PREFACE

With this volume is continued the publication of the finds from the Potters’ Quarter in Corinth. The first volume, which was published in 1948, contained, beside the account of the excavation and the description of the site, the study of the architectural and sculptural material and of the metal and glass objects. The terracotta figurine moulds were also included in the belief that it was preferable to publish all the material which was ready at that time than to delay the publication further by waiting until the study of the terracotta figurines had been completed. In addition to the figurines, the present volume includes the lamps and various miscellaneous objects in terracotta and stone. A third volume, which is now in preparation, will contain the pottery and the fragments of painted pinakes; this will complete the publication of the Potters’ Quarter.

Among others who have given me help and advice in the preparation of the present volume, I am particularly indebted to Oscar Broneer for information about the lamps from the Potters’ Quarter, and to Gladys Davidson Weinberg for allowing me to read in manuscript the chapter on terracottas in her volume on the miscellaneous finds of Corinth (now published as Corinth, XII). My indebtedness to others will appear in the text. The photographs of the figurines are nearly all the work of H. Wagner, except for a few by N. Charissiades and Cedric G. Boulter; the lamps and loomweights were mostly photographed by Charissiades, with a few by Wagner, the other miscellaneous objects mostly by Wagner. I am grateful also to M. Alison Frantz for making new copies of many of the figurine photographs, and to Homer A. Thompson for putting the facilities of the Agora at her disposal for this purpose. The drawings of Figures 4 and 7, most of Figure 3 and part of Figure 5 are by Marian Welker, Figure 6 and part of Figure 5 by Winifred McCulloch, Plate 49 by Piet De Jong, Figure 2 and Plate 60 by Joseph M. Shelley, Figure 8 and parts of Figures 3 and 5 by Richard Stillwell, Figure 1 and Plates 48 and 51 by the author. To the plan of the excavation on Plate 60 have now been added indications to show the location of the various deposits and areas in which the figurines, pottery and other objects were found.

PRINCETON, NEW JERSEY

Agnes N. Stillwell
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ABBREVIATIONS

A.J.A. = American Journal of Archaeology.
Ant. Denk. = Archäologisches Institut des deutschen Reichs, Antike Denkmäler.
Annuario = Annuario della R. Scuola archeologica di Atene e delle Missioni italiane in Oriente.
Arch. Ans. = Archäologischer Anzeiger.
Arch. Zeit. = Archäologische Zeitung herausgegeben vom archäologischen Institut des deutschen Reichs.
B.C.H. = Bulletin de correspondance hellénique.
B.S.A. = The Annual of the British School at Athens.
Bull. comm. arch. di Roma = Bulletino della Commissione archeologica comunale di Roma.
C.V.A. = Corpus Vasorum Antiquorum.
Clara Rhodos = Clara Rhodos: Studi e materiali pubblicati a cura dell’Istituto storico-archeologico di Rodi. 1928–1941.
ABBREVIATIONS


Compte-rendu = Compte-rendu de la commission impériale archéologique. St. Petersburg.


Gaz. arch. = Gazette archéologique, recueil de monuments pour servir à la connaissance et à l’histoire de l’art antique.


Heuzey, Fig. ant. Louvre = Heuzey, L., Les figurines antiques de terre cuite du Musée du Louvre. Paris 1888.


Jahrbuch = Jahrbuch des deutschen archäologischen Instituts.

Jahreshefte = Jahreshefte des österreichischen archäologischen Institutes in Wien.


ABBREVIATIONS

Mon. Ant. = Monumenti antichi pubblicati per cura della Reale Accademia dei Lincei.
Mon. Piot = Fondation Eugène Piot, Monuments et mémoires publiés par l’académie des inscriptions et belles-lettres.

Müller, Frühe Plastik = Müller, V., Frühe Plastik in Griechenland und Vorderasien. Augsburg 1929.

Mus. it. ant. class. = Museo italiano di antichità classica. Florence 1885–1890.


Rev. arch. = Revue archéologique.


Tiryns = Kaiserlich deutsches archäologisches Institut in Athen, Tiryns, die Ergebnisse der Ausgrabungen des Instituts. Athens 1912–1930.

Ure, Aryb. and Fig. from Rhitsona = Reading University Studies: Ure, P. N., Aryballoi and Figurines from Rhitsona in Boeotia. Cambridge 1934.


The following abbreviations for measurements are used:

L. = length; W. = width; H. = height; D. = diameter; Th. = thickness.
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THE POTTERS' QUARTER
CHAPTER I

TERRACOTTA FIGURINES

INTRODUCTION

That the Potters’ Quarter of Corinth was almost equally important as a Coroplasts’ Quarter is amply shown by the great number of terracotta figurines found there. Over twenty-three hundred were inventoried, and various uninventoried fragments make the total number more than three thousand. These covered a period ranging from the first half of the 7th century to about the third quarter of the 4th. There appeared to be only three terracottas which fell much outside this period, a fragment of a Mycenaean figurine and fragments of two Roman heads, the latter being surface finds. A large proportion of the figurines occurred in deposits, either in shrines or in dumps of refuse from manufacture. Beside figurines, these deposits included vases, lamps and other material. Through these other objects the terracottas from deposits can be dated with fair accuracy, and in turn can be used for dating the figurines found outside deposits. The chronological evidence thus obtained in the field of terracotta figurines and the determination of exactly which types of terracotta are of Corinthian origin are probably the chief contributions which the Potters’ Quarter can make to our knowledge and understanding of Corinthian art in the archaic and early classical periods. Since so little Corinthian stone sculpture has been preserved, or has been identified with certainty as Corinthian, and since the bronzes of Corinth have not survived in sufficiently large numbers except for those of certain limited periods, the terracotta figurines assume unusual importance. Hence this unbroken sequence from the Potters’ Quarter, illustrating the changes and trends of three and a half centuries, is of particular value.

Not only is it clear that in the Potters’ Quarter vases and figurines were made in the same workshops, but there seems to be some evidence that they were painted by the same men, and it is not impossible, furthermore, that the same men might actually have made both figurines and vases. In the case of the pyxides with plastic heads it is highly unlikely that the heads and the rest of the vase would not have been painted by the same man, even though the original mould for the heads would presumably have been made by a special coroplast. Many of the figurines of the late 6th century and the first half of the 5th century are very similar in their decoration to vases of the Conventionalizing style, and there are several earlier figurines decorated in an Orientalizing style which is very similar to that employed on vases. I, 10, for example, has a rectangular panel containing a vertical snake much like that sometimes found on the handles of oinochoai. I, 19, has the upright zigzags so commonly employed as a rim decoration of skyphoi, while the careful diagonal zigzags of XXIII, 12, are like those frequently seen on krater rims. The patterns of VIII, 29, XII, 1, and XXXII, 8, are all drawn from

---

1 In counting the uninventoried material, only bodies of animals, feet of Korai, etc., were considered; a great mass of legs of animals and small fragments of other figurine types must include a considerable number of figurines not represented in the total count.

2 Cf. I, 34, 40, 41, 43, IV, 8, and XXXVI, 8–10, 12–20.
vases. Not only is the decoration of a figurine very often similar to that on a vase, but one figurine, III, 7, is even constructed like a certain type of oinochoe handle. On the whole, it seems almost certain that the same workmen painted both figurines and vases, and it is highly probable that a potter may often have turned his hand to the making of figurines.

For the purposes of study, the terracottas from the Potters’ Quarter, particularly the hand-made figurines, since these are more difficult to date on the basis of style, were divided roughly into three groups:

I. Early, comprising the 7th century and the first half of the 6th, and coinciding with the Corinthian Orientalizing style. This group is illustrated mainly by the figurines from Well I, from the Aryballos Deposit, and from a scattered “deposit” along the west edge of the hill outside the part of the South Long Building which is opposite Stelai Shrine A. The latest figurines of the group are those from the deposit in Trench J and those found scattered through the rest of that trench.

II. Middle, belonging to the second half of the 6th century and the first half of the 5th, and, therefore, in general showing decoration in the Conventionalizing style. This group revolves around the Aphrodite Deposit and the deposit in Stelai Shrine A.

III. Late, including the second half of the 5th century and the 4th down to the end of the Potters’ Quarter in the third quarter of the century. It comprises the Circle Deposit, the deposits in the Rectangular South Pit, the Circular South Shrine, the Shrine of the Double Stele and the Terracotta Factory.

Clay and Paint

Probably the most useful factor, aside from its occurrence in a dated deposit, in determining the period of a figurine is the quality of the clay and paint. Some fairly safe rules may be laid down, although occasionally one meets exceptions. The use of hard, light-colored clay, for example, though in general characteristic of early figurines, is not infrequent in figurines of a late period, and soft clay, in the same way, may be used in early figurines, though rarely. Most of the criteria for the determination of date by the color and quality of clay and paint were worked out from the handmade figurines, but the many datable figurines in the mouldmade groups corroborated the findings.

In the Proto-Corinthian figurines from the Potters’ Quarter the clay is very fine in texture and fired to an extreme hardness. The colors most often found are a pale yellow or yellowish green, with gray less often seen. A few of the figurines are unpainted; where painted decoration is employed, only one color is found on each figurine. The most usual color is black, occasionally fired to a brownish black; on two relief fragments a thin red is used. The paint is shiny rather than matt.

In Corinthian figurines of the late 7th century and the first half of the 6th, the clay is also almost invariably finely sifted, compact in grain and fired very hard, though only occasionally as hard as the Proto-Corinthian clay. At Perachora also figurines dating before the last quarter of the 7th century tend to be decorated in only one color, although there are two exceptions (ibid., p. 200, nos. 16 and 18). One might differ somewhat from Jenkins’ remarks (ibid., p. 192) on the subject of “‘Proto-Corinthian’ and ‘Corinthian’
greenish yellow, grayish yellow, pale green, yellowish buff or pinkish buff. Many of these variations of color are doubtless the result of differing conditions in the kiln, and do not necessarily indicate that as many different varieties of clay were employed. The colors of the paint used in Corinthian figurines of the period before the middle of the 6th century are a warm brownish black, purple, a pure, rather dark red and, very rarely, white. With the exception of the white, these form a hard surface which cannot be perceptibly worn off by friction, but may chip under a blow. This would not, of course, be true where a thin wash of color is used but even then the color is quite stable. The black paint is usually quite lustrous; the red is usually somewhat lustrous, but sometimes matt. Most of the variations to be observed in the black and red paints, like those in the clay, are probably caused by a difference in firing. The black paint is particularly liable to such changes, and ranges from a dark brownish black to a brown which has a warm orange tinge. Even on the same figurine inequality of firing may cause wide variation of color. In general, it seems to be the case that the black paint is more nearly black, or sometimes even slightly grayish, on figurines or vases where the clay is fired green or gray, and that the warmer brown or orange shades appear on buff or pinkish clay. The red paint is much less subject to variation of color, although it is sometimes of an orange-red or purplish red shade. It is often used as a wash so dilute that its lustrous quality is lost. Even when diluted, it does not seem to be very fugitive. The red paint is usually applied directly to the clay without the black undercoat which is more often found later. The purple, although also very hard, has a matt surface which is rough to the touch. It varies in color from a beautiful royal purple to a dull brownish purple. The particular combination of shiny orange-brown paint and either shiny red paint or purplish red matt paint, which appears on several figurines from Well I and on a number of others which are similar in style, may be taken to be invariably a mark of early date. In the majority of cases the brown is used on the hair and the red on the garment. The white paint, which is of extremely rare occurrence, is thin and tends to be quite fugitive. In a figure of a bull, XXIX, 1, which is perhaps one of the earliest figurines from the Potters' Quarter, the head is decorated with a thin, chalky white paint not unlike the white slip in use at a much later period. Although it is not certain, a very dilute white paint seems to have been employed as a background for a decorative band on the dress of VIII, 37, a figurine of the second quarter of the 6th century. A similar white paint, applied over black, was used in a single thin stripe on the back of VIII, 32; this figurine, however, though of early 6th century style, is perhaps actually of much later date. A white slip is very rarely found on figurines of the Early and Middle periods. The greater purity and finer color of Corinthian clay, as compared
with clays found elsewhere in Greece, make the use of the white slip unnecessary. The inferior firing of the clay in late 5th and 4th century figurines results in an increased use of the white slip.

When we reach the Middle Group, that is, figurines of the second half of the 6th century and the first half of the 5th, the clay is not as helpful a factor in dating as it was in the Early Group. It has a tendency to be softer, but this softness is even more characteristic of the Late Group. On the other hand, many of the figurines of the Middle Group are made of quite as good clay as the earlier ones. A soft, powdery, very finely sifted brown, brownish buff or reddish buff¹¹ clay first makes its appearance in this group. The color and quality of the paint are more distinctive in this period than those of the clay. In general, its surface is matt, and its tendency under friction is to rub off rather than to chip. This is invariably true of the red paint, which tends to be powdery, but there are instances where the black paint is as hard and shiny as in the Early Group. The colors vary to a certain extent, but those most frequently found are a rather brownish red, a dilute, streaky brownish black and a purple which is also usually rather brownish. Yellow,¹² of a deep ochre shade, appears for the first time, but is rarely used. A thick white paint, applied over other paint, appears on one figurine, I, 35, of the Middle Group, and on an undated fragment, XXXII, 18. Red or purple paint is sometimes applied over a preliminary coat of black, a method of application only occasionally found in the Early Group and rarely, if ever, in the Late Group.

In figurines of the Late Group, i.e., of the second half of the 5th century and the 4th century, the clay and paint show very few distinguishing characteristics. The clay may be quite hard and of good quality, but much of it is soft and easily worn away by friction. Its color is almost always rather muddy, various shades of brown and red are very frequently found, and we seldom see the clear yellow or buff of earlier periods. In the Late Group, and particularly in the handmade animal figurines of 4th century date, a white slip is often employed, sometimes alone and sometimes as a foundation for other colors. This slip is usually rather chalky; occasionally it is of a hard variety with a smooth surface. The paint in this period is sometimes of excellent quality, but more often dilute and lusterless. The number of available pigments is greater, but in the great majority of handmade figurines only one or two colors are employed, usually a dull, thin black and a dull purplish or brownish red. Purple is much more infrequently found than in the Early Group. Yellow is occasionally used, particularly on animal figurines.

Blue, in a matt paint, appears for the first time. A sky blue, either light or more intense, occurs on several figurines which are datable in the late 5th century and occasionally on 4th century figurines. A bluish gray occurs on a fragmentary female figurine, XVII, 5, of the late 5th century, and a shade which is similar, but bluer, on a 4th century male figure, XVIII, 9. The earliest instances of the use of pink are on figurines from the late 5th century deposit in the Circular South Shrine. Two other colors, both in matt paint, which do not seem to occur before the first half of the 4th century, are a brilliant crimson red and a maroon red. The crimson is used very occasionally,¹³ and the maroon is found on only one figurine, XVIII, 10.

Several lumps of actual pigment¹⁴ were found in the Potters’ Quarter. The pigment most commonly found and in the largest lumps was red ochre or ferric oxide. This varies considerably

¹¹ This is probably the same as the “Corinthian’ pink” referred to by Jenkins (ibid., p. 192).
¹² At Perachora yellow is also rarely used, but it does occur on several 7th century figurines (ibid., p. 193).
¹³ See XII, 17, and XVIII, 9 and 11.
¹⁴ For my information about the chemical nature of the pigments I am indebted to Miss Marie Farnsworth, who has kindly analyzed for me various samples of the red and pink pigments. The blue and yellow pigments from the Potters’ Quarter are undoubtedly the same as those found in the South Stoa at Corinth, samples of which she has also analyzed (Journal of Chemical Education, XXVIII, February, 1951, pp. 72–76).
in color according to whether it is pure or has an admixture of other materials, such as silica. Several lumps of a purplish red pigment (KM154) were found in the court of the Terracotta Factory, others (KM156) in the East Deposit, east of the factory, and still others (KM155) in this general area. One small lump (KM151) from the same area, which was a clear, light red in color, turned out to be quite pure red ochre, and is probably the same pigment used for the brilliant red occasionally found on 4th century figurines. A small lump (KM157) from south of the Terracotta Factory seemed to be a mixture of red and yellow ochre. Two small lumps of pink pigment were also found to be red ochre, but diluted with calcium carbonate. Of these KM152 had a slightly orange tint, while KM153 was slightly purplish. These were found fairly close together toward the southern end of the excavation. Small lumps of yellow ochre were also found in various places, and a few bits of blue frit. One of the latter (KM159) came from the same area as the pink pigment, and another (KM158) was found in the area south of the Terracotta Factory. The various blues, sky blue, blue-gray, etc., found on the figurines are probably the blue frit, either in a pure form or with a slight admixture of other materials. In most cases the date of the lumps of pigment is not certain. The examples of red ochre from the East Deposit may be dated in the first quarter of the 6th century, while those from the court of the Terracotta Factory belong to the third quarter of the 4th century. The blue and pink pigments are also probably of late date, since neither is used on figurines until the late 5th century.

Significance of Types

In the figurines from the Potters’ Quarter a very wide range of types is represented; how wide may be seen in a glance at the headings of the various classes into which the catalogued material was divided for convenience in handling (pp. 25–243). The mouldmade groups include, not only all the Corinthian stock types which have long been well known in Corinth and elsewhere, but a great number of figurines, of both early and later periods, which reveal considerable individuality, including many which are not paralleled elsewhere. The handmade figurines comprise many human and animal types, sometimes perfunctorily executed, sometimes fashioned and decorated with the greatest care. Most of the figurines manufactured in other centers are limited to representations of human or animal subjects, but in the Potters’ Quarter there is a great wealth of other material, such as models of boats, carts, furniture, tools, etc. Most of these are without parallels elsewhere, even in Corinth itself; they seem to have been made for the workman’s own amusement or to exercise his ingenuity, rather than as objects for sale.

