Archäologischen Instituts des Deutschen Reichs*, R. Kekeule von Stradonitz ed., F. Winter, *Die Typen der figurlichen Terrakotten*, I, II, Berlin 1903.

² A full bibliography can be found in Trumpf: See Table I below for references to illustrations of examples cited here from Trumpf. The most basic works are P. Knoblauch, *ArchAnz* [53], 1938, pp. 338-357; *Pnyx*, nos. 108-137, pp. 155-165 (revised dating of Assembly Place, Period III, to 350-325 B.C. in *Hesperia*, Suppl. X, *Small objects from the Pnyx: II*, Princeton 1965, p. 5); Higgins II, nos. 1701-1720, pp. 58-69, pls. 38-43.

A number of figurine vases which were found on the Pnyx are inaccurately entered in Trumpf's catalogue as Agora material: her nos. 22, 35, 68, 73, 124, 149, 153, 157, 261, 345, 346, and fragments nos. 2, 9, 16, 23, 30, 31, 36, 41, 45, 50, 52. For Trumpf numbers catalogued here see Table II below.

Since Trumpf's publication a few other Attic figurine vases have come to light: an Aphrodite on a Swan from Thessaloniki (*BCH* 95, 1971, pp. 944, 953, fig. 333; $\Delta\epsilon\lambda\tau$ 24, B'2, 1969, pl. 292 and see under **14** below); several fragmentary vases from the Kabeirion in Thebes (Schmaltz, nos. 382-384, pp. 140, 184); an Aphrodite with Eros from Lefkadia (*Μακεδονικά* 15, 1975, pl. 234); a standing child Dionysos of the type of **25** in the Pavlos Kanellopoulos Collection; and an unpublished, partially restored dancing maiden in the Walters Art Gallery (inv. no. 48.2022).

of the 4th century and Hellenistic period. A considerable number of the pieces (**4, 9, 13, 22, 23, 25, 27, 33, 49, 51, 60**) were discarded in the last third of the 4th century when the interest in figurine vases was declining. The survival of a number of them into the late Hellenistic period (**5, 6, 12, 15, 34, 37, 39**, etc.) helps to explain the revival of the class in the late 3rd and early 2nd centuries B.C. (**59**) and the interest at that time in relief-like figurines characterized by an additive style (see below, p. 366).

Figurine vases have been found all over the Agora, but particularly in the area just to the west and north of the Areopagus where coroplastic workshops were located (**1, 5, 12, 16, 19, 23, 26, 27, 30, 34, 38, 59**).³ In several deposits from this area figurine vases were found together with head vases, reliefs from loutrophoroi and lebetes gamikoi (see below, p. 365), and molds for figurines (**1, 5, 16, 19, 23, 26, 27, 30, 59**). We cannot assume that all the terracotta objects in a deposit came from the same workshop but the consistent association of figurine vases with different kinds of terracotta objects does indicate that most coroplastic workshops turned out a variety of products. Indeed, Deposit B 13:5 yielded experimental attempts at figurine vases (**35, 54**) as well as a number of terracotta figurines, two of which are very similar to and probably from the same mold as two other figurine vases.⁴

Head Vases **61** and **62** were found together with impressions from metalwork.⁵ It is already well known that in the 4th century potters were very much aware of their metalworking colleagues (see below, p. 372). Hence it is not surprising to find that coroplasts were also observing contemporary metalware, although we will see that there is little evidence for any direct influence of metalwork on figurine vases.

³ Multiple finds of figurine vases: **35** and **54** from B 13:5, well to northwest of Areopagus, 425-400 B.C. (*Hesperia* 15, 1946, p. 123, note 4); **23** and **27** from C 19:2, pit to west of Areopagus, late 4th century; **1, 16, 26, 30** and fragment P 19691 (see under **17**) from C 19:5, House K to west of Areopagus, 4th century to Hellenistic (*Hesperia* 20, 1951, pp. 238-244); **37** and **64** from J 5:1, Crossroads Well, northwest corner of Agora, 420—early 2nd century B.C. (*Hesperia* 42, 1973, pp. 130-134); **22** and **25** from O 18:2, Hedgehog Well on north slope of Areopagus, 350-325 B.C. (*Hesperia* 23, 1954, pp. 72 ff.); **61** and **62** from Q 15:2, well to north of Nymphaion, 420-400 B.C. (*Hesperia* 24, 1955, pp. 76 ff.); **4** and base P 22287 (see under **57**) from J 11:1, pit, 400-325 B.C.; **57** with other bases listed there and a wing (see under **2**) from F 16:8, Menon's Well and Cistern, north slope of Areopagus, ca. 226 B.C. (*Hesperia* 43, 1974, pp. 194ff.).

It is now agreed that C 20:2, in a house to the west of the Areopagus, should not be considered a deposit and that the terracottas found there (**5, 19, 59**) were discarded over a long period of time down to 150 B.C. (see R. S. Young, *Hesperia* 20, 1951, pp. 249, 268, 274).

⁴ From this deposit is figurine T 1468 joined with T 1575 (Trumpf, pl. 31) showing a Papposilenos mimicking a mantle dancer. Surely from the same series is figurine vase Trumpf no. 97; also from this deposit is T 1572, part of a naiskos belonging to a figurine of the same type as Trumpf nos. 59 and 60.

⁵ T 3365, of a lion head, probably from a terminal for a bracelet or necklace. **68**, an impression of a boar head, was found in the Foundry Pit, E 2:3, 375-350 B.C. (*Hesperia* 9, 1940, p. 300) together with impression T 1931 (*Hesperia* 8, 1939, pp. 289ff.); see also *Hesperia* 45, 1976, pp. 41-66.

TECHNIQUE

It has been proven beyond doubt that figurine vases were made by coroplasts.⁶ Like contemporary figurines the vast majority of the Agora figurine vases have a reddish buff or golden-buff color which is the result of the natural color of the clay, the firing temperature, and the amount of oxygen in the kiln.⁷ Only the archetype, Nike Head 2, is made of a distinctive greenish blond clay which may have been chosen because of its fine texture.

The modeled sections of the figurine vases were made in molds, often the same ones which were used to produce figurines (see below, Molds). The backs were fairly carefully smoothed, although thumbprints are often visible (33, 48). Heads, limbs, and decorative elements like rosettes were often molded separately and applied.

The backs of the vases were usually handmade from a slab of clay which was only occasionally modeled.⁸ Some vases, however, have backs which are fully modeled, usually by hand (44), although at least one molded example is known.⁹

The vases with unmodeled, handmade backs were assembled in whatever order was most convenient for the coroplast. Sometimes he shaped the vase back before he attached the vase neck (33, 34, 48). In cases where a head was to be in relief on the vase neck (29, 31) the coroplast fitted the head and vase neck together first, then attached the rest of the figure and the vase back.

The vase necks and mouths were turned on the wheel and were surely obtained from a potter. They need not, however, have been made specifically for figurine vases. Even on vases where the heads are in relief on the vase neck, it would have been possible to shape the relief by hand to conform to the curvature of the vase neck (6).¹⁰

The assembling of the vase was probably a difficult process since the coroplast had to deal with a number of different parts, some of which may have dried completely before he could work with them. The problem of a secure join obviously plagued him. Sometimes he added strips of clay along the interior to strengthen the seam between representation and vase back.¹¹ Often we find traces of black glaze used as an adhesive.¹² It is clear that the adhesive had considerable strength because in

⁶ For technique of vases: Trumpf, pp. 112-121; for technique in general: E. Jastrow, "Abformen und Typenwandel in der antiken Tonplastik," *OpusArch* 2, 1941, pp. 2 ff.; R. V. Nicholls, "Type, Group and Series; A Reconsideration of Some Coroplastic Fundamentals," *BSA* 47, 1952, pp. 217-226; Schmaltz, *passim*, esp. pp. 4-9.

⁷ D. B. Thompson, *Hesperia* 21, 1952, p. 123; 26, 1957, p. 109.

⁸ Trumpf, p. 114.

⁹ *Ibid.*, pp. 114-115.

¹⁰ So E. Zervoudaki, "Attische polychrome Reliefkeramik des späten 5 und des 4 Jahrhunderts," *AthMitt* 83, 1968, p. 4.

¹¹ Trumpf, p. 114 and no. 67. Note the horizontal reinforcing strip behind the waist of 16.

¹² Trumpf, p. 118; see D. B. Thompson, *Hesperia* 34, 1965, p. 51 for such a use in the 2nd century B.C. Glaze was also used as adhesive on the loutrophoroi reliefs (below, p. 365) and Head Vase 60 (see below, pp. 374-375). See also footnote 43.

many instances where an added part has become detached the break has not occurred across the original seam which is still sealed by the glaze.

Normally the glaze was not used to attach the modeled section to the vase back nor the figure's head to the vase neck, probably because the coroplast was careful to deal with these tasks while the clay of the modeled section was still moist (but see Head Vases **60, 64**). We usually find the glaze used to secure the head to the body (**41, 45**) as well as to attach the base (**34**), parts of the drapery (**45**), flowers (**37, 39**), grapes (**25**), earrings (**8**), a wreath (**36**), or a child (**37**). On **45** and **59** glaze was used to build up clay layers around the oval back opening in preparation for the attachment of the vase back.

After the vase was assembled and dried, the back was decorated, either with black glaze (**34, 48**) or with red-figure decoration (**33, 37**). Sometimes the backs of wings were reserved (**34**); sometimes they were covered with black glaze leaving only a reserved band along the base of the wing (**37**). Since the quality of the painting is usually mediocre, the coroplast probably assigned the work to a second-rate or apprentice painter.

Since there are several vases on which the slip has overlapped the glaze, we can be fairly certain that this was the normal order of application.¹³ The slip is the same white matt substance found on contemporary figurines; the glossy enamel of **34** is exceptional. The slip was usually applied over the modeled area and over the front and sides of the base. On a few figurine vases which were modeled in the round, slip and paint were applied over the vase back as well (**44, 55**). On vases where the head of the figure was three-dimensional, the head back was either covered with glaze (**9**) or with slip in preparation for paint (**10**).

The figurine vases were baked harder than contemporary figurines, probably in order to fire the glaze on the back.¹⁴ Because the glaze has often flaked away, however, or fired an uneven red, it appears that the vases were not fired at so high a temperature as regular pottery.¹⁵

After firing the vases were gilded or painted in bright colors which have vanished on most of the Agora pieces.¹⁶ Occasionally, yellow underpainting is visible on the hair which was usually gilded (**10, 34**). On two early examples, however, the hair was painted red (**1, 35**). A few Agora pieces retain traces of pale blue (**34, 37**) or yellow underpainting on the wings (see under **2**) and pink (**20, 46**), red (**19, 22, 37**), and blue (**15, 20, 23, 37, 46, 48**) on the drapery.

Trumpf-Lyritzaki concluded that reliefs for figurine vases were rarely made in series consisting of more than two generations.¹⁷ The explanation lies in the nature

¹³ Trumpf, p. 119, suggests that slip was added to conceal the glaze smudges. On relief pottery, on the other hand, the glaze was applied after the slip (*AthMitt* 83, 1968, p. 3).

¹⁴ For figurines see D. B. Thompson, *Hesperia* 21, 1952, p. 123; 26, 1957, pp. 109 ff.

¹⁵ Trumpf, p. 118.

¹⁶ *Ibid.*, pp. 119-121.

¹⁷ *Ibid.*, pp. 123 ff.

of figurine vases as luxury items which would not appeal to customers if the modeled area had the reduced size and blurred detail which inevitably characterize successive generations of terracottas. Not surprisingly, then, the Agora has yielded no examples of consecutive generations of a series nor even two figurine vases from the same mold. If a type proved popular with customers (**24, 47, 49, 50**) it would be made in two or more independent series, very possibly in different workshops.

Because most of the Agora pieces are fragmentary, it is difficult to assign them to specific workshops. Another impediment to attribution is the stylistic homogeneity of figurine vases as a whole, as well as the fact that the coroplast usually reworked a representation after it was removed from the mold. Certainly belonging to the same workshop, however, are Head Vase **60** and a head vase from the Pnyx of the same generation (see under **60**). The Nike Arm **3** is definitely from the same series as Nike Head **2**. Several other pieces can be linked with figurine vases from outside the Agora, and these attributions will be noted in the catalogue.

ARCHETYPE

The Nike Head **2** is an archetype from which molds were made. The characteristics identifying it as such are the total absence of slip and the construction of the head by building around a clay core with hair and stephane added separately.¹⁸ The hair was clearly made by hand since the grooves between the curls are too deep and the edges of the locks too crisp to have been made in a mold, even with retouching. Also appropriate to an archetype is the simplicity of the stephane to which flowers or leaves could have been added on casts made from our piece. The rough underside indicates that the head was never intended to be joined to a body. The unworked cylindrical back tells us that the piece was intended specifically for the neck of a figurine vase, even though figurines with this type of face were also made (see under **2**). The fine, greenish blond clay, which is possibly Corinthian,¹⁹ was probably used because it lent itself to meticulous modeling.

Especially striking is the fine and detailed modeling of the face. There is no trace of the roughness we would expect on a primary archetype from which a coroplast would make a first generation mold in which in turn he would correct flaws and add details. Our piece, therefore, is either a secondary archetype with the face made in a mold taken from the original and the hair added, or it is a primary archetype made in a reworked mold taken from a rough preliminary model.

MOLDS

It is clear from surviving figurines and figurine vases that the same molds were used for both classes.²⁰ Such versatility indicates that a mold for a figurine vase did

¹⁸ For discussion of archetypes: Neutsch, pp. 3-6; Nicholls, *BSA* 47, 1952, pp. 220-222; D. B. Thompson, "A Clay Model of an Epebe," *Hesperia* 32, 1963, pp. 88-90.

¹⁹ I owe this suggestion to Dr. Thompson.

²⁰ Trumpf, p. 122.

not require any special technical treatment; consequently we can only distinguish molds for figurine vases by their iconography and style. So many figurine vases are almost identical to a cast from mold **47**, Europa and the Bull, that we can be quite certain our mold was made primarily to produce figurine vases. The other molds, **5, 12, 16, 24, 38, 49**, have similar close parallels among figurine vases.

The molds for the figurine vases are similar in fabric and in technique to contemporary molds for figurines.²¹ The molds are light buff in color but paler than the figurine vases themselves, probably because the molds were baked at a higher temperature. The backs of the molds are carefully smoothed and several of them are baked hard. Two (**16, 47**) have such irregular edges that the coroplast could have added only a handmade back if he had wished to make a figurine. Not surprisingly then, there are no certain signs of string or tab marks.

Since the modeled area on many figurine vases is in very low relief, the molds logically include the head (**5, 16, 24, 38, 47, 49**), wings (**5**), and even a low base (**38**). Projecting elements like the forearm of the Leda or Nemesis with Swan **16** were molded separately.²²

Most of our molds seem to belong to the first generation. The Dionysos with Papposilenos **24** is extremely sharp. The Standing Youth **38**, on the other hand, is very worn, but the representation is so unadorned that it cannot have been impressed from a finished vase. In the case of **38** the worn condition was probably acceptable to the coroplast because he knew that the scene could be enriched with embellishments which would conceal or compensate for the lack of clarity.

The mold **12**, for a Female Head, may have been taken from a finished vase. It would thus belong to a second generation since figurine vases were not usually made in longer series (see above, p. 360). Not typical of a mold for a figurine head is the trace of drapery along the neckline. **12** also includes only the curls framing the forehead instead of the full half head which one normally finds on a mold for a figurine.²³

BASES

Figurine vases were made with a variety of bases. On some examples the ground line of the modeled section simply flared out and was closed beneath (**26**). Occasionally the modeled section was molded together with a raised rectangular or oval base which did not extend around the back of the vase (**38**).

Sometimes the coroplast felt that the molded base did not sufficiently accent his figure and so just before firing he attached still another base beneath the figure and its vase back (**37**).²⁴ This added base was particularly useful in increasing the re-

²¹ D. B. Thompson, *Hesperia* 21, 1952, p. 124 under Group 2; also A. Stillwell, *Corinth*, XV, i, *The Potters' Quarter*, Princeton 1948, pp. 83 ff.

²² Cf. the same treatment on a mold for a figurine: *Pnyx*, no. 31, p. 140, fig. 56.

²³ Thompson, p. 17.

²⁴ D. B. Thompson, *Hesperia* 21, 1952, p. 123; also Trumpf nos. 73 and 261.

duced size of a second generation. The base was also functional since it often sealed off an otherwise open underside (34).

The added bases have two forms: a box-shaped base which a coroplast could have fashioned himself (56) and a spool-shaped base which was turned on the wheel (57, 58). These spool bases may have been ordered in quantity from a potter since a number of unused examples were found among the debris of a coroplast's workshop (57). A practice of stocking spool bases would explain why most of the examples from the Agora are all the same size (6-9 cm. diameter) and why we often find vases with oddly shaped and sized bases which could never have been made specifically for the pieces to which they were applied.²⁵

Box and spool bases were also occasionally used with figurines, usually those which are very similar to, if not made from the same molds as, figurine vases.²⁶

The Agora vases usually have slip all around the sides of the lowest base (57) or glaze around the back half (56, 58). The undersides are often undecorated, but they occasionally have black glaze over the rear half (26).

ORIGIN AND DEVELOPMENT OF THE CLASS

The Agora material illustrates for us the history of the figurine vase. The earliest examples are dated by their contexts or style within the last years of the 5th century B.C. (1, 2, 3, 24, 34) and are so varied in their forms that it is clear they did not evolve from any one class of object. Obviously the figurine vase was derived principally from the terracotta figurine which had traditionally served in a functional role as a votive offering or grave gift. Since in both capacities the figurine had been associated with the lekythos and the oinochoe²⁷ it was a logical and not unhappy conclusion to combine the forms.

Another inspiration was certainly the head vases of the 5th century. The backs of many of these are moldmade following the contour of the head, and the oinochoe neck rises from the crown (60). Some early figurine vases are fashioned in a similar manner and consist of a head or a bust with the vase neck springing from the top of the head.²⁸ Unlike the earlier head vases, however, the backs of the figurine vases are usually handmade and flat. Female Head 8, therefore, is particularly unusual in that its back is rounded, although, like the above vases, the vase neck also rises from the circlet at the crown.²⁹

²⁵ Also Trumpf no. 261.

²⁶ P. G. Themelis, *Brauron: Guide to the Site and Museum*, Athens 1971, pp. 86-87 and see 46 below.

²⁷ Also H. Goldman and F. Jones, "Terracottas from the Necropolis at Halae," *Hesperia* 11, 1942, pp. 375 ff.; grave of child in Athens of early 4th century in 'Αρχ 'Εφ, 1958, pp. 43 ff.; for discussion of oinochoai see D. B. Thompson, *Ptolemaic Oinochoai and Portraits in Faïence. Aspects of the Ruler Cult (Oxford Monographs in Classical Archaeology)*, Oxford 1973, p. 69.

²⁸ Trumpf nos. 164 and 171; however, Trumpf no. 219, as well as no. 220, has a fully rounded form. See below *Head Vases*.

²⁹ Also Trumpf no. 93.

Still another stimulus for the coroplast lay in the relief pottery which first appeared at the end of the 5th century. One of the earliest figurine vases, Aphrodite and Eros **1**, recalls this ware in its low projection and in the pronounced convexity of its background.³⁰

Coroplasts were probably also influenced by the plastic vases which had been made about 450-440 B.C. by Sotades and other potters.³¹ It is already well known that many rhyta of the late 5th century were made in Sotadean molds or in molds which had been made by taking an impression from a Sotadean rhyton.³²

Although the coroplasts who made the earlier figurine vases were responsive to diverse stimuli, it is clear that their intent was not mere imitation. The experimental character of these early vases is well illustrated by the trial pieces, Child Riding Dolphin **35** and Dolphin **54**, both of which come from a context dated to the end of the 5th century B.C. Both pieces have traces of glaze, slip, and paint, but no evidence for the breaking away of a vase back. The child was made in a mold, but the dolphins were fashioned by hand. A coroplast probably tried unsuccessfully to work these pieces into vases similar in appearance to Eros Riding Dolphin **34**. Perhaps before he abandoned **35** and **54** the coroplast considered making them into toys, because on **35** there is a hole for suspension in the top of the child's head.

The earlier figurine vases from the end of the 5th century and beginning of the 4th (**1**, **24**, **34**, **47**, **49**) are small (*ca.* 0.012 m. high) and in low relief. Many of them follow traditional figurine types (**3**)³³ but have slightly rounded, unmodeled backs instead of the flat unmodeled backs of contemporary figurines.³⁴ On the earliest examples the heads are in relief on the vase neck (**6**) but on slightly later pieces the heads are detached and have a flat, unmodeled back or one which is almost fully rounded although never moldmade (**7**, **9**). The majority of these vases represent Dionysos and his entourage (**24**), Aphrodite (**1**), or Nike (**2-4**).

During the first half and especially the second quarter of the 4th century figurine vases increase in size and complexity. Headdresses, attributes, drapery folds and rosettes are added without restraint, often to the same types which appear in simpler form on the earlier vases (**37**).³⁵ These elaborate appendages both enliven the vase and conceal the vase back and neck which the coroplast was increasingly considering

³⁰ *AthMitt* 83, 1968, no. 59, p. 32, pl. 3; no. 95, p. 42, pl. 20:3 (400-350 B.C.).

³¹ Cf. the vase by Sotades of a Persian leading a camel (*RevArch*, 1972, pp. 271-284); a mounted Amazon in Boston (*ARV²*, p. 772, ©; *Greek, Etruscan, and Roman Art: The Classical Collections of the Museum of Fine Arts*, Boston 1963, no. 94, p. 113) with which cf. **46**; a sphinx in London decorated by the Sotades Painter (*ARV²*, p. 764, no. 8 = *CVA*, British Museum 4 [G.B. 5], 40 [233]: 1) with which cf. Trumpf nos. 160-162, *ca.* 380 B.C.; a crocodile struggling with a Negro boy decorated by the Sotades Painter (*ARV²*, p. 764, no. 10 = *CVA*, Petit Palais [France 15], 2 [666]) with which cf. a wrestling group, Trumpf no. 153.

³² Hoffmann, pp. 36, 43, 48.

³³ Also Trumpf no. 35.

³⁴ For discussion of 5th-century flat backs see D. B. Thompson, *Hesperia* 21, 1952, p. 123.

³⁵ Cf. **37** with Trumpf no. 35.

a cumbersome necessity. To individualize a member of a series a coroplast occasionally substituted a head or added a wing, thereby changing the subject of his piece (37).

Although many vases from this period are in low relief (37) other examples are in very high relief with the head almost completely in the round (40). On 44 the torso is modeled in the round and the vase neck rises from the top of the shoulder.³⁶ Other vases which, like 44, are modeled in the round do not have bases and therefore were meant to be hung.³⁷ Surely such pieces were never used as containers and, indeed, several contemporary examples were made with blind mouths (40).

In the third quarter of the 4th century we begin to notice a distinct change. Fewer figurine vases were made and those which survive show that coroplasts were varying older types (25, 36) or experimenting with entirely new forms and new themes (42, 51, 55). Especially striking is the substantial amount of freehand work in the modeling of limbs, drapery (22, 45), or even the entire figure (55). The Mantle Dancer 51 and the Papposilenos 55 were modeled completely in the round with the vase element attached beside the hip. Probably both vases, as well as a similar fragment from the Kabeirion, were intended to be hung.³⁸

The Male Head 42 seems to have belonged to a seated male doll mounted on a flat background. The container element did not extend below the youth's head.

On 45 the figure is in very high relief so that the back of the shoulders is completely in the round. The back edge is quite wide and glaze was applied as adhesive around the back edges. This technique, as well as the iconography and scale of 45, recalls the terracotta reliefs which decorated loutrophoroi and lebetes gamikoi. One such relief was discovered on the Pnyx³⁹ and many examples have been found in the Sanctuary of the Nymphs on the south slope of the Acropolis.⁴⁰ A few pieces were discovered in the Agora, several of which have been published.⁴¹ Some loutrophoroi and lebetes reliefs are half figures which may have been made in molds for figurines. Others are not full half figures but appear in very high relief because strips of clay were added around the back contour using glaze as an adhesive. Although little is yet known about this class of relief ware, it seems that it extended from the last third of the 4th century through the first quarter of the 3rd century B.C., thus outliving the figurine vases which must have almost completely died out by the last quarter of the 4th century.

Figurine vases enjoyed a minor revival in the late 3rd and 2nd centuries B.C.

³⁶ Trumpf no. 98.

³⁷ Trumpf nos. 131 (Pl. 90:a) and 130.

³⁸ Schmaltz no. 384, pp. 140, 184, pl. 30.

³⁹ *Pnyx*, no. 22, p. 139, fig. 55; D. B. Thompson, *AJA* 70, 1966, p. 61.

⁴⁰ **Εργον*, 1957, p. 10, fig. 8; *Πρακτικά*, 1957, p. 26, pl. 3; *AthMitt* 83, 1968, no. 84, pp. 39, 59-60; cf. the terracotta figurines from Cyrene and Troy which were made in imported Attic molds and which date from the last half of the 4th century in Mollard-Besques, *Terre-cuites*, pp. 60, 64, 69, 84, pls. XV:1, XXI:1. She suggests that their molds may have been made specifically to produce reliefs for large vases.

⁴¹ *Hesperia* 28, 1959, nos. 40, 42, pp. 144, 152.

at a time when figurines were being made in imitation of the relief-like compositions and additive construction of the earlier figurine vases.⁴² The Satyr **59** is our most complete example of this late group of vases.⁴³ Its tan color, brittle fabric, rough interior, and thick slip associate it with figurines of this period⁴⁴ as well as with another contemporary figurine vase representing a trousered figure riding a cock.⁴⁵ Typical, too, is the generous use of glaze which on **59** was used to attach arms, legs, and leaves. The figure is worked almost fully in the round except for a long oval opening in the back which extends from the neck to the thighs. The flat edge of this opening was built up with clay attached with glaze in preparation for the attachment of the vase back. Since the legs are worked in the round this vase would have had to be hung, or else provided with a substantial base as the finished vase would have been about 0.25 m. high.

USE

Excavation has shown that the early figurine vases were made as votive dedications⁴⁶ and grave gifts.⁴⁷ Hence it is not surprising that the majority of the early vases represent Aphrodite, Nike, Dionysos, and associated figures (**1-5**). Perhaps some of these vases were actually used during funerary rites.⁴⁸

Many of the subjects which appear on the very early figurine vases and which

⁴² D. B. Thompson, *Hesperia* 32, 1963, pp. 303, 305; 34, 1965, no. 16, pp. 44, 49, pl. 15; no. 11, pp. 60, 70, pl. 20; in addition, several unpublished figurines from the Agora: a female with headdress (T 1314), a female bust wearing a polos (T 406), and a youth in Oriental dress standing before a leafy background (T 1356 a, b). Cf. another type of plastic vase from the 2nd century: the lamp fillers and flasks of Magenta Ware probably made in Campania (R. A. Higgins, "Magenta Ware," *The British Museum Yearbook* I, 1976). This revival is another manifestation of the 2nd-century interest in the past and especially in the 4th century; see D. B. Thompson, *Hesperia* 34, 1965, no. 11, p. 60, pl. 20; 35, 1966, pp. 254-255, 257.

⁴³ A draped arm, T 2777, was found with **59**. Glaze was spattered over the arm and was used as adhesive at the shoulder and the cuff; thick slip, pink paint on sleeve; similar scale and same gesture as missing arm on **59**.

⁴⁴ D. B. Thompson, *Hesperia* 21, 1952, pp. 134-135; 32, 1963, pp. 291-292, 302; 34, 1965, p. 51.

⁴⁵ T 133 (*Hesperia* 32, 1963, no. 2, p. 292, pl. 78). Perhaps he is Attis; cf. Mollard-Besques, *Louvre* III, nos. D 251-D 259, pp. 44-45, pls. 52, 53. Attis was assimilated to Eros: cf. *ibid.*, no. E/D 2301, p. 284, pl. 355:a.

⁴⁶ See examples from the sanctuary of Aphrodite Pandemos (G. Daux, *BCH* 85, 1961, pp. 607, 610, fig. 11). It is interesting to note the activity in the shrine of Aphrodite in the Gardens on the North Slope (O. Broneer, "Excavations on the North Slope of the Acropolis in Athens," *Hesperia* 4, 1935, pp. 109 ff., especially no. 17, pp. 143-148) where a 4th-century relief with Erotes carrying phialai, thymiateria and jugs recalls types popular on figurine vases such as **37**. **37** and **64** were found in a well that was a repository for votive offerings from a nearby sanctuary: *Hesperia* 42, 1973, pp. 130-134.

⁴⁷ Trumpf, pp. 125 ff. See especially *ΑρχῆΦ, 1958, pp. 43 ff., and S. Karousou, "Une tombe de Tanagra," *BCH* 95, 1971, pp. 109-145, dated to first part of 4th century.

⁴⁸ For discussion of use of lekythoi especially in burial ceremonies see D. D. Kurtz and J. Boardman, *Greek Burial Customs*, London 1971, pp. 102-103, 145.

remain popular throughout their history associate them with the Anthesteria, particularly with the drinking contest on the second day of the festival and the celebration of two-year-old children which probably also took place on that day (25, 26).⁴⁹ These figurine vases were probably purchased as gifts.

It is interesting to note the parallels between the Dionysiac figurine vases and the faïence Ptolemaic oinochoai of the 3rd and 2nd centuries B.C. On both kinds of vases we find cornucopiae, fruits, cakes, altars, and elaborate headdresses. Thompson believes that the Ptolemaic jugs were made for the festival of the Arsinoeia and were used in pouring libations during its chthonic rites.⁵⁰ Perhaps the Dionysiac figurine vases were also used in ceremonies, possibly those connected with the Chytroi, the third day of the Anthesteria which was sacred to the dead.⁵¹

As figurine vases became more elaborate and more secular in subject matter they obviously became inappropriate either to a religious milieu or for actual use. Excavation at Olynthos has shown that by the middle of the 4th century figurine vases were being acquired principally for private collections rather than for grave gifts,⁵² a trend elsewhere attested for the use of contemporary figurines.⁵³ Although figurine vases probably never ceased to be used as votive or funerary dedications,⁵⁴ it is clear that in the middle of the 4th century, when they were still at the height of their popularity, they were regarded primarily as ornamental. Even the vases which continued to represent older types pertaining to the Anthesteria may now have been valued more as souvenirs than as religious vessels.⁵⁵

ICONOGRAPHY

In general, the Agora figurine vases illustrate types which are already known or introduce us to closely related variations.⁵⁶ It is clear that innovation was considered appropriate only if it operated within a limited iconographic range, probably

⁴⁹ So Deubner, pp. 96-99, 115-116; Van Hoorn, pp. 15-17, 31-33; A. Rumpf, "Attische Feste-Attische Vasen," *BonnJahrb* 161, 1961, pp. 213-214. For similar scenes on red-figured choes see Deubner, pp. 238-247; Van Hoorn, pp. 40-49; for the use of the choes, *ibid.*, p. 41.

⁵⁰ Thompson (footnote 27 above), p. 75.

⁵¹ Certainly the red-figured choes were used in this way; see Deubner, pp. 94, 112; Van Hoorn, pp. 19-24 for funerary allusions.

⁵² *Olynthus* VII, pp. 13-16.

⁵³ Schmaltz, p. 75; cf. H. Goldman and F. Jones, *Hesperia* 11, 1942, p. 373.

⁵⁴ So the late figurine vases from the Kabairion in Thebes: Schmaltz nos. 382-384, pp. 140, 184. It is clear, however, that by the third quarter of the 4th century votive figurines were no longer made with the same quality as were figurines destined for private ownership: D. B. Thompson, *Hesperia* 21, 1952, p. 154.

⁵⁵ The fact that on the earlier figurine vases Dionysiac subjects tend to have oinochoe mouths while Aphrodite is given a lekythos or amphoriskos mouth is further evidence. As time goes on, however, the choice of mouths becomes more arbitrary, a tendency which reflects the lack of function of the vase (Trumpf, p. 117) as well as the ever closer relationship between Dionysos and Aphrodite in the 4th century (Metzger, pp. 132-136).

⁵⁶ Cf. Trumpf, pp. 125-142.

because the figurine vase always retained a votive and sepulchral connotation along with its vase element which was, after all, a reminder of that origin. Thus the large proportion of the Agora vases that depict the circles of Aphrodite and Dionysos is typical of the class as a whole.

It is particularly clear from the Agora material that coroplasts were highly respectful of traditional figurine types (**3, 26, 37, 38**) which, in fact, were still being produced as figurines far into the 4th century.⁵⁷ At the same time, however, the artists were very much aware of contemporary painting and sculpture (**15, 51**), especially grave reliefs (**17, 18, 20**).⁵⁸

Several figurine vases from the Agora illustrate scenes of flight and rape from the same myths that appear on contemporary hydria reliefs and in vase painting (**47, 48**). Metzger points out that these themes were popular in the 4th century because of their funerary connotations.⁵⁹ Scenes like Europa and the Bull (**47**) and Boreas and Oreithyia (**48**) can be interpreted as statements on life and love, but they can also be understood as allusions to death and the after life.

It is striking how many figurine vases, both from the Agora and elsewhere, depict Eros and Dionysos as children (**24-26, 34-36**). The subjects were probably originally inspired by the association of figurine vases with the Anthesteria, but their persistent popularity was undoubtedly due to the mood of an age which would soon be enchanted with the children of the Tanagra world.

The Agora material also corroborates and accents the fact that there were some subjects with which figurine vases were not concerned. With one exception⁶⁰ figurine vases do not depict the Eleusinian world. The omission is striking when one remembers that in the 4th century Dionysos was increasingly linked with Demeter and Kore and that scenes showing the deities together appear often in contemporary vase painting.⁶¹ The explanation probably lies in the original association of figurine vases with the Anthesteria, a festival in which Demeter and Kore played little if any part.

Also ignored are types taken from comedy⁶² despite the fact that many theatrical figurines survive from this period⁶³ and theatrical types were popular on the figurine

⁵⁷ Schmaltz, pp. 66-67, 110; *Hesperia* 11, 1942, Groups F and G (390-335 B.C.), pp. 398-407; A. Stillwell (footnote 21 above), p. 87; D. B. Thompson, *AJA* 70, 1966, p. 53.

⁵⁸ The parallels with grave stelai are not surprising when one remembers that most figurine vases were composed as reliefs and that the vases were connected with the grave. Hence the funeral motifs on figurine vases, such as sirens (Trumpf nos. 155-159), sphinxes (Trumpf nos. 160-162), and figures seated in naiskoi (Trumpf nos. 58, 59) for which cf. A. Conze, *Die attische Grabreliefs*, III, ii, Berlin 1906, no. 1673, pl. 356, and Diepolder, p. 42, pls. 36:2, 37.

⁵⁹ Metzger, pp. 311-312, 418.

⁶⁰ Trumpf no. 41.

⁶¹ Metzger, p. 257.

⁶² A possible exception is a fragmentary vase with the head of an actor from Athens: Trumpf no. 19 (Group III).

⁶³ D. B. Thompson, *AJA* 70, 1966, p. 55; A. Peredolskaja, *AntK*, Beiheft II, *Attische Tonfiguren aus einem südrussischen Grab*, Olten 1964.

vases made in Olynthos.⁶⁴ Practically the only subject borrowed from the theatrical world is the Papposilenos (55) who is usually shown with the child Dionysos (24), a theme appropriate to the Anthesteria with its celebration of young children.⁶⁵ The explanation must again lie in the non-theatrical character of the Anthesteria as well as in the votive and funerary origin of the vases.

In making his figurine vases a coroplast readily adapted his types. The Standing Eros with Child 37 is derived from types representing Dionysos and Hermes carrying the child Dionysos. Similarly, poses, drapery, and headdresses were considered interchangeable and non-specific, thereby making it difficult for us to identify the figures in 14, 38, 39, 48, 50. Such syncretism in the depiction of deities and mythical figures is certainly related to the contemporary tendency to conflate deities and to allow their functions to overlap.⁶⁶ The trend also looks forward to the anonymity of Tanagra figurines which first appear during the third quarter of the 4th century (see p. 373, below).

Considering the imminent appearance of the Tanagra style, it is noteworthy that we rarely encounter purely genre subjects in figurine vases, even though genre scenes appear occasionally as figurines during the first half of the 4th century.⁶⁷ The omission is undoubtedly due to the conservative and religious roots of figurine vases on which the draped figures (36) and playing children are usually deities or mythological heroines.⁶⁸ Only around 350 B.C., or shortly before the demise of the class, do figurine vases really begin to portray secular types⁶⁹ in an obvious attempt to satisfy the public's growing preference for genre themes. Certainly we sense an ennui with the repetitive religious iconography of figurine vases by the way coroplasts suddenly introduced types like the Papposilenos 55, the Male Head 42, and the Draped Male 45. But the gesture was unsuccessful and figurine vases rapidly declined in popularity to be all but finished by the last quarter of the 4th century.⁷⁰ These last examples are too fragmentary to be very informative, but it is clear that they are not directly related to the Tanagra world. It is possible that the missing link is to be sought among the loutrophoroi and lebetes with terracotta reliefs (see above, p. 365).

⁶⁴ These include silens, satyrs, Pans, and grotesque figures: Trumf nos. 225-229 and 311-326.

⁶⁵ He also appears in a parody on well-known types like the mantle dancer (Trumf no. 97) or playing astralagoi (Trumf no. 364).

⁶⁶ So Dionysos and Apollo: Metzger, pp. 139, 170; and the birth of Ploutos or Dionysos, *ibid.*, pp. 255-257.

⁶⁷ D. B. Thompson, *AJA* 70, 1966, pp. 55-63.

⁶⁸ So Trumf no. 139 (an ephedrismos group with Eros); Trumf nos. 304 and 61. As Trumf notes (pp. 131 ff.) the astralagoi players were not purely genre but seem to have a cultic connotation. An apparent exception to the absence of genre is a figurine vase representing wrestlers (Trumf no. 153) which may, however, depict competitors at funerary games. I owe this suggestion to Dr. Thompson.

⁶⁹ Trumf nos. 50, 51 and 82.

⁷⁰ The figurine vases dating to 350-325 B.C. include Trumf nos. 43, 50, 51, 82, 304 and nos. 122, 110, 135 (for which see 45 and 48 below).

STYLE

Figurine vases can generally be characterized by their ornate, additive style. Headdresses, drapery, attributes and decorative floral elements were added separately and often in an abundance that was of questionably good taste. As noted above, p. 366, this style reappears during the 2nd century when there was a brief revival of the class.

Figurine vases have several other distinctive stylistic features. The ends of the drapery are often arranged in a serpentine (16). The trait originated in metalwork, but it appeared in major sculpture as early as the Bassai frieze.⁷¹

Less easily paralleled in bronze or sculpture is the serpentine treatment of the long locks of hair on both males (29, 31; Pl. 90: a) and females (2). Perhaps the prototypes for this style are the tighter but less schematic waves on the Erechtheion caryatids⁷² and the Maenad Reliefs.⁷³

On the figurine vases the long serpentine locks accompany various hairstyles. On Nike Head 2 the hair is center parted and waved to each side. On other heads the long serpentine locks have been added to hairstyles which appear on figurines of the 5th century. On 9 and 25, for example, a clump of curls or braid at the forehead is flanked by loose waves which are brushed back from the face. On 30 the hair is rolled across the hairline. Schmaltz has shown that long locks could be introduced into later generations of what was originally a shorthaired series,⁷⁴ and this is certainly what must have happened with 30; the coroplast simply added locks to a head which had been made in a much older and very worn mold. We also know that in creating an archetype for a new series a coroplast might add current stylistic fashions to familiar older types.⁷⁵ Since the baby features of 25 date the beginning of the series around 350 B.C., the coroplast must have adapted an older hairstyle with its central braid at the forehead to the long curly hairstyle which was in vogue at the time when he was working.

14 and 32 are unusual in having stippled rather than serpentine locks. Since the stippling is an attempt at a more natural, less confined hairstyle, those pieces must fall among the later vases.⁷⁶

The coroplasts of figurine vases also used a very distinct type of face. The same molds were used for male and female heads and sometimes only the headdress indicates the sex of a particular figure.⁷⁷ These faces are not those of Praxiteles

⁷¹ Hofkes-Brukker, no. 530, p. 59; no. 520, p. 65; no. 537, p. 69; no. 531, p. 74. I date the frieze ca. 400-390 B.C. Cf. also the Derveni Krater (Makaronas, Δελτ 18, B', 1963, pp. 193-196, 230-234.

⁷² Fuchs, p. 202, figs. 216, 217.

⁷³ *Ibid.*, p. 522, figs. 610-614.

⁷⁴ Schmaltz no. 67, p. 40, pl. 5.

⁷⁵ *Ibid.*, no. 127, pp. 55-56, pl. 9.

⁷⁶ Cf. head of ca. 325 B.C., *Hesperia* 23, 1954, no. 7, pp. 92, 106, pl. 20.

⁷⁷ Cf. heads of Trumpf nos. 93 and 137; *BCH* 95, 1971, p. 953, fig. 333; *Μακεδονικά* 15, 1975, pl. 234.

nor of Tanagra figurines but retain the broad cheek surfaces and vertical position of the head familiar on figurines of the late 5th century. Nike Head **2** best exemplifies the type. The profile is usually vertical. The eyes are oval with pronounced eyelids of which the upper overlaps the lower at the outer corner. The upper lip is bowed in a pouting expression. The chin is strong and projects to make a cleft under the lower lip; it is often dimpled. The same type of face can be found on contemporary figurines⁷⁸ but the latter exhibit a more diversified repertory of facial types ranging from an older 5th-century style⁷⁹ to other types which look forward to the Tanagra world.⁸⁰

Many figurine vases follow closely the trends in contemporary sculpture, thereby reminding us that soon the terracotta figurine would generally be regarded as a miniature work of art. The Polykleitan stance of **37, 38, 43** is replaced by mid-century by the more three-dimensional poses of the Mantle Dancer **51** and the Papposilenos **55**. Similarly, the miniature adults of the late 5th century (**1, 24, 34, 35**) become chubby babies by 350-325 B.C. The trend to naturalism is especially noticeable in the baby heads of **27** and **36** which probably date near 350 B.C.

We can also watch the male body lose its taut muscularity⁸¹ and take on a softened, more fleshy form (**43**). An interest in the bisexual figure is illustrated by the Standing Eros with Child **37**, who has a male torso but female genitals. In the same spirit we find that a single body type is used for both females (**16**) and Dionysos (**32, 33**); the breasts are slightly developed and the mantle is draped to conceal the genitals in an ostentatious display of modesty.

The headgear on the Agora pieces is diverse but by no means representative of all the kinds of headwear to be found on figurine vases. Women wear the tainia (**13**), the sakkos (**6, 7**), the smooth wreath (**9, 10**), the circlet (**5, 8**) which also appears on Head Vase **60**, the stephane (**2, 11**), the stippled wreath with attached leaves (**11, 14**), and the head veil (**2**). The last four headdresses seem to have been worn principally by goddesses and mythological heroines.

Dionysos and Eros share the same wardrobe of headdresses.⁸² As children they wear a soft felt cap (**25**), a stippled wreath (**29, 35, 36**) or a high polos behind a smooth wreath (**34**). As youths they are shown with the stippled wreath (**30, 32**) or with a wreath made variously of blossoms, fruits, and leaves (**31**). Sometimes a stippled wreath is worn beneath a wreath of leaves and blossoms (**30**); occasionally individual leaves and blossoms are attached directly to the stippled wreath (**29, 39** and see Head Vase **61**).

⁷⁸ *Pnyx*, nos. 41, 42, pp. 142-143, fig. 57; *Hesperia* 21, 1952, no. 40, pp. 140, 161, pl. 37; *Olynthus* VII, no. 122, p. 37, pl. 14.

⁷⁹ *Pnyx*, no. 39, p. 142, fig. 57.

⁸⁰ *Pnyx*, nos. 50, 51, p. 144, fig. 58; *Hesperia* 21, 1952, nos. 19, 28-30, pp. 137 ff., pls. 34-36, are examples of the melon hairstyle from ca. 350-325 B.C.; also *Olynthus* IV, nos. 366-369, p. 71, pl. 39.

⁸¹ Cf. Trumpf nos. 35 and 153.

⁸² Trumpf, pp. 132-134.

Other headdresses on the Agora pieces are the petasos (40) and the Phrygian cap which is worn by the Oklasma Dancer 49.

RELATIONSHIP OF FIGURINE VASES TO RELIEF POTTERY AND TO METALWORK

Figurine vases show many general parallels in style and iconography with contemporary metal relief ware, red-figured pottery, and relief pottery. Rarely, however, is there evidence that the coroplast was copying something that he had seen.

Although many of the subjects of mirror reliefs are similar to those on figurine vases, there is usually a distinct difference in mood. Mirror reliefs tend to be light-hearted and sentimental befitting the atmosphere in which the mirror would be used.⁸³ The representations on figurine vases, on the other hand, retain the dignity and religious allusions to be expected on a form descended from votive figurines and related to the lekythos with its ritual overtones.

The originality of the figurine vases stands in strong contrast with the more derivative nature of the relief pottery which was flourishing at this same time.⁸⁴ The relief pottery is closely related in iconography and style both to contemporary red-figured pottery and to metal relief ware, and indeed, it is believed that the molds for the pottery reliefs were actually fashioned by metalworkers.⁸⁵ Some of the pottery reliefs were made by means of clay impressions which had been taken from metal relief ware,⁸⁶ a practice also attested in the manufacture of rhyta (68, 69). Such a mechanical method of production is completely foreign to figurine vases for which there is absolutely no evidence that any use was made of impressions from metalwork. Nor is there any indication that any metal version of the figurine vase was ever made.

It is, however, possible that there existed a class of bronze statuette which influenced the scale, iconography and quality of the figurine vase. An impression from a metal statuette of an actor was found in the Agora⁸⁷ as well as so many impressions from metal reliefs (see above, p. 358) that it is obvious that the metal workers were very active and closely studied by their fellow craftsmen.

SIGNIFICANCE OF FIGURINE VASES

Figurine vases fall in the luxury category of coroplastic production. Each series was limited to one or two generations and members of the same series were individualized by careful and often extensive reworking. If so much labor did not

⁸³ Aphrodite, for example, is shown dressing or playing with Eros; see W. Züchner, *Griechische Klappspiegel, Jahrb.*, Erg. 14, Berlin 1942, no. 26, pl. 14; no. 19, p. 17, fig. 4; no. 16, p. 15, fig. 2.

⁸⁴ E. A. Zervoudaki, *AthMitt* 83, 1968, pp. 1-88. It is interesting that the *floruit* of this pottery, ca. 350 B.C., corresponds with that of the figurine vases (*ibid.*, p. 1) and that Zervoudaki (pp. 59-60, 76) considers the loutrophoros reliefs to be the last examples of the ware; H. Kammerer-Grothaus, "Plakettenvasen aus Sinope," *ArchAnz* [91], 1976, pp. 237-252.

⁸⁵ *AthMitt* 83, 1968, pp. 74-75.

⁸⁶ For clay impressions see *Hesperia* 45, 1976, nos. 8-14, pp. 54-58.