The significance of the figurines and the reasons for making certain types rather than others are not always clear. The strong preponderance of female types is noteworthy, since they outnumber the male figures two to one. It might be supposed that they were intended for dedication in the shrines of female deities. They include two Athena types, possibly more, and several Artemis types, but the greater number of those identifiable by attributes are what are usually classified as Aphrodite types. Most of these are in the standing and seated Kore groups and might equally well represent votaries of Aphrodite, if indeed one can attribute any significance at all to the attributes. Among the male figures there is one Hephaistos type. It seems

15 If, however, one should consider that the handmade horse and rider should be classed among the male types rather than among the animals, then the female and male subjects are more nearly equal in number.
doubtful, however, whether the identification of a figurine, even where it is reasonably certain, has much significance. A survey of the general mass of figurines dedicated in the shrines of the Potters' Quarter makes it appear unlikely that the purchaser or dedicator paid much attention to the subject matter of the figurine. In the Circular South Shrine, for example, we find standing and seated Korai with doves, Artemis figures, reclining male figures, seated boys and standing youths, and yet the shrine had only one stele, hence probably only one deity to whom offerings were made. The great popularity of animal figures as offerings in shrines seems also to indicate a lack of regard for the significance of the objects dedicated. Certainly they cannot be regarded as substitutes for sacrificial animals, since the bull and the goat are very rarely represented, and the sheep is less frequently found than the horse and the dog, which were only occasionally regarded as suitable animals for sacrifice. The horse is by far the most common animal type, but such deities as are usually associated with the horse, like Poseidon and Demeter, are not otherwise known to be connected with the Potters' Quarter. The dog, of course, might suggest that Artemis was one of the deities worshipped, and several Artemis types are represented among the terracottas. Korai with doves and bows, and horse and rider figures were found at both the Argive Heraion and Perachora, and horses and riders and Korai with doves at Tiryns, where one would expect to find only representations of Hera, if the dedicators paid strict attention to the appropriateness of their offerings. At the sanctuary of Demeter Malophoros in Selinos many female figurines with doves were found; either the significance of the type was ignored by the dedicators or else the dove does not, as is so often assumed, identify a female type as Aphrodite. On the Acropolis at Athens, where many of the figurines, from the area in which they occurred, should be dedications to Athena, there were found, in addition to definite Athena types, many female types carrying flowers, fruit, birds and animals. The range of types at the temple of Athena Kranaia at Elateia and at the Kabeireion was very wide, and many other instances might be adduced where shrines contained a number of figurine types which had no special appropriateness to the divinity of the shrine or appeared to be definitely inappropriate. Possibly one might say in general that female types tend to be dedicated to female divinities, although many of the types may not have a specific connection with the divinity to which they were offered, and that male types tend to be more numerous in the shrines of male deities; note, for example, the overwhelming preponderance of female types on the Acropolis and the unusual number of male types at the Kabeireion.

The underlying causes of the popularity of one figurine type or another are usually obscure; probably after the late 6th century, when we see the beginning of a mass production of figurines which could be made from a single mould, ease of manufacture is a strong factor. Attractiveness and "eye appeal" might be a reason for the popularity of some types, such as the Korai, but would hardly explain the seated boy. In the case of the many handmade animals dedicated it is again probably ease of manufacture and hence cheapness, perhaps together with a certain feeling for their charm, which determined their selection rather than the thought of any possible significance. Probably the only conclusion one can safely draw is that, although the mouldmade types which were popular as religious offerings had their ultimate origin in representations of deities or of votaries making appropriate offerings, in representations of the heroized dead, or in

16 Compare also Rouse, Greek Votive Offerings, pp. 391 f.
18 The dog, however, seems to have been merely a hunting companion of Artemis and never to have been sacrificed to her, although such sacrifices were made to Hekate (ibid., II, pp. 507 f.).
imitations of perhaps not fully understood imported types (e.g., the seated boy and the horse and rider relief), they soon lost their specific significance and were repeated by the coroplasts and dedicated by the worshippers with little or no thought of the identity or even always of the sex of the deity honored. The priests were interested in the complications of theogony and differentiations of deities, but the artisans and the ordinary worshippers were not. An analogy may be drawn from the eikon or holy picture which one often sees kissed with a devoutness undiminished by the fact that the worshipper often knows nothing about the saint but his name and sometimes, one suspects, not even that.

The representations of inanimate objects do not, in general, seem to have much religious significance. Indeed, most of them, with the exception of the mirrors, shields, astragali and decorative disks, were not found in shrines. The shields and disks probably have some cult meaning; the mirrors might seem to suggest Aphrodite, though the mirror does not appear to have been a specific attribute of hers; the astragali seem to have had various uses of a more or less religious nature, as amulets, as a means of divination, as offerings by children at adolescence, and perhaps as attributes of Aphrodite.

**Chronological Distribution of Types**

An analysis of the distribution of the various figurine types throughout the period covered by the Potters’ Quarter leads one to certain general conclusions. The period which included the 7th century and the first quarter of the 6th was preeminently the era of the mouldmade, or partly mouldmade, female figurine considered as a more or less individual work of art. During the 7th century these figurines are usually in a standing position; in the 6th century they may be either seated or standing, perhaps somewhat more often seated. The bodies are generally handmade until about the end of the third quarter of the 7th century, when they begin to be supplanted by a composite type in which mouldmade, handmade and wheelmade elements are combined in a way which frequently indicates a considerable expenditure of time and labor. This is the normal type until about the second quarter of the 6th century. The modelling of the faces in the figurines of this type usually reveals a considerable amount of skill, indeed often a sensitiveness and delicacy which would have made them masterpieces if they had been executed in stone. In this period a large number of the female types are heads broken from pyxides, but these too show the same refinement of contour and subtlety of modelling. After the first quarter of the 6th century we begin to find side by side with the composite type with wheelmade lower body a simpler type with an entirely handmade body, and this type continues to be made down to the end of the archaic period. Most of the examples are seated figures with broad, flat, slab-like bodies. The change of technique seems to be due to an increasing disinclination on the part of the coroplasts to put much time and effort into the making of figurines, again presumably the result of a willingness on the part of the public to accept cheaper and more quickly made terracottas. Some figurines of better quality, however, must have been occasionally produced at the end of the archaic period. Heads as finely modelled as those of VIII, 55, and XIII, 7, must surely have been provided with bodies of better quality than the slab-like ones common in the 6th century.

For the second half of the 6th century we have very few datable figurines. The deposit in

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19 Darenberg and Saglio, *Dictionnaire des antiquités grecques et romaines*, s.v. talus.

20 See also *Perachora*, pp. 194f.
Trench J is probably to be dated about the middle of the century, as well as most of the material found in the same area. This comprised both handmade figurines and composite figurines, some with handmade and wheelmade bodies, some with entirely handmade bodies. Part, at least, of the Aphrodite Deposit and perhaps the deposit in Stelai Shrine A are probably to be assigned to the end of the 6th century. In each of these deposits was found a composite female figurine with entirely handmade body, illustrating nearly the last stage of this long-lived type. As far as we can learn from the scanty material available, the second half of the 6th century seems to be a period of transition in terracottas as it is also in pottery. The composite figurine has deteriorated in quality and diminished in numbers to the point where it has practically died out, and the "stock types" have hardly begun. During this period of transition in the field of mouldmade terracottas the handmade figurine for a brief period comes into its own. It has, of course, a very long tradition behind it, but it now begins to be made in ever increasing numbers. In the late 6th century handmade figures outnumber mouldmade ones, and are also superior to the hand-made figurines of either earlier or later periods. The fact that the handmade female figures, and the animals as well, at this time are not only better shaped than either the earlier or later ones, but are usually far more carefully finished and decorated, must show that considerable time and effort could be expended on them and a profit could still be made. With the deterioration of the composite mouldmade figurine and the beginning of the rather stereotyped figures which were made in a single mould, it may well be that purchasers who desired a certain amount of individuality in their figurines turned to the handmade terracottas. It may have been this increased demand which stimulated the coroplasts to produce handmade figurines which were carefully modelled in spite of their small size, and which were finished, by the use of painted designs and applied details, with considerable originality. One of the chief reasons for the greater use of painted decoration in this period is probably the change, at about the middle of the 6th century, from the Orientalizing animal style in Corinthian vase painting to the Conventionalizing style with its wealth of abstract patterns which were far better suited for the decoration of the small, irregular surfaces of a figurine than were the animal zones of earlier periods. It is probably the late 6th century which sees the beginning of the mass production of figurines which could be made from a single mould, with the back left flat, and which needed little or no re-working, notably the standing and seated Korai and the reclining male figures. This technique had, of course, been employed to some extent in the 7th century for standing female figures, but now begins to be used more extensively and in a wider range of types and poses. This trend toward the wholesale production of terracottas seems to have made it no longer profitable to produce figurines which were a combination of handwork, moulding and the use of the wheel. The very popular standing and seated Korai, though mainly datable in the 5th and 4th centuries, certainly reflect the style of the late 6th century and the general types very probably originated in that period. One example, XIV, 1, of the male reclining figure, seems to be of late 6th century date, although the other datable examples of the type are later. Both this type and the standing Kore probably imitate bronze types of the late 6th century. Protomai of the characteristic Corinthian type probably also originated in the late 6th century, although again the datable examples are later. The same may also be true of the sphinx, cock and running Gorgon reliefs.

The trends of the first half of the 5th century are richly illustrated by the figurines from the 21 A similar trend away from individualism and toward standardization seems to be discernible in Boeotian terracottas after the middle of the 6th century (Grace, Archaic Sculpture in Boeotia, p. 41).
Aphrodite Deposit and the deposit in Stelai Shrine A. These comprise a wealth of types, including handmade figurines, stock mouldmade types, and a few handmade figurines with mouldmade heads. The earliest examples of the standing and seated Korai, the standing youth, the sphinx, cock and snake reliefs, all occur in these deposits and most of these types probably originated in this period, although some of the Kore mould-types\(^22\) may go back to the end of the preceding century, and possibly some of the others as well. With one probable exception, the earliest reclining figures also come from these deposits. As we might expect, the finest examples of the stock types come from these early 5th century deposits. Such figurines as the standing Korai, X, 1 and 2, particularly the latter, and the reclining figure, XIV, 2, illustrate the original high quality of these figurine types which later became so stereotyped. Curiously enough, the finest terracottas from the first half of the 5th century are male; the best terracotta we have from the early years of the century is a male head, XIII, 7. There are several fine heads (cf. XVIII, 2 and 3) which are probably to be dated around the second quarter of the century, and the fine reclining type, XIV, 2, seems to be of the same date. The type of the standing youth may have originated at the same period.

We have also much evidence, chiefly from the deposit in the Circular South Shrine, concerning the figurine types being produced in the latter part of the 5th century. The mouldmade stock types seem to have been extremely popular at this time. All the datable standing youths except one belong to this period. By far the greatest number of the mould-types of the reclining figure, the seated boy and the sphinx relief, and many of the mould-types of the standing and seated Korai and female protomai, seem to have originated at this time. Many of them, notably the female types, still reflect the style of the late 6th century. In addition to the stock types we have a number of more individual types, both male and female, often of fine style, e.g., XVII, 1, 2, 5 and 12, and XVIII, 1–3. It might be supposed that with the great popularity of the mouldmade types and their increasing variety handmade terracottas might have begun to disappear. In actuality most of the handmade types hold their own, and several show a distinct increase in popularity. The male types, however, never numerous at any time, do become even less common. The handmade female figurine shows a fairly even distribution over later periods. The most striking advance comes in the numbers of animal figurines. The horse and rider figures, of which about twice as many were found in the late 6th and early 5th centuries as in the late 7th and early 6th century period, are again doubled in number in the late 5th and 4th centuries. The figures of doves are also more numerous, becoming increasingly so in the 4th century. The 5th century, then, is characterized by a) the development of the stock mouldmade types, with more male mould-types originating in this period than in any other; b) the comparatively small number of individual mouldmade figurines; c) the continuation of most of the handmade types, with a distinct increase in the popularity of animal figurines.

To illustrate the trends of the 4th century we have again a wealth of material from the Shrine of the Double Stele and the Terracotta Factory. These deposits bring us down to about the third quarter of the century. Handmade female figures continue to be made; the handmade male figure nearly disappears. The popularity of the handmade animal figurine continues. The horse and rider type occurs in considerable numbers in the latest Terracotta Factory deposits. The doves, mouldmade as well as handmade, are more popular than they have been before. Probably all the handmade mules belong to this period. The mouldmade stock types, such as the standing Kore, the reclining figure, etc., remain as popular as ever, although of these fewer

\(^{22}\) By “mould-type” I mean a single mould and all the identical figurines which might be made from it.
new male mould-types than female originate in this period. In addition to the stock types which have remained popular since the late 6th and early 5th centuries, a great many new mouldmade types of more individual character originate in the 4th century, the great majority of them being female. Toward the end of this period one sees an increased interest in comic types, especially those drawn from the theater.

Handmade Figurines

One of the most interesting results of a study of the Potters’ Quarter figurines is the light shed on the handmade figurines, hitherto so little considered beside the mouldmade types. In the Potters’ Quarter over 700 more handmade figurines than mouldmade were found. Of particular significance is the fact that they occur along with mouldmade types in all periods. There is certainly no longer any justification in assuming, as has so often been done in the past and even in the comparatively recent past, that a figurine is primitive or even necessarily very early merely because it is handmade. In fact, in the Potters’ Quarter the proportion of handmade figurines is just as large in the later 4th century deposits in the Terracotta Factory as at any previous period. In antiquity the handmade figurines obviously had a certain value. One small figure, I, 16, bears an inscription, probably part of the name of the owner or dedicator. There are several instances in which a handmade figurine was repaired after having become damaged. In one female figure a break in the body was retouched with paint; in the case of several other female figurines, and even two horses and a model of a couch, paint covering a broken surface must indicate an attempt to put the two broken parts together again. The neatly painted patterns and the careful attachment of such applied details as locks of hair, necklaces and poloi are evidences of the effort expended on many of these figurines and the interest felt in them. One female figure is only 0.022 m. in height, but is decorated with applied disks for eyes, applied locks of hair down the back, and an applied band of hair encircling the head under an applied polos of an unusual trefoil shape.

A study of the handmade figurines from the various datable deposits makes it clear that a certain amount of development, or perhaps one should say change, can be traced. Although they are naturally not as useful a means of dating as the mouldmade figurines of individual style which reflect the artistic trends of their periods, the handmade figures are certainly more useful on the whole than the stock mouldmade figures in which the same mould-types are often repeated over a long period of time. The type of clay and paint used in the handmade figurines and the types of painted patterns are helpful in dating them, and much may be learned from such details as the shape of the face in the human figures and the shape of the mane and the outline of the body in the horses. The statement that the handmade figurines “are of no artistic and very little chronological significance” seems to need modification, at least as regards the second phrase; to attribute artistic value to them might perhaps betray an undue weakness for their charm.

Corinthian Origin of Figurine Types

Perhaps the most important contribution of the Potters’ Quarter figurines, aside from the chronological evidence obtainable from them, is the fact that through them one may learn

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23 For a more detailed discussion of the chronology of the handmade figurines see the introductions to Classes I and XXIII.

24 Jenkins, Dedalica, pp. 8f.
exactly what figurine types are of Corinthian origin. Although one may trace various outside influences from time to time, there are, with not more than three or four exceptions, no actual imports and one may be fairly certain that, with these exceptions, any figurine found in the Potters’ Quarter was manufactured there. Identical mould-types found elsewhere are practically certain to be also Corinthian. Very frequently also figurines from other sites, although not exactly paralleled in the Potters’ Quarter, may be traced back to Corinth with a considerable degree of probability through their stylistic connections with some of the Potters’ Quarter terracottas.

Apparently in the earlier periods terracottas were rarely exported from one place to another. Corinthian figurines of the 7th century, with rare exceptions, travelled no further than the Corinthia and, of course, Perachora across the Gulf. Although some terracottas were exported from Corinth in the first half of the 6th century, such exports do not become really numerous until the late 6th and 5th centuries, the period of the mass production of figurines which were made from a single mould. Of these, the standing Kore type was by far the most widely exported; these figurines have been found all over the Greek world, occurring at most of the localities to which Corinthian Orientalizing pottery had been carried in the late 7th and early 6th centuries. Other less important types, such as the seated Kore, the female protome, the sphinx and cock reliefs, etc., were also exported, though in lesser numbers and over a more limited area. Strangely enough, the reclining male figures, of which so many were found in the Potters’ Quarter, were hardly ever exported. The fact that the purely Corinthian mould-types of the reclining figure, fine as many of them are, were in so little demand outside Corinth shows, surely, that local reclining types were already popular in the localities which habitually imported Corinthian figurines of other types. The same seems to be true also of the seated boy and the horse and rider relief. Although these latter types are found at many sites and are often not unlike the Potters’ Quarter examples, they seem never to be of Corinthian manufacture.

Not only figurines were exported from the Potters’ Quarter, but occasionally an actual mould seems to have been sold. A mould for a decorative disk was found in the cave deposit at Pitsa and another in the Agora in Athens; presumably a disk made from such a mould would have been too fragile to withstand transportation. A mould, found at Olynthus, for a decorative disk is possibly Corinthian, although the description of the clay makes it seem unlikely. A mould for a 4th century female head, found near Thermon, is described as being of “fine white-green clay” and so may be of Corinthian provenance, although it is probably a little later than the latest Potters’ Quarter figurines; its style seems to be related to that of late 4th century Corinthian figurines.