⁸⁷ D. B. Thompson, *AJA* 70, 1966, p. 53, pl. 17 (T 2059).

increase the price of the vase, the amount of gilding certainly did. It is not surprising then that although figurine vases originated as special objects for religious use, they soon evolved into luxury *objets d'art* destined for private owners. A great number of these vases must have been made expressly for export since a considerable number of Attic examples were found in the area bordering the Black Sea⁸⁸ and local imitations sprang up in Olynthos and South Italy.⁸⁹ Figurine vases thus represent the very finest coroplastic efforts of their age. Nor were they a minor facet of that industry's production; the Agora has yielded almost as many figurine vases as figurines from the first half of the 4th century B.C.⁹⁰

Figurine vases are particularly important because they were made during a transitional period in coroplastic history when the terracotta figurine was shedding its votive role and was beginning to be regarded as a miniature work of art attractive enough to be privately collected. It is disappointing then that figurine vases can contribute very little to the question of the Tanagra or Athenian origin of the Tanagra figurine.⁹¹ It is generally agreed that Tanagra figurines were first produced in the third quarter of the 4th century, but by that time the enthusiasm for figurine vases had diminished and fewer of them were being made. Certainly it was not by chance that the decline of figurine vases coincided with the beginnings of the Tanagra style, for it is clear that soon after 350 B.C. the conservative, religious iconography of the vases no longer appealed to a public now attracted toward figurines of the pre-Tanagra type and to the terracotta reliefs which were applied to loutrophoroi and lebetes gamikoi.

In a general sense, however, the figurine vases do contribute to our knowledge of the Tanagra world. The vases tell us that during the first half of the 4th century the Attic coroplastic industry was characterized by a vigorous spirit of technical innovation, a burgeoning, if still restrained, iconographic imagination, and a marked emphasis on quality and costliness. The vases also tell us that by 350-325 B.C., the accepted date for the earliest Tanagra figurines, Attic coroplasts were restless, experimenting, working almost freehand as they modeled their clay, treating it with the sensitivity and respect due a major medium, and thereby creating a fertile environment in which the Tanagra style would blossom.

⁸⁸ Trunpf, pp. 109-110.

⁸⁹ See under **37** which was previously known only in a South Italian version. Another South Italian example, Eros on a Swan (Higgins II, no. 1720, p. 69, pl. 43), is also derived from an Attic type like that on a newly discovered vase from Thessaloniki representing Aphrodite on a Swan (*BCH* 95, 1971, pp. 944, 953, fig. 333).

⁹⁰ For terracottas of the 4th century from the Agora: D. B. Thompson, *Hesperia* 21, 1952, pp. 116-164; 23, 1954, pp. 72-107.

⁹¹ The basic study is still Kleiner. It is generally agreed that figurines of the Tanagra type began to be made about 330 B.C. Although Kleiner (pp. 134-136) believed in a Tanagran origin (an opinion also held by R. Horn in his review of Kleiner in *Gnomon* 20, 1944, pp. 164-165), D. B. Thompson has argued for Athens (*AJA* 70, 1966, p. 54). For the basic characteristics of the Tanagra style see D. B. Thompson, *Hesperia* 21, 1952, pp. 130, 156-157; *AJA* 70, 1966, p. 52.

MISCELLANEOUS PLASTIC VASES

It is generally agreed that the head vases and rhyta of the 5th century were made by potters. Sotades, for example, made plastic vases and rhyta in addition to his regular ware. Similarly, Hoffmann speaks of the potters who made the rhyta of the Spetia and Persian Groups, classifications which Beazley established for contemporary head vases.⁹²

The head vases of the 4th century, on the other hand, are so similar in technique and style to contemporary figurine vases that the former were without doubt made by coroplasts. The question then arises whether other moldmade vases such as almond vases and rhyta could not also have occasionally been made by coroplasts whose experience with figurine vases had made them quite accustomed to obtaining vase necks from potters and to employing red-figure painters. Certainly the 4th century witnessed an extraordinary interrelationship among Attic crafts: Zervoudaki, for example, has suggested that metalworkers were involved in the production of relief pottery;⁹³ the later loutrophoroi and lebetes gamikoi with terracotta reliefs testify to a cooperation between coroplast and potter (see p. 365 above).

The almond vases and the rhyta discussed below are included here more by way of illustration of this cosmopolitan attitude than because of any clear evidence that those pieces were made by coroplasts. Indeed, the Satyr rhyton **69** probably was made by a potter because its metallic glaze and its mechanical reproduction from a metal vessel are completely foreign to figurine vases.⁹⁴ On the other hand, the subject, style and the reworking by hand link the piece with figurine vases, thereby showing that both the metalworker and the potter were very familiar with the coroplast's world.

Head Vases

The Agora has yielded fragments of five head vases belonging to the later 5th and first half of the 4th centuries B.C. The earliest, **60**, was made in the same mold as a head vase found on the Pnyx.⁹⁵ Both vases belong to the Basle Group which is dated by Beazley *ca.* 440-420 B.C.⁹⁶ Characteristic of the Basle Group are the rounded moldmade back, the black glaze outlining the eye and covering the top of the head including the circlet, the wreath painted in white over the glaze, and the red paint on the hair at the forehead in contrast to the gilded hair which one usually finds on head vases of the 4th century.⁹⁷ It is interesting to observe on **60** the use of glaze

⁹² Hoffmann, pp. 36-44; J. D. Beazley, "Charinos," *JHS* 49, 1929, pp. 38-78, esp. 72-75.

⁹³ Footnote 85 above.

⁹⁴ Hoffmann, pp. 24, 36, 43, 44, 47, 48; so also in Apulia: Hoffmann, *AJA* 63, 1959, pp. 180-181; 64, 1960, pp. 276-278.

⁹⁵ *Pnyx*, no. 108, p. 156, fig. 70, which was reworked by hand.

⁹⁶ Beazley (footnote 92 above), p. 71.

⁹⁷ Trumpf, pp. 119-121, although the figures on some figurine vases have red hair (**1**, **35**), and Trumpf nos. 172 and 138. Schmaltz, p. 9, observes that the hair on most of the terracottas from Thebes, which are mainly 5th century, is brown red.

as an adhesive along the seam between front and back halves. Also noteworthy is the fact that both **60** and its Pnyx counterpart were discarded during the third quarter of the 4th century, a period when fewer head vases were made, perhaps because of the greater demand for larger terracotta protomes.⁹⁸

Although **61** and **62** were found together in a context of 420-400 B.C., the vases are so dissimilar that there is no reason to believe that they were made in the same workshop. **61** follows the form and scale of the Basle Group in having a moldmade back and a thick neck which splays out to form the base. Unlike the Basle Group, however, and more typical of 4th century head vases, are the glaze over the back of the neck and the yellow underpainting on the hair. In its added curls and narrow stippled wreath **61** recalls head vases of the Spetia Group and thus is probably to be dated with the last of them around 410 B.C.⁹⁹

61 probably comes from the same workshop as two figurine vases in Leningrad, one representing Aphrodite in a shell,¹⁰⁰ the other a sphinx.¹⁰¹ Particularly similar are the faces and the corkscrew locks of hair, although the shorter tresses of **61** and the combination of headdresses identify our figure as Dionysos. Surely also from the same workshop is a head vase in Berlin¹⁰² where we find the identical headgear including the broad ends of the veil which are to be restored behind the ears of our figure. The same combination of stippled wreath with head veil appears on a Papposilenos on a figurine vase from Athens.¹⁰³

The Female Head **62**, which was found together with **61**, has the small-scale, gilded corkscrew locks, applied necklace, and neckline edge of a series of head vases of the early 4th century.¹⁰⁴ On those vases, however, the backs are handmade, flat, and glazed, while our **62** has a moldmade, reserved back which suggests that our piece is closer in date to head vases of the Persian Group of the early 4th century where the backs are also moldmade and reserved.¹⁰⁵ On the example of the later series representing our type it is likely that our **62** had an oinochoe mouth.

Head Vase **63** is also dated by its context within the 5th century. This vase is much larger than **62** and of the same scale as or larger than **61**. The fragment is too damaged for us to be certain of its original form, but its scale, thick neck, pellet necklace and especially its cool, remote expression link it with head vases of the Persian Group, especially a janiform head vase in London which has the kantharos

⁹⁸ *Hesperia* 21, 1952, no. 51, pp. 146, 162, pl. 39.

⁹⁹ Beazley (footnote 92 above), pp. 72-74, especially no. 1, fig. 25. We can also find the narrow stippled wreath worn beneath stephanai on masks of the last decades of the 5th century: *Pnyx*, no. 76, p. 149, fig. 62, and *Olynthus* IV, no. 410, p. 92, pls. 51-54.

¹⁰⁰ Trumpf no. 1.

¹⁰¹ Trumpf no. 160.

¹⁰² Trumpf no. 198.

¹⁰³ Trumpf no. 148, p. 54 = M. Pease, "The Pottery from the North Slope," *Hesperia* 4, 1935, no. 198, pp. 301, 309, fig. 49.

¹⁰⁴ Trumpf nos. 163-166.

¹⁰⁵ Beazley (footnote 92 above), pp. 74-75.

neck characteristic of the class.¹⁰⁶ **63** can also be compared with a head-vase fragment from the Pnyx of the early 4th century which has similar shell-shaped curls along the forehead.¹⁰⁷ The flower at the ear of **63** looks forward to the more ornamented head vases of the 4th century such as those of the type to which **62** probably belonged.

It may be significant that **61-63** were all discarded at the end of the 5th century, very soon after they were made. One wonders if the explanation may not lie in their outmoded forms since most 4th-century head vases are very small (0.07-0.11 m.) and have vase backs which are glazed and roughly modeled, completely flat or with the shape of an oinochoe or amphoriskos.¹⁰⁸

Head Vase **64** does not seem to be as early as the other pieces. The casually stippled wreath contrasts with that on **61** but is paralleled on a head vase of a satyr in Berlin from the second quarter of the 4th century.¹⁰⁹ Similarly, the loose wavy hair on **64** resembles that on a head vase in Paris, also dated 375-350 B.C.¹¹⁰ Our vase is probably also linked to the Berlin and Paris vases in the treatment of the back. On both the latter the backs are roughly modeled like contemporary protomes¹¹¹ and unlike the flat, handmade backs which are more characteristic of head vases of this date.¹¹² Although we cannot be certain of the original form of the back of **64**, the glaze across the seam, as on **60**, suggests that the back was moldmade since coroplasts usually did not use glaze to attach the handmade backs of figurine vases. The application of glaze over the entire interior of **64** is not typical but does appear on a head-vase fragment from the Pnyx¹¹³ as well as on the Satyr rhyton **69**.

In summary, the three female head vases **62-64** are linked to types of female head vases of the early 4th century. On the latter pieces the wreaths, flowers, and necklaces identify the figures as Aphrodite who regularly appears this way on contemporary figurine vases.¹¹⁴ Similar female heads appear on the larger contemporary terracotta protomes which have been variously identified as Aphrodite, Demeter, Kore, and Cybele.¹¹⁵

Almond Vases

Almond vases contained perfumed almond oil, a substance so valued that minia-

¹⁰⁶ *Ibid.*, no. 6, p. 75. The other members of that class, however, are slightly larger than the London piece and have a moldmade, reserved back which follows the contour of the head.

¹⁰⁷ *Pnyx*, no. 110, p. 158, fig. 70.

¹⁰⁸ For head vases like amphoriskoi and oinochoai: Trumpf nos. 173, 174, 179, 196. She comments (p. 114) that only her no. 175 has a moldmade back. On the other hand, her nos. 219, 220 follow the form of **61** and **63** and like them date from the late 5th—early 4th century.

¹⁰⁹ Trumpf no. 178.

¹¹⁰ Trumpf no. 222.

¹¹¹ See footnote 98 above; it is interesting that the protome's hair is red.

¹¹² Two other exceptions are Trumpf nos. 219, 220.

¹¹³ *Pnyx*, no. 109, p. 158, fig. 70.

¹¹⁴ Trumpf, pp. 128-129. The absence of Kore and Demeter in the iconography of figurine vases makes it unlikely that the head vases portray these deities.

¹¹⁵ See footnote 98 above.

ture terracotta almonds were actually made as votives.¹¹⁶ The class of almond vases seems to have originated near 400 B.C. and to have lasted only for a century; indeed, both Agora examples were discarded around 300 (**65, 66**).¹¹⁷

The Agora has yielded only two examples of almond vases, one of which is a mold for one side of a vase, **66**; it would have been used with another mold where the representation was in reverse. Like figurine vases, almond vases have a variety of forms. Some resemble the former in having the mouth and handles of lekythoi.¹¹⁸ Most almond vases have the mouth and handles of amphoriskoi as does a single figurine vase in Berlin.¹¹⁹ Still other almond vases,¹²⁰ like a number of figurine vases,¹²¹ combine an amphoriskos mouth with the single handle of the lekythos.

Rhyta

The Agora yielded only three objects which can be definitely associated with rhyta,¹²² but each represents an entirely different facet of Attic rhyton production in the 4th century.

The mold for a Cow Head, **67**, may have been impressed from a finished clay vase because one can see in the mold what appears to be part of the vase neck, separated from the head by a groove. It thus appears that the vase neck continued the axis of the cow head in a form which was typical of 5th-century Attic animal-head vases and of Apulian rhyta from the third quarter of the 4th century.¹²³ In the modeling of the lips and nose **67** is most similar to, and thus is probably contemporary with, cow heads of the Persian Group which Hoffmann dates to the late 5th century.¹²⁴ One cannot tell from the Agora mold if the vase would have been pierced through the muzzle; such a practice was increasingly common in the late 5th century and the Persian Group includes both pierced and unpierced examples¹²⁵ as well as heads which are reserved or completely covered with black glaze.¹²⁶

The Boar Head **68** is an impression taken from a metal vase although it has the carefully smoothed back of contemporary molds. Characteristic of a metal im-

¹¹⁶ *Hesperia* 21, 1952, no. 72, p. 151.

¹¹⁷ E. von Mercklin, *ArchAns* [43], 1928, pp. 330 ff.; J. D. Beazley, "Miniature Panathenais," *BSA* 41, 1940-45, p. 14.

¹¹⁸ Beazley, *op. cit.*, p. 14, note 2.

¹¹⁹ Trumpf no. 24.

¹²⁰ See footnote 118 above.

¹²¹ Trumpf, p. 117.

¹²² I use the word "rhyton" in the same sense as Hoffmann to denote an animal-headed vase, pierced or unpierced.

¹²³ *AJA* 64, 1960, pp. 276-278; Hoffmann, p. 31 (New York-Persian Group); p. 36 (Spetia Group); p. 41 (Persian Group); *idem*, *Tarentine Rhyta*, Mainz 1966, pp. 105-107.

¹²⁴ Hoffmann, pp. 43, 48; H. Sichtermann, *Griechische Vasen in Unteritalien*, Tübingen 1966, K 20, pp. 29 ff., pl. 40 = Hoffmann no. 113, p. 42.

¹²⁵ Hoffmann no. 112, p. 42, pl. XXII:1 is pierced; for other pierced examples see his p. 4, note 15; for piercing: K. Tüchelt, *Tiergefäße in Kopf und Protomengestalt*, Berlin 1962, p. 71.

¹²⁶ Sichtermann K 20 (footnote 124) is reserved.

pression are its compressed surface and the extremely crisp edges of the ridges and grooves.¹²⁷ The exceptionally detailed modeling is also unmatched on any clay rhyton. On this piece, too, one can see from the groove behind the jaw that part of the vase neck has been impressed. Not enough of it remains, however, to determine at what angle the vase neck was attached. Reasoning from the form of Attic clay rhyta of about the mid-4th century, however, the vase neck may well have been trumpet-shaped and set at a right angle to the head.¹²⁸ Like these Attic clay rhyta, with which our piece is probably contemporary, the vase made in our mold would have been covered with black glaze and pierced through the muzzle.

The Satyr rhyton **69** is so far unique, although we can find parallels for most of its features. In its subject, its kantharos neck, and even its function as a rhyton, the piece recalls head vases like those of the Spetia Group (*ca.* 420-410 B.C.) and the Persian Group (*ca.* 400 B.C.),¹²⁹ which, however, are janiform and have flaring bases. Satyr-head vases of not dissimilar appearance exist from the early 4th century, but these vases also have flaring bases and the neck and mouth of an oinochoe.¹³⁰ The shape of the back of our rhyton and its glazed surface are more easily paralleled by the egg-shaped amphoriskoi¹³¹ to which the almond vases (**65, 66**) are obviously related.¹³² The metallic black glaze which covers the satyr's face is familiar from Attic clay rhyta of the 4th century where, however, the neck is trumpet-shaped and set at an angle to the head (see above). The use of black glaze over the interior is paralleled on head vases of the late 5th century (see above, p. 377).

Despite its apparently eclectic character, our piece is probably representative of a form of vase which hitherto has simply been unknown. It was clearly made by means of an impression taken from a metal relief. That relief probably belonged to a metal rhyton since the representation has substantial curvature and the silvery black glaze on the face is obviously meant to recreate a metallic effect. Thus our piece appears to have been made in imitation of a metal counterpart and, like **68**, it

¹²⁷ Cf. *Hesperia* 45, 1976, pp. 42-43.

¹²⁸ *ArchAnz* [43], 1928, no. 41, p. 335, fig. 56; also G. Kopcke, "Golddekorierte attische Schwarzfirniskeramik des vierten Jahrhunderts, v. Chr.," *AthMitt* 79, 1964, nos. 334-336, pp. 56, 58, 64, pl. 8 (dated 370-360 B.C.); perhaps D. M. Robinson, *A Catalogue of the Greek Vases in the Royal Ontario Museum of Archaeology*, Toronto 1930, no. 361, p. 175 is an Apulian imitation. The shape is related to the gold rhyta from Panagjurishte: E. Simon, "Der Goldschatz von Panagjurishte—eine Schopfung der Alexanderzeit," *AntK* 3, 1960, pp. 3-29; D. Zontschew, *Der Goldschatz von Panagjurishte*, Berlin 1959, pp. 6-11, pls. 1-22.

¹²⁹ See footnotes 99, 106; cf. especially Beazley, *op. cit.*, no. 1, p. 73, fig. 25, of the Spetia Group which has a spout below the chin.

¹³⁰ Trumpf nos. 219, 224. Only one known figurine vase was made as a rhyton: Trumpf no. 42 represents Dionysos standing with an oinochoe. At his left foot is a panther's head whose mouth is pierced.

¹³¹ L. Talcott, *The Athenian Agora*, XII, *Black and Plain Pottery*, Princeton 1970, pp. 155-156, pls. 39, 48, dates both the glazed and red-figured examples between 430 and the beginning of the 4th century; Beazley, *BSA* 41, 1940-45, pp. 12-14.

¹³² See footnote 117 above.

belongs to a group of clay examples which were mechanically reproduced from metal vases. On our example the artist added a moldmade back and then fashioned a second wreath to conceal the join between the hair and the vase neck. The crispness of the curls can be compared with those of Herakles on an ancient clay impression from a metal relief of about 375-350 B.C.¹³³ The loose rhythmic waves of hair on **69** and the rather kindly portrayal recall the satyr on the Derveni Krater (*ca.* 300 B.C.) where a similar soporific mood prevails.¹³⁴ Our rhyton, therefore, was probably made around the middle of the 4th century.

CATALOGUE

The clay is a pink or golden buff unless otherwise noted. Where glaze is simply mentioned it is on the vase back. White slip occurs on the front of all the pieces unless noted to the contrary. In the first paragraph, which describes the present state of the vase or mold, "left" and "right" refer to the viewer unless parts of the figure's body are mentioned. In that case, and in the second paragraph which describes the representation, "left" and "right" are from the point of view of the figure.

GODDESSES

1. Aphrodite and Eros Pl. 91

T 2368. Deposit C 19:5, 4th century to Hellenistic. Pres. H. 0.04, pres. W. 0.052 m. Red on hair of both figures. Right edge only preserved; vase back missing.

Head to waist of nude facing woman, left arm at side, right arm raised. Locks at ears brushed back over sakkos. Dimple. Nude winged Eros leans on left shoulder, gazing outward, his left arm embracing her neck; curly hair to shoulders; braid or knob at forehead. Background convex.

For slightly later version of type cf. recently discovered figurine vase from Lefkadia.¹³⁵ Similar depictions date around 400 B.C.¹³⁶ Our

composition earlier than that on Bassai frieze.¹³⁷

Other indications of date are Aphrodite's face and hairstyle,¹³⁸ mature proportions of Eros, and red rather than gold hair.¹³⁹ Eros' knob or braid may allude to sacrificial lock of small boys.¹⁴⁰

Late 5th century.

2. Nike Head Pl. 91

T 3255. Areas I-J 11, modern. Pres. H. 0.041, pres. W. 0.03 m. Greenish blond clay. No slip or glaze. Back rounded but unmodeled. Underside rough. Hair, stephane and back added separately.

Head inclined to left. Veil and stephane over center-parted hair with serpentine locks to shoulders. Upper eyelids overlap lower; dimple.

¹³³ *Hesperia* 45, 1976, no. 5, p. 52.

¹³⁴ Makaronas, *Δελτ* 18, B', 1963, pp. 193-196, pls. 233, 234.

¹³⁵ *Μακεδονικά* 15, 1975, pl. 234.

¹³⁶ *AthMitt* 83, 1968, no. 59, p. 32, pl. 3; Sichtermann (footnote 124 above), *K* 12, p. 22, pl. 21; W. Hahland, *Vasen um Meidias*, Berlin 1930, p. 8, pl. 18; Artamonov, figs. 257, 261; *Olynthus* IV, no. 375, p. 75, pl. 39; VII, no. 248, p. 66, pl. 30; cf. discussion in G. Neumann, "Ein spätklassisches skulpturen Fragment aus Athen," *AthMitt* 79, 1964, pp. 137 ff., especially p. 142, pl. 78:1.

¹³⁷ Hofkes-Brukker no. 522, p. 52.

¹³⁸ *Olynthus* VII, nos. 56, 60, 65, pp. 27, 28, pl. 11; Higgins I, no. 1069, p. 291, pl. 146; also on Bassai frieze cf. Hofkes-Brukker no. 542, p. 82.

¹³⁹ Trumpf, p. 120, and cf. 35.

¹⁴⁰ V. von Gonzenbach, *Untersuchungen zu den Knabenweihen*, Bonn 1957, pp. 27-31.

Miniature Sculpture from the Athenian Agora (Excavations of the Athenian Agora, Picture Book No. 3), no. 50.

Archetype for head of standing Nike of same type as 3.¹⁴¹ A new fragment from under Nike Bastion almost certainly from this series.¹⁴² Same head type and degenerated versions of it on figurines.¹⁴³

Late 5th century.

3. Nike Arm Pl. 91

P 157. Area H 7, late Roman. Pres. H. 0.079, pres. W. 0.029 m. Glaze on back and down inside. Broken all around.

Right arm framed by mantle holds phiale at side; stump of wing.

Trumpf no. 8 (Group II).

From same type as 2. Perhaps from same series as several figurine vases¹⁴⁴ and figurine in Berlin.¹⁴⁵

Late 5th century.

4. Nike Torso Pl. 91

P 22119. Deposit J 11 :1, 400-325 B.C. Pres. H. 0.052, pres. W. 0.042 m. Glaze. Mended from two pieces; broken all around.

Left shoulder, breast and upper arm. Peplos; mantle over outstretched left arm. Stump of wing. Head was in round.

Trumpf no. 4 (Group II).

Same pose and drapery on engraved ivory panel from Kertsch of early 4th century.¹⁴⁶

Pose and rounded, evenly spaced folds date 4 with Bassai frieze.¹⁴⁷

Early 4th century.

5. Nike and Thymiaterion—Mold Pl. 91

T 2847. Area C 20 :2, context mixed to 150 B.C. Pres. H. 0.078, pres. W. 0.042 m. Cast: H. 0.069, W. 0.038 m. Broken down left side and across bottom.

Right shoulder, head and wing. Frontal with thymiaterion in right hand. Ridge around upper contour of wing and across division between primaries and secondaries. Circlet over wavy hair brushed back from face with locks to shoulders.

For a later version of type, cf. vase at Bowdoin College.¹⁴⁸ On figurine vases thymiaterion also found with Aphrodite, Eros, oklasma dancers and winged maidens.¹⁴⁹ Dating 5 in early 4th century are small scale, low relief and similarity of face to 2.¹⁵⁰ Cf. 34.