Another important way in which Corinthian figurine types were disseminated was the copying by local coroplasts of figurines imported from Corinth. This was not a matter of imitating the style of the imported figurine, as was also widely done, but of making a mould from the figurine and using this to produce other figurines. This procedure is certain in all cases where a figurine is identical with a Potters’ Quarter mould or mould-type, but is not of Corinthian clay. The practice seems to have been very commonly followed in Aetolia, where a number of figurines have been found which are identical with Corinthian mould-types, but are described as being of red clay.

At Tiryns copies in local clay of figurines of the seated and standing Kore types

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25 Cf. ibid., pp. 3f.
26 Cf. B. M. Cat. Terracottas, B 49, pl. V.
27 Olynthus, VII, pl. 45.
28 Αἰγ. Αἰγ., VI, 1920–21, p. 97, fig. 31.
29 Cf. Αἰγ. Αἰγ., VI, 1920–21, pp. 69f., fig. 4 (right) and fig. 5 (second from left), and p. 79, fig. 11, 2; probably also
were found, as well as imported Corinthian figurines of the same mould-types. Three standing
Korai from Troizen which seem to be of the same mould-types as Korai from the Potters' Quarter are said to be local imitations. Two moulds from Olynthos, in addition to the decorative disk mentioned above, if not actual Corinthian imports, certainly look as if they had been made from Corinthian models. A mould from the north slope of the Acropolis, presumably of Attic clay, since the color of the clay is not mentioned, nevertheless looks more Corinthian than Attic in style. It is not unlike heads from the Potters' Quarter. The hair appears to be arranged in scallops, with ridges running back at right angles to the edge of the hair, the normal Corinthian method of modelling the hair in the archaic period. This arrangement occurs on Attic figurines, but is far less common than the "layered" hair, in which the hair is arranged in narrow, wavy, parallel, horizontal bands, with each successive band appearing to overlap the one below it, or the snailshell hair, in which the hair is arranged either in a single row of large curls or in several narrow horizontal rows of tiny curls. The long face, the broad, heavy chin, the large mouth and the indication of eyelids all tend to differentiate the head from most Attic terracotta heads. It seems not unlikely that this mould was taken from a Corinthian figurine.

In cases where figurines of similar types are found at different sites, it is sometimes difficult to determine the direction in which the influence was carried. In general, it seems to have been the standing Kore, the original idea of which may have come from East Greece, which had the widest influence of any of the Corinthian types. Other Kore types, most of them modelled more or less in the round, were prevalent at many sites, notably in East Greece and Sicily. The flat-backed Kore figure, as defined on page 84, of which examples have been found all over the Greek world, in local clay as well as in Corinthian, seems to be definitely of Corinthian origin. The Corinthian seated Kore, always recognizable by the form of the chair, had also some influence outside Corinth, though this was far more limited in amount and in range. To an even less degree this is true of the female protome which, in the form in which it most frequently occurs in the Potters' Quarter, is undoubtedly a Corinthian innovation. The case seems to be quite different with the reclining male figure. Although these have been found in large numbers at Corinth, they seem, with two apparent exceptions, not to have been exported. They do not appear to have influenced the reclining types in other places nor, on the other hand, to have been much influenced by similar types elsewhere. It seems probable that the reclining type originated in the East and thereafter followed an independent course of development at a number of centers. The only figurines of this type which appear to have been exported are two from the Kabeireion which are of the same mould-type as our XIV, 2; these are almost certainly of Corinthian clay. The same independent development in a number of different centers, after an initial impulse from further east, seems to be the case also with the seated boy type. The standing youth type, on the other hand, which was comparatively short-lived, probably originated in Greece. It was far more popular in Boeotia than elsewhere, although it is unlikely to have originated there. A less common type of seated boy, that wearing the pilos and wrapped in a chlamys, may be of Boeotian origin. In the mouldmade figurines which are not stock types, especially those of post-archaic date, one can occasionally detect influences in one direction or another, but these are better discussed in the catalogue under individual figurines.

Poulsen and Rhomaios, Erste vorläufiger Bericht über die dänisch-griechischen Ausgrabungen von Kalydon, figs. 60 and 66, although the clay is not described.
30 Tiryns, I, pp. 87f., pls. 1, 8, and VIII, 1, 2 and 8.
31 Welter, Troizen und Kalaureia, p. 32, pl. 9b, 8-10.
32 Olynthos, IV, pl. 59, nos. 419 and 420. As I have not seen these, I am unable to say whether the clay could be Corinthian.
33 Hesperia, VII, 1938, p. 187, fig. 25.
34 Cf. VIII, 34, and Corinth, XV, part 1, pl. 30, no. 12.
Relations between Corinth and other centers

The relationship between the Argive and Corinthian terracotta industries may be traced from the 6th century on. The influence of Corinth on the Argive terracottas seems to be considerably stronger than that in the opposite direction. Certain details of applied decoration on Corinthian figurines, however, are probably of Argive origin, e.g., the row of applied disks round the edge of the polos in I, 37, and VIII, 41, the single disk at the front of the polos in I, 36, and VIII, 32, the twisted collar of I, 28, possibly the construction of the chair in VIII, 24, these figurines all probably of 6th century date, and perhaps the applied upper garment of I, 43, from the late 5th century. An uninventoried fragment of a female figure had a broad, flat strip of clay applied across the breast in the manner of numerous Argive terracottas. The flat body, with “wings” at the sides, of XVII, 16, which is probably of late 5th century date, seems to echo a certain Argive figurine type. The horsemen with applied shields perhaps reflect the influence of the Argive type of rider in which the shield is more often present than omitted. Only two such riders were found in the Potters’ Quarter (cf. XXIII, 14), but similar figurines of Corinthian clay have been found elsewhere in Corinth. A rider, KT17-3, and a fragment of another, which have applied helmets, may also imitate the Argive riders which normally wear the helmet.

Corinthian imports into Boeotia begin by the end of the 8th century and are particularly numerous in the late 7th and early 6th centuries. Corinthian vases have also been found in Lokris, a region which must be included in any discussion of Boeotian figurines. For Corinthian influence on Boeotian art from the middle of the 7th century to about the middle of the 6th there is much evidence. Grace has suggested that the middle of the 6th century marks a return to a purer Boeotian tradition in figurine style, now influenced by island art rather than Corinthian. The importation of Corinthian vases into Boeotia continues, however, in the second half of the century; the extreme scarcity of datable figurines of the late 6th century from Corinth makes impossible a comparative study of Boeotian and Corinthian figurines in that period. Even in the 5th century the exportation of Corinthian pottery to Boeotia does not entirely cease. Miniature vases of Corinthian manufacture are found at Boeotian sites throughout the 5th century. Examples of a group of vases, commonly called Boeotian, but almost certainly Corinthian, are said to have been found at Tanagra. The clay of these vases looks definitely Corinthian. Two other vases in Athens which are of the same style and similar clay are said to have been found at Corinth; others have been found in the main excavations of Corinth and in the Potters’ Quarter. One of the latter came from near Stelai Shrine A and is

36 For Corinthian influence on the Argive industry, see B.S.A., XXXII, 1931-32, pp. 92-40; Perachora, pp. 241f.; Tiryns, I, pp. 54f. and 86f.
37 Corinth, XII, nos. 24 and 25.
38 Cf. Payne, Necrocorinthia, p. 185; Ure, Aryballoi and Figurines from Rhithiona, pp. 19-46.
40 Cf. Payne, Necrocorinthia, p. 185; Ure, Aryballoi and Figurines from Rhithiona, pp. 19-46.
42 Cf. Grace, Archaic Sculpture in Boeotia, pp. 7f., 15, 26, 29-40; Ure, op. cit., p. 54; B.S.A., XIV, 1907-08, pp. 313-316; Mon. Piot, I, pp. 38f.; Knoblauch, Studien zur archaisch-griechischen Tonbildnerei, pp. 190 and 192f.
44 Cf. B.S.A., XIV, 1907-08, pls. IX, e and l, and XI, e (and probably other Corinthian vases in this series of graves, although it is not clear in all cases whether they are imports or imitations); J.H.S., XXIX, 1909, p. 312, fig. 2, nos. 8 and 9, and p. 319, fig. 7, no. 9; Ure, 6th and 5th Century Pottery from Rhithion, pl. VIII, 190.28 and 126.37; Payne, op. cit., nos. 1505 and 1520.
46 Cf. Payne, loc.cit., p. 23; Αξονα, Δραχμες, III, 1917, p. 236, fig. 170, nos. 2, 5, 9; Wolters and Bruns, Das Kabirenheiligtum bei Theben, I, pls. 19, 2, and 20, 1 and 2; examples from the Thespian polyandrion.
47 Collins and Couve, Catalogue des vases peints du Musée National d’Athènes, pl. XXXIX, no. 1120; Ausonia, IV, 1909, p. 217, fig. 51.
perhaps therefore to be dated in the first half of the 5th century. It seems to me very likely that vases of this style influenced the painters of Boeotian R. F. vases in the second half of the century. Further comparisons of Corinthian pottery of the second half of the 6th and the 5th century with various classes of Boeotian B. F. pottery which normally are decorated with floral or figure motives or a combination of both, but practically always in silhouette, might show that the style of these Boeotian vases was also derived to some extent from certain types of Corinthian pottery with floral decoration and a silhouette figure style.

In the 5th century we also find many figurines of very similar style both in Corinth and at various Boeotian and Lokrian sites. A considerable number of those from Boeotia are of Corinthian clay, and there are undoubtedly many more which either have not been published or have not been recognized as of Corinthian manufacture; I omit mention of those which I have not actually seen. Among the Corinthian imports are included the following types: standing and seated Korai, reclining male figures and cock reliefs. Examples of other types which I do not know certainly to be of Corinthian clay, but of which the same mould-types have occurred in both Boeotia and the Potters' Quarter, include female protomai and satyrs playing the double flutes. Still other types which are found in both the Potters' Quarter and Boeotia (or Lokris) are the standing youths, seated nude boys, seated boys with pilos and chlamys, Kriophoroi and sphinx reliefs. One must mention also the male head from the Potters' Quarter, XVIII, 2, which is perhaps of the same mould-type as two heads from the Kabeireion and very closely related to a standing youth type found in Boeotia, and the Hephaistos figurine, XVIII, 8, which is perhaps from the same mould as a figurine said to be from Lokris. All the Corinthian figurines from Boeotia will be seen to be of mould-types which in the Potters' Quarter seem to be datable mainly in the third quarter of the 5th century, sometimes, as in the case of the reclining figures and the cock reliefs, in the first half of the century. In most of the other instances mentioned above where figurines of similar types have been found in Corinth and Boeotia the Corinthian examples are again usually datable in the third quarter of the 5th century. Evidence of date is lacking for most of the corresponding Boeotian figurines, but what evidence there is points to the same period. A figurine from Rhitsona came from a grave which is probably to be dated ca. 440-430 B.C., and a similar figurine seems to have been found in the Thespian polyandron. The type of the youth with the cock does not seem to occur at Halai until after 450 B.C. Even handmade figurines were occasionally imported from Corinth into Boeotia in the 5th century. Perhaps the most
significant of the Corinthian figurines found in Boeotia are the two reclining figures from the Kabeireion, which are made from the same mould as XIV, 2, and are almost certainly of Corinthian clay. These have heads of a style which is commonly considered to be Boeotian; the treatment of the drapery, however, with its thin folds of nearly uniform width separated by wide, flat areas, reminds one strongly of a female terracotta in Berlin, said to have come from Corinth. These reclining figures and the male head, XVIII, 2, are characterized by an arrangement of the hair in which the locks at the sides and back are cut off just below the ears and the front hair is usually gathered into a small knot over the forehead. This arrangement of the hair seems not to be limited to Boeotia alone, although it obviously had a great popularity there.

Since in the field of terracottas any influence at least to the middle of the 6th century is in the direction of Corinth to Boeotia, and Corinth continued to export vases to Boeotia even longer than that, there seems to be no reason for assuming that in the 5th century the trend will be in the opposite direction. Moreover, if it appears that Boeotian potters are still influenced by Corinthian wares in the 5th century, then there seems to be even more likelihood that Boeotian coroplasts will still be following the lead of Corinthian coroplasts, instead of the reverse being true. Since a number of figurines of Corinthian manufacture have been found in Boeotia, chiefly in the second half of the century, but also in the first half, it is more reasonable to assume that the masses of locally manufactured figurines in the same style were inspired by Corinth than to complicate matters by supposing that the Corinthians copied Boeotian types and exported the copies to Boeotia. There can be no possibility in the Potters’ Quarter of the import of actual figurines from Boeotia, at least figurines of the types under discussion; the Corinth examples of these types are definitely of Corinthian clay. Since the reclining figures just mentioned are earlier than the great bulk of Boeotian figurines of the same style, it seems probable that Corinthian coroplasts originated, in the second quarter of the 5th century, a style which achieved an enormous popularity in Boeotia and was endlessly imitated throughout the rest of the century. The Corinthian was not, of course, the only influence working on Boeotia in the 5th century, nor probably even the most important influence. Much Attic pottery has been found there and the Boeotian potters freely imitated Attic wares. In the field of terracottas the Boeotian female types of the 5th century seem to show Attic influence. Since, however, no Attic prototypes have been found for the Boeotian male types of the same period and since such figures, as we have seen, were being made in Corinth at a period earlier than the great mass of Boeotian male figurines, it seems more likely that these types in Boeotia are derived from Corinth. Both the Corinthian and Boeotian terracottas presumably reflect a sculptural style. If this style is found to derive ultimately from Athens, as seems likely in view of the position of Athens in this period, then the Boeotian male terracottas do in a sense show Attic influence, but an influence transmitted to them through Corinth.

Other outside influences need not be discussed in detail. The strong influence of the Orient on the early art of Corinth needs no elaboration. After the initial impulse in the 7th century,
however, there seems to be very little direct influence from the East, merely the independent working out of the ideas already transmitted, although occasionally a later figurine, as, for example, VIII, 40, seems to reflect a more direct influence from East Greece and, as has already been pointed out, the types of the seated boy and the rider relief appear to have been inspired by Oriental prototypes. The relationship between the terracottas of Athens and Corinth is still rather obscure. It does not seem, however, that the Corinthian coroplasts were often influenced by Athens to the extent of directly imitating Athenian terracottas, even at a period when the potters were closely copying Attic vases. Since Corinthian figurines show a consciousness of the sculptural trends of various periods, and since Athens was the chief sculptural center on the mainland from the second half of the 5th century on, the influences which affected the Corinthian coroplasts may often be assumed to have originated there.

**Relations with Stone Sculpture**

It is possible here to discuss only briefly the relationship between our terracottas and stone sculpture. Connections between individual figurines and individual statues will be studied in the catalogue. The close correspondence of style between clay and stone figures of the 7th century has often been noted. In the latter part of that century and the early part of the next the standing female figure with the bloused upper garment, the belted waist and the narrow skirt was popular in both mediums. As we shall see, the same type appears in the handmade terracottas at a somewhat later period. The Kouros, perhaps even more popular in stone sculpture at this period than the female type, hardly occurs at all among Corinthian terracottas. Probably the greater difficulty of modelling a nude figure accounts for the rarity of Kouroi in clay. Perhaps the fondness of the coroplasts for painted decoration also led to their greater interest in the draped female figure. If the potters and the coroplasts were the same or at least worked in the same workshops, as seems to have been the case, the interest in decoration rather than in the modelling of the body is understandable. The popularity in the second half of the 6th century of the draped Kore statue with its rich Ionic drapery, which was particularly strong in Attica but extended to many other centers as well, must explain the Corinthian fondness at a slightly later period for the standing Kore type in clay. In Corinth the interest in the female figure in Ionic costume is manifested not only in the various types of draped Korai in clay but in the many bronzes, particularly mirror handles, which developed the same subject. For the 5th and 4th centuries we have so few examples of stone sculpture which are certainly attributable to Corinth that it is hard to say how close is the relationship between the terracottas of this period and the sculpture. It is particularly difficult for the 5th century, since so many of the terracottas of that period still reflect the style of earlier periods. Some of the figurines of better style, however, such as XVII, 1, 5, 6, 12, 20, and perhaps 17, and XVIII, 1, 2 and 3, show a consciousness of the sculptural ideas of their periods. In the 4th century there seems to be more evidence that the coroplasts were conscious of current trends in sculpture. At this time, however, as in all previous periods, any influence from the larger field of sculpture is severely restricted by the nearly unvarying rule of frontality among Corinthian terracottas. In the late 5th and 4th centuries the only advance in the pose of the body since the archaic period is the greater freedom of the arms and the fact that the weight is sometimes distributed unequally on the feet. The head

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69 Further study of the figurines has led me to the conclusion that the direct influence of Athens is less than I thought previously (Corinth, XV, part 1, p. 87).
may at times turn slightly in one direction or the other, but the rest of the body is always intended to be viewed from the front. To this rule there are practically no exceptions among the Potters’ Quarter figurines; XVII, 21, is one rare example of a revolving pose.