FEMALES

6. Head Pl. 91

T 1974. Deposit U 26 :1, end of 3rd century B.C. Pres. H. 0.023, pres. W. 0.022 m. Glaze down right side, over top. Head was in relief on vase neck. Right edge preserved; vase neck missing; features chipped.

Bunch of curls at each ear over sakkos.

¹⁴¹ Trumpf nos. 10-15. Probably also of this type is wing T 3865 (*Hesperia* 43, 1974, no. 140, p. 245, pl. 46), which has yellow underpainting for gilding. The wing could also have been used for Eros, dancer, or oriental youth (see 38, 48-50).

¹⁴² Trumpf no. 24 (Group II, 4). Another close parallel is *Μακεδονικά* 15, 1975, pl. 234.

¹⁴³ Köster, pl. 33; degenerated forms: *Hesperia* 23, 1954, no. 7, pp. 78, 106, pl. 18 and *Pnyx*, nos. 41, 42, pp. 142-143, fig. 57.

¹⁴⁴ Trumpf nos. 10-14.

¹⁴⁵ Köster, pl. 33.

¹⁴⁶ Artamonov, fig. 259.

¹⁴⁷ Hofkes-Brukker no. 531, p. 74; no. 538, p. 85.

¹⁴⁸ Trumpf no. 361, dated 350-300 B.C. Trumpf suggests that the vase is a non-Attic reworking of an Attic mold representing Nike with Ketos.

¹⁴⁹ Aphrodite = Trumpf no. 138; Eros = Trumpf no. 27; oklasma dancer = Trumpf nos. 103, 104; winged maiden = Trumpf no. 2. Cf. fragmentary figurines of same type in Higgins I, no. 715, p. 189, pl. 93; *BCH* 85, 1961, p. 923, fig. 11.

¹⁵⁰ Cf. mold of early 4th century: *Olynthus* IV, no. 414, p. 97, pl. 57.

For hairstyle cf. heads of *ca.* 450¹⁵¹ and head vases of Spetia Group dated 420-410 B.C.¹⁵² Cf. 7.

Ca. 400 B.C.

7. Head Pl. 91

P 25910. Area L 17-18, 4th century B.C. to Roman. Pres. H. 0.038 m. Glaze at back edges. Curls retouched. Broken all around; part of vase mouth preserved behind head which is almost in round.

Sakkos with bunch of curls over ears. Upper eyelids overlap lower; dimple.

Trumpf no. 29 (Group II).

For hairstyle cf. 6 and figurines of 5th century.¹⁵³

Ca. 400 B.C.

8. Head Pl. 91

P 4743. Area G 12, 5th to 3rd century B.C. Pres. H. 0.047 m. Glaze on back of head, on vase neck, beneath earrings as adhesive; yellow on hair. Back of head rounded but smooth; vase neck from top of head; part of handle attachment behind head. Hair retouched. Broken above and below.

Wavy hair center parted, brushed back from forehead covering ears. Disk earrings; circlet above. Upper eyelids overlap lower; dimple.

Trumpf no. 26 (Group II).

Cf. rounding of back of head and attachment of vase neck at crown with Head Vase 61 and figurine vase of helmeted Athena also of late 5th century.¹⁵⁴ For hairstyle cf. 1 and figurines of late 5th century;¹⁵⁵ this style contrasts with the more characteristic serpentine locks. Face slightly more oval than 2, contemporary with 7.

Early 4th century.

9. Head Pl. 91

T 2315. Deposit K 6:2, 350-300 B.C. Pres. H. 0.022 m. Glaze on back, top of hair, circlet. Head almost in round with back of head flat. Broken across neck.

Wavy hair with peak at forehead; locks below ears; circlet. Upper eyelids overlap lower; dimple.

Similar pinched features and small scale on two figurine-vase heads of early 4th century from Pnyx.¹⁵⁶

Early 4th century.

10. Head Pl. 91

T 1389. Deposit D 5:1, 400-350 B.C. Pres. H. 0.035 m. Smudge of glaze on right edge of neck and on front of circlet. Yellow on back of hair and beneath red paint on front of hair. Back flat. Broken across neck; circlet chipped.

Head inclined to left; long hair in horizontal waves to shoulders.

Yellow is underpainting for gilding, characteristic of deity or heroine.¹⁵⁷ Red probably ran off circlet.¹⁵⁸ Horizontally grooved locks recall 1, 9.

Early 4th century.

11. Head Pl. 92

P 12160. Area P 20, modern context. Pres. H. 0.036 m. Smoked. Yellow on cheeks and hair. Head in relief on neck. Worn. Broken above and below.

Head inclined to right, right hand at right ear. Hair brushed back from forehead; lock on shoulder. Palmettes in relief on stephane.

Trumpf no. 28 (Group II).

Right hand probably held ends of drapery, a gesture characteristic of Aphrodite.¹⁵⁹ For

¹⁵¹ Higgins I, no. 239, p. 89, pl. 40, from Rhodes.

¹⁵² Beazley (footnote 92 above), pp. 72-73, figs. 25, 26.

¹⁵³ *Olynthus* VII, no. 112, p. 36, pl. 14; XIV, nos. 160 ff., pp. 142 ff., pls. 56, 57.

¹⁵⁴ Trumpf no. 6.

¹⁵⁵ Higgins I, nos. 697, 701, pp. 185-186, pl. 91; a later version is Trumpf no. 50.

¹⁵⁶ Trumpf nos. 30 and 31 (Group II).

¹⁵⁷ Trumpf, p. 120.

¹⁵⁸ *Ibid.*, p. 121 notes that tainiai were usually red.

¹⁵⁹ Mollard-Besques, *Terres-cuites*, p. 60, pl. 15:1 is a figurine from Cyrene made in an Attic mold; Züchner, *Jahrb.*, Erg. 14, no. 9, pl. 5; no. 5, p. 167, fig. 81; for an earlier type where the head is frontal, cf. Breitenstein, nos. 297, 298, p. 33, pl. 34.

similarly decorated stephanai, cf. 5th-century mask from Olynthos¹⁶⁰ and 4th-century protome from Agora.¹⁶¹ Hairstyle recalls 8. Face more oval, fleshier, and features smaller than 7 and 8.

380-350 B.C.

12. Head—Mold Pl. 92

T 2569. Area B 19, late Hellenistic. Pres. H. 0.038 m. Cast: H. 0.037 m. Hair retouched. Intact.

Inclined to left; short curly hair covers ears. Beginning of V-shaped neckline of garment. Upper eyelids overlap lower lids; eyelids do not meet at inner corners.

Later version of type of 2. Close parallel on figurine vase in London of ca. 350 B.C.;¹⁶² however, square face with heavy chin suggests that face type is earlier.

375-350 B.C.

13. Winged Hydrophoros (?) Pl. 92

P 14571. Deposit O 22:1, 360-325 B.C. Pres. H. 0.042, pres. W. 0.036 m. Glaze; blue on background. Left arm, hand, wings (?), part of vase back preserved; right hand chipped.

Maiden in sleeveless garment inclines head to left, using both hands to support rectangular object on head. Fillet over center-parted hair; lock on shoulder. Background has raised contour suggesting wing.

Trumpf no. 7 (Group II).

Object cannot be a kanoun because of its smooth surface,¹⁶³ nor polos because it is sup-

ported with both hands.¹⁶⁴ Similar in shape is rayed object on fragmentary figurine vase in Berlin.¹⁶⁵ That object rests on twisted rope head pad worn by hydrophoroi of late 5th century.¹⁶⁶ Our piece also linked to hydrophoroi in position of right hand, hairstyle, triangular forehead.

Early 4th century.

14. Head and Torso of Seated Pl. 92
Ariadne

T 488. Area Q 15, 4th to 3rd century B.C. Pres. H. 0.057, W. 0.033 m. Glaze on wreath, top and back of head, vase back; head fully detached from vase neck with back of head in round but not modeled. Wreath and leaves added; hair retouched. Mended from two pieces; head to waist preserved with part of vase back behind shoulder.

Nude, head inclined to left. Hair center parted with locks to shoulders beneath stippled wreath surmounted by three leaves. Traces of drapery on each shoulder; part of hand on right shoulder.

Trumpf no. 64.

Figure formed right side of group with vase back behind left shoulder. Composition and floral headdress identify her as Ariadne seated on Dionysos' lap, a type known from a figurine vase in Berlin (ca. 375 B.C.)¹⁶⁷ which is similarly modeled.¹⁶⁸ Stippled hair also suggests date of 375-350 B.C.¹⁶⁹ (see 32) although narrow bridge of nose recalls pinched look on two figu-

¹⁶⁰ *Olynthus* IV, no. 297, p. 48, pl. 27.

¹⁶¹ *Hesperia* 21, 1952, no. 54, pp. 147, 162, pl. 39.

¹⁶² Trumpf no. 51.

¹⁶³ *Hesperia* 23, 1954, no. 9, p. 107, pl. 22 and discussion pp. 95-96; Higgins I, no. 729, p. 195, pl. 95.

¹⁶⁴ *Hesperia* 22, 1954, p. 98, pl. 23.

¹⁶⁵ Trumpf no. 27 (Group II). Related headdress on figurine vase of dancer: Trumpf no. 93.

¹⁶⁶ Higgins I, no. 391, p. 118, pl. 58.

¹⁶⁷ Trumpf no. 137. Trumpf, p. 129, identifies the figures as Adonis and Aphrodite since there are no specifically Dionysiac attributes.

¹⁶⁸ Very close is the Aphrodite on a recently discovered figurine vase from Thessalonike (Δελαρ 24, B', 1969, pl. 292 = *BCH* 95, 1971, pp. 944, 953, fig. 333. Cf. South Italian imitation of Eros on Swan: Trumpf no. 3, p. 112.

¹⁶⁹ Note the stippling on a figurine head of ca. 325 B.C. (which is not unlike the head type on figurine vases): *Hesperia* 23, 1954, no. 7, pp. 92, 106, pl. 20.

rine-vase fragments of early 4th century from Pnyx.¹⁷⁰ Cf. face of 39.

375-350 B.C.

15. Standing Maiden Pl. 92

P 23773. Areas F-K 13-16, late Hellenistic. Pres. H. 0.135, pres. W. 0.064 m. Glaze down right side; blue on peplos. Interior reinforced by horizontal strip added behind waist. Edge by left thigh preserved; vase back missing.

Right shoulder to thighs. Chiton with broad band along neckline beneath peplos fastened only on right shoulder; overfold to thigh. Hair to shoulder.

Trumpf no. 23.

Similar broad neckband of chiton on grave stele from Melite of 375 B. C.¹⁷¹ Handling of peplos close to that on Roman statuette in Providence which is adapted from a mid-4th-century type; its central panel is also depressed and the flanking folds originate at the nipples.¹⁷² On 15 the stepped pleats of the flanking folds are an archaizing variation on the customary single pleat.¹⁷³ Diagonal folds between breasts belong to peplos but have surely been inspired by quiver strap of Artemis.¹⁷⁴ Vase uncommonly large, for which cf. two examples in Lenin-grad also depicting single standing draped figure.¹⁷⁵

Ca. 350 B.C.

¹⁷⁰ Trumpf nos. 30 and 31 (Group II).

¹⁷¹ Diepolder, pl. 35 :1.

¹⁷² B. S. Ridgway, *Classical Sculpture, The Rhode Island School of Design*, Providence 1972, no. 15, pp. 43-44. This treatment is quite different from that found on the Dresden Artemis where the central panel is raised and the flanking folds originate between the breasts: G. E. Rizzo, *Prassiteles*, Milan 1932, pp. 13 ff., M. Bieber, *The Sculpture of the Hellenistic Age*, New York 1955, p. 21.

¹⁷³ As on the Apollo Patroos: J. Travlos, *Pictorial Dictionary of Ancient Athens*, New York 1971, pp. 97-98, figs. 123, 124, or a statue of Artemis from Brauron: **Εργον*, 1962, p. 35, fig. 45. Cf. also the Artemis of Holkham Hall: C. Picard, *Manuel d'archéologie grecque, La sculpture, IV^e siècle*, III, i, Paris 1948, p. 97, fig. 24.

¹⁷⁴ Cf. Dresden Artemis, footnote 172 above.

¹⁷⁵ Trumpf nos. 20, 21, which measure 0.17-0.18 m.

¹⁷⁶ Trumpf no. 48 (400-350 B. C.).

¹⁷⁷ Trumpf no. 68 (ca. 350 B.C.); cf. a similarly posed and draped male on a vase in Berlin: Trumpf no. 70 (350-325 B.C.).

¹⁷⁸ Trumpf no. 43 (where dated 325-300 B.C. which may be a little too late).

¹⁷⁹ Trumpf no. 50.

16. Leda or Nemesis with Swan— Pl. 92
Mold

T 2371. Deposit C 19:5, fill "c", 4th century to Hellenistic. Pres. H. 0.075, pres. W. 0.074 m. Cast: H. 0.076, W. 0.065 m. Worn. Right edge and part of left edge intact. Tab perhaps broken off back.

Torso undraped, seated three quarters left. Left arm rested on swan whose feathers and wing are indicated. Hair to shoulders. Mantle frames shoulders, covering left arm; ends brought over right thigh and between legs. Mold included right upper arm only to elbow.

Probably type of Leda or Nemesis with Swan.¹⁷⁶ The sex is not clear and the same body type was probably used for males and females. For slightly developed breasts cf. 32, 34. For discreet draping of mantle over genitals cf. figurine vases of youth¹⁷⁷ and female.¹⁷⁸

Ca. 380-350 B.C.

17. Seated Female Pl. 93

P 7327. Area M 8, Byzantine. Pres. H. 0.074, pres. W. 0.02 m. Glaze. Broken all around but including part of vase back.

Left side of female on klismos; left hand in lap, mantle framing shoulder.

Trumpf no. 54.

From type of ca. 350 B.C. representing seated woman.¹⁷⁹ Fragment of related type also found.¹⁸⁰

350 B.C.

¹⁸⁰ P 19691 = Trumpf no. 5.

18. Seated Female Pl. 92

P 3720. Area H 8, 400-350 B.C. Pres. H. 0.061 m. Glaze; pink on drapery. Broken all around but including part of vase back.

Right draped thigh and part of klismos. Possibly belongs with base 58 which was found with it.

350 B.C.

19. Female with Crossbands Pl. 93

T 2528. Area C 20:2, mixed to 150 B.C. Pres. H. 0.058, pres. W. 0.049 m. Spot of glaze on neck, inside; red on drapery. Cross-girding added separately. Broken all around; vase back missing.

Seated to right; chiton with short kolpos, girt with crossbands. Right arm appears to rest on right knee.

Probably from type representing maiden with ball.¹⁸¹ Because crossbands allowed freer movement they were worn by young children,¹⁸² Artemis,¹⁸³ and Amazons.¹⁸⁴

400-375 B.C.

20. Kneeling Girl Pl. 93

P 24656. Provenience unknown. Pres. H. 0.102, pres. W. 0.054 m. Glaze; slip on front and underside; pink on drapery of both figures; blue visible when found. Drapery retouched. Lower edge alone intact; part of vase back preserved.

Maiden in chiton girded at waist with tubular sleeves crouches forward on right knee in

right profile. On right shoulder rests the hand of a draped figure who stood behind her and to her left.

Trumpf no. 88.

Pose recalls servant girl on grave stele of Ameinokleia¹⁸⁵ but our vase could also have depicted preparations for a sacrifice or procession.¹⁸⁶ Indicating date of 400-350 B.C. are thick fabric of kolpos, smoothness of drapery over shoulders and breasts, and unbroken, evenly spaced folds between legs and over abdomen.¹⁸⁷ For large size, careful modeling of sides and part of back of figure and sensitive sculptural treatment cf. fragments of two figurine vases in Brussels.¹⁸⁸

400-350 B.C.

21. Kneeling Girl Pl. 93

T 1938. Areas U-W 23-25, uncertain context. Pres. H. 0.055, pres. W. 0.056 m. Smoked. Trace of glaze on underside and on left thigh. Bottom edge preserved.

Draped left knee and thigh with mantle ends down left side. Kneels to right; right knee was bent with foot on ground in mirror image of pose of 20.

Pose similar to 20 and possibly of same type or type of 19. Scale larger than 20 and fabric bulkier. Over knee broad smooth area juxtaposed with section where valleys are discontinuous, converging grooves; cf. Mausoleum frieze.¹⁸⁹

350 B.C.

¹⁸¹ Trumpf no. 87. (early 4th century B.C.). The belt usually accompanies crossbands (Diepolder, p. 42, pl. 37; p. 53, pl. 52:1).

¹⁸² Mollard-Besques, *Louvre III*, no. D 6, p. 2, pl. 1.

¹⁸³ Beazley, "Al Mina, Suedia," *JHS* 59, 1939, no. 86, p. 40, pl. III. Also figurines of Artemis from the Agora: T 210, T 941.

¹⁸⁴ Hofkes-Brukker no. 534, p. 75; an Amazon from Epidauros: S. Karousou, *The National Archaeological Museum: Collection of Sculpture*, Athens 1968, no. 157, p. 99, pl. 37. Cf. also the figures in long garments with crossbands on figurine vases in Leningrad under 15 above.

¹⁸⁵ Diepolder, p. 44, pl. 41, ca. 355 B.C.

¹⁸⁶ Cf. Pompe vase in Schefold, *Vasen*, pls. 10, 14. Van Hoorn no. 273, p. 98, fig. 23; no. 191, p. 84, fig. 99.

¹⁸⁷ Cf. an Amazon from Epidauros in Fuchs, p. 359, fig. 398, ca. 390-380 B.C. and several reliefs from the Mausoleum in B. Ashmole, *Architect and Sculptor in Classical Greece*, New York 1972, pp. 177-179, figs. 205-208.

¹⁸⁸ Trumpf nos. 16 (0.015 m.) and 37 (0.135 m.; end of 5th century). Like our piece these representations also included at least one other figure with the vase body attached behind both.

¹⁸⁹ Ashmole (footnote 187 above), p. 168, fig. 191; p. 179, figs. 206, 208. Also similar is an unpublished mold of a kneeling woman, T 3358.

22. Kneeling Girl Pl. 93

P 13573. Deposit O 18:2, 350-320 B.C. Pres. H. 0.72 m. Glaze on back and inside; red on drapery. Much added by hand. Broken all around but includes part of vase back.

Right draped knee and arm. Frontal. Himation frames shoulder.

Hesperia 23, 1954, no. 14, p. 4, pl. 19; Trumpf no. 85.

Perhaps playing astragaloi¹⁹⁰ or holding grapes.¹⁹¹

Ca. 350 B.C.

23. Draped Knee Pl. 93

T 2855. Deposit C 19:2, late 4th century B.C. Pres. H. 0.059, pres. W. 0.041 m. Blue paint. Interior rough. Drapery ends added. Broken all around; vase back missing.

Right draped thigh to ankle. Frontal with knee bent at right angle. Ends of mantle between legs.

Perhaps type of kneeling girl with grapes (see 22).¹⁹² Drapery lies closely over leg, falls from knee in graceful catenaries; delicate undulating contour of drapery end. Cf. akroterion from Agora of ca. 400 B.C.,¹⁹³ akroterion from Epidauros of ca. 380,¹⁹⁴ and figurine in Istanbul.¹⁹⁵

400-375 B.C.

¹⁹⁰ Trumpf nos. 83 (early Tanagran) and 86.

¹⁹¹ Trumpf no. 82 (early Tanagran).

¹⁹² Trumpf no. 82.

¹⁹³ A. Delivorrias, *Attische Giebelskulpturen und Akrotere des fünften Jahrhunderts*, Tübingen 1974, p. 137, pls. 44, 45 = *Hesperia* 4, 1935, p. 374.

¹⁹⁴ S. Karousou, *loc. cit.* (footnote 184 above).

¹⁹⁵ Mollard-Besques, *Terre-cuites*, pp. 60, 64, pl. 21:1 from a tomb in In-Tepe from end of 4th century.

¹⁹⁶ Trumpf nos. 142 (400-350 B.C.), 143 (350 B.C.), 144 (400-350 B.C.).

¹⁹⁷ *Olynthus* IV, no. 422 A and B, p. 100, pl. 62 where Dionysos is certainly seated on the shoulder, not the knee.

¹⁹⁸ F. Brommer, *Satyrspiele*, Berlin 1944, p. 55.

¹⁹⁹ Mollard-Besques, *Terre-cuites*, p. 62, pl. XIII:1 of ca. 440 (Demeter and Kore); K. Schefold, *Meisterwerke griechische Kunst*, Basel 1960, no. 277, p. 230 (silen and nymph, Tarentine, ca. 470-460 B.C.).

²⁰⁰ G. Neumann, *AthMitt* 79, 1964, pp. 137 ff., pl. 79:1 (ca. 394 B.C.).

²⁰¹ A. Peredolskaja (footnote 63 above), p. 8, pl. 14:1, 2; Higgins I, no. 736, p. 197, pl. 97; also J. Marcadé, *Au musée de Délos*, Paris 1969, A 4143, p. 201, pl. 23.

²⁰² Hofkes-Brukker no. 522, p. 52; no. 528, p. 67; no. 521, p. 64.

DIONYSOS

24. Dionysos with Papposilenos— Pl. 93
Mold

T 2987. Areas P-R, 4th to 3rd century B.C. Pres. H. 0.072, pres. W. 0.064 m. Cast: H. 0.05, W. 0.047 m. Left edge intact.

Bald Papposilenos has furrowed brow, broad nose, long mustache flowing into wavy beard. Nude child seated on left shoulder, torch in left hand; hair to shoulders with braid or knob at forehead. Dots for pupils of eyes on both figures.

Type appears on figurine vases¹⁹⁶ and figurines¹⁹⁷ and was possibly inspired by "Dionysiskos" of Sophokles.¹⁹⁸ For pose of child cf. terracottas of 5th century.¹⁹⁹ Around 400 B.C. the child sits on the arm²⁰⁰ and by 350 is carried in the crook of the elbow.²⁰¹ Indicating date near 400 are small size, low relief, mature proportions of child and similarity of the schematic, mask-like face of Papposilenos to those of centaurs on the Bassai frieze.²⁰² For hair-style cf. 1.

Late 5th century.

25. Dionysos in Cave Pl. 93

P 12822. Deposit O 18:2, 350-320 B.C. Pres. H. 0.095, W. base 0.046 m. Glaze on back, smeared on bottom of front and used as ad-

hesive beneath missing bunch of grapes. Smooth, rounded back; underside open. Grapes and cake added. Missing vase neck, handle; one bunch of grapes from left side.

Nude boy stands with weight on left leg, oinochoe in right hand, omphalos cake in left; mantle falls down behind. Braid of hair at forehead, curly locks to shoulders. Soft cap. Bower or cave has scalloped edges originally hung with 5 bunches of grapes.

Hesperia 8, 1939, p. 242, fig. 43; 23, 1954, no. 13, pp. 83 ff., p. 87, pl. 19; Trumpf no. 241.

Basic type very common²⁰³ and alludes to Anthesteria (see above, p. 367). Cf. two molds from Pnyx surely intended for figurine vases.²⁰⁴ For felt cap cf. Papposilenos on figurine vase in London.²⁰⁵ For hairstyle cf. 1.

Shortly after 350 B.C.

26. Reclining Dionysos Pl. 94

P 18613. Deposit C 19:5, fill "b", 4th century B.C. Pres. H. 0.062, W. base 0.068, L. base 0.045 m. Glaze on vase back, spotted over front, on back half of underside; red on left shoulder. Spreading base with closed underside. Worn. Cake added. Missing vase handle, neck, child's head.

Nude, reclining on left side on rocky ground, right knee bent with right foot on ground. Left arm, supported by right hand, cradles fruits and flowers; omphalos cake on top of right hand. Mantle edge visible along right thigh; a second mantle frames figure. Hair on shoulder; ends of tainia over left breast.