As a general rule any similarity between stone sculptures and terracotta figurines seems to be the result of new trends and inspirations working independently on both fields. Only rarely does the style of a terracotta appear to show direct imitation of a particular statue, although such figurines as XVII, 8, 17 and 20, at least, may be derived ultimately from some original in sculpture. The figurine of Athena, XVII, 32, from the Shrine of the Double Stele looks as if it might possibly be an example of such a proceeding, although there is no extant statue which is even very close. In general the influences which worked on both stone and clay sculpture seem to have affected them contemporaneously. Where terracottas do not appear to keep pace with stone sculpture, it is usually, in Corinth at least, the result of a conservatism which led the coroplasts to repeat certain types long after the equivalent type had vanished from stone sculpture, or had developed along entirely new lines. Along with these there are always other contemporary terracottas, as we have seen, which show a complete awareness of the prevailing artistic trends. It is a curious fact that occasionally clay figurines seem to be stylistically somewhat in advance of stone sculpture of the same period. This phenomenon may perhaps be explained in many cases by the fact that the material of a clay figurine is less durable and hence sometimes gives an effect of greater softness of modelling, particularly when worn. A figurine which is made of very hard clay almost always looks more archaic than one whose clay is softer. It is interesting to compare two figurines such as VIII, 33 and 34, which are from the same mould but made from clay of greatly differing hardness. If it were not certain from a comparison of their details that they were from the same mould, one’s first impression would probably be that stylistically they were of different periods. In a few instances, however, details seem actually to appear in terracottas well before they can be traced in sculpture; examples are the treatment of the hair in VIII, 25, and various details of IX, 2, a head of the first quarter of the 6th century, which are paralleled in the Lyons Kore.

Conclusion
The preëminent position of Corinth in the coroplastic industry during the 7th and at least the early part of the 6th century has been generally recognized, and need not be further elaborated here, although many of the archaic terracottas from the Potters’ Quarter are representative of the finest work of that period. The later output of the Corinthian workshops, however, has tended to be underestimated. Undoubtedly the reason for this is that Corinth turned out so many rather stereotyped figurines and that these were so widely exported and hence now so widely known that, when one thinks of Corinthian terracottas from the 5th century on, one is apt to think only of figurines of these stock types. It is a pity that the Corinthian coroplasts found so ready a market for their less inspired creations, for these have tended to obscure by their very quantity the less numerous terracottas of real beauty which were made in the same factories. Although it is true that the general average of quality is not as consistently high later as it was in the late 7th and early 6th centuries, Corinthian terracottas of the highest quality may be cited to represent any period during the 5th and 4th centuries, and even later, although those which postdate the Potters’ Quarter are beyond the scope of this book.

A number of superior figurines of the 5th and 4th centuries from the Potters’ Quarter have
already been mentioned (pp. 11f.). With these one should include some of the best of the Potters’ Quarter moulds,70 the portrait head, No. 26, one or two of the female heads, particularly No. 36, and the fine fragment of a draped figure, No. 92. There are also a number of Corinthian figurines of fine style from other excavations in Corinth and from Perachora. Among those from Corinth may be mentioned two from the main excavations71 and three examples of a single type from the Asklepieion.72 One of the former (no. 143) is a fragmentary figure of a Leda type, a half nude figure in a running position with the right knee raised, carrying the swan in her right hand, while with her left she holds her himation out from her head. The figure is similar to one in the British Museum,73 though the mould is not the same. The type was imitated elsewhere, as at Olynthos.74 Although the three figurines from the Asklepieion are of a curious dark red clay which does not seem typically Corinthian, it is unlikely that three imported figurines from the same mould would have been found together. The style is rather different from that of most other Corinthian terracottas of the period. The date should be about that of the temple sculptures from Epidauros. The head which is preserved on one of these figurines is very close to that of an acroterion from the temple.75 The rather hard style of the drapery, in which the folds are represented by thin ridges of nearly uniform width, somewhat resembles that of another figurine from Corinth.76 A draped female figure from Perachora,77 although of a very peculiar style, is quite sculptural in quality; its style resembles that of a fragment, XVII, 11, from the Potters’ Quarter and a seated figurine found elsewhere in Corinth.78 It may also be compared with a figurine in Berlin,79 said to come from Megara, another in Paris,80 and others from Tiryns81 and Aetolia.82 A head from Perachora,83 which is presumably of Corinthian manufacture, is of a style which is related to the best of the Potters’ Quarter moulds. Other figurines of uncertain provenance in various museums are probably also Corinthian. Among the finest of these are two of late 5th century date, a group in Athens84 representing Aphrodite and Eros, and a female figurine in Berlin,85 said to have come from Salamis. Although Kleiner86 calls it Attic, the style looks very Corinthian and the clay is almost certainly so.87 A figurine in the Louvre88 is probably from the same mould, except for the head. Several variants are said to have come from Corinth,89 but very similar figurines were made in other places also, probably in imitation of the Corinthian type.90

In conclusion, one may stress again the consistency of Corinthian terracottas of the archaic period. Production in the 7th and early 6th centuries maintained a consistently high level of

70 Corinth, XV, part I, pp. 96, 100, 110. 71 Corinth, X, nos. 143 and 146. 72 Corinth, XIV, pl. 52, 1 and 2, pl. 53, 2 and 3. 73 Winter, Typen, I, p. 69, no. 7. Winter (op. cit. p. XXVII) mentions a figurine of the same type which is probably from Corinth. See also Danish National Museum, Catalogue of the Terracottas, p. 34, no. 300, where Winter, op. cit., p. 69, no. 7 b, is said to come from Corinth. 74 Olynthus, IV, pl. 40. 75 Richter, Sculpture and Sculptors, fig. 711; compare also a head from the pediment (Jahrbuch, XLI, 1926, p. 92, Beilage I, 3). 76 Hesperia, XVII, 1948, pl. LXXXVI, E 19. 77 Perachora, pl. 98, no. 129. 78 Hesperia, XVII, 1948, pl. LXXXVI, E 20. 79 Königl. Museen zu Berlin, Ausgewählte griechische Terrakotten, pl. XIX. 80 Winter, Typen, I, p. 80, no. 6, here said to come from Athens, but see ibid., p. XXVIII, where he suggests a Corinthian origin, and Nachträge, p. 265, where he mentions two similar figurines from Corinth. 81 Tiryns, I, pls. XI, 11 and 12, XII, 6 and 7, and XIII, 1–3, 9. 82 Ἀθηναῖς, Σχίσης, VI, 1928–21, pp. 90–92, figs. 24, 4, and 25. 83 Perachora, pl. 97, no. 328. Jenkins’ date in the last quarter of the 5th century is surely much too early. The head should be closer to the date of the Terracotta Factory moulds. 84 Cartault, Terres cuites grecques, pl. I, right. 85 Köster, Die griechischen Terrakotten, pl. 37. 86 Tanagrafiguren, p. 131. 87 I am indebted to Dorothy Burr Thompson for the information that the clay is a “blond yellow.” 88 Charbonneaux, Les terres cuites grecques, no. 37. 89 Winter, op. cit., p. 81, no. 2 (cf. also no. 2 b), p. 82, no. 5, and Nachträge to p. 83, no. 4. 90 An example in Boston (87.405) is of a grayish tan clay which cannot be Corinthian, and an example in the British Museum (Winter, op. cit., p. 83, no. 3) is informed by Mr. R. A. Higgins is of a gray clay which he considers to be Boeotian.
quality, although the quality began to fall off in the second quarter of the 6th century, the figurines of the rest of the 6th century maintained a fairly uniform level, with few examples which are superior to the rest and few which are markedly inferior. It is not really until the early 5th century that we begin to observe the inconsistency which is so striking a feature of Corinthian terracottas from then on. All through the 5th and 4th centuries, and continuing well beyond the time limit of the Potters’ Quarter, we can trace in the Corinthian coroplastic industry two streams, a flood of figurines of “stock types”, such as the Kore figures, the reclining figures, etc., and of more individual types which are only a little more inspired, but also a thin trickle of figurines of grander conception and strongly sculptural style. Too often only the flood of mediocre types has been observed; if the Corinthian coroplasts were judged, as they should be, by the best products of their art, their work would be found to be at least the equal of that of any other center.

List of Deposits

Since, in describing the finds from the Potters’ Quarter, reference will frequently be made to various deposits of vases and figurines or to areas in which such objects were found in unusual numbers, a list of these deposits and areas, with their general dating, is here appended. The page references are to Corinth, XV, part 1, where the location and character of these deposits, etc., are described; the number following the page reference indicates the location of the deposit on the plan on Plate 60 in this volume. Under each are listed the figurines, lamps, loomweights, etc., described in the catalogue below. The metal and large stone objects may be found in the catalogues of the preceding volume. The pottery will appear in a forthcoming volume.

North Dump (p. 13; D 4 on plan): A comparatively small area covered thickly with discarded pottery and a few figurines, lamps and other objects. Most of the pottery was of Early Corinthian style, although there was a considerable amount which was Late Proto-Corinthian and Transitional, and a comparatively small amount dating from the 6th century and later.

Figurines: VIII, 3 and 14; IX, 1; XXXI, 1; XXXII, 10, and perhaps 6; XXXVI, 1.
Lamps: 11, 23, 40, and perhaps 41.
Miscellaneous: 5, 7, 11, 12, 13, 30.

Aryballos Deposit (p. 21, note 23; D 3): A pile of vases, with a few figurines among them, dating from the last quarter of the 7th century.

Figurines: I, 15 and 18; VIII, 7, 8, 9, 11, 12, 13, 17, 23; XXXII, 5.

Deposit at west edge of hill (pp. 5 and 15): Not a true deposit, but a narrow area between the south end of the South Long Building and the edge of the hill, just opposite Stelai Shrine A. Here a number of figurines were found and a large amount of broken pottery, mostly of the first quarter of the 6th century. This is really a part of the Road Deposit, but is somewhat separated from the main bulk of the deposit.

Figurines: I, 10 and 11; IV, 2 and 4; VIII, 6, 16, 26, 27, and probably 19; XXIII, 6; XXXII, 5.
Lamps: 3, 15, 25, 29, 30, 31, 47.

See also Jenkins, Dedalica, p. 6.
Well I (pp. 12f.): The fill from the well consisted of a number of figurines and lamps, and a very large amount of pottery ranging in date from the third quarter of the 7th century to the second quarter of the 6th, but belonging predominantly to the last quarter of the 7th century and the first quarter of the 6th.

Figurines: I, 3, 4, 7, 8, 9, 14; VIII, 1, 5, 10, 18, 21, 25; XXIII, 2, 3, 4, 5; XXVI, 1; XXXII, 29; XXXIII, 17; XXXVI, 2; XXXVII, 15, 33, 39.
Lamps: 4, 7, 9, 12, 14, 17, 24, 28, 38, 39.
Miscellaneous: 1, 4, 6, 14, 21, 50.

Road Deposit (pp. 15 and 21): A thick layer of discarded material, mostly pottery, with many lamp fragments also, from the roadway outside the South Long Building and the North Long Building, particularly the latter. This material is datable throughout the 6th century and well into the 5th.

Figurines: XXXIV, 1; XXXVII, 70.
Lamps: 2, 8, 16, 20, 22, 26, 33, 34, 35, 42, 44, 46, 49, 50, 51, 53, 55, 57, 69, 70, 71, 72, 73.
Miscellaneous: 9, 10, 19, 49.

Deposit in Trench J (p. 16;92 D 1): A small deposit of vases and a few figurines, probably datable in the second quarter of the 6th century, perhaps near the end.

Figurines: VIII, 37; XXIII, 12 and 13.

“Scattered deposit” in Trench J (p. 16): A considerable number of vases and figurines found scattered in the area near the Deposit in Trench J, and probably of about the same date.

Figurines: I, 25 and 26; IV, 7; VIII, 41 and 42; IX, 4 and 7; XIII, 6; XXIII, 14; XXXIII, 12; XXXVII, 1.

Aphrodite Deposit (p. 23; D 6): A small deposit of vases and figurines, named from the inscribed bronze bowl which it included, which seems to be datable in the late 6th and early 5th century.

Figurines: I, 35 and 38; IV, 9; VIII, 49; IX, 10; X, 1 and 2; XIX, 2; XXII, 14; XXIII, 17 and 18; XXVII, 8; XXIX, 13; XXXI, 5; XXXVI, 11.
Lamps: 84 and 85.

Deposit in Stelai Shrine A (p. 23): A mass of vases, figurines and a little other material found packed into a small walled enclosure, and probably to be dated mainly in the first half of the 5th century.

Figurines: I, 37, 39, 40, 41; III, 4 and 5; VII, 1; VIII, 54; XI, 1; XIV, 2, 13, 14; XXII, 5, 15, 21; XXIII, 19, 20, 21, 22; XXV, 7, 8, 9, 10; XXVI, 3; XXVII, 6, 7, 9; XXVIII, 1; XXXIV, 3; XXXV, 2; XXXVI, 5, 6, 7, 8, 9, 10, 12; XXXVII, 10.
Lamps: 59.

Area around Stelai Shrine A and the Aphrodite Deposit.

Figurines: IV, 8; XX, 1; XXII, 3 and 28; XXX, 5; XXXV, 1.
Lamps: 58.

92 The date suggested here is probably too late; the deposit is probably to be dated a little before the middle of the century rather than after.
TERRACOTTA FIGURINES

Rectangular South Pit (p. 31; D 11): A cutting containing mostly pottery, with some mould fragments and figurines, which seem to be datable around the third quarter of the 5th century, probably at the end of that quarter and the beginning of the next.

Figurines: I, 45; V, 6; VI, 8; XIV, 21; XVII, 10; XXI, 9 and 10; XXII, 26; XXXIII, 5; XXXVII, 71, 72, 73, 74, 75.
Lamps: 62, 63, 64, 78, 79, 89.
Miscellaneous: 25, 26, 27, 57, 72.

Circular South Shrine (p. 32): A small walled enclosure around which a great number of vases and figurines were found, all probably belonging to the third quarter of the 5th century.

Figurines: I, 43 and 44; III, 8, 11, 14; VIII, 58; X, 4, 9, 16, 17, 20, 23, 27, 29, 30, and probably 13; XI, 2; XII, 11; XIV, 5, 6, 9, 10, 13, 16, 17, 18, 19, 20, 28; XV, 1, 4, 5; XVI, 1, 3, 4, 5; XVII, 2, 3, 4, 5, 7, 9, 44; XVIII, 4 and 5; XIX, 7 and 8; XX, 8; XXI, 8; XXII, 7, 8, 9, 24, 25; XXIII, 25, 26, 27, 28, 29; XXV, 18, 14, 15; XXVI, 7; XXVII, 10; XXX, 7, 8, 9; XXXIV, 6; XXXV, 3; XXXVII, 7, 8, 11, 54.
Lamps: 87 and 88.

Circle Deposit (p. 16; D 2): A small deposit of vases and figurines found not far from the deposit in Trench J. It is much later, probably of late 5th century date.

Figurines: I, 49; III, 12; VIII, 32 and 34; X, 6, 10, 12; XI, 6; XII, 9; XIV, 4; XVII, 15; XXVI, 6; XXVIII, 2; XXXIII, 9; XXXVI, 18.
Lamps: 65 and 66.
Miscellaneous: 29.

Area of the “Erosa Shrine” (pp. 28f.): Not a true deposit, as the vases and figurines included in it were found scattered. They seem to be mostly of late 5th or early 4th century date.

Figurines: V, 5; X, 7; XII, 8; XIV, 24; XVII, 14, 28, 29, 30; XXIII, 24; XXVI, 4 and 5; XXXIII, 16.

Shrine of the Double Stele (pp. 49f.): A small building containing numerous objects, mostly figurines, probably of the first half of the 4th century.

Figurines: I, 50, 51, 52, 53; II, 8; III, 16; V, 7; VI, 9; VII, 5 and 6; X, 28, 32, 33, 34, 36, 37; XI, 5, 8, 9, 10; XIV, 11, 12, 26, 29, 30, 31, 33; XVII, 23, 24, 31, 32, 33, 36, 37, 46; XVIII, 7, 8, 9, 10; XX, 4 and 9; XXII, 1 and 16; XXIII, 30 and 31; XXVI, 8, 9, 10; XXVII, 11, 12, 13; XXX, 6; XXXIII, 22; XXXIV, 7, 8, 9; XXXVI, 23; XXXVII, 3, 25, 46, 51, 52, 62.
Lamps: 92.

Terracotta Factory: A number of separate deposits were found in this area and are designated in the catalogue as “Deposit 1 of the Terracotta Factory,” etc. Some contained only pottery, and will not be included here.

Deposit 1 (p. 37): Immediately south of the southwest corner of the court, and datable in the third quarter of the 4th century.

Figurines: VII, 7; X, 35; XXIII, 34 and 35; XXV, 16; XXVI, 11.
Lamps: 82.
Deposit 2 (p. 36): Inside the court, along the west wall, and of the same date as Deposit 1.
Figurines: I, 56; XII, 16; XIV, 25 and 36; XXIII, 33; XXXIV, 10; XXXVII, 36.
Lamps: 96.
Miscellaneous: 32, 37, 38, 39, 45, 75.
Deposit 6 (pp. 42f.): In the northwest corner of the East Room, and probably of the same date.
Figurines: X, 24; XXIV, 1, 2, 3, 4, 5; XXVII, 14 and 15; XXVIII, 5; XXXVI, 24; XXXVII, 64.
Lamps: 94.
Miscellaneous: 47.
Deposit 8 (p. 45): Outside the Terracotta Factory to the south. The date is uncertain, but many of the objects seem to be datable in the late 5th century.
Figurines: XX, 26; XXIX, 30.
Lamps: 61, 90, 91.
Deposit 9 (p. 45): Outside the factory to the south, but further away from it. Probably of the same date.
Figurines: XI, 4; XIV, 23; XXII, 17; XXIX, 5; XXXVI, 21.
Lamps: 60.
From various places in the Terracotta Factory (pp. 34–49): Objects from outside the deposits, probably mostly datable in the third quarter of the 4th century.
Figurines: I, 24 and 57; X, 26; XIV, 15; XVII, 1; XIX, 13; XX, 5, 10, 18, 19; XXII, 2 and 22; XXIII, 32; XXXIII, 6; XXXVII, 37 and 38.
Lamps: 74, 83, 93, 95.
Miscellaneous: 48, 77, 78.