Trumpf no. 284.

Variation on popular "temple boy" type²⁰⁶ also found on red-figured choes²⁰⁷ and choes with reliefs.²⁰⁸ On figurine vases common at-

²⁰³ Trumpf nos. 230-242.

²⁰⁴ *Pnyx*, nos. 60, 61, p. 146, fig. 60.

²⁰⁵ Trumpf no. 143.

²⁰⁶ Trumpf nos. 253-288; cf. especially the pieces from the Pnyx: Trumpf nos. 261 and 50, 52 (Group II); also Agora figurines T 109, T 10727.

²⁰⁷ Van Hoorn nos. 239, 551, figs. 291, 293.

²⁰⁸ *AthMitt* 83, 1968, nos. 62-65, p. 33, pls. 4, 5.

²⁰⁹ *Olynthus* IV, no. 417, p. 98, pl. 59.

²¹⁰ Trumpf nos. 300-302.

²¹¹ Trumpf no. 303.

²¹² Trumpf no. 304.

tributes are fruits, cakes, vines, and leafy head-dress, all appropriate to Anthesteria (see above, p. 367).

375-350 B.C.

27. Head of Child Dionysos Pl. 94

P 27557. Deposit C 19:2, late 4th century B.C. Pres. H. 0.024 m. Glaze on vase neck; yellow on face. Vase neck attached behind head. Wreath added. Broken above and below.

Frontal. Stippled wreath behind wreath of flowers.

Probably type related to 25. Chubby realistic face.²⁰⁹

Ca. 350 B.C.

28. Child Dionysos on Goat Pl. 94

P 25467. Areas D-I 17-20, context unknown. Pres. H. 0.113, pres. W. 0.198 m. Glaze. Mantles added; goat's hair retouched. Left side broken; right edge chipped but preserving part of vase back.

Hind end of goat with upper torso of half-nude male seated sideways riding to his right. Wreath with flowers in front of stephane over hair to shoulders. Mantle curves around left shoulder; a second mantle forms background.

Trumpf no. 308.

Type originated ca. 400-325 B.C.²¹⁰ but continued to be made until ca. 350-325²¹¹ along with a variant depicting a younger draped child.²¹² Fleshy breasts and extensive reworking indicate date after 350.

After 350 B.C.

29. Head of Youthful Dionysos Pl. 94

P 14813. Area O 22, disturbed context. Pres. H. 0.034 m. Glaze; yellow on hair. Head

in relief on vase neck. Worn. Flowers added. Broken above and below; base of handle remains on back.

Frontal; curls to shoulders, knob(?) of hair at forehead, stippled wreath. Flower added to each end of wreath; another behind wreath on top of head.

Trumpf no. 38 (Group II).

Low relief, verticality of head and round face indicate date in early 4th century.

Early 4th century.

30. Head of Youthful Dionysos Pl. 94

P 18614. Deposit C 19:5, fill "b", 4th century B.C. Pres. H. 0.073 m. Glaze; yellow on hair and wreath. Head in relief on vase neck with oinochoe mouth. Wreaths, side locks of hair, earrings added. Broken above and below preserving base of handle at back of neck; much of surface chipped away.

Wears stippled wreath surmounted by wreath of fruits and flowers; leaf(?) over right ear. Locks fall in horizontal waves to chin; a round flower hangs beneath hair on each side.

Trumpf no. 34 (Group II).

Verticality of head, long face and roll of hair across forehead date type and probably mold to mid-5th century.²¹⁸ Coroplast added side locks and flowers at ear and bottom of hair following style of head vases of 400-350 B.C.²¹⁴ Cf. 10.

400-375 B.C.

31. Head of Youthful Dionysos Pl. 94

P 21620. Area H 13, late Roman. Pres. H. 0.061 m. Glaze. Head of figure in relief on vase neck. Wreath and fruits added but chipped. Broken across neck preserving oinochoe mouth, vase handle.

Inclined to left. Center-parted hair with locks to shoulders beneath wreath of fruits.

Trumpf no. 25 (Group II).

For low relief of face cf. figurine vases from

Pnyx of ca. 400-375 B.C.²¹⁵ Face similar to those of 7, 29.

400-375 B.C.

32. Head and Torso of Youthful Dionysos Pl. 94

P 20016. Area C 17, mixed to 4th century B.C. Pres. H. 0.065, pres. W. 0.037 m. Head in high relief on vase neck; hair retouched. Broken above and below; vase back missing.

Nude, frontal. Head inclined to left. Fleshy body and breasts. Hair to shoulders.

Trumpf no. 33 (Group II).

Disproportionately long neck and excessive projection of head are result of interchanging heads and torsos. Cf. figurine vase in New York (Pl. 90:a).²¹⁶ Face degenerated form of 14, 49. Fleshy body²¹⁷ (see 16, 33, 43) and clumsily stippled hair (see 14) date piece near 350.

Ca. 350 B.C.

33. Dionysos Seated with Ariadne Pl. 95

P 230. Deposit G 17:2, 350-300 B.C. Pres. H. 0.11, W. 0.077 m. Spots of glaze on front and inside. Back from bottom: horizontal line, volute, two horizontal lines, all connected at left side by vertical line. Eight petals remain of palmette; petal tips are connected by curving line which winds into volute at base. Grapes added. Much retouching. Mended from 3 pieces. Broken on sides and top but includes part of vase back.

Nude male with female breasts sits to his right, bare feet on footstool, right arm on left knee. Hair to shoulders. Mantle frames shoulders, covering body below waist. Behind but leaning over him stands a draped female. Her left arm supports his left arm. Bunches of grapes and a rosette beneath throne.

Trumpf no. 147.

Similar red-figure ornament on figurine vase

²¹⁸ Schmaltz nos. 179-181, pp. 74, 164, pl. 14 and above, p. 371.

²¹⁴ Trumpf nos. 163 and 164.

²¹⁵ Trumpf no. 73, which, however, is smaller.

²¹⁶ Trumpf no. 131 (400-350 B.C.).

²¹⁷ Trumpf no. 70 (350-325 B.C.).

in Berlin.²¹⁸ For Ariadne's gesture cf. two figurine vases where winged youth raises unre-sisting body of maiden.²¹⁹ Similar poses and gestures on red-figured vase in New York (Dionysos and Ariadne)²²⁰ and gold rhyton from Panagjurishte (Dionysos and Eriope).²²¹ On all above examples only one figure plays the active role while the other accepts but does not return the embrace which, therefore, is probably symbolic. Perhaps our vase depicts the sacred marriage which is believed to have been celebrated during the Anthesteria.²²² Indeed, pose and throne of Dionysos have parallels on Pompe vase.²²³ Dionysos' fleshy torso (see **32**), pose, and stippled hair indicate date *ca.* 350.

Ca. 350 B.C.

EROS

34. Eros Riding Dolphin Pl. 96

P 18345. Area C 19, late Hellenistic. Pres. H. 0.097, pres. W. 0.075, L. base 0.061, W. base 0.036 m. Glaze on underside and on center of back with most of wing backs reserved; glossy slip; blue on wings, red on dolphin, yellow on hair. Open beneath. Circlet added. Handle and most of oinochoe mouth missing; dolphin's tail chipped.

Nude boy seated sidesaddle on dolphin moving to his left. Hands rest on dolphin's back. Mantle behind back with ends brought over right shoulder and over left shoulder and arm. Curly hair to shoulders; circlet surmounted by stephane.

Probably same type as that on figurine vase now missing.²²⁴ Cf. South Italian version with youthful Eros.²²⁵ **35** and **54** are experimental attempts. Scale, proportion, and facial type indicate date not long after **35**. Face of **5** also similar. Glossy slip also in Boiotia at this time.²²⁶

Early 4th century.

35. Child Riding Dolphin. Eros? Pl. 96

T 1472. Deposit B 13:5, *ca.* 425-400 B.C. Pres. H. 0.072, pres. W. 0.047 m. Spots of glaze on left thigh. Slip over front of both figures and on top of dolphin; red on hair, blue on dolphin, yellow on arm. Back of boy flat and unmodeled; child and dolphin made separately with dolphin modeled in round by hand. Hole from back of boy's neck to center top of head. Details blurred; hair and drapery re-touched. Left foot of boy and tail of dolphin missing; dolphin's nose chipped; no back to vase.

Boy seated sidesaddle on dolphin traveling to his right. Hands in lap, object(?) in right hand. Mantle over left shoulder covering left arm and body below waist. Wavy hair falling to shoulders beneath stippled wreath.

Trial piece with **54**, for vase of type of **34**. For draping of child cf. type of Dionysos in cave.²²⁷ Scale and style of face date this piece with **24**. Contemporary examples of stippled wreath from Olynthos.²²⁸

Before 400 B.C.

²¹⁸ Trumpf no. 133 (dated there 380-370 B.C., but perhaps later).

²¹⁹ Trumpf nos. 132 (380-370 B.C.) and 133.

²²⁰ Metzger no. 30, p. 120, pl. 11:4.

²²¹ D. Zontschew, *Der Goldschatz von Panagjurishte*, no. 3, p. 9, pl. 18; Simon, *AntK* 3, 1960, pp. 3, 7, 10 and p. 19, fig. 3, pl. 1:2 (dated 350-300 B.C.); *BullMMA* 35, 1977, pl. 13.

²²² G. van Hoorn, "L'idole de Dionysos Limnaios," *RevArch* 25, 1927, pp. 110 ff.; Deubner, pp. 100 ff.

²²³ Metzger, no. 4, p. 349, pl. 45:1; M. Bieber, "Eros and Dionysos on Kerch Vases," *Hesperia*, Suppl. VIII, 1949, p. 37.

²²⁴ Trumpf no. 14.

²²⁵ Trumpf p. 112, no. 4.

²²⁶ Higgins I, p. 204: also called "enamelled".

²²⁷ Trumpf no. 230.

²²⁸ *Olynthus* IV, no. 410, p. 92, pl. 51; also no. 404, p. 86, pl. 46 and no. 367, p. 71, pl. 39; also *Hesperia* 21, 1954, no. 70, p. 151.

36. Head and Torso of Eros Pl. 96

P 9487. Area E 4, modern. Pres. H. 0.064, W. 0.053 m. Burned. Glaze on back and spotted on drapery. Head in high relief on vase neck. Wreath added, using glaze as adhesive. Wings, vase mouth, and handle missing; face and torso chipped.

Frontal, fleshy body, perhaps reclining on left hip. Himation draped over left shoulder, behind back and across waist. Wide tainia(?) beneath stippled wreath; short curls covering ears.

Trumpf no. 39 (Group II).

Wreath obviously an afterthought since it sits absurdly high off head. For babylike features cf. **25**, **27** which are contemporary. Also indicating date around 350 B.C. are fleshiness of body (see **32**) and detachment of head with vase neck rising from shoulder (see **44**).

Shortly after 350 B.C.

37. Standing Eros with Child Pl. 96

P 29036. Deposit J 5:1, ca. 420 to early 2nd century B.C. Pres. H. 0.126, pres. W. 0.071, D. base 0.069, H. base 0.018 m. Back from bottom: within horizontal reserved band are 2 horizontal lines enclosing 2 rows of dots. Above is palmette with pointed central petal, 6 petals on left, 8 petals on right; enclosed on right side by 2 volutes rising vertically, topped by leaf; to left of palmette is reserved circle with glazed center; two more such circles flank base of handle. Reserved band along base of wings. Glaze used as adhesive for flowers and for attachment of child to breast. Slip over front and entirely around sides of spool base; red and blue on mantle, blue on wings, yellow on body, red on flowers, blue on altar. Two firing holes in spool base; one in exact center, another in front of youth. Child, flowers, spool

base added. Mended from two pieces; missing vase neck, handle, right wing, youth's head (which was in round) and left forearm, child, one flower.

Nude youth with female genitals stands frontally, weight on left leg. Right hand holds oinochoe resting on altar with stepped base and top, corner pointing outward. Left arm bent at elbow held child whose left hand remains on youth's chest. Mantle falls behind back and over left upper arm with diaphanous folds blowing over legs to right. Lock of hair on right shoulder. Molded with base which curves in front of youth, becomes square beneath altar. On each side of base a leaf originally was topped by two rosettes on each side. Lower spool base has concave scotia between two thin upper tori and half-round lower torus.

The type is closest to that of an Eros without child in Bologna (ca. 350 B.C.) where the identical altar and irregularly shaped base have also been molded together with the figure.²²⁹ The Bologna Eros has the same boyish torso with female genitals and the same folds of drapery blowing off the legs but invisible upon them. The folds are surely inspired by the diaphanous garment on a Dionysos which appears on a figurine vase of ca. 350.²³⁰ This figure also has female genitals and stands with mantle over outstretched left arm, an oinochoe in right hand.²³¹ Probably on the archetype the drapery concealed the genitals but as the mold became worn, it yielded a cast depicting a nude youth with female genitals, a representation which in turn inspired our coroplast.

The child was seated on the forearm in the manner of a figurine vase with Hermes and Dionysos.²³² This group was almost certainly inspired by a late 5th-early 4th century statue

²²⁹ Trumpf no. 32.

²³⁰ Trumpf no. 33.

²³¹ An earlier version of this type comes from the Pnyx: Trumpf no. 153. Very similar is a figurine vase in Leningrad: Trumpf no. 42. Cf. also a figurine: C. Woolley, "Al Mina, Sueidia," *JHS* 58, 1938, no. 149, p. 167, pl. 11.

²³² Trumpf no. 140 (ca. 350 B.C. or later); cf. also no. 141. Metzger, p. 383, discusses the appearance of this motif on vases of ca. 420 B.C.

of Hermes and Dionysos²³³ from which a mother-child group on the Bassai frieze was also derived (see 1). The substitution of Eros was probably encouraged by the tradition that Eros was the son of Hermes and Aphrodite, also parents of the Hermaphrodite who was increasingly popular during the 4th century.²³⁴ Our figure is not technically a Hermaphrodite because he has female genitals. His form may have originated in a misunderstanding but it was deliberately retained. It is another manifestation of the same interest in sexual composites illustrated by the Hermaphrodite as well as the effeminate Dionysos²³⁵ (see 32, 33).

The blue wings and mantle are characteristic of the youthful Eros on figurine vases.²³⁶ Most unusual is the red paint on the rosettes which are almost invariably gilded²³⁷ (cf. 43).

Also dating 37 around 360-350 B.C. is the similarity of the red-figure ornament to that on figurine vases of 370-360.²³⁸

Ca. 360-350 B.C.

38. Standing Youth Eros—Mold Pl. 97

T 2576. Area B 18, 4th century B.C. H. 0.115, W. 0.07 m. Cast: H. 0.115, W. 0.057 m. Worn. Intact.

Nude, frontal, weight on right leg. Left hand, holding oinochoe (?), rests on support. Right hand at side holding edge of mantle which frames shoulders and back with ends falling over left elbow. Hair center parted; locks to shoulders. Ground line curves around figure.

For pose, pillar and slim but fleshy torso,

cf. an Eros carrying chest; that youth also molded with pillar, then many attributes added separately.²³⁹

375-350 B.C.

39. Head of Eros(?) Pl. 97

P 15258. Areas A-B, Hellenistic. Pres. H. 0.032, pres. W. 0.022 m. Glaze on hair, top of head. Worn. Flowers added. Part of upper edge preserved; vase back missing.

Short wavy hair center parted, brushed to sides beneath stippled wreath topped with flowers. Upper lids overlap lower; dimple.

Trumpf no. 32 (Group II).

For style of face and floral wreath, cf. head of standing Eros from series of 375-350 B.C.²⁴⁰ Cf. face of 14.

375-350 B.C.

MALES

40. Head of Youth Pl. 97

P 1572. Area K 12, 4th century to Hellenistic. Pres. H. 0.045 m. Traces of red glaze on back; yellow and red on hair. Head in round on vase neck. Petasos added. Neck was intentionally closed. Wreath and part of petasos missing; broken above and below.

Head inclined to left, petasos behind wreath over short curly hair.

Trumpf no. 37 (Group II).

Petasos suggests Hermes although possibly from type of seated Kephalos or Adonis with Dog.²⁴¹

375-350 B.C.

²³³ C. Picard (footnote 173 above), pp. 106-114; *ibid.*, IV, i, p. 260, fig. 109; P. Perdrizet, *Bronzes grecs d'Égypte de la Collection Fouquet*, Paris 1911, p. 7; Richter, "Calenian Pottery and Classical Greek Metalware," *AJA* 63, 1959, pp. 244-245; M. Delcourt, *Hermaphroditea, Col. Latomus LXXXVI*, Brussels 1966, pp. 22-29.

²³⁴ *Ibid.*, pp. 7 ff., 55 ff.; cf. a mold for a Hermaphrodite in *Hesperia* 21, 1952, no. 50, pp. 145, 156, 162, pl. 37.

²³⁵ Delcourt, *Hermaphrodite*, London 1961, pp. 24-27, 58, 61.

²³⁶ Trumpf, pp. 119-120.

²³⁷ The one other exception is a figurine vase of Eros in London: *ibid.*, p. 119; Trumpf no. 29.

²³⁸ Trumpf nos. 80 and 132.

²³⁹ Trumpf no. 24 (400-375 B.C.). Cf. 43.

²⁴⁰ Trumpf no. 30; cf. also no. 28.

²⁴¹ Trumpf no. 67 (ca. 350 B.C.).

41. Head Pl. 97

T 3419. Area Q 17, modern. Pres. H. 0.031 m. Glaze on underside. Back of head in round but not modeled. Hair retouched. Broken across neck.

Inclined to left. Short curly locks parted in middle, brushed back from face.

Face close to that of wrestler on figurine vase from Pnyx.²⁴²

Ca. 375 B.C.

42. Head Pl. 97

P 20694. Areas P-S 7-13, modern. Pres. H. 0.056, pres. W. 0.064 m. Slip; yellow on hair. Head was molded in high relief, then attached to a flat background the reverse side of which was grooved for attachment to a vase back. Base of upper end of handle behind head. Hair retouched. Broken all around; face chipped.

Frontal with short curly hair covering ears.

Trumpf no. 35 (Group II).

This piece is very unusual. The head was separately molded, then attached to a flat background the reverse of which was grooved to grip the vase back. The latter is a curved slab of clay to which the vase handle is attached. The container element did not extend below the youth's neck.

His irregularly jabbed hair, long oval face, horizontal forehead groove and heavily lidded eyes recall the head of a seated male doll of the late 4th century.²⁴³ On another doll from the

same deposit the back of the head and torso was cut flat after molding so that as on 42 the head was three quarters in the round.²⁴⁴ Our vase must have been made in the same way and probably included the entire figure which was almost certainly seated.²⁴⁵ The torso would have been attached to a flat background while the legs would have been in the round; hence this vase, like several others of more orthodox form,²⁴⁶ was probably hung.

Doll-like elements are not foreign to figurine vases.²⁴⁷ A nude winged female in Copenhagen, dated 350-300 B.C.,²⁴⁸ is of the same large scale. She is modeled in the round and her back is painted; the filled vase neck without handle rises from the shoulders creating a small, useless container. The figure was suspended from holes in the wings.

Our head also resembles a fragmentary male head from the North Slope of the Acropolis of the end of the 4th century.²⁴⁹ Thus 42 was probably made between 340 and 310 B.C. when male and female dolls were very popular.²⁵⁰ Cf. 51.

340-310 B.C.

43. Standing Youth Pl. 97

T 391. Area J 13, 4th century to Hellenistic. Pres. H. 0.068, pres. W. 0.028 m. Glaze around back edges and at chipped area beneath left breast. Preserved edges behind left shoulder and right thigh; vase back missing.

Left shoulder to right thigh of nude frontal

²⁴² Trumpf no. 153 (375-350 B.C.).

²⁴³ *Hesperia* 43, 1974, no. 79, pp. 211, 239, pl. 36.

²⁴⁴ *Ibid.*, no. 78, pp. 211-212, pl. 36; cf. p. 215, note 97 for a discussion of pieces cut back after molding.

²⁴⁵ Male dolls are usually seated and do not appear in great number before the 4th century when they are usually found in pairs (see footnote 250 below); K. Elderkin, "Jointed Dolls in Antiquity," *AJA* 34, 1930, pp. 455-479, especially p. 471, fig. 22:b; J. Dörig, "Von griechischen Puppen," *AntK* 1, 1958, pp. 47-49; *Pnyx*, no. 12, p. 137, fig. 53; *Hesperia* 26, 1957, no. 1, pp. 112 ff.; standing male doll: Mollard-Besques, *Louvre* III, no. D 446, p. 72, pl. 97. For a history of the doll type cf. Thompson, pp. 87-93.

²⁴⁶ Trumpf nos. 129 and 131 (Pl. 90:a).

²⁴⁷ Trumpf no. 1 (Group II) and cf. nos. 1-3.

²⁴⁸ The piece has a clumsy lifelessness which makes one think of a doll. Trumpf no. 130.

²⁴⁹ C. H. Morgan, II, "The Terracotta Figurines from the North Slope of the Acropolis," *Hesperia* 4, 1935, p. 209, fig. 13:b.

²⁵⁰ *Hesperia* 21, 1952, no. 6, pp. 126, 159, pls. 32, 33 is a mold for the upper legs of a male doll.

youth. Object attached to left forearm and beneath left breast, using glaze as adhesive. Lock of hair on left shoulder.

Left hand probably held chest or phiale.²⁵¹ Modeling slightly fleshier than 37. Three similar fragments also found.²⁵²

375-350 B.C.

44. Seated Nude Male Pl. 98

P 15345. Areas A-E 16-23, disturbed. Pres. H. 0.066, pres. W. 0.061 m. Glaze on vase handle; slip on front and back of body; yellow on flesh. Torso modeled in round with back freehand; vase neck attached at top of back and behind head; handle broken off. Broken above and below.

Figure was seated or possibly reclining with legs to his right. Muscular body, right arm extended to side. Mantle fastened at neck with drapery folds on left upper arm.

Trumpf no. 69 (but *versus* Trumpf, this piece is too dissimilar to belong to the same series as her no. 68).

Cf. vases with similar form²⁵³ especially male from Kerameikos.²⁵⁴ Large size, rough surface and careless reworking of drapery indicate date of 350-325.²⁵⁵

350-325 B.C.

45. Draped Torso Pl. 98

P 20330. Area Q 8, disturbed Hellenistic. Pres. H. 0.055, pres. W. 0.053 m. Glaze used

as adhesive around back edges, across neck and under mantle lying across waist. Shoulder and upper arm modeled completely in round. Mantle made by hand and added. Back edges preserved with beginning of vase back.

Facing frontally in sleeved, girded tunic with mantle brought over left shoulder and rolled across waist.

Trumpf no. 14 (Group II).

For form cf. winged youth of 350-325 B.C.²⁵⁶ Style of drapery indicates same date²⁵⁷ as do handworking and similarity of technique and type to loutrophoros and lebes reliefs (see above, p. 365).²⁵⁸

350-325 B.C.

RIDER

46. Horseman Pl. 98

P 156. Deposit H 6:9, 4th to 2nd century B.C. Pres. H. 0.072, pres. W. 0.061 m. Burned. Glaze on back; pink and blue on mantle. Very worn. Hole through hand for spear. Broken down right side but including part of vase back.

Shoulder to waist of figure riding to left; raised right arm held (missing) spear. Mantle fastened at neck billows out behind.

Trumpf no. 13 (Group II).

Common type.²⁵⁹ Cf. modeling of torso on figurine vase of 350-325 B.C.²⁶⁰ Subject popular in vase painting²⁶¹ and relief pottery.²⁶²

Ca. 350 B.C.

²⁵¹ Cf. Trumpf nos. 24 and 362 (375-350 B.C.). Cf. 38.

²⁵² P 10733 = Trumpf, p. 98 (center), no. 2 has a lustrous orange glaze like that on red-figured pottery. T 1219, left leg slightly advanced and torso inclined to left, drapery over right thigh. P 24018, shoulder and part of chest.