**List of Patterns**

The following terms have been used to designate particular patterns which occur more or less frequently on the figurines:

- Alternating triangle
- Tower
- Fringe
- Hook maeander
- Z maeander
- Double hook maeander
- Broken maeander
TERRACOTTA FIGURINES - CLASS I

![Double broken maeander](image)

![Simple maeander](image)

![Scroll maeander](image)

FIG. 1. TERMINOLOGY OF PATTERNS

CATALOGUE

CLASS I. HANDMADE STANDING FEMALE FIGURES

Of this type there are more examples than of any other, except the handmade horses. In all, 269 were found, of which 214 were inventoried, and 57 are described below. It is possible that a few of the larger figurines originally had mouldmade heads and really belong in Class VIII, but where there was any doubt they have been put in Class I. Obviously, we cannot expect very marked changes in the essentially simple form of the handmade female figurine. The shape of the body in particular gives us very few clues to the date of a figurine. The pose, with only rare exceptions, is strictly frontal and the legs are always together. Only the arms vary in position. The modelling of the face, however, shows a certain amount of development, or at least change. In dating the figurines of Class I the greatest reliance must be placed on the quality of the clay and paint, and on the type of painted patterns employed. The kind of applied decoration which is used is also sometimes helpful.

**Early Group.**

In this group we find a variety of methods of indicating the face. The pointed, faceless head, which is merely an upright spike at the upper end of the body, has the most primitive appearance. There are only five examples of this type, all from early contexts. In another figurine, KT1-6, the spike is slightly pinched to mark the face. Nos. 1, 4 and 11, all of which have been placed in the Early Group for other reasons, exemplify a second method. Here the face is of the "beak" type, formed by pinching the clay into a point at the front of the head. Nos. 5 and 6 are both unparalleled. In the former the head is merely an upright, flat, tongue-shaped projection without face. In No. 6 the projection is wedge-shaped, with the pointed end serving for the chin and with a large lump of clay added for the nose. No. 2 is the earliest example of the "gash" type of face. In Well I this type occurred in equal numbers with the pointed, faceless head and is doubtless contemporary, but it has more of a future. The front of the head is pinched out to form a face, and then either cut back sharply under the nose to leave a flat area for the mouth and chin or else hollowed out between the nose and chin, so that these become very prominent. The "gash" face shows little change over a long period of time; as a general rule, however, the faces of the late 7th and early 6th century figurines are raised, whereas later they are more likely to be vertical in plane.¹ In No. 9, for example, the face is raised so much that the nose and the top of the head form a horizontal line. The "disk" face, so common later, does not appear in the Early Group. The representation of the eyes by applied

¹ Cf. also Perachora, p. 103, no. 332, and pp. 224f., nos. 140, 141, also probably datable in the last quarter of the 7th century and first quarter of the 6th.
disks of clay occurs in No. 17 and in several other figurines, none of them from a datable context. No. 20 is unique in having gouged holes to indicate the eyes, and No. 24 presents the unusual feature of large, shallow depressions to represent the eyes and, in addition, an applied strip of clay for the chin. This figurine, however, is so peculiar in all respects that it is uncertain to which group it belongs.

The modelling of the body in the figurines of this group offers little for study. Although the lower part may be either cylindrical or slightly flattened, the cylindrical shape is by far the more frequent. It is not until the very end of the period covered by the Early Group that one finds any of the extremely flat figures (cf. No. 28) which are more characteristic of the Middle Group. The arms are usually extended forward, sometimes to the side. In the case of two figurines only, Nos. 1 and 2, the arms are raised upward. This pose appears to be a survival from earlier periods where it is the usual one. By the late 7th century it seems to have disappeared.²

The indication of the feet begins at an early period, as is illustrated by No. 4 from Well I, but is less frequent than in the Middle and Late Groups. Usually the bottom of the skirt forms a circular base. In No. 4 an attempt was made to show the modelling of the back, and in No. 12 a fairly serious effort to model the breast and shoulders makes the figurine look quite like a prima donna of the old school. No. 14, from Well I, also shows some indication of the breast and waist. No attempt is made to represent the breasts in any other of the figurines from Well I. In KT1–56, however, which is from an early context, as also in Nos. 20 and 21, they are represented by applied disks, and in No. 19 by painted circles. In No. 24, which may not, however, be an early figurine, they are modelled directly from the clay of the body.

Among the three groups greater differences may be observed in the field of decoration than in that of modelling. These show themselves in the elaboration of painted designs and in the application of hair, necklaces, etc. In the Well I deposit we find several examples of the applied polos, as well as of applied locks of hair, usually grooved to indicate waves. As a rule, the hair is long in the figurines of the Early Group, but in No. 11 we find it arranged in a cap-like mass on the head. One of the Well I figures, No. 9, wears a necklace formed of applied bits of clay. The use of two applied necklaces on the same figurine does not seem to occur before the end of the period represented by the Early Group (see No. 25), although in No. 11 we find one applied and one painted necklace. A figurine which seems to be of early date, No. 21, has a decorative strip of clay applied to the border of the skirt. It appears to be the rule that figurines of the Early Group do not carry objects in their hands.

The painted decoration in this group is fairly simple, although there is a certain amount of variety. Some of the figurines are entirely unpainted, and a few are completely, or nearly completely, covered with paint, including the head.³ The figures from Well I are decorated very simply, if at all. The hair, polos and skirt may be painted, the hair and polos in solid color and the skirt either in solid color or in vertical panels.⁴ A feature of a number of figurines of this group, including Nos. 8, 15 and 19, which does not occur later is the painting of the garment beginning high under the arms, with the breast left unpainted.⁵ All the datable examples of this type of decoration came from late 7th and early 6th century contexts, and the others are almost certainly contemporary. Only two figurines, KT1–24 and KT1–28, have decoration in other than solid color on the polos, in one case a brown and a red line, in the other a row of dots. The

² Cf. also ibid., p. 194.
³ Cf. also ibid., p. 194.
⁴ No. 19 is an exception in that the decoration is arranged in horizontal bands.
⁵ Cf. also Perachora, pl. 99, no. 144 (and no. 143?), and Müller, Frühe Plastik, nos. 316, 317.
skirts of Nos. 9 and 10 have vertical border stripes and a zigzag pattern down the front. The decoration of the skirt with vertical lines depending from a horizontal stripe at the waist, as in Nos. 18, 18 and others, seems to occur only on figurines of early date.\(^6\) It is probably a survival from the Mycenaean period when it is the usual method of decorating the lower part of figurines. A few other motives are found on figurines of apparently early date; these include vertical zigzags (Nos. 9, 10 and 19), dots (No. 18), swastikas and dot rosettes (No. 11), and maeander (No. 22). In general, however, it is not until the Middle Group that the painted decoration becomes at all elaborate. Of the figurines which have been assigned to the Early Group, only No. 21 has painted sandals. In this figure also the toes are indicated by incision. Painted necklaces are infrequently found (cf. Nos. 11 and 16). Painting of the eyes and mouth occurs in the Early Group, but not in the figurines from Well I or in the single example from the Aryballos Deposit in which the face is preserved. In a number of others, however, the features are indicated by paint. As a rule, both eyes and mouth are of the same color, although in No. 12 the eyes are black and the mouth red. Only in one figurine, KT1-25, do the eyebrows appear to be indicated.

Briefly, we may summarize the chief characteristics of the Early Group, as compared with the Middle and Late Groups, as follows:

1. Hard clay, usually light in color.
2. Hard paint, shiny rather than matt (except for the purple), with a tendency to chip rather than to rub off.
3. Combination of red and orange-brown paint.
4. Back usually painted, as well as front.
5. “Beak” and “gash”, but no “disk” faces.
6. Faces raised.
7. Hair usually long.
8. No objects in hands.
10. Few moulded necklaces.
11. Simple, but carefully applied, painted decoration.
12. Garments generally painted in solid color or vertical panels.
13. Upper edge of painted garment often high under arms, with breast left unpainted.

**Middle Group.**

Concerning the modelling of the face and body in this group, few generalizations can safely be made. One may say, however, that very flat bodies are more frequently found in this group than in the other two, and the shoulders tend to be broader. In two figurines of this group we find the only departure from frontality among the terracottas of Class I. In KT1-82 the head is turned to the side; the upper part of the body of No. 28 is twisted forward and to the side.

Some of the faces in this group are formed of applied lumps of clay, shaped in a more or less naturalistic manner; this type of face is well illustrated in one small group of figurines, Nos. 29–34. In the Stelai Shrine A figurines we find faces similarly fashioned, but very small and nearly concealed by the hair (cf. Nos. 40 and 41). The “gash” face still survives among the figurines from this deposit and the Aphrodite Deposit (cf. Nos. 37 and 38), although differing

\(^6\) Compare the similar decoration on a figurine from Sparta (Art. Orthia, pl. XL, 6) and the straight or zigzag vertical lines on many 6th century Boeotian figurines.
from 7th century faces of this type in being vertical in plane, rather than tilted upward. Although long locks are also found in the Middle Group, the hair is more often worn in a cap-like mass. The stephane or polos more often has a sharp upper edge and for nearly the first time we find it decorated with painted patterns and applied ornament. Features of the dress which seem to be characteristic chiefly of the Middle Group are the indication of the folds of the skirt by incised grooves, and the broadening and flattening of the upper part of the body to give the garment a bloused effect.

In general, one finds far greater elaboration of detail in the Middle Group than in the others. Applied ornament is much more frequently employed; disks are carried in the hands, applied necklaces are more commonly seen and are treated in a more elaborate and varied way, and even the polos may be decorated with applied disks. The painted decoration is also more varied and more extensively employed. The garments are still often decorated in solid color, but more frequently show a wealth of painted patterns which are taken over directly from the vases of the Conventionalizing style. We no longer find the vertical panels of the earlier period, but the patterns are now usually applied in horizontal zones. They consist most frequently of fringe pattern, horizontal bands, and maeanders of different types. The horizontal stripe across the breast, which did not occur in the Early Group, is very common in the Middle and Late Groups. The back of the figurine is sometimes decorated and sometimes not, although the lower border of the skirt is usually continued around the back. One figurine of the Middle Group, No. 38, is entirely covered with paint. In several figurines of this group, Nos. 31, 32, 35, and 36, we find the use of vertical incised lines to represent the folds of the skirt.

Nos. 29–34 form a small and homogeneous group with a number of common characteristics, chief among which is careful workmanship. None is from a dated deposit, but their general style seems to point to the Conventionalizing period. The hardness of the clay in Nos. 29, 30, 31, and 34, the good quality of the purple paint, and above all the extreme neatness and care with which they are modelled and decorated tend to show that these figurines should be dated in the late 6th century rather than the 5th, and so somewhat earlier than the bulk of the figurines from Stelai Shrine A and the Aphrodite Deposit. These six figures are all small in size, with broad shoulders and bodies which are usually very much flattened. The face is formed by an applied lump of clay, moulded more or less to the shape of the human face; the features, however, are hardly modelled at all, but are left to be indicated in paint. The hair is generally arranged in a cap-like mass, with the waves indicated by vertical grooves. Pointed projections form the feet, and the hands are held forward with disks resting on them. Here for the first time we find (in Nos. 31 and 32) the bloused upper garment and the indication of skirt folds by vertical grooves. In these figures the stephane or polos is sharp-edged.

Characteristics commonly found in the Middle Group, though some of them (1–3, 14 and 15) are shared with the Late Group, are as follows:

2. Matt paint, with a tendency to rub off rather than to chip.
3. Paint mostly red or brownish black.

7 One figurine of the Early Group, KT1–28, has a row of painted dots on the polos.
8 These disks, which become very common from now on, probably represent cakes, doubtless considered as religious offerings.
9 No. 34 is decorated with the same patterns which appear on a female figure represented on a fragmentary vase from the Aphrodite Deposit; this vase seems to fall between the Late Corinthian (I) and the Conventionalizing styles.
10 Several of the mouldmade female figures of the end of the 7th century and the beginning of the 6th show a very similar modelling of the body. Cf. VIII, 6, 18, etc. It occurs more rarely in the later figurines of Class VIII, as in VIII, 37.
4. Red paint often applied over preliminary coat of black.
5. Flat bodies.
7. Rounded faces.
8. Hair in cap-like mass.
9. Sharp-edged polos, often decorated.
11. Incised skirt folds.
12. Elaborate painted and applied decoration.
13. Patterns in horizontal bands.
15. Objects carried in hands.

Late Group.

The bodies of the figurines in this group are mostly cylindrical in section, except for the flattened shape usually found in connection with faces of the "disk" type. The hair is almost invariably omitted. A figurine, KT1-161, from the Circle Deposit, probably datable in the late 5th century, seems to be the latest to show applied hair. The polos is usually very heavy and broad enough to cover the upper part of the face. The moulded necklace is more infrequent than the painted; when it does occur, it is likely to take the simple form of a narrow strip of clay across the breast, ending in a disk on either shoulder and with a third disk forming a central pendant. Balls and disks frequently rest on the hands.

Types of face which are rather similar to the earlier "beak" and "gash" types still are found, but differ from those of the Early Group in being formed from added bits of clay, instead of being modelled from the clay of the head. The most common formula among the figurines of the Late Group, however, is the representation of the face by a flat disk. In cases where the polos is preserved it is not evident whether or not the face is a separate disk attached to the head. In one figurine, KT1-186, however, the loss of the polos reveals that the clay at the top of the head was pressed into a high, tongue-shaped projection with sharp edges, and that the upper part of this projection was then bent downward against the lower part to form the face. The angle was covered by the polos. The latter also served to conceal the omission of hair, and is often of such generous width that it seems designed also to conceal the omission of features. This method of fashioning the face, which is easier than shaping and applying a separate bit of clay, was probably employed in all the "disk" faces of the Late Group. That the true "disk" face is probably a late development is evidenced by the following facts. The formula does not occur in the female figurines which can be dated in the 6th century or even in those from Stelai Shrine A. Faces of this type never occur in conjunction with the typical paint or characteristic patterns of early periods. By the time the formula has become popular, the moulded locks of hair and the incised waves so common from the 7th century down into the 5th have disappeared. The "disk" face probably developed out of such simplified methods of representing the face as that of Nos. 40 and 41 from the Stelai Shrine deposit. No. 45 from the Rectangular South Pit, although the head is missing, in other respects closely resembles figurines of the type which

11 "Disk" faces occur on horsemen from Stelai Shrine A, and female figurines may have been made in a similar fashion at the same period, although they can hardly have been very numerous, since none is preserved. A seated female figurine, III, 4, from Stelai Shrine A has a "disk" face, but it is slightly rounded in section instead of being flat.
normally has the "disk" face. Three figurines of this type were found in the Circle Deposit (see No. 49). There is a certain amount of evidence to indicate that part, at least, of the latter deposit is of roughly the same date as the deposits in the Rectangular Pit and the Circular South Shrine. We have, then, strong indications that in Class I the "disk" face had already appeared by the late 5th century. Two examples from the Shrine of the Double Stele show that it was employed in the early 4th century. In figurines from the later 4th century deposits in the Terracotta Factory we find a type of face which developed out of the "disk" face. It is fashioned in the same way, but its surface is rounded rather than flat and is sometimes slightly pinched to indicate the nose, while a shallow gash marks the mouth. This type represents the final stage in the sequence of handmade figurines from the Potters’ Quarter. The "disk" face, which had become more or less a mere symbol standing for the human face, has here received a final modification through the desire to distinguish the features to some slight degree, but still with the expenditure of the least possible effort.

The painted decoration in the figurines of the Late Group is far simpler than in those of the preceding group. It consists mainly of horizontal stripes, limited usually to two, at the shoulder and skirt border, or to three, with the additional stripe at the waist. Dots also are sometimes found, but the characteristic motive of the group is the fringe pattern. Although this pattern appears in the Middle Group and even once in the Early Group, it is far more common in the later period. It is used mostly at the bottom of the skirt, where it consists of a row of upright verticals joined to the border stripe, but it is often employed also at the waist or shoulder in the form of pendant verticals. In the Late Group the backs of the figurines are as a rule left undecorated. One figurine, No. 51, is entirely covered with paint. Incision is only rarely employed in this group. Incised skirt folds appear on one figurine (KT1-160), and on No. 48 both horizontal and vertical incisions are used to decorate the skirt.

The decoration is not only of a much simpler kind than in the preceding groups but it is far more carelessly executed. The modelling of the figurine is no less hasty and rough; the body is crudely shaped and asymmetrical, and bits of clay are left adhering to the surface. A few of the figurines of this group, particularly those from the Circular South Shrine, are quite as good as those from Stelai Shrine A, but as far as most of the others are concerned, the production of handmade figurines here reaches an extremely low level.

The following characteristics may perhaps be singled out as distinguishing marks of the Late Group:

1. Soft clay.
2. Nearly exclusive use of dull black and red paint.
3. Bodies usually cylindrical, though flat in "disk-faced" type.
4. "Disk" faces.
5. Omission of hair.
6. Heavy poloi.
7. More painted than moulded necklaces.
8. Use of a few very simple painted patterns, particularly fringe pattern and horizontal stripes.
11. Disks or balls in hands.
Handmade standing female figurines are of frequent occurrence in other excavations at Corinth and many of Corinthian manufacture were found at Perachora. They may occasionally have been exported to other places, although one would not expect them to be carried to any great distance. In the archaic period this is, of course, one of the commonest of all terracotta types elsewhere as in Corinth. The development of the type could probably be clearly traced from a much earlier period. In Crete, for example, there are examples of figurines from the Late Minoan and sub-Minoan periods which are not unlike the simpler examples from the Potters' Quarter, such as Nos. 1–6. Of a group of figurines from a deposit at Eleusis, several examples are very close to the familiar Mycenaean type with the cylindrical body, flat-topped head and round or pointed projections for the arms, while others show the narrower, more elongated arms and the beak face, pinched together from the sides, which are characteristic of 7th century Attic figurines, and all show the higher head, flattened from front to back, which is also characteristic of Attic figurines of the latter period. Examples from Sounion which were found with Corinthian vases and female mouldmade heads of the early 6th century are still mostly of this type. Figurines from the north slope of the Acropolis, which apparently go down at least through the 6th century, are again mostly of the same type. Two of these have a "gash" face; this type of face seems to be represented also in one of the Sounion figures. Figurines of the characteristic Attic type from the Acropolis seem to be datable after the middle of the 6th century. This Attic type is not unlike the earlier Corinthian types in its general effect, being of a simple, cylindrical shape with little applied decoration. The face, however, which is pinched together from the sides and pinched again at the top, is not paralleled in Corinthian figurines. In the field of decoration the garment of the Corinthian figurines is more often treated as a whole, with the blouse and skirt being decorated alike, while such of the Attic figurines as have painted decoration usually have the blouse and skirt decorated differently, probably an inheritance from the Mycenaean figurine.

The simpler types of Argive handmade figurines are also not unlike the Corinthian, although again the type of head is different. In these the face is formed by pinching the clay of the head at the sides, so that there is a slight ridge down the center for the nose, more rounded than in the Attic figures and with sides more parallel, and a shallow depression at either side in which a round pellet is applied for the eye. Hair and polos are usually added, the former very frequently in two parts, slightly separated in front to indicate the parting. The other type of Argive terracotta which is characterized by a lavish use of applied decoration, locks of hair, poloi, necklaces, shoulder pins, even children, is not paralleled in Corinthian figurines, although

12 Corinth, XII, nos. 1–6; Corinth, XIV, pl. 6, no. 5; A.J.A., X, 1906, pl. X, 2; A.J.A., XXX, 1926, pp. 448f.; A.J.A., XXXIII, 1929, p. 529, fig. 11; Art and Archaeology, XXIII, 1926, p. 115; Winter, Typen, I, p. 38, no. 1; Martha, Cat. fig. Akh., no. 520.
14 Müller, Frühe Plastik, no. 317 and perhaps no. 316, from the Argive Heraion, look as if they might be Corinthian.
16 A.J.A., XXXVII, 1933, pp. 279f., fig. 10.
17 APh., X, 1917, pl. 9 (most of two upper rows).
19 Cat. of Acrop. Mus., II, pp. 323, 346f.; Jahrbuch, VIII, 1893, Arch. Anz., pp. 140f., nos. 1, 2; Winter, Typen, I, p. 24, no. 5. Ibid., p. 24, no. 9, is of a somewhat more developed type.
20 Cf. Tiryns, I, nos. 41, 42, 142, 143, pl. VI, 2 (pl. VI, 3, 4, are similar in shape, but are said to have mouldmade heads); Schliemann, Tiryns, nos. 77–84, pl. XXV, k; Arg. Her., II, pp. 16–19, figs. 1–7, 13–17, pl. XLII, 1–6, 12; Müller, Frühe Plastik, pl. XXVII, 315–317 (from the Argive Heraion, the last two possibly Corinthian); B.C.H., XXX, 1906, p. 37, figs. 63, 64 (from Argos); B.C.H., LXXIII, 1949, pl. 378f., figs. 9, 1, and 10, 2 (from Epidaurus); Winter, Typen, I, p. 26, no. 8 (from Tegea); *Aph. *, Ep., 1912, p. 199, fig. 37, right (from Lykosoura); Perachora, pp. 247f., nos. 263–265. Two figurines from Skillous (Aph. *, Ep., 1931, p. 51, fig. 31, 1 and 4) certainly look as if they might be Argive.
21 Cf. Arg. Her., II, pp. 19f., figs. 18–20, pl. XXII, 7–11, 13; B.C.H., XXX, 1906, p. 37, fig. 65 (from Argos).
occasional figures seem to show a slight amount of Argive influence in such details. The bodies of the Argive figurines are frequently somewhat flattened, rather than cylindrical. This is perhaps an indication that they are generally later in date than most of the figurines of our Early Group.\(^22\) The painted decoration of the Argive figures is extremely simple, where there is any at all.

Other local types of handmade female figures seem to show less similarity to those of Corinthian manufacture. The Boeotian examples, both an early 6th century cylindrical type\(^23\) and the more common flat type\(^24\) which did not occur at Rhitsona after the middle of the 6th century,\(^25\) are far removed. While a few Spartan handmade figurines are quite similar to Corinthian examples of the simplest types,\(^26\) the majority of them have little in common except the cylindrical form of the lower body.\(^27\) In general, the short, heavy bodies form a marked contrast with the usually elongated lower bodies of the Corinthian examples. The faces tend to be larger and to be squarier in outline, with the eyes indicated by holes or by applied pellets with a hole in the center.

### Early Group

1 (KT1–11). Upper part of figure, probably female, with "beak" face. Plate 1. H. 0.035. Right arm and tip of left broken off.

Buff clay, mostly fired red. Traces of black paint, mostly fired red, over entire figure. Eyes indicated by shallow round depressions, probably originally with applied disks. Arms lifted upward.

The upward position of the arms probably indicates that the figurine should be dated in the first, rather than the second, half of the 7th century. By the end of the 7th century the pose seems no longer to be found. The clay, though not soft, is not as hard as one would expect at so early a period.

2 (KT1–15). Cylindrical female figure with "gash" face. Plate 1. H. 0.057.

Bright olive-green, brittle clay, nearly a waster.

\(^{22}\) In the publications of Argive handmade figurines anything more specific than a generally archaic date is seldom given. See also B.S.A., XXXII, 1931–32, p. 24, p. 31, note 1, p. 32, note 1.

\(^{23}\) Cf. Ure, Op. cit., pp. 55–57, pl. XIII, upper row. Grace (Archaic Sculpture from Boeotia, p. 25) states that these are precisely like those from the Acropolis already mentioned. The two groups have only the decoration in common, however; the modelling of the head is quite different.

\(^{24}\) Cf. Ure, Op. cit., pp. 55–57, pl. XIII, 117.5, 117.1, 117.2, 117.4, 49.426; Winter, Types I, p. 4, no. 1, p. 5, no. 5; Grace, Op. cit., fig. 14; Jahrbuch, III, 1888, p. 343, fig. 26; Danish National Museum, Cat. of Terrakottas, pl. 14, nos. 135–139; Köster, Gr. Terrakottas, pl. 5; Sieveking, Terrakotten Loeb, I, pl. 1; Bruns, Antike Terrakottas, fig. 3; Bull. ant. Beschaving, II, 1, p. 12, fig. 1 left and right).


\(^{26}\) Bruns, Op. cit., p. 9, suggests that the type may have continued well down into the 5th century.

\(^{27}\) Cf. Art. Orthia, pl. XL, 2 and 3.

\(^{28}\) Ibid., pp. 15f., pl. XL, 1–8; B.S.A., XV, 1908–09, p. 122, fig. 4, 48, 49, 51, 62, p. 125, fig. 5, 83, pl. VI, 20; B.S.A., XXIX, 1927–28, p. 81, fig. 3, nos. 17–19.

Face pinched at sides. Small flat cap on head. Arms raised upward.

The fact that the arms are raised upward indicates an early date. The modelling of the head, however, shows that the figurine is later than No. 1.

3 (KT1–2). Cylindrical female figure with pointed head. Plate 1. H. 0.039. End of left arm broken off.

Hard brownish buff clay. Hard black paint, mostly fired brownish orange. Arms forward. Head slightly rounded on top, but with no face. Painted stripe near bottom of skirt. Rest of figure, including head, covered with paint nearly to this stripe.

From Well I. This figurine and two very similar ones from the same deposit, although of a type which is the most primitive in appearance among the handmade figurines from the Potters’ Quarter, can probably not be dated before the third quarter of the 7th century, the date of the earliest pottery from the deposit. One of the other figurines, KT1–1, is nearly identical with No. 3; the other, KT1–3, is of similar shape, but is decorated with a large irregular black splotch on front and back. Figurines somewhat similar to these have been found elsewhere.\(^{28}\)

4 (KT1–12). Cylindrical female figure with "beak" face. Plate 1. H. 0.031. Lock of hair from back missing.

Very hard yellowish gray clay. High applied polos. Five applied locks, horizontally grooved, over shoulders and back. Face represented by small sharp point. Arms forward. Bottom of skirt pinched to indicate feet. Back slightly modelled to indicate hips.

From Well I, hence probably to be dated in the last quarter of the 7th century or the first quarter of the 6th.


\(^{29}\) Arg. Her., II, pl. XXII, 1; Art. Orthia, pl. XL, 3; and Dörpfeld, Alt-Dhaka, II, pl. 76 c, no. 5. Cf. also a Late Minoan figurine from Crete (Borda, Op. cit., pl. XLIII, no. 10).
H. 0.033. Right arm and tip of left broken off. Sides of head chipped.

Very hard gray clay, covered with fingerprints. Black paint. Head thin, flat, tongue-shaped and faceless. Arms extended to side and a little forward. Trace of black paint on top of head.

The peculiar shape of the head makes this figurine unique among the Potters' Quarter terracottas. The color and unusual hardness of the clay, however, indicate an early date. A comparison may be noted with a figurine from Sparta which is formed like a cross, with flat, tongue-shaped projections for the head and arms. Figurines of this type were said to occur with pottery of 700-635 B.C. and to be "probably late in this period."

6 (KT1-14). Upper part of figure. Plate 1. H. 0.033. Left arm and part of right gone.

Hard clay, red inside and light yellow on surface. Head wedge-shaped with sharp edge at top. Narrow end of wedge serves for chin. Large lump of clay added for nose. Arms outstretched to sides.

From the back the outline of this head is much like that of No. 5. The strongly projecting nose and chin are paralleled in many of the succeeding figurines. A figurine from Rhodes shows a very close resemblance in the modelling of the face, as well as in the ridge at the top of the head.

7 (KT1-17). Cylindrical female figure with "gash" face. Plate 1. H. 0.077. Arms broken off.

Very hard yellowish gray clay. Surface apparently worked over by wetting partially dried clay and patting with fingers. Sharp-edged polos with ends hanging down behind. Nose and top of head form nearly straight line. Arms outstretched to sides.

From Well I, and probably to be dated in the latter part of the 7th century. A very similar figurine was found at Perachora.

8 (KT1-20). Upper part of cylindrical female figure with "gash" face. Plate 1. H. 0.049. Arms broken off.

Very hard clay, grayish red at core and grayish buff outside. Surface re-worked with use of water on dry clay, as in No. 7. Hard red and orange-brown paint. Six straight applied locks of hair down back. Dress and polos red, hair brown. Dress covers back of shoulders but begins at underarms in front.

From Well I. The provenance, the clay, the paint, the type of face and the raised head all mark this as an early figurine, probably of the latter part of the 7th century. The face is similar to that of No. 9, except that it projects more. The use of red paint on the garments together with brown on the hair, occurring also on other figurines from this deposit, seems to be a mark of early date. For the treatment of the hair and polos compare a figurine from the Argive Heraion, and for the shape of the body and the line of the painted garment compare other figurines from the same site. The use of straight applied strips of clay for the hair is paralleled on figurines of the same period from Perachora.

9 (KT1-21). Cylindrical female figure with "gash" face. Plate 1. H. 0.075. Ends of arms and part of necklace missing.

Very hard buff clay. Red and orange-brown paint. Face raised so that nose and top of head form nearly horizontal line. Applied polos, painted red. On either shoulder long, thin applied lock with deep horizontal grooves. Rest of hair indicated only by brown paint. Applied necklace with disk at center. Arms forward. Red band crosses upper back and covers breast to waist. Two red stripes at sides of skirt form panel which contains large vertical zigzag pattern.

From Well I, and obviously contemporary with No. 8.

10 (KT1-22). Lower part of cylindrical female figure. Plate 1. H. 0.074.

Hard yellowish gray clay. Red and dilute brown paint. Short horizontal red band at waist. Down front of skirt red and brown stripe at right side, single red stripe at left. Inside panel thus formed, vertical wavy line in dilute brown, probably intended to represent snake. Several brown dots at right of it.

From the west edge of the excavation, opposite Stelai Shrine A, hence probably of early 6th century date, since most of the sherds in this area were of the Middle Corinthian style. The clay and paint are typical of the Early Group. The painted design is very similar to that of No. 9. The vertical snake in the panel is like that occasionally found on the handles of Orientalizing oinochoai.


Light brown clay. Hard orange-red and purple paint. Eyes indicated by small ovals outlined in red. Trace of red for mouth. Cap-like hair, painted red, nearly reaches eyes; encircled by series of fine incised lines with short incisions crossing at right angles. Three short vertical lines painted at back edge of hair. Thin applied necklace, decorated with row of purple dots. Elaborate necklace above, indicated in purple paint, consists of stripe all round neck with row of dots above and pendants below; above center, semi-circle bisected by short vertical line. On front of dress.

29 Art. Orthia, pl. XL, 8.
30 Müller, Früh Plastik, pl. XX, 273.
31 Perachora, pl. 99, no. 140.
purple swastikas, one between necklaces and three on skirt. Similar swastikas on back. Down either side of skirt two purple dot rosettes. Wide purple border around bottom of skirt with fringe pattern at upper edge.

From the west edge of the hill near where No. 10 and several other figurines were found. The early 6th century therefore seems the most probable date for the figure. The type of face is similar to that of a figurine, No. 4, from Well I. The particular combination of orange-red and purplish paint seems to be typical of early terracottas. The only possible doubt as to the early date of the figurine arises from the use of the fringed border, which is common on later figurines (cf. Nos. 32, 33, etc.) and does not appear on any from Well I. We have, however, no positive evidence that such a border cannot appear on an early figurine. The three little vertical lines at the back edge of the hair may represent the hanging ends of a net; possibly the cross-hatched surface of the hair is intended to indicate the presence of a net.

12 (KT1-33). Female figure with “gash” face. Plate 1. H. 0.075. Arms, applied polos and most of necklace missing.

Hard buff clay. Powdery orange-red paint, applied on preliminary coat of hard black paint. Head lifted. Hair and dots for eyes black, mouth red. Originally had thin applied necklace with small disk in center. Thin red line below necklace and encircling disk. Dress red nearly to bottom of skirt. Arms forward. Waist indicated and upper body rounded. Separate lump of clay under edge of base, with incised line down center, represents feet.

13 (KT1-35). Cylindrical female figure with “gash” face. Plate 1. H. 0.074. Arms broken off.

Hard grayish buff clay. Black paint. Nose and top of head form horizontal line. Possibly had applied polos. Large black spots at corners of mouth represent eyes. Top of head, tip of nose, shoulders, black. Black stripe across back of shoulders with black spot below. Two bands on skirt, with vertical stripes between.

Vertical stripes on the skirt, depending from a horizontal line at the waist, seem to be a typically early pattern. They occur also on No. 18 and on several other figurines. A very similar figurine was found in the main excavations of Corinth.

14 (KT1-37). Female figure with “gash” face. Plate 1. H. 0.106. Arms broken off. Face chipped.

Very hard yellow clay, mostly fired red. Shallow depression between nose and chin. Very high applied polos. Two applied locks, horizontally grooved, over each shoulder. Arms forward.

From Well I, and probably to be dated at the end of the 7th century or beginning of the 6th. The proportions of the face and the modelling of the breast and waist give the figure a somewhat more naturalistic appearance than the preceding figurines. Another figurine, KT1-29, of the Early Group had nine locks of hair, similarly shaped and grooved, applied at the back. A very similar treatment of the hair is seen on a figurine from Aegina.


From the Aryballos Deposit, hence to be dated in the last quarter of the 7th century.

16 (KT1-39). Cylindrical female figure with inscription. Plate 2. H. 0.043. Arms and head missing.

Yellow clay. Black and powdery orange-red paint. Breast somewhat rounded. Black painted necklace with five long red pendants. Broad red band across shoulders; rest of dress black. At bottom of skirt incised inscription: MNAMV.

This figurine is a little difficult to assign to its proper place in the series. The use of a powdery orange-red paint without a preliminary coat of black might be taken as an indication of later date. The outline of the body, however, as seen from the side is very similar to that of No. 12, and the lower part of the body resembles that of No. 11. The inscription, in the Corinthian alphabet and the Dorian dialect, doubtless represents the beginning of the dedicator’s name.

17 (KT1-43). Upper part of female figure. Plate 2. H. 0.089. Right shoulder and left arm gone.

Pale buff clay. Shallow depression separates nose and chin. Eyes represented by small disks, hair by long grooved strip of clay.