²⁵³ Especially vases representing sphinxes (dated 375-350 B.C.): Trumpf nos. 160-162. See also a crouching maiden: Trumpf no. 82 (early Tanagran).

²⁵⁴ Trumpf no. 10.

²⁵⁵ Cf., for example, the torso and mantle of a Dionysos (Trumpf no. 68, ca. 375 B.C.) and Kephalos or Adonis (Trumpf no. 67, ca. 350 B.C.).

²⁵⁶ Trumpf no. 110.

²⁵⁷ Cf. Trumpf nos. 125 (350-325 B.C.) and 22; Mantinea Base (330-320 B.C.) in Fuchs, p. 454, fig. 531; decree relief of 346 B.C. in Diepolder, p. 46, fig. 11; also p. 54, pl. 54.

²⁵⁸ See also Πρακτικά, 1957, pl. 3, second from left on top row and last on right.

²⁵⁹ Trumpf nos. 123 and 124.

²⁶⁰ Trumpf no. 122 which may be of the same series as a figurine from Brauron: P. G. Themelis, *Brauron: Guide to the Site and Museum*, Athens 1971, pp. 86-87.

²⁶¹ Scheffold, *UKV*, no. 168, pl. 10.

²⁶² *AthMitt* 83, 1968, nos. 37, 38, pp. 27-28, pl. 2.

MYTHOLOGICAL GROUPS

47. Europa and the Bull—Mold Pl. 98

T 3718. Area R 19, mixed to early Roman. Pres. H. 0.058, pres. W. 0.052 m. Cast: H. 0.056, W 0.047 m. Back and underside smooth. Broken across top and down right side.

Forepart of bull galloping to his left over waves indicated by round swellings. Nothing remains of rider. Nice modeling of head and muscles of chest. Curved base *ca.* 0.007 m. high.

Crispness of detail suggests first generation. Cf. modeling of neck and position of waves with other vases perhaps of same series.²⁶³ Size and low relief indicate date in early 4th century. One of the few types from figurine vases appearing unchanged on a contemporary mirror relief²⁶⁴ and relief pottery.²⁶⁵

Early 4th century.

48. Boreas and Oreithyia Pl. 99

P 14794. Area T 27, disturbed. Pres. H. 0.142, pres. W. 0.072 m. Glaze on vase back, spotted over front; blue on maiden's mantle, pink on her breast and back. Hand and drapery retouched. Broken down left side but includes part of vase back.

Male turns to his left, weight on his right leg as he lifts female, his right hand under breast. He wears belted, short-skirted garment with roll across waist, mantle hanging down behind. Maiden, in left profile, clasps male's left forearm, wears clinging garment with overfold to mid-thigh; mantle edge on left shoulder blows out behind her; beaded necklace.

Trumpf no. 136.

²⁶³ Trumpf nos. 115 (400-350 B.C.) and 116. The extensive reworking makes it difficult to be certain if the pieces belong to the same series.

²⁶⁴ Züchner, *Jahrb.*, Erg. 14, no. 146, p. 88, pl. 4.

²⁶⁵ *AthMitt* 83, 1968, no. 16, p. 20, pl. 21 and H. Kammerer-Grothaus, "Plakettensvasen aus Sinope," *ArchAnz* [91], 1976, pp. 237 ff., 243, suggests it is impressed from metalware and dated 340-330 B.C.

²⁶⁶ Züchner, *Jahrb.*, Erg. 14, no. 87, p. 170, fig. 83; G. Richter, "A Fourth Century Bronze Hydria in New York," *AJA* 50, 1946, p. 365, pl. 28.

²⁶⁷ Schefold, "Statuen auf Vasenbildern," *Jahrb* 52, 1937, p. 53, fig. 12.

²⁶⁸ Trumpf no. 135 (400-350 B.C.).

²⁶⁹ Trumpf no. 110 (350-325 B.C.); also Trumpf no. 113 (350-325 B.C.).

²⁷⁰ Trumpf nos. 132 (380-370 B.C.) and 133. Cf. 33.

²⁷¹ Trumpf, p. 139, would seem to agree although Metzger, p. 393, suggests that the figure may be an infernal Dionysos or a local Bosphoran deity.

²⁷² Trumpf, p. 139, believes he is a death demon.

Probably Boreas and Oreithyia who appear often, although in quite different poses, on contemporary hydria and mirror reliefs²⁶⁶ and in vase painting.²⁶⁷ From same series and generation as figurine vase in New York (Pl. 90: b).²⁶⁸ Since our youth's left hand has completely disappeared and the folds of drapery behind the woman's legs had to be reworked, our vase is either from the same mold when it was more worn, or from a parallel mold. Pose dates type about 380-350 but style of maiden's head on New York vase (if it was not restored) indicates that series continued down to *ca.* 325 B.C.

Cf. similarly posed and dressed winged males on several other figurine vases possibly all from same workshop. When alone he raises his arms, probably in a dance.²⁶⁹ He is also shown lifting a lightly draped maiden from her knees.²⁷⁰ Karousou suggests the figures are Thanatos and Hypnos, an appropriate identification since one example came from a tomb; ²⁷¹ our figure probably also has funerary connotations.²⁷²

Ca. 350-325 B.C.

DANCERS

49. Male Oklasma Dancer—Mold Pl. 99

T 3044. Deposit O-R, 350-300 B.C. Pres. H. 0.066, pres. W. 0.055 m. Cast: H. 0.052, W. 0.042 m. Broken below waist; chipped around top.

Frontal, bending to left with hands clasped above head. Long-sleeved, full-skirted garment belted at waist with shallow V-neckline, Phrygian cap. Dots for pupils of eyes.

Hesperia 20, 1951, p. 53, pl. 26: b; mention under Trumpf no. 109.

Popular type,²⁷³ usually with wings which could have been added to a cast from this mold. Small scale, low relief and resemblance of face to those on Parthenon frieze²⁷⁴ indicate date of late 5th—early 4th centuries when subject was popular for figurines²⁷⁵ and in vase painting.²⁷⁶ Most figurine vases with this type have lekythos mouths suggesting an association with Aphrodite as much as with Dionysos.²⁷⁷

Late 5th-early 4th century.

50. Winged Female Oklasma Dancer Pl. 99

P 14515. Areas G-H 19-20, Roman. Pres. H. 0.079, pres. W. 0.047 m. Glaze on back and around vase neck. Broken above and below; vase handle and wings missing; arms chipped.

Head to waist of frontal maiden, bending to right, arms clasped above head. Drapery over left shoulder exposing right breast. Wavy hair to shoulders.

Trumpf no. 105.

Pose of oklasma dancer but draping recalls dancing maidens.²⁷⁸ Cf. 50 and face of 31.

400-350 B.C.

51. Mantle Dancer Pl. 100

T 3662. Deposit I 15:2, 350-325 B.C. Pres.

H. 0.046, W. 0.024, Th. 0.047 m. Spots of glaze on inside, on right thigh, buttocks, ankles. Slip on front and back. Back modeled in round, probably by hand. Right thigh roughened for attachment. Broken above and below.

Hips to ankles; tightly draped in thin garment which is transparent over buttocks. Left leg crosses over right knee.

Trumpf no. 6 (Group II).

For vase element beside hip with legs in round, cf. 55 and a fragment from the Kabeirion.²⁷⁹ All three were probably hung.²⁸⁰ For type cf. figurines of late 4th²⁸¹ to mid-3rd centuries²⁸² although our figure is in a more crouching pose (like Oklasma Dancers 49, 50) and her drapery is more transparent²⁸³ and tightly wrapped. Mantle dancers were associated with different cults²⁸⁴ but in this period are particularly frequently found with satyrs.²⁸⁵

350-325 B.C.

MISCELLANEOUS

52. Griffin Head Pl. 100

P 6716. Area C 9, 4th to 1st century B.C. Pres. H. 0.042, pres. W. 0.034 m. Glaze on both sides of neck at break; slip on both sides of head. Head modeled in round with 2 holes on either side of crest. Mouth retouched. Broken across neck.

Trumpf no. 5 (Group II).

²⁷³ Trumpf nos. 98-105, 110; she identifies all of the winged dancers as females, but it is difficult to be certain. For a history of the type cf. Thompson, pp. 101-102.

²⁷⁴ B. Ashmole (footnote 187 above), p. 131, figs. 147, 149.

²⁷⁵ P. Perdrizet, *Fouilles de Delphes V*, Paris 1908, no. 298, p. 164, pl. 22:6.

²⁷⁶ L. Curtius, "Sardanapal," *Jahrb* 43, 1928, p. 288, fig. 10; Van Hoorn no. 1005, fig. 186 (Italiote); L. Séchan, *La danse grecque antique*, Paris 1930, pp. 173-174, fig. 39; F. Weege, *Der Tanz in der Antike*, Halle 1926, pp. 97-98; B. Schweitzer, "Der Paris des Polygnot," *Hermes* 71, 1936, pp. 288-292; Beazley, *JHS* 59, 1939, no. 60, pp. 23 ff.

²⁷⁷ Trumpf nos. 98, 100-103, and footnote 276 above.

²⁷⁸ Trumpf no. 2 (Group II) who is winged. Cf. a figurine, Higgins I, no. 715, p. 189, pl. 93 which may have been winged. Cf. 5.

²⁷⁹ Schmaltz, no. 384, pp. 140, 184, pl. 30.

²⁸⁰ The original vase may have resembled a figurine vase in Berlin: Trumpf no. 93. Cf. 42.

²⁸¹ Köster, p. 73, pl. 56.

²⁸² Kleiner, p. 169, pl. 34.

²⁸³ Cf. a mantle dancer of 350-325 B.C. in Mollard-Besques, *Louvre* III, no. D 4, p. 2, pl. 1.

²⁸⁴ For a general discussion of mantle dancers: Thompson, pp. 102-105.

²⁸⁵ Schefold, *Vasen*, pls. 4:b, 5:c.

Probably type of rider on winged griffin.²⁸⁶
In contemporary vase painting²⁸⁷ and relief
pottery²⁸⁸ griffins attack Arimaspians or are
ridden by them.²⁸⁹

Ca. 350 B.C.

53. Cockle Shell Pl. 99

T 1529. Deposit B 15:1, 425-400 B.C. Pres.
H. 0.097, pres. W. 0.07 m. Spot of glaze near
bottom of front; slip on front and back; origi-
nally red paint observed. Back smooth. Broken
at both sides.

Hesperia 18, 1949, no. 120, p. 339, pl. 99;
21, 1952, p. 149, pl. 41.

Probably one of pair enclosing bust of Aphro-
dite,²⁹⁰ seated Eros,²⁹¹ or Aphrodite with
Eros.²⁹²

400-350 B.C.

54. Dolphin Pl. 100

T 1465. Deposit B 13:5, 425-400 B.C. Pres.
L. 0.057, W. 0.025, pres. H. 0.022 m. Spots
of glaze on dolphin's back and underside; slip
on all sides; pink on fins and adjoining area;
rest of dolphin blue. Modeled by hand. Tail
broken off.

Same type as 34, 35.

Ca. 400 B.C.

55. Papposilenos Pl. 100

T 3296. Deposit M-N, 15:1, 150-125 B.C.
Pres. H. 0.104, pres. W. 0.062 m. Burned.
Glaze spattered over front and from center of
back to buttocks; slip on front and back; red
on leg. Modeled in round and extensively re-
touched. Neck to knees preserved with large
section missing behind left shoulder.

²⁸⁶ Trumpf no. 125 (350-325 B.C.).

²⁸⁷ Schefold, *UKV*, nos. 492, 516, pl. 23.

²⁸⁸ *AthMitt* 83, 1968, no. 32, p. 25, pl. 5; P. Ducati, *Storia della ceramica greca*, Florence 1922,
p. 419, fig. 300 (Xenophantos).

²⁸⁹ Metzger, pp. 330-331.

²⁹⁰ Trumpf nos. 1 and 2.

²⁹¹ Trumpf no. 362 (375-350 B.C.).

²⁹² Trumpf no. 80 (370-360 B.C.).

²⁹³ Trumpf no. 97.

²⁹⁴ Trumpf no. 364.

²⁹⁵ Neutsch, pp. 11-17, pl. 11.

²⁹⁶ P 28037 = S. Miller, *Hesperia* 43, 1974, no. 139, p. 245, pl. 46; P 28038 = *ibid.*, no.
138; P 28040.

²⁹⁷ P 26773, P 27982, P 11276, P 22287, P 9382, P 19725.

Furry, paunchy Papposilenos seated frontally
with right shoulder raised, left leg turned out
at side.

Hesperia 29, 1960, p. 279; 34, 1965, no. 1,
p. 47, pl. 13; T. B. L. Webster, *BullInstClSt*,
Suppl. XIV, *Monuments Illustrating Tragedy
and Satyr Play*, London 1962, AT 12, p. 40;
Trumpf no. 363.

For form and technique see 54. Cf. humor-
ous portrayals of Papposilenos as mantle dan-
cer²⁹³ and astragalos player.²⁹⁴ Paunchy torso
resembles that of contemporary figurine identi-
fied as Kaineus.²⁹⁵

350-325 B.C.

BASES

56. Box-shaped Base Pl. 100

T 2851. Deposit B 20:7, ca. 225 B.C. Pres.
W. 0.062, pres. Depth 0.045, H. 0.004. Glaze
on most of 0.5 cm. wide strip (and sides beneath
it) running around preserved edges; slip on re-
maining portion of strip and on underside of
base. Corner and parts of two sides survive.

Hesperia 28, 1959, no. 39, p. 144, pl. 30.

Part of lower plinth of a box-shaped base.

57. Spool Base Pl. 100

P 28039. Deposit F 16:8, 4th century to ca.
260 B.C. H. 0.025, D. top 0.074 m. Traces
of glaze(?) on top; slip around sides. Frag-
ments missing from bottom rim and side walls.

Large upper torus; scotia has vertical wall;
fascia above thin lower torus.

Three others, some unused, from same de-
posit.²⁹⁶ Several others found elsewhere.²⁹⁷

58. Spool Base Pl. 101

P 3721. Deposit H 7:3, 375-350 B.C. H. 0.031, D. top ca. 0.077 m. Glaze around half of sides, on half of top, on one third of underside; slip around half of side walls and around edge of top; yellow above slip on sides and top. Traces of attachment of figure on top. Scratched in black glaze on underside: . . .]ημωνος.

Thin upper torus; scotia lightly concave, splaying out to lower torus.

Hesperia 6, 1937, p. 89, fig. 46; Trumpf no. 20 (Group II).

Possibly belongs with 18.

PLASTIC VASE OF 2ND CENTURY B.C.

59. Satyr Dancer Pl. 101

T 2527. Area C 20:2, mixed to 150 B.C. Pres. H. 0.163, pres. W. 0.055 m. Glaze around back edges, on arm and leg joints, spotted over front; blue green on skirt, yellow on lower strap of girdle, pink on flesh. Long oval opening in

middle of back. Leaves and girdle added. Broken above and below preserving part of vase back behind right shoulder and left thigh.

Neck to left thigh with fleshy breasts and stomach; hands on hips. Short skirt of 3 rows of leaves attached to girdle consisting of two straps. Lock of hair on right shoulder.

Hesperia 32, 1963, p. 292, note 70.

The garment is quite distinct from the furry perizoma of satyrs²⁹⁸ and female dancers.²⁹⁹ Probably the tendency in the 4th century to render as pellets the fur of the chortaios³⁰⁰ and the leaves or feathers of theatrical costumes³⁰¹ carried over to the perizoma which first appears in leafy form during the 2nd century:³⁰² on the Altar of Dionysos at Delos³⁰³ and a terracotta satyr from Priene.³⁰⁴ Our figure surely dances the sikinnis as does a similarly dressed but fragmentary figurine from Elatea.³⁰⁵

The subject³⁰⁶ and style³⁰⁷ indicate a 2nd-century date. Paralleled on Erotes from Myrina³⁰⁸ are the soft, fleshy torso and breasts,

²⁹⁸ Cf. the Pronomos vase in M. Bieber, *History of the Greek and Roman Theater*, Princeton 1961, pp. 10-11, figs. 31-33.

²⁹⁹ Trumpf no. 93.

³⁰⁰ K. Schefold and J. Boehlau, *Larisa am Hermos*, III, *Die Kleinfunde*, Berlin 1942, no. 107, p. 43, pl. 9:13 from a deposit of ca. 300 B.C. (p. 47); Trumpf no. 144. Cf. a 2nd-century example in Mollard-Besques, *Louvre II*, no. MYR 670, p. 142, pl. 172.

³⁰¹ *Ancient Art: The Norbert Schimmel Collection*, O. Muscarella, ed., Mainz 1974, no. 49 (a feathered actor of the 4th century B.C.); Schmaltz, no. 341, pp. 124, 179, pl. 27 (a complicated theatrical costume with a pellet garment covering the torso).

³⁰² A. Adriani, *Divagazioni intorno ad una coppa paesistica*, Rome 1959, pp. 22-23, pls. 28:82, 84.

³⁰³ J. Marcadé, *Au musée de Délos*, Paris 1969, pp. 137, 199, 448, pl. 24; R. Vallois, *L'architecture hellénique et hellénistique à Délos, jusqu'à l'éviction des Déliens I*, Paris 1944, pp. 101, 106.

³⁰⁴ T. Wiegand and H. Schrader, *Priene*, Berlin 1904, p. 345, fig. 405 = Winter II, p. 369, no. 6. The garment is also worn by a telamon of the early 1st century B.C. from the Forum Thermae at Pompeii (M. Brion, *Pompeii and Herculaneum*, London 1960, p. 118, fig. 41) and by a terracotta winged maiden from Tanagra, probably of the 2nd century (Winter II, p. 325, no. 1 = H. B. Walters, *Catalogue of the Terracottas in the British Museum*, London 1903, no. C 285, p. 215).

³⁰⁵ Of uncertain date: *BCH* 11, 1887, pl. 3:9.

³⁰⁶ In the 2nd century there was a particular interest in satyrs and silens (*Hesperia* 34, 1965, p. 36). One should also note the leafy garment worn by the triton akroteria on the Altar of Zeus at Pergamon (M. Bieber, *The Sculpture of the Hellenistic Age*, p. 118, fig. 469). The similarly draped Grimani triton is probably contemporary although Picard (*Manuel d'archéologie grecque III*, ii, pp. 682-686) dates it before 350 B.C.

³⁰⁷ Very similar leaves are seen on a terracotta from the Agora, T 1356 a and b.

³⁰⁸ D. Burr, *Terra-cottas from Myrina in the Museum of Fine Arts*, Boston 1934, nos. 47, 48, pl. 19 and nos. 54, 55, pl. 22, dated to 130-60 B.C. on p. 25; cf. also Wiegand and Schrader (footnote 304 above), pp. 339-340, figs. 382, 389, 390.

the waist well above the navel and the swelling abdomen above horizontal wrinkles. Particularly characteristic is the inclination of the right shoulder to the right hip so that the left hip and hand are higher than the right.

Early 2nd century.

HEAD VASES

60. Female Head Pl. 102

P 23613. Area Q 9, 350-325 B.C. Pres. W. 0.055, pres. H. 0.038 m. Glaze on wreath, most of circlet, eyelids, eyebrows, pupil and contour of iris. Smear of glaze on preserved edge behind right temple. White on eyeball and on top of glaze for leaves of wreath; red on hair. Interior smooth. Hair retouched. Part of right edge preserved.

Wavy hair parted in center, brushed to sides with ends covering ear and brought over circlet surmounted by wreath.

See above, *Head Vases*.

Ca. 420 B.C.

61. Dionysos Pl. 102

P 23822. Deposit Q 15:2, 420-400 B.C. Pres. H. 0.148 m. Glaze on vase back and neck; pink on flesh; yellow on wreath and hair. Back of vase moldmade in shape of head with vase neck springing from top of head. Wreath and curls added. Missing handle, vase mouth, chip from bottom, part of diadem, some curls. Attachment for veil ends behind ears.

Head inclined to its left. Curly hair covering ears beneath stippled wreath, head veil, and ivy wreath. Venus rings.

Hesperia 24, 1955, p. 69, pl. 31: b; *Miniature Sculpture from the Athenian Agora (Excavations of the Athenian Agora, Picture Book No. 3)*, no. 26; R. Brumbaugh, *Ancient Greek Gadgets and Machines*, New York 1966, p. 84; Trumpf no. 197.

See above, *Head Vases*.

410 B.C. or later.

62. Female Head Pl. 102

T 3369. Deposit Q 15:2, 420-400 B.C. Pres. H. 0.029, D. base 0.039 m. Slip on front half, spotted on underside; yellow on hair and flesh.

Back moldmade. Hair added separately. Broken across neck; base chipped in back.

Venus ring above beaded necklace; corkscrew locks reach curved neckline. Grooves for Venus ring and neckline edge continue around back.

See above, *Head Vases*.

Ca. 400 B.C.

63. Female Head Pl. 101

P 20253. Area D 16, 7th to 5th century B.C. Pres. H. 0.088, pres. W. 0.05 m. Glaze around base of neck, down right side of face, dripped down inside; yellow on face. Interior smooth. Flower and pellets at neck added separately. Right edge preserved; nose chipped.

Spiral curls across hairline. Flowers at ear; two pellets across "necklace" of black glaze.

Trumpf no. 22 (Group II).

See above, *Head Vases*.

End of 5th century.

64. Female Head Pl. 102

T 4018. Deposit J 5:1, 420 to early 2nd century B.C. Pres. H. 0.045, pres. W. 0.043 m. Glaze on top of head, on preserved back edges, over entire interior; yellow on hair and wreath; red on hair. Interior very smooth. Wreath added. Hair retouched. Mended from two pieces; preserved are edge behind right ear and part of circular indentation at top of head for attachment of vase neck.

Wavy hair parted in center, brushed to sides. Stippled wreath probably surmounted by one of fruits or flowers.

See above, *Head Vases*.

375-350 B.C.

ALMOND VASES

65. Almond Vase Pl. 102

P 8168. Area C 12, 5th to 4th century B.C. Pres. H. 0.064, pres. Th. 0.041 m. Glaze on shoulder and around vase neck. Broken all around, preserving shoulder and one seam with beginnings of vase neck and handle attachment. Turned on wheel.

Fine pitting of irregular size and placement.

See above, *Almond Vases*.

4th century.

66. Almond Vase—Mold Pl. 102

T 1297. Area K 19, 4th century B.C. Pres. H. 0.065 m. Cast: H. 0.056, W. 0.047 m. Left edge only intact.

Uniform pitting in 2 rows following shell edge, in diagonal rows across tip, irregular elsewhere.

See above, *Almond Vases*.

4th century.

RHYTA

67. Cow Head—Mold Pl. 103

T 2566. Area D 17, early Roman. Pres. L. 0.098, pres. H. 0.067 m. Cast: L. 0.089, H. 0.058 m. Many fingerprints over interior. Back was carefully smoothed. Broken at forehead and around neck; back largely chipped.

Left side of cow head. Delicate modeling of mouth, eye area, and muscles around jawline.

See above, *Rhyta*.

Late 5th century.

68. Boar Head—Impression from Metalwork Pl. 103

T 1946. Deposit E 2:3, 375-350 B.C. Pres. L. 0.142, pres. W. 0.064 m. Cast: L. 0.128, W. 0.054 m. Smooth rounded back without fingerprints. Edge beside snout intact.

Most of right side. Fine detail; exceptionally crisp treatment of hair, particularly around snout.

See above, *Rhyta*.

Ca. 350 B.C.

69. Satyr Head Pl. 103

P 29924. Area H 4, 425 to 3rd century B.C. Pres. H. 0.107, pres. W. across eyes 0.048, Th. at eyes 0.05 m. Satyr's face and front of vase neck covered in metallic glaze; black glaze over rest of exterior and interior. Neck turned on wheel. Wreaths added. Broken across neck; handle missing; wreath chipped.