The pellet eyes and applied grooved locks of hair are paralleled in two figurines from Perachora. The face and hair are also very similar to those of a figurine found at Corinth.

18 (KT1-53). Lower part of female figure. Plate 2. H. 0.049.

Light brown clay. Paint black, mostly turned orange in firing. Row of dots around waist. Back has dots above waist and is painted black below. Across back of neck horizontal line with vertical lines above. Band across front, with alternate vertical lines and rows of dots running to bottom of skirt.

Cf. Perachora, pl. 99, no. 147.
Corinth, XII, no. 5.

Aegina, pl. 108, 18.
Perachora, pl. 99, nos. 144, 145.
Winter, Typen, I, p. 33, no. 1.
From the Aryballos Deposit, hence of late 7th century date.

19 (KT1–60). Part of female figure. Plate 2. H. 0.06. Head, part of arms and lower part of body missing.
Pale grayish yellow clay. Orange-red paint. Breasts indicated by painted circles. Front of skirt below waist decorated with row of upright wavy lines bordered by horizontal lines; under this, horizontal lines alternate with rows of short vertical strokes. Skirt in solid color behind.

The quality of the paint indicates a fairly early date for this figurine. The patterns used on the skirt, both the upright zigzag lines and the rows of alternate dots and lines, are, of course, among the commonest motives on Early and Middle Corinthian pottery. The shape of the body, the extending of the arms to the sides and the placing of the upper edge of the skirt just under the arms are details closely paralleled in a figurine from Perachora.  

20 (KT1–62). Flat female figure. Plate 3. H. 0.04. Left arm and part of right gone.
Pale grayish yellow clay. Black paint. Clay pinched to form nose; top of head high and somewhat conical. Eyes represented by deeply gouged holes and mouth by long incision. Breasts indicated by applied disks with black spots in centers. Top of head painted black, also shoulders, narrow vertical stripe on either foot, and three bands across front of skirt.

One other figurine, KT1–56, which has applied disks, in this case entirely painted black, to represent breasts, was found in a predominantly early 6th century context, and shows the characteristically early motive of vertical stripes, crossed by horizontal stripes, on the skirt.

Hard buff clay. Red paint. Moulded necklace consists of applied strip, painted red, with five pendant disks. Breasts indicated by applied disks. Dress painted red, with long neck line. Feet applied under broad applied skirt border, unpainted except for row of red spots; separation of feet and of toes marked by incisions. Red stripes indicate sandals.

22 (KT1–69). Fragment of flat female figure. H. 0.027. Only bottom of skirt preserved. Feet missing.
Hard grayish brown clay. Purple paint applied over black, and black over purple. Opening cut in front to insert feet. Dress painted purple over black, except for wide, semi-circular border above feet, which is decorated with simple black meander on purple.

23 (KT1–77). Flat female figure. Plate 2. H. ca. 0.126 (not quite certain as two parts do not actually join). Parts of face, polos and arms missing, and section out of center of body. Partly restored.
Hard gray clay. Hard red paint. Face similar to that of No. 25. Broad polos with ends joining in front, instead of behind, as is usual. Four long, irregular, applied locks at back, incised rather hastily and painted red. Left arm forward; right, which is extended upward, is about twice width of left and perhaps includes object of some kind supported on arm. Garment painted red.

The type of face and the quality of the red paint indicate a fairly early date for this figurine, perhaps about the same as that of No. 25, possibly a little earlier. Two other figurines, KT1–78 and KT1–79, are probably by the same hand. A figure from the main excavations of Corinth  is also very similar in shape and type of face, and wears the same high polos. A resemblance may also be noted to a fragmentary figurine from Troy.  

24 (KT1–70). Upper part of large flat female figure. Plate 4. H. 0.081. Arms broken off.
Brown clay with gray core. Thick brownish purple paint. Nose pinched to sharp edge; eyes indicated by very large shallow depressions with spot in center. Short horizontal strip added for chin. Mouth painted purple, also large spot on left cheek (probably accidental). Painted necklace with pendant. Arms raised. Breasts indicated by applied bits of clay, roughly modelled. Front of dress purple, also band across shoulders and around backs of arms.

The dating of this peculiar figurine is very difficult. At first glance its appearance seems thoroughly primitive. The clay, however, is of a kind rarely used for early figurines, and the purple paint, though quite hard, has a brownish tinge which is more usual in terracottas of a somewhat later date. A somewhat similar purple paint is, however, used on a figurine, KT1–73, which, from its type of face, would appear to be at least as early as the 6th century. Although No. 24 was found in the Altar Room of the Terracotta Factory, immediately suggesting a date in the 4th century, we must remember that the few clay objects found in this room are by no means all of the same date. The figurine may, therefore, either be fairly early, perhaps of 6th century date, or else it is the result of an experiment made at a much later period.

25 (KT1–75). Upper part of cylindrical female figure. Plate 2. H. 0.045. One lock of hair and upper necklace missing.
Pale grayish clay. Black paint. Purple paint, applied over black. Strongly projecting face close to "gash" type, but only slightly indented for mouth. Applied polos. Nine thin ribbed locks of hair, painted

40 Perachora, pl. 99, no. 143.
41 Corinth, XII, no. 3.
42 Schliemann, Illos, p. 746, no. 1518.
black. Moulded necklace with shoulder disks and pendant. Above, traces of second applied necklace with pendant. Traces of purple on dress.

From the "scattered deposit" in Trench J, which is probably of about the middle of the 6th century.

26 (KT1–213). Lower part of flat female figure. Plate 2. H. 0.045.

Light brown clay. Brownish black and applied red paint. Body broad and very flat; apparently formed of longer slab, doubled back on itself at bottom. Applied feet with incised toes. At bottom of skirt red border, black line, band of simple black maenander between black lines; all these drawn in curve to emphasize projection of skirt over feet. Rest of skirt covered with long outlined tongues with thin black centers and short darts between tips; black line below tongues.

From the same area as No. 25, hence probably to be dated around the middle of the 6th century. The color of the clay and the black paint are paralleled on vases from the deposit in Trench J.

**Middle Group**

27 (KT1–134). Cylindrical female figure. Plate 2. H. 0.029. Head, part of left arm, necklaces, disk on right shoulder broken off.

Yellowish brown clay. Very shiny, hard black paint. Extremely short arms; left may have held some object close to body. Trace of applied necklace, painted black, around neck. Black stripe below. Across breast traces of another necklace with shoulder disks, painted black, and pendant. Arms painted black, also stripe down sides. Front of body decorated as follows: two rows of Z maenander; two rows of broken maenander; two horizontal lines with short vertical lines between; two rows of Z maenander. Two very small projections for feet, painted black. Back decorated with black streaks, mostly vertical, and broad border near bottom.

The Conventionalizing patterns indicate a date after the middle of the 6th century, but the hardness of the clay and paint probably show that the figurine is not as late as the 5th century.

28 (KT1–97). Part of female figure. Plate 2. H. 0.06. Head, arms and lower part of body gone.

Buff clay. Hard black paint and powdery orange-red paint applied over black. Right arm forward. Upper part of body slightly inclined to right and slightly twisted forward. Modelling of legs under garment indicated in front; back roughly but effectively modelled, showing turn of body. Two elaborately moulded necklaces: upper unpainted and vertically grooved perhaps to imitate twisted collar, with six very small pendant disks close together; lower broad and vertically grooved, with three small disks at center. Two black dots between necklaces may indicate breasts. Black paint on shoulders and across neck. Dress painted red over black.

That this figurine is probably not later than the middle of the 6th century is indicated by the preliminary coat of black paint under the red, although the powdery quality of the red paint shows that the figurine is unlikely to be of much earlier date. The freedom of the pose and the quality of the modelling are rather unusual for the 6th century. An instance, however, of similar modelling exists in a figurine, IV, 4, which is perhaps even earlier than this. Another 6th century figurine, III, 3, shows a similar pose. Free poses are, of course, more easily achieved in clay than in stone. The twisted collar is possibly an imitation of those frequently seen on Argive figurines.43

29 (KT1–104). Flat female figure. Plate 2. H. 0.042.

Pale yellowish gray clay. Black and brownish purple paint. Face formed of separate lump; nose and mouth very slightly modelled. Applied strip, painted black and marked by fine vertical grooves, represents hair. Eyes black, mouth purple. Either hand holds disk on which is dash of purple. Necklace indicated by incised line and elliptical pendant with dot in center. Two small pointed projections for feet. Broad purple band all around shoulders; similar band at bottom.

For a discussion of this and some of the succeeding figurines see p. 28. The incised necklace and pendant are not paralleled among the other figurines from the Potters' Quarter.

30 (KT1–105). Flat female figure. Plate 2. H. 0.044.

Disk missing from necklace.

Pale gray clay. Paint same as that of No. 29. Applied hair painted black but not grooved. Black spots for eyes, mouth purple. Thin applied necklace, painted with black spots, ending in shoulder disks, decorated with purple crosses; at center of necklace traces of applied disk with circle painted round it in purple. Either hand holds small ball. Wide purple bands across breast and bottom of skirt. Few splashes of black across back of shoulders. Front of skirt decorated with two rows of indistinct black patterns (perhaps crosses) bordered by thin black lines.

There can be little doubt but that No. 29 and No. 30 were made by the same hand, if one looks at the broad shoulders, the flat body, the modelling of the face, the arrangement of the hair, the cakes in the hands, and the quality of the paint. Their date is more uncertain; they are placed at this point in the series because they seem closest to the group from Stelai Shrine A.

43 Cf. *Tiryns*, I, pls. I, 1, 3, III, 1, 5, 7, 8; *Winter, Typhen*, I, p. 26, no. 2, p. 27, no. 6, p. 28, no. 9; *Arg. Her.*, II, pls. XLII, 9, 13, XLIII, 7, 8, 10, XLIV, 2–5, XLV, 11 and 13; *Perachoro*, pls. 110, nos. 244, 245, 247, 250; 111, no. 261; *Asine*, fig. 255, 4.

Hard pale gray clay. Paint similar to that of Nos. 29 and 30. Face similar, except that nose is more prominent, with slight ridge pinched underneath to mark mouth. Sharp-edged polos with purple line at upper edge and row of black dots below. Cap-like hair, painted black, with vertical incisions in front. Eyes and brows black, mouth purple. Upper body flat, lower cylindrical. Right hand holds elliptical object (dove?). Purple band all round shoulders, round arms and down sides. Three vertical incisions indicate folds of skirt. Black line across front of skirt.

32 (KT1-107). Female figure. Plate 3. H. 0.053. Left arm, object in right hand, part of hair missing.

Pale grayish yellow clay. Black and brownish red paint. Sharp-edged polos, black inside and decorated outside with red line around upper edge and row of red dots below. Hair in two parts, both painted black: long strip across forehead and falling to shoulders, with short incisions to indicate waves, and flat piece, rounded at bottom and ribbed with horizontal grooves, representing heavy mass falling down back. Trace of red on eyes, brows and mouth. Thin applied necklace with central pendant and smaller shoulder disks, all painted red. Right hand hollowed to hold object. Vertical incised folds all around skirt. Projecting feet painted red. Bands of red around shoulders, down sides, across lower edge of blouse and around arms. Band around bottom of skirt has fringe pattern at upper edge.

No. 32 obviously belongs, in spite of its different coloring, with the three preceding figurines. The shape of the face and the appearance of the hair in front is alike in all four. The body of No. 32 is identical in shape with No. 31. They resemble each other also in the shape and decoration of the polos, the position of the arms, down sides. Three vertical incisions indicate folds of skirt. Black line across front of skirt.

33 (KT1-108). Cylindrical female figure with “beak” face. Plate 3. H. 0.044.

Brownish gray clay. Black and powdery red paint. High, sharp-edged polos, with row of black dots between black lines. Hair over forehead vertically grooved and painted black. Black dots for eyes. Applied necklace with small disks at center and shoulders; larger disk above. Red disk on right hand, perhaps originally also on left. Traces of broad black collar around neck; red of dress covers it in front. Necklace and front of dress red. At bottom of skirt black band with fringe pattern above and below.

This figurine was found with No. 32 and has certain characteristics in common with the group, notably the shape and decoration of the polos, the arrangement of the hair, the finishing of the back and the position of the arms, although it differs in other respects, especially in the more cylindrical shape of the body.

34 (KT1-110). Small cylindrical female figure. Plate 2. H. 0.023. Head and left arm broken off.

Buff clay. Hard black and purple paint. Hair black. Thin purple necklace with pendants. Upper part of dress painted purple (covering black stripes around shoulders) and decorated, front and back, with short, vertical incised strokes arranged in horizontal rows. Skirt painted black and decorated, front and back, with row of incised vertical zigzag lines, tower pattern and fine horizontal zigzag line round lower edge. Tip of right arm painted black.

The breadth, flatness and angularity of the shoulders, combined with the cylindrical shape of the lower body, relate this figurine to Nos. 31 and 32. The quality of both the black and the purple paint and the extreme care used in the decoration of so small a figure should indicate a date not later than the 6th century. The band of upright zigzags, which is the common decoration around the rims of Orientalizing skyphoi in the early part of the century, may possibly show that the figurine belongs to the Early Group. On the other hand, a female figure with rather similar decoration on the skirt appears on a fragmentary vase, KP1179, from the Aphrodite Deposit. This figure has an incised horizontal zigzag near the bottom of the skirt and groups of vertical incised zigzags above. The date of this vase is probably somewhere in the second half of the 6th century. For the upright wavy lines on a figurine compare No. 19. The use of incised patterns for decoration is unusual. The way in which the decoration was applied is interesting. First the skirt and a band around the shoulders were painted in black, then the patterns were incised, and finally the purple on the upper part was added, perhaps as an afterthought.


Light brown clay. Hard polished brownish black paint (partly fired reddish brown), powdery red and thick white paint. Head slightly inclined to right. Face small; nose a little raised above surface, and slight cut indicates mouth. Back of head conical. Sharp-edged polos, painted red. Hair indicated by black paint, then the patterns were incised, and finally the purple on the upper part was added, perhaps as an afterthought.

44 Winter, Typen, I, p. 27, no. 3.
small white dots applied round edges. Small white circle with dot inside drawn at angle of front and bottom borders. In front, row of white squares, each with dot in center, painted on bottom border. Modelling of breasts and legs indicated under garment. Right hand slightly hollowed to hold object. Skirt painted black; slight fullness, especially between legs, indicated by vertical grooves. Two white lines encircle upper part of skirt. Nearer bottom similar white line with irregular strokes in white above. Across lower front edge of skirt a broad purple border, by row of white dots. Feet rather crudely represented by lumps of clay, square at ends and slightly turned inward. Small, irregular base, painted black.55

From the Aphrodite Deposit. This figurine is one of the most unusual from the Potters' Quarter. The open jacket is a type of garment very rarely found in Greek art. It appears, in a longer form and with long sleeves, on a relief in Broom Hall.46 and a jacket very similar to this is worn by Medea on the Talos vase.47 The empty sleeve which hangs over the right shoulder of Medea on the Peliades relief48 may also be part of such a garment and the long-sleeved jacket is thus probably Oriental in origin. A terracotta figurine from the Acropolis49 appears to have a long, open jacket, but this is probably sleeveless. That the jacket of No. 35 is of heavy material is shown by the thickness of the edges, especially at the back of the neck where the edge forms a distinct ridge. The general shape of the outer garment is not, of course, far removed from the bloused garments of Nos. 31 and 32. These figurines share with No. 35 the unusual feature of grooves indicating the folds of the skirt. The position and modelling of the arms are also very similar in the three figurines, as well as the shape and position of the polos. Nearly as peculiar as the garment is the use of white paint overlaid on another color. On very few of the Potters' Quarter figurines is white used except as a slip on which to lay other colors or as a means of concealing inferior clay.50 The clay used in No. 35 is very hard. The red paint is fairly good and the black is of unusually good quality. The patterns used on the garment are not those typical of Conventionalizing pottery. We should perhaps, therefore, place this figurine earlier than the Stelai Shrine A group, perhaps in the late 6th century. A fragmentary figurine, KT1-118, which is very similar in scale and style was found not far from the Aphrodite Deposit. The shape of the shoulders and arms and the modelling of the breast are very similar. This figure does not wear a jacket, but the dress is sharply bloused at the hips. An applied necklace is worn, and the dress is decorated by a broad red band, with fringe pattern at its lower edge, across the breast. The figurines may well be by the same hand.

36 (KT1–117). Small flat female figure with "gash" face. Plate 2. H. 0.041. Right arm and left side of base broken off.


The lower part of the body, especially in the color of the paint, the folds of the skirt and the shape of the added base, reminds one strongly of No. 35. The single applied disk at the center of the polos is paralleled in several figurines from Tegea.51

37 (KT1–119). Female figure with "gash" face. Plate 4. H. 0.086. Part of left arm and several disks from polos and necklace missing.

Buff clay. Black and red paint. Black dots for eyes, mouth red. Wide polos, painted black, partly overlaid with red; along edge row of red disks (originally nine). Long applied lock, horizontally grooved, falls over either shoulder. Four shorter locks, similarly waved, hang in close mass behind. Hair painted black. Small ball in right hand. Applied necklace, painted black, with small red pendants (originally seven). Dress black, overlaid with broad red borders around shoulders and lower part of skirt. Black stripe on under side of hand.

From Stelai Shrine A, therefore probably to be dated in the first half of the 5th century. The modelling of the face is very similar to that of No. 25. The persistence of this type of face is interesting but not surprising, as it was an easy and natural method of modelling a face. For female figurines with a row of applied disks on the polos see under VIII, 41. This detail may reflect Argive influence.