Curving brows meet at bridge of nose. Heavily lidded eyes with upper lids meeting at inner corners, extending beyond lower lids at outer corners. Contour of irises incised; indentation for pupils; lower edge of iris touches lower lid; pupil just under upper lid. Snub nose broadens at tip. Mouth open with upper teeth visible. Mustache in two layers; upper locks flip up at corners of mouth; longer lower locks wind down over beard. Lower lip edged by narrow row of fringe. Beard below lip in two layers; shorter locks end in shell curls turning in; locks below wind out. Rest of beard in loose waves with shell curls at jawline. Hair parted in middle with short waves flanking part brushed down on forehead. Rest of hair in curly locks covering ears. Careful detailing of strands of hair and beard. Across hairline are 2 wreaths; lower one is fillet in front of which are 2 fruits in center of forehead flanked by 3 ivy leaves on each side. Second wreath applied on top and slightly behind lower wreath; on top of second wreath were added ivy leaves at each end, flanking fruits or flowers across top. Pour hole at base of beard.

See above, *Rhyta*.

Ca. 360 B.C.

TABLE I

References to illustrations of examples cited from Trumpf-Lyritzaki, *Griechische Figurenvasen*.

Group I		48			H. Pernice, <i>Ausgewählte griechische Terrakotten im Antiquarium der Kgl. Museen zu Berlin</i> , Berlin 1903, pl. 32:2.
No. Plate	Reference				
1	X. Gorbunova and I. Saverkina, <i>Greek and Roman Antiquities in the Hermitage</i> , Leningrad 1975, pl. 58. Winter II, p. 203, no. 3.	50	6	G. Daux, <i>BCH</i> 85, 1961, p. 606, fig. 7.	
2	1 S. Karouzou, <i>BCH</i> 95, 1971, p. 123, figs. 13, 14. Winter II, p. 203, no. 2.	51		Higgins II, no. 1704, p. 60, pl. 39.	
		58	6	Winter II, p. 199, no. 5.	
3	2 Winter II, p. 203, no. 4.	59	6	S. Karouzou, <i>AntK</i> 13, 1970, pp. 35 ff., pl. 24:6.	
6	Higgins II, no. 1701, p. 58, pl. 38.	61	7		
10	3 Winter I, p. 79, no. 1c.	67		Higgins II, no. 1707, p. 62, pl. 40.	
11	S. Charbonneaux, <i>Les terres cuites grecques</i> , Paris 1936, pl. 41.	68		<i>Pnyx</i> , no. 126, p. 162, fig. 74.	
		70	7		
13	4	73		<i>Pnyx</i> , no. 124, p. 160, fig. 72.	
15	Winter I, p. 79, no. 1b.	80	10	Winter II, p. 202, no. 4.	
16	<i>CVA</i> , Brussels 3 [Belgium 3], III K, 1 [135]:6.	82	11	Winter II, p. 134, no. 5b.	
		83		Winter II, p. 134, no. 5a.	
20	Reinach, <i>Antiquités du Bosphore cimmérien</i> , Paris 1892, pl. 70:3-5.	87	11	Winter II, p. 135, no. 6.	
		93	13	Köster, p. 63, pl. 39.	
		97	13	Winter II, p. 400, no. 4.	
21	<i>Ibid.</i> , pl. 70:6.	98		Higgins II, no. 1705, p. 60, pl. 39.	
22	<i>Pnyx</i> , no. 121, p. 160, fig. 72.	100	14	Winter II, p. 157, no. 6.	
24	16 E. von Mercklin, <i>Führer durch das Hamburgische Museum für Kunst und Gewerbe</i> , Hamburg 1930, no. 120, pl. 17.	101	15	Winter II, p. 157, no. 5a.	
		102	15	Winter II, p. 157, no. 5b.	
		103		Winter II, p. 157, no. 7.	
		104	14	Winter II, p. 157, no. 7.	
27	4 Winter I, p. 188, no. 5.	110	16	Karouzou, <i>BCH</i> 95, 1971, p. 120, fig. 12.	
28	5 <i>CVA</i> , Bonn 1 [Germany 1], 40:4.	113		Artamonov, fig. 276.	
29	Higgins II, no. 1716, p. 66, pl. 42.	115	6	Winter I, p. 164, no. 4b.	
32	28 Winter II, p. 246, no. 1.	116		Higgins II, no. 1706, p. 61, pl. 40.	
33	5	122	19		
35	<i>Pnyx</i> , no. 125, p. 162, fig. 72.	124		<i>Pnyx</i> , no. 136, p. 164, fig. 76.	
37	<i>CVA</i> , Brussels 3 [Belgium 3], III K, 1 [135]:7.	125	19		
		129		Köster, p. 77, pl. 72.	
41	Fürtwangler, <i>Masterpieces of Greek Sculpture</i> , London 1895, p. 333, fig. 142.	130		Breitenstein no. 563, pl. 70.	
		131		G. Richter, <i>Handbook of the Greek Collection, The Metropolitan Museum of Art</i> , Cambridge, Mass. 1953, pp. 116, 255, fig. 95:g.	
42	Winter II, p. 246, no. 6.				
43	Köster, pl. 68.				

- 132 17 Karouzou, *BCH* 95, 1971, p. 119, figs. 10, 11.
- 133 18 Winter II, p. 224, no. 3b.
- 135 Richter, *Handbook of the Greek Collection*, pp. 116, 255, fig. 95:i.
- 137 20 Köster, p. 77, pl. 70.
- 138 7 Winter II, p. 198, no. 3.
- 139 *Olynthus* XIV, no. 265, pp. 204 ff., pl. 86.
- 140 7
- 141 Knoblauch, *ArchAnz* [53], 1938, p. 350, fig. 7.
- 142 Higgins II, no. 1714, p. 66, pl. 42.
- 143 Higgins II, no. 1715, p. 66, pl. 42.
- 144 21 Winter II, p. 400, no. 1.
- 148 M. Pease, "The Pottery from the North Slope," *Hesperia* 4, 1935, no. 198, pp. 301, 309, fig. 49.
- 153 *Pnyx*, no. 123, p. 160, fig. 73.
- 155 Winter I, p. 228, no. 6.
- 157 *Pnyx*, no. 119, p. 160, fig. 72.
- 158 22
- 159 22
- 160 22 Gorbunova and Saverkina, *Greek and Roman Antiquities in the Hermitage*, pl. 59. Winter I, p. 229, no. 7b.
- 161 Winter I, p. 229, no. 7.
- 162 Richter, *Handbook of the Greek Collection*, p. 116, fig. 95:h.
- 163 23
- 164 23 Treu, p. 6, pl. 1, 6.
- 171 Treu, p. 4, pl. 1.
- 173 24
- 174 24 *CVA*, Musée Scheurleer 2 [Netherlands 2], III K, 1 [84]:5, 7.
- 178 23
- 179 25 *CVA*, Mannheim 1 [Germany 13], 36 [622]:2, 3.
- 196 Higgins II, no. 1702, p. 59, pl. 38.
- 198 26
- 219 26
- 222 26
- 225 *Olynthus* VII, no. 395, pl. 54.
- 226 *Olynthus* VII, no. 396, pl. 55.
- 227 *Olynthus* XIV, no. 402, pl. 122.
- 228 *Olynthus* XIV, no. 411, pl. 126.
- 229 *Olynthus* XIV, no. 412, pl. 127.
- 230 27 Winter II, p. 245, no. 4d.
- 231 Winter II, p. 245, no. 4a.
- 232 Winter II, p. 245, no. 4b.
- 233 Winter II, p. 245, no. 4c.
- 235 Higgins II, no. 1708, p. 62, pl. 40.
- 236 Higgins II, no. 1709, p. 63, pl. 40.
- 253 28
- 255 Winter II, p. 272, no. 6.
- 256 27
- 260 28
- 261 *Pnyx*, no. 130, p. 162, fig. 75.
- 262 Higgins II, no. 1712, p. 65, pl. 41.
- 264 Winter II, p. 272, no. 7.
- 266 *Olynthus* VII, no. 398, pl. 56.
- 267 *Olynthus* IV, no. 384, pl. 42.
- 268 Winter II, p. 273, no. 4.
- 271 Winter II, p. 273, no. 5.
- 272 Winter II, p. 273, no. 6.
- 273 Winter II, p. 273, no. 5b.
- 274 28 Winter II, p. 272, no. 1.
- 275 Winter II, p. 272, no. 4.
- 276 Winter II, p. 272, no. 9.
- 278 Winter II, p. 273, no. 3.
- 279 Winter II, p. 273, no. 3c.
- 280 Winter II, p. 273, no. 3b.
- 285 *Olynthus* XIV, no. 278, pl. 94.
- 286 Winter II, p. 273, no. 1.
- 288 *Olynthus* VII, no. 397, pl. 56.
- 300 Higgins II, no. 1713, p. 65, pl. 42.
- 301 29
- 303 Treu, p. 14, pl. 2:5.
- 304 29 Winter II, p. 197, no. 1a.
- 311 *Olynthus* IV, no. 395, pl. 43.
- 312 *Olynthus* VII, no. 405, pl. 58.
- 313 *Olynthus* XIV, no. 395, pl. 119.
- 314 *Olynthus* XIV, no. 396, pl. 119.
- 315 *Olynthus* VII, no. 407, pl. 59.
- 316 *Olynthus* XIV, nos. 397, 398, pl. 120.
- 317 *Olynthus* VII, no. 409, pl. 59.
- 318 *Olynthus* VII, no. 408, pl. 59.
- 319 *Olynthus* XIV, no. 399, pl. 120.
- 320 *Olynthus* XIV, no. 399A, pl. 120.
- 321 *Olynthus* XIV, no. 418, pl. 130.
- 322 *Olynthus* IV, no. 396, pl. 43.
- 323 *Olynthus* XIV, no. 394, pl. 119.
- 324 *Olynthus* IV, no. 398, pl. 44.
- 325 *Olynthus* IV, no. 394, pl. 43.

326	<i>Olynthus</i> VII, no. 406, pl. 58.	50	<i>Pnyx</i> , no. 132, p. 163, fig. 75.
361	14	52	<i>Pnyx</i> , no. 131, p. 162, fig. 75.
362	10		
364	14		
<i>Group II (fragments)</i>		<i>Group III (insufficiently known)</i>	
2	<i>Pnyx</i> , no. 120, p. 159, fig. 71.	14	W. Fröhner, <i>Collection van Branteghem, vases peints, terres cuites</i> (Hôtel Drouôt, 30.5-1.6, 1892), Paris 1892, no. 286.
24	Daux, <i>BCH</i> 85, 1961, p. 610, fig. 11.	19	27 Δελτ 17, 1961-62, Xpov., pl. 27 :a.
27	Treu, p. 19, pl. 1:2.	<i>South Italian Imitations</i> (p. 112, <i>Ganzfiguren</i>)	
30	<i>Pnyx</i> , no. 122, p. 161, fig. 74.	3	Higgins II, no. 1720, p. 69, pl. 43.
31	<i>Pnyx</i> , no. 129, p. 162, fig. 74.	4	<i>Ars Antiqua</i> 4, <i>Auktion Luzern</i> 1962, no. 69, pl. 26.

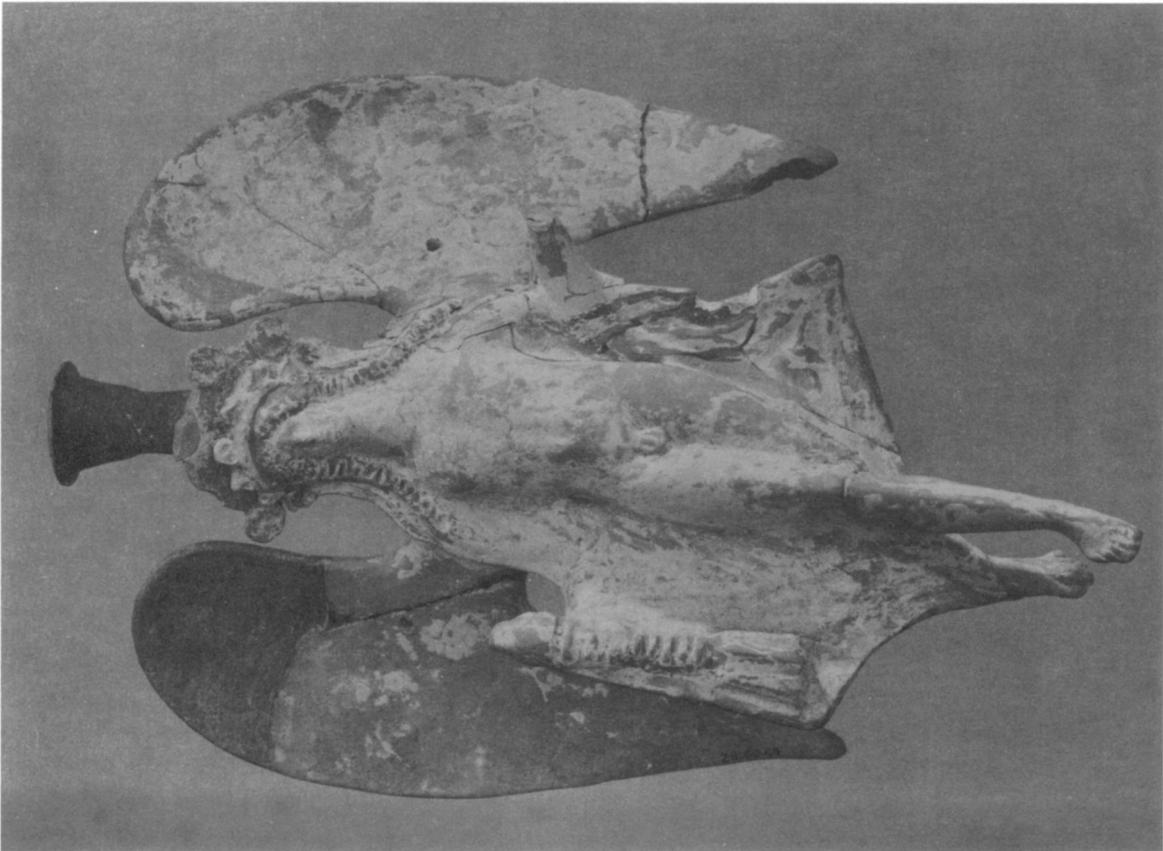
TABLE II

Concordance with Catalogue of examples previously published by Trumpf-Lyritzaki.

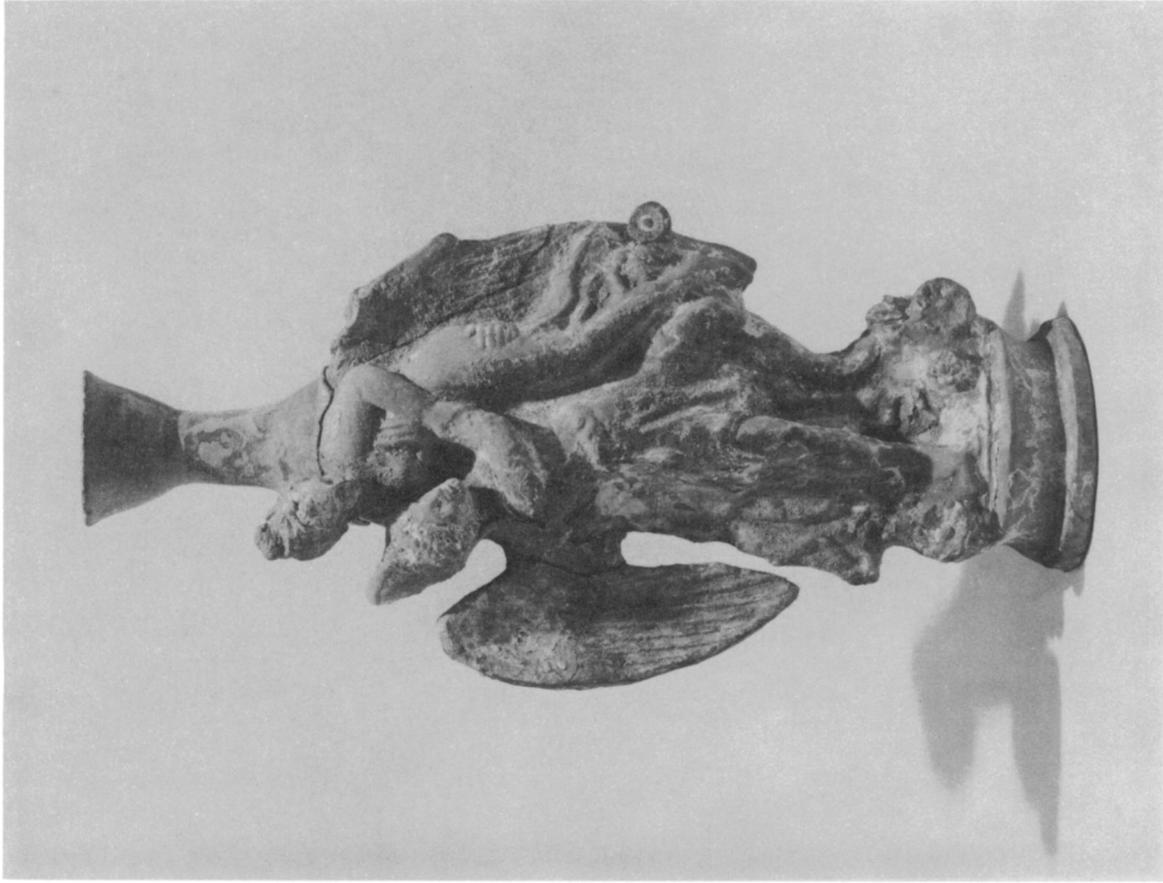
<i>Group I</i>		<i>Group II (fragments)</i>		
No. 23 = 15	No. 136 = 48	No. 4 = 4	No. 22 = 63	No. 34 = 30
54 = 17	147 = 33	5 = 52	25 = 31	35 = 42
64 = 14	197 = 61	6 = 51	26 = 8	37 = 40
69 = 44	241 = 25	8 = 3	28 = 11	38 = 29
85 = 22	284 = 26	13 = 46	29 = 7	39 = 36
88 = 20	308 = 28	14 = 45	32 = 39	
105 = 50	363 = 55	20 = 58 (18?)	33 = 32	

ELLEN REEDER WILLIAMS

THE JOHNS HOPKINS UNIVERSITY



a. Amphoriskos, Eros with child (The Metropolitan Museum of Art, Fletcher Fund, 1926)



b. Boreas and Oreithyia (The Metropolitan Museum of Art)

ELLEN REEDER WILLIAMS: FIGURINE VASES FROM THE ATHENIAN AGORA



1



2



3



Mold



Cast

5 (4:5)



4 (4:5)

Scale 1:1, except as noted



6



8



7



9



10



11



Mold



12

Cast



13 (4:5)



14



15 (3:5)

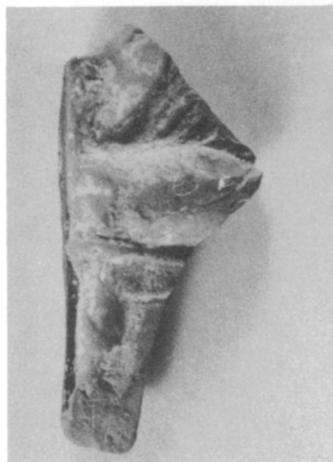


Mold (3:5)

16



Cast



18

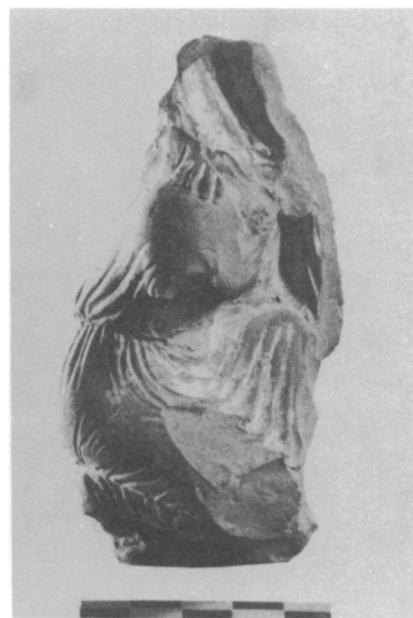
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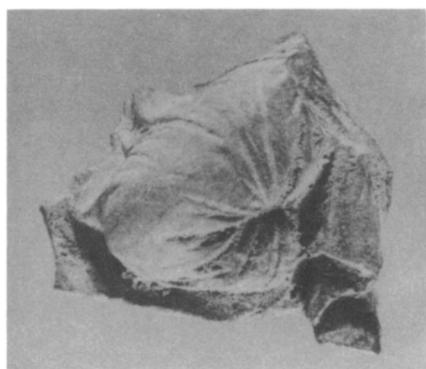
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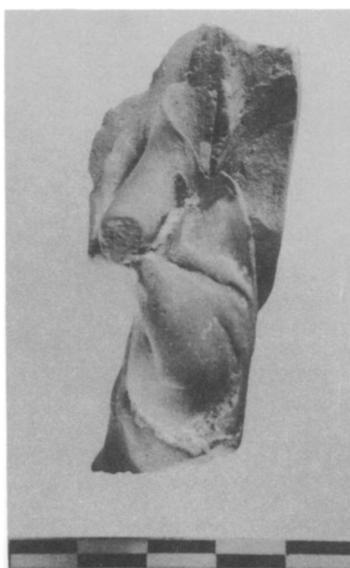
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20



21 (4:5)



22



23



25



Mold (2:3)

24



Cast (1:1)



26



27



29



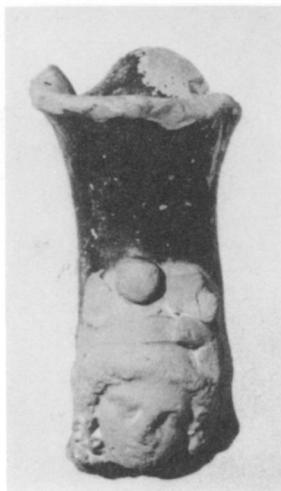
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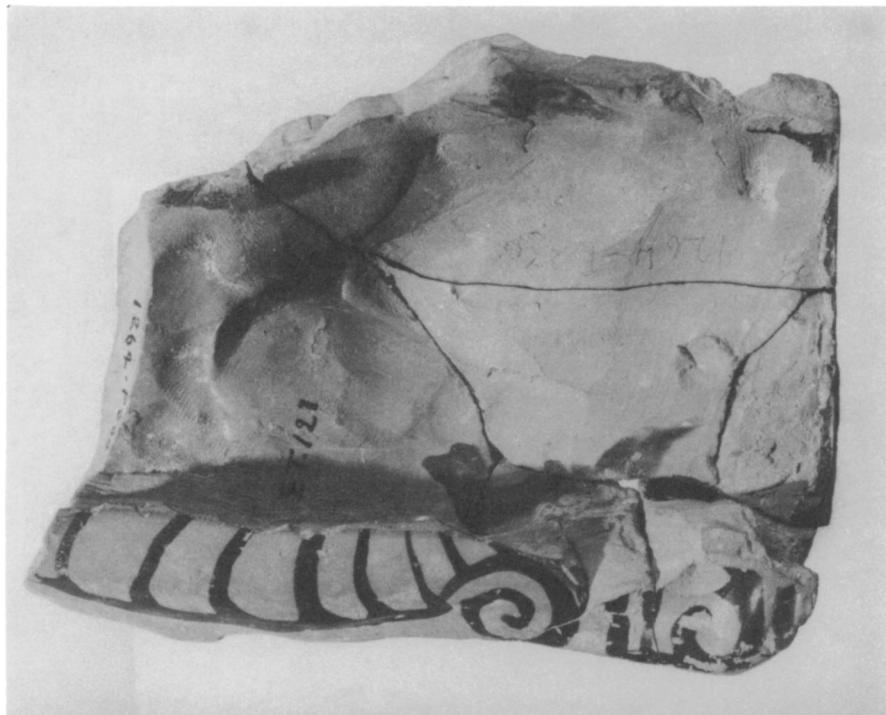
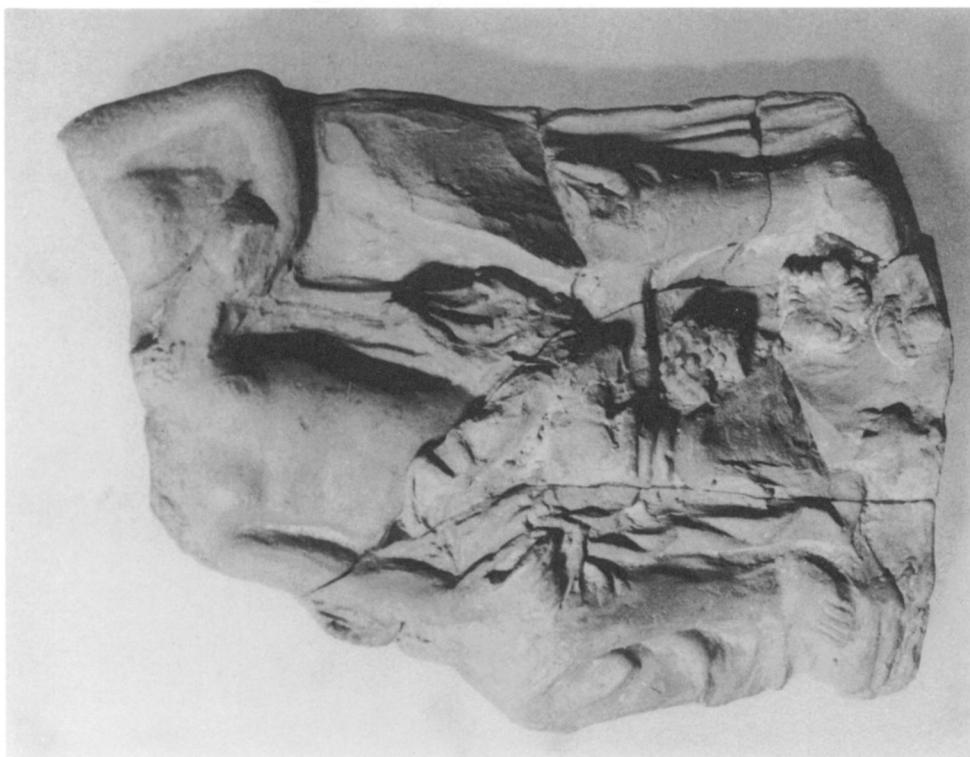
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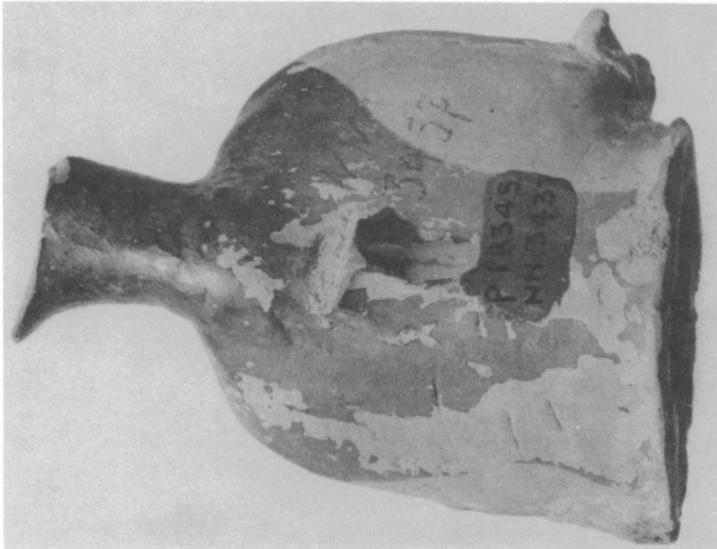
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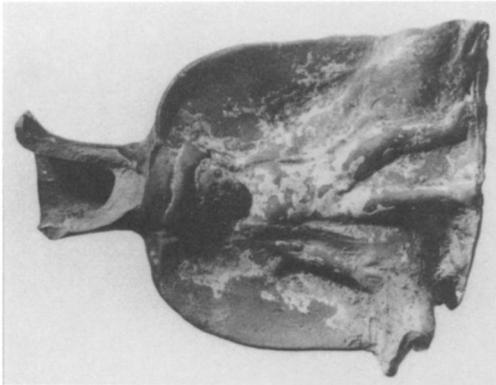
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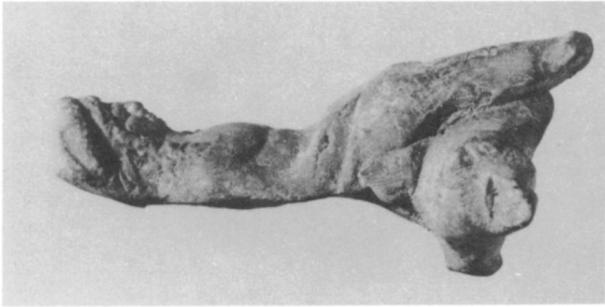
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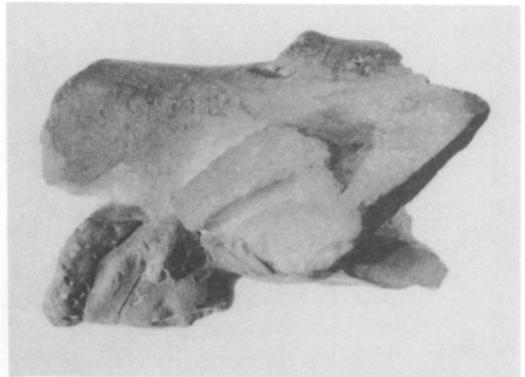
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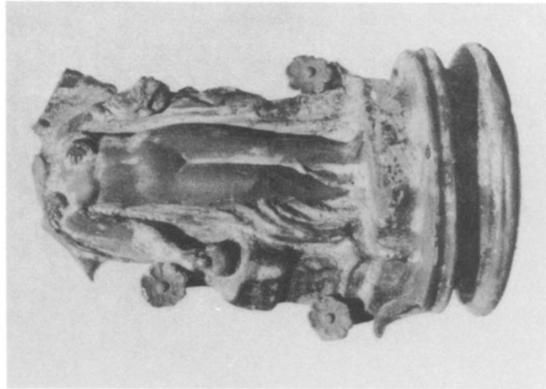
35 (1:1)



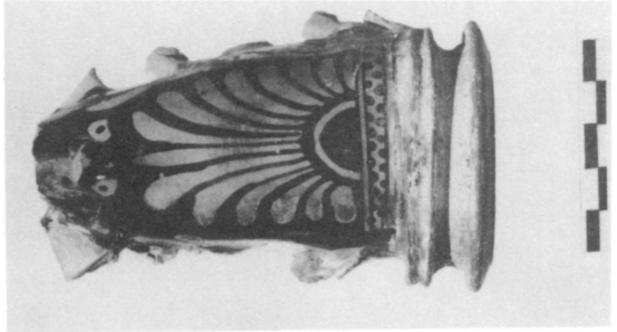
34, back (1:1)



36 (1:1)



37





38



39



40



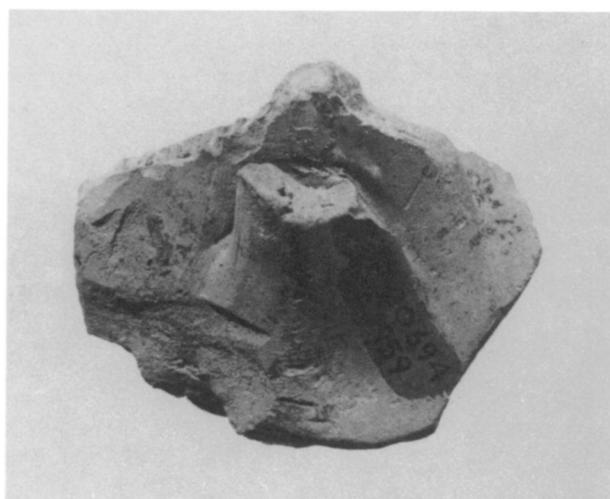
41



43

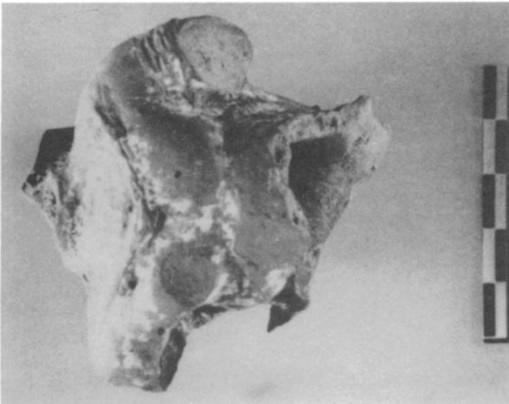


42

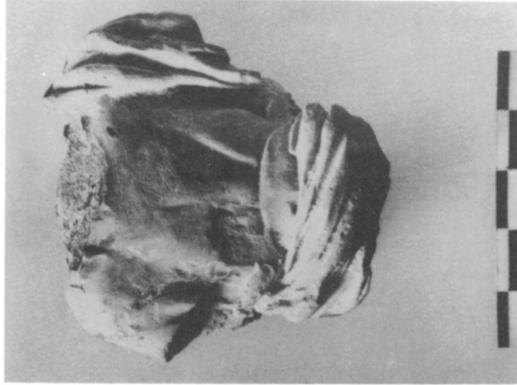


42, back

Scale 1:1 or as shown



44



45



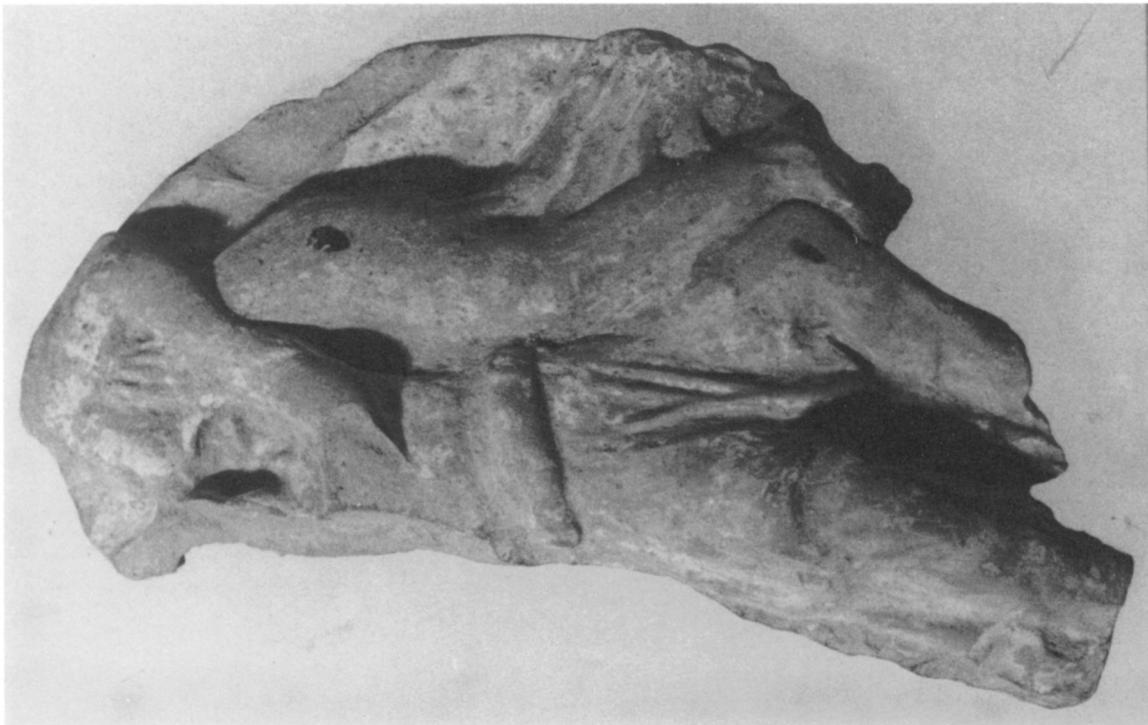
46 (4:5)



47, cast

Scale 1:1 or as shown

47, mold



48

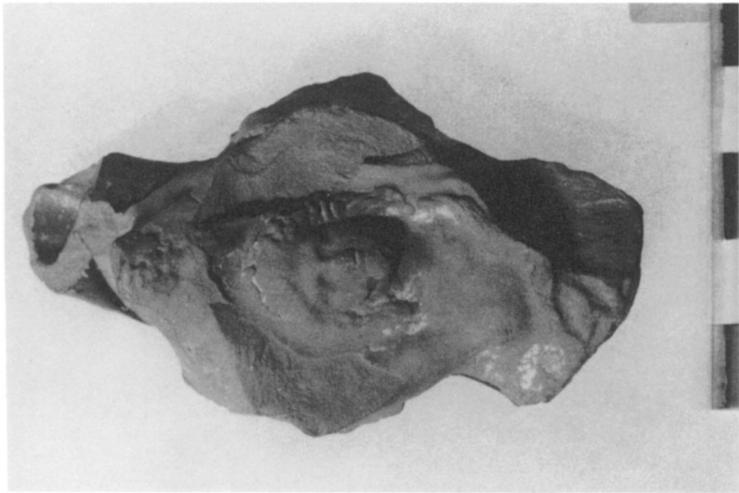


49

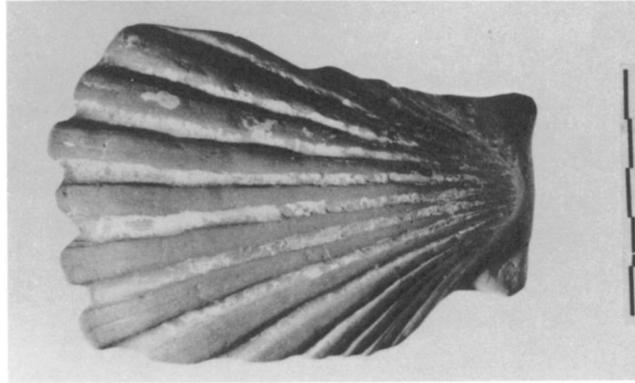
Mold



Cast

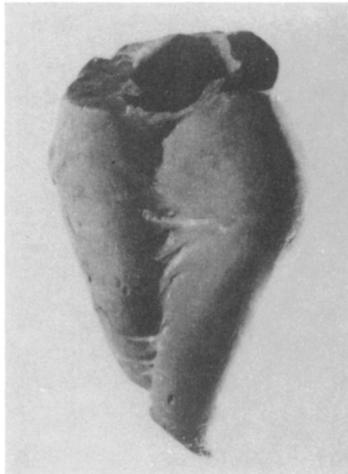


50

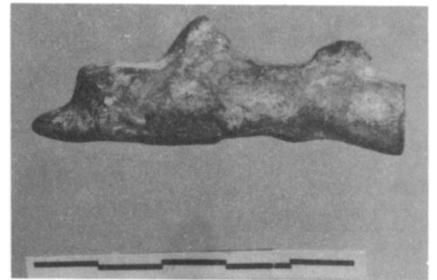


53

Scale 1:1 or as shown



51



54



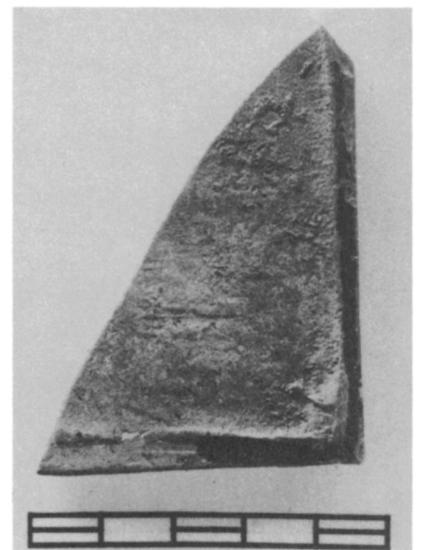
55



52

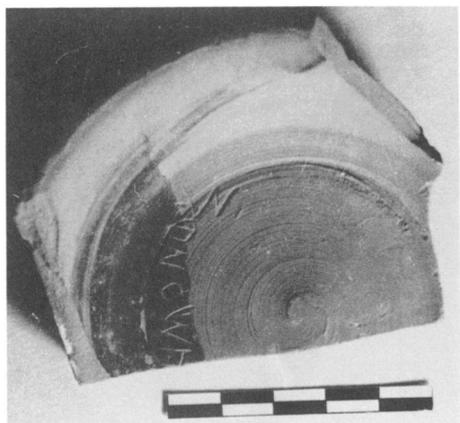


57



56

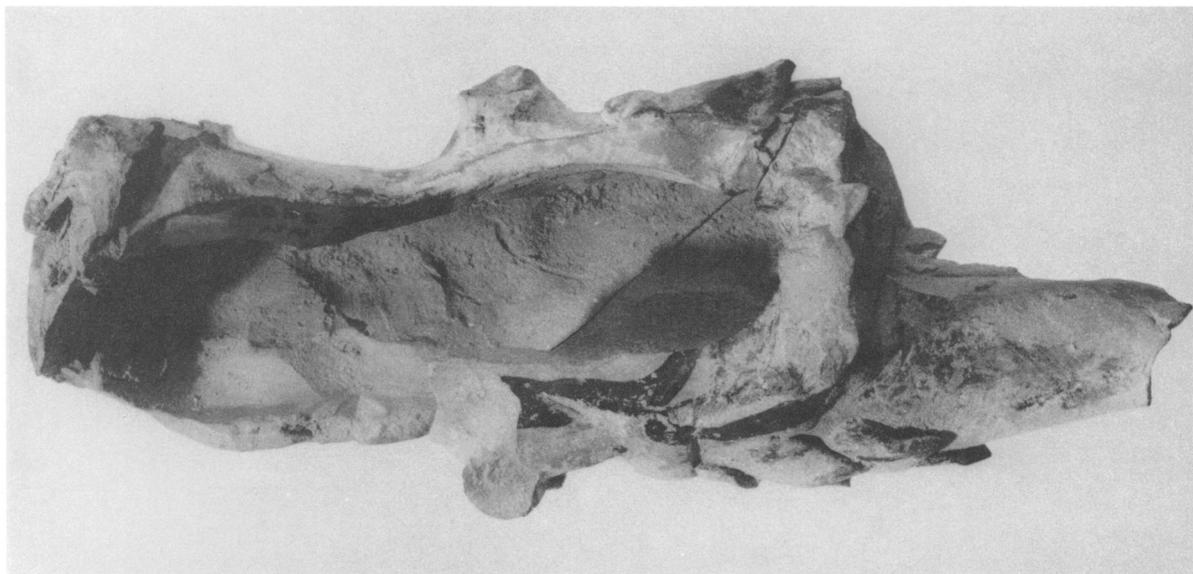
Scale 1:1 or as shown



58

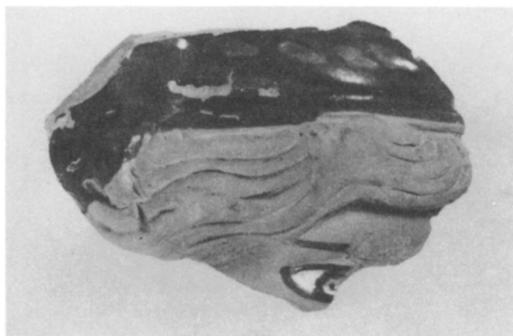


63



59 (1:1)





60



62



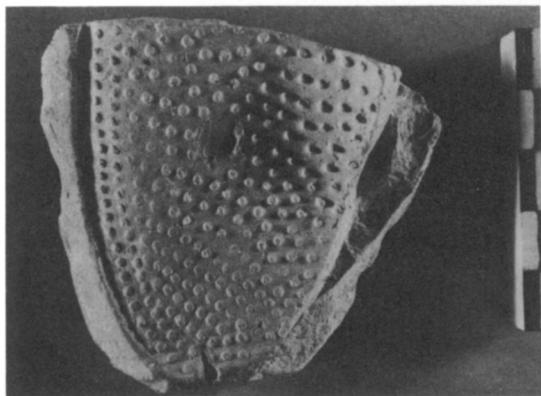
61



Head Vases

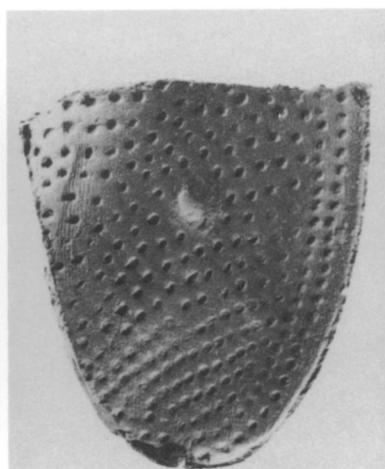


64

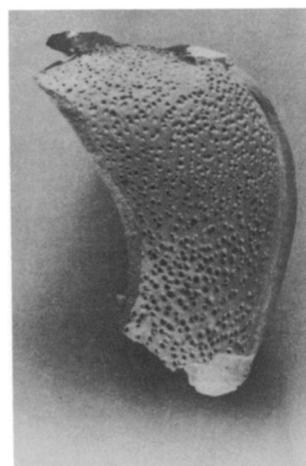


Mold

66



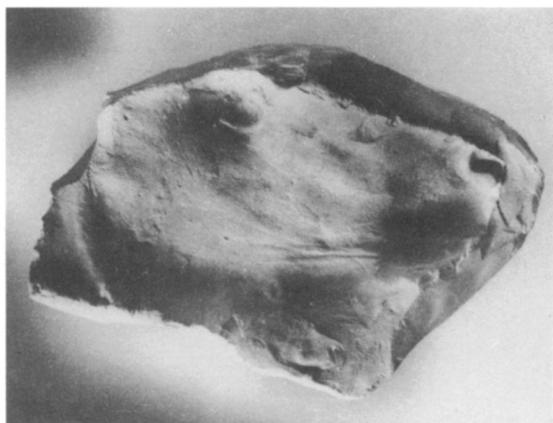
Cast



65

Almond Vases

Scale 1:1 or as shown

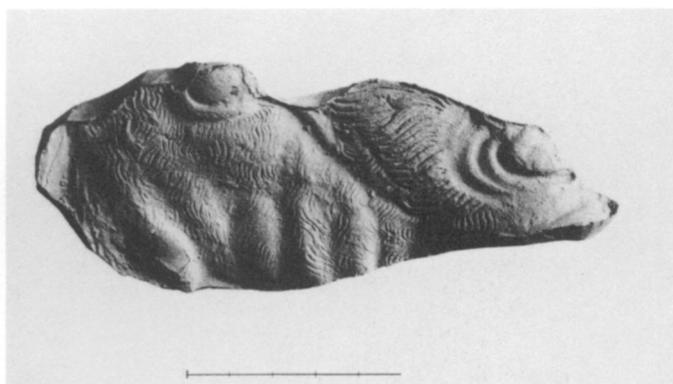


Mold

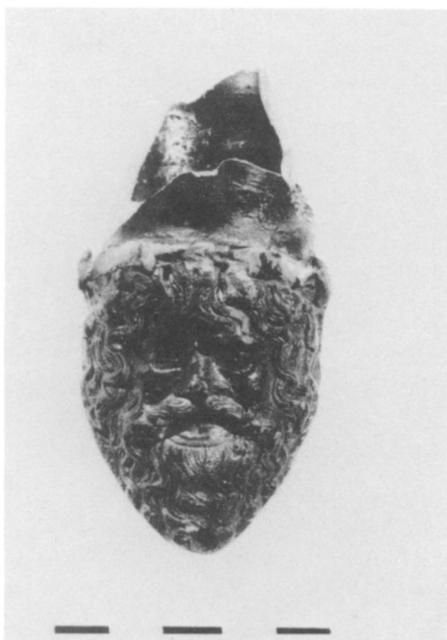


Cast

67



68



69

Rhyta