51 Cf. Winter, Types, I, p. 26, nos. 7, 8, p. 27, nos. 5, 6, p. 28, nos. 1, 5; Zervos, L'Art en Grèce (1946), no. 93 (right).
38 (KT1-120). Cylindrical female figure with "gash" face. Plate 3. H. 0.078. Left arm and shoulder gone, parts of necklace and bracelet missing.

Pale clay. Entire figure covered with black paint, even under base. On lower part both clay and paint fired red. Face similar to preceding, but broader. Heavy roll, vertically slashed, represents hair. Originally had two applied necklaces. Bracelet on right arm.

From the Aphrodite Deposit. The moulded bracelet is a most unusual feature. Other figures entirely covered with paint are 1, 1, 1, 51, and III, 15. A mouldmade figurine, VIII, 43, of which only the head is preserved, is completely painted.


Hard reddish buff clay. Black and red paint. Entire skirt painted red, with exception of wide reserved band at bottom of front, which is decorated with petal pattern; leaves alternately black and red (over black), and separated by thin black lines.

From Stelai Shrine A. The petal pattern is, of course, extremely common in Conventionalizing pottery, especially as a decoration on the shoulders of oinochoai. It is undoubtedly derived from the earlier tongue pattern.

40 (KT1-128). Cylindrical female figure. Plate 3. H. 0.051. Right arm and object in left hand gone.

Hard pinkish clay. Black and brownish red paint. Applied hair, vertically grooved and painted black, nearly covers face. Applied polos, decorated with black dots, has narrow applied band around upper edge. Left hand hollowed to hold object, probably disk. Back painted red; broad red band across center of front. Reserved bands across breast and bottom of skirt show traces of maeander pattern in black.

From the same deposit. The face is a debased variation of that employed in Nos. 29-34 (see also p. 27).

41 (KT1-129). Flat female figure. Plate 3. H. 0.074. Left foot broken off.

Pinkish buff clay. Black and red paint. Face and hair same as preceding. Sharp-edged polos, painted black inside and decorated outside with Z maeander in black. Red spots on disks in hands. Body very flat with rounded edges. Front of dress decorated as follows: red and black stripes across breast; hook maeander in black; wide double hook maeander in black, with black line above and below; row of spirals in black, separated by thin red and black lines from second row of similar spirals drawn upside down; thin black line below. Black dots between spirals. Broad red stripes down sides and around bottom of skirt. Back of shoulders painted red.

From the same deposit. This figurine is so close to No. 40 that it must have been made by the same hand. The width and flatness of the shoulders, the position of the arms, the arrangement of the hair, all remind us of the little group of figurines, already described, which begins with No. 29. The example from the Stelai Shrine, however, shows the Conventionalizing style at its height. Not only are the patterns used the typical ones of that style, but the coloring also is characteristic. The rather powdery brownish red paint and the dilute brownish black are exactly those used on vases of the same period. We have only to compare this figurine with the vases from the Stelai Shrine to see that the pottery and the figurines of that deposit were largely decorated by the same painters.

42 (KT12-4). Lower part of nude female figure. Plate 2. H. 0.041.

Light grayish brown clay. Black paint. Short curved stripe outlines hips. Row of horizontal black stripes down outside of either leg. Short thin stripes on front of right leg.

This fragment is one of the only two nude figures to be found among the handmade female figurines, the other being III, 18. It is impossible to say at what period it was made.

Late Group

43 (KT1-135). Flat female figure. Plate 5. H. 0.049. Head, left arm, right hand broken off.

Very hard buff clay. Red and brownish black paint. Wide strip of clay, broad in center and narrowing to blunt point at ends, applied across breast. Edges painted red; inside, two lines in dilute brown, parallel to sides of scarf and meeting at ends, contain between them four spirals, facing each other in pairs, separated by vertical red lines. Narrower strip applied across waist; decorated with brown and red stripe. Skirt decorated with Z maeander and broken maeander in dilute black, bordered and separated by black lines. Broad red band at bottom. Feet project very slightly. Back undecorated.

From the Circular South Shrine. The deposit from this shrine is dated at about the third quarter of the 5th century. The decoration of this figurine is typical of the Conventionalizing style in patterns and coloring. Vases decorated in this style have become comparatively rare by that period, but it is not necessary to assume that the figurine is earlier than its deposit, since at least one vase from the deposit is decorated in quite as good a style. The costume is unusual. The strip of clay applied across the breast may be an imitation of the applied overfold of the peplos frequently seen on Argive figurines. This overfold is

52 Cf. Tiryns, I, pl. II, pl. III, 2, 7-9, pl. IV, 1-4, pl. VII, 1 and 2; Arg. Her., II, p. 24, fig. 34, p. 26, fig. 40, pl. XLIV, 9; Winter, Typen, I, p. 27, nos. 2, 3, 6, p. 28, no. 1 (all from Tegea); Perachora, pl. 110, no. 254. For its use on another Corinthian figurine see ibid., pl. 94, no. 84.
square or rectangular in shape and applied to cover the breast and upper arms. The applied belt is found only on this figurine and on one other, KT1-159, which came from the Circle Deposit.

44 (KT1-187). Cylindrical female figure with “beak” face. Plate 3. H. 0.068.

Grayish yellow clay. Dilute black paint. Face formed by small applied piece of clay, pinched to form point. Applied polos pressed flat in front like hat brim; row of black spots on upper surface. Eyes indicated by dots; black stripe down nose. Front of figure crossed by three black bands, intersected by thin vertical lines. Large disk in right hand, in left large flat disk with smaller disk on top; black spot on upper disk. Pointed feet.

From the Circular South Shrine. The “beak” face in the figurines of the Late Group is distinguished from a rather similar type of face found in the Early Group by the fact that in the later figurines an extra bit of clay is added to make the face, while in the early ones the face is worked from the clay of the head.

45 (KT1-138). Flat female figure. Plate 5. H. 0.057.

Head, arms, left foot and disk on left shoulder missing. Hard yellow clay. Black and red paint. Applied necklace with disks; traces of red. Upper necklace indicated by red paint. Front of dress has red bands at waist and bottom, and black band crossed by three vertical lines.

From the Rectangular South Pit, hence to be dated at about the third quarter of the 5th century. Unfortunately, No. 45 is the only handmade female figure from this dated deposit. Even more unfortunately, the head is missing. It may have been like that of No. 44, but perhaps approached the “disk” face type more closely, since the body of the figurine resembles figures from the Circle Deposit which have that type of face (cf. No. 49). It is interesting to have a date indicated, if not fixed, for a very common type of handmade terracotta, that consisting of a tall, flat figure with “disk” face, decorated with stripes across the front of the body and unpainted in back. From the hardness of the clay, the good quality of the paint and the comparatively smooth surface of the figure we may assume that No. 45 represents an early example of the type.

46 (KT1-142). Cylindrical female figure. Plate 3. H. 0.053. Arms broken off.

Buff clay. Black and red paint. Face formed like that of No. 44. Eyes indicated by black dots and mouth by red spot. Hair represented by applied band, vertically grooved and painted black. Black painted necklace with pendant. Across breast black and red stripes, joined by short red lines. Broad black band across waist. Black line and row of black dots below. At bottom red stripe and black band connected by vertical red lines. Two lowest stripes continue round back.

47 (KT1-144). Cylindrical female figure. Plate 5. H. 0.086. Right arm and end of left broken off.

Hard buff clay. Black and red paint. Head added in separate piece; pinched together to form face. Black dots for eyes and red for mouth. Top and back of head and applied polos painted black. Arms outstretched to sides. Broad red band around shoulders with fringe pattern at lower edge. Red stripes down sides. Red band at bottom, with fringe pattern at upper edge in back.

From the west edge of the hill near the second tower of the City Wall. Five other figurines found in the same area are of similar style.

48 (KT1-154). Cylindrical female figure. Plate 5. H. 0.083. Head and right arm gone.


The incisions, in this case made after the figure was painted, are a very unusual method of decoration.53 With the shape of the body compare a figurine from Tiryns.54 Two other figurines, KT1-152 and KT1-158, are very close in style to No. 48.

49 (KT1-172). Flat female figure with “disk” face. Plate 4. H. 0.075. Left arm missing.

Pale gray clay. Purple and dilute brown paint. Broad polos applied low over face. Top of head, polos and feet painted brown. Moulded necklace, painted purple, with three disks. Flat disk in right hand. Lower part of body very flat. Two wide brown stripes across front.

From the Circle Deposit, and probably to be dated in the late 5th century, possibly in the early 4th. Another figurine, KT1–173, from the same deposit is nearly identical in shape, decoration, quality of clay and paint, etc., and is doubtless by the same hand as No. 49.

50 (KT1-158). Female figure. Plate 5. H. 0.053. Left arm, head, right shoulder and feet broken off.

Hard buff clay. Hard shiny black and dull red paint. Thin moulded necklace, painted with black dots; small disk pendant. Red stripe below. Across breast second moulded necklace with small disk on shoulder and three small central pendants. Necklace

53 Compare the incised necklace of No. 29, the incised patterns on the garment of No. 34, and the incised skirt folds occurring in several figurines.

54 Tiryns, I, pl. VI, 4.
decorated with black dots; black spot on shoulder disk and on middle pendant. Small reserved square in center of skirt, surrounded by red hollow square, in turn surrounded by large, black open rectangle. Wide red borders down sides of skirt and across bottom. Separate bits originally added for feet.

From the Shrine of the Double Stele, dated probably in the first half of the 4th century. The decoration of the garment is unlike that of any of the other figurines. The use of hard, fine clay and paint of such excellent quality is hardly to be expected at that period. It is possible that this figurine comes from an earlier period of the shrine, but the two periods are probably not far apart in date.

51 (KT1-164). Cylindrical female figure. Plate 3. H. 0.072. Part of polos and tips of arms missing.

Very hard pinkish gray clay. Entire figure covered with hard black paint. Face very nearly "disk" type, with flattened lump added for nose. Very high applied polos. Heavy applied necklace, pinched to point on shoulders, with pendant disk at center. Arms forward and perhaps held objects.

From the same deposit. For other figurines entirely covered with paint, see under No. 88. The method of fashioning the face is most unusual. Although the application of a flat disk of clay to the front of the head to form the face is a very common formula, the addition of a separate bit of clay for the nose occurs on only one other figurine, III, 15.

52 (KT1-165). Small cylindrical female figure. Plate 5. H. 0.034.


From the same deposit.

53 (KT1-168). Flat female figure with "disk" face. Plate 3. H. 0.076.


From the same deposit. For the disk held in both hands in front of the body, compare III, 13, and a figurine from the main excavations of Corinth.

54 (KT1-175). Female figure. Plate 5. H. 0.041. Head, part of right arm and tip of left arm missing.

Red clay, slightly lighter on surface, covered with white slip. Breasts modelled from clay of figure, apparently not added separately. Arms forward. Very small projections for feet. Figure probably hollow.

This figure is placed here on account of the similarity of the white slip with that of a figurine, KT1-174, from the Shrine of the Double Stele, but it is quite unlike any other of the handmade standing figures and there is no evidence for dating it.

55 (KT1-184). Cylindrical female figure with "disk" face. Plate 5. H. 0.054. Part of arms missing.


Reddish brown clay. Brownish black and soft purplish red paint. Face formed by doubling top of head back on itself, but has much greater depth than in "disk" type. Black spots indicate eyes. Short slash for mouth, painted red. Black spot at tip of chin. Polos black with purplish border at lower edge. Top of head black. Broad red band encircles shoulders. Left arm, bent at elbow, holds small red disk. Red stripe across arm. Red band down either side of skirt and around bottom. Base round behind and square in front, with corners pinched to indicate feet.

Found in Deposit 2 of the Terracotta Factory, in connection with coins of the third quarter of the 4th century. Another figurine, KT1-196, without doubt by the same hand as No. 56, was found in Deposit 1 of the Terracotta Factory. Compare also the style of a horse and rider figurine, XXIII, 34, from Deposit 1. The difference between the "gash" faces of the Early and Middle Groups and faces of the type of No. 56 is considerable; the latter is really the "disk" type, with the surface rounded and an incised line added for the mouth.

57 (KT1-197). Cylindrical female figure. Plate 4. H. 0.073. Part of left arm missing.

Hard reddish buff clay. Black and red paint. Face like preceding except that chin is pressed against neck. Black spots for eyes, red on incision for mouth. Very wide polos with two black stripes. Top of head black. Painted necklace consists of two black lines, close together, with elongated red pendant at center. Black spot on right hand. Across front of waist red stripe with three elongated red spots at lower edge. Red stripes down sides. Red stripe across front near bottom, with fringe pattern at upper edge. Feet black.
From the Terracotta Factory. This figure is quite similar to the preceding, but may possibly, on account of the harder clay and paint and the more elaborate necklace and dress design, be a little earlier. The decoration of the skirt is similar to that of a figurine from the main excavations of Corinth,58 said to have been found in a late 5th century context.

58 Corinth, XII, no. 2.

CLASS II. HANDMADE DANCING GROUPS

Of the sixteen figures and fragments of figures belonging to this type, eight are here described. Except for No. 1, which is entirely different, all these figures are quite homogeneous in style, and are presumably nearly contemporary. Since No. 8 and two other figures of this type were found in a deposit of the first half of the 4th century, Class II as a whole, with the exception of No. 1, must be considered as of late date. The characteristics, with the same exception, are the same: a tall cylindrical body, "disk" face, broad polos, wide, flat arms and no painted decoration.

Groups, usually of women, dancing in a circle, alone or with a central figure which may be musician or sacred object, appear early in Greek art. Among the earliest representations of a circular dance in the round is the terracotta group of three dancers, a lyre-player and a dove found at Palaikastro in Crete.1 This is of the L. M. II period. From the Geometric period we have several bronze groups from Olympia,2 apparently with five or seven dancers and no central figure. A bronze group from Arkadia,3 perhaps of the same period, represents four goatlike beings dancing in a circle. Circles of dancers are, of course, very frequently seen on vases of the archaic period. In the form of terracotta figurines, however, they are not particularly common, except in Cyprus.4 An example from Rhodes5 is not unlike those from Cyprus. A single figure from Corinth6, which is very close to the Potters’ Quarter type, is probably from a dancing group, and a flute-player from such a group was also found at Corinth. Two figurines of Corinthian fabric from Perachora8 are perhaps from such groups. Both figures are painted and are earlier in date than most of the Potters’ Quarter examples; they are perhaps contemporary with No. 1. A fragmentary base “bearing traces of at least four figurines” was also found at the same site,9 and must be the base for a dancing group. Similar groups occur also among Argive terracottas10, and a figure from one was found on the Acropolis at Athens11 and another at Lousoi.12

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1 Charbonneaux, Les terres cuites grecques, no. 3.
2 Olympia, IV, pl. XVI, 263 (with mention of two similar groups and fragments of three others); Neugebauer, Antike Bronzestatuetten, fig. 13. For a photograph of the first see Zervos, L’art en Grèce (1946), no. 63.
3 Brommer, Satyroi, figs. 1 and 2.
4 Cesnola, Cyp. Antiq., II A, pl. XXXIII, 279 (three figures around a flute-player); Ohnefalsch-Richter, Kypros, pl. XVII, 5 (a fragment with two dancers and a flute-player), pl. CXXVII, 6 (a group of about six dancers and two tambourine-players), pl. CXVII, 4 (three dancers surrounding a sacred tree); de Ridder, Collection de Clercq, V, p. 129, no. 106 (three figures dancing about a vase and a column which supports a nest of doves, while the tambourine-player is outside the circle); Myres, Cat. of Cyp. Mus., nos. 5401-5447; Sved. Cyp. Exped., I, pl. LXVIII, 13; ibid., III, pl. CXXXIII, 123. These groups are all handmade. Mouldmade dancing groups are also not uncommon among Cypriote terracottas (cf. Cesnola, op. cit., pl. XXXIII, nos. 274–278, 280, 281; Ohnefalsch-Richter, op. cit., pl. XVII, 6, pl. CXXVII, 5, and Myres, op. cit., nos. 5315–5334, 5448–5466). For isolated figures playing double flutes, cf. Cesnola, op. cit., pl. V, nos. 90, 93, 95, 96.
5 Lindos, pl. 87, no. 1955 (with three dancers and a fluteless flute-player). Ibid., no. 1956 is a flute-player, probably from a similar group.
7 Corinth, XII, no. 7.
8 Perachora, pl. 99, nos. 142, 149. The lower edge of the former looks as if it had been broken from a base; the arms, however, are not sufficiently raised for a dancing figure.
9 Ibid., p. 226, (under no. 142).
10 Ibid., pl. 111, no. 263; Arg. Her., II, p. 16, nos. 3, 4 (the flute-players of p. 18, nos. 21–23, may also come from dancing groups, and perhaps also a figure, pl. XLII, 7, which stands on a base); Schliemann, Tiryns, p. 153, nos. 82, 83. The fragmentary group of Tiryns, I, pp. 83f., no. 143, may represent a dance, although not a ring dance, as one of the figures stands behind the other.
11 Winter, Typen, I, p. 24, no. 9. Ibid., p. 23, no. 8, represents a flute-player, but there is no indication that the figure formed part of a group (see Cat. of Acrop. Mus., II, pp. 345f., no. 1215).
12 Jahreshefte, IV, 1901, p. 40, fig. 33.
TERRACOTTA FIGURINES – CLASSES II–III

1 (KT2-1). Cylindrical female figure and arm of another. Plate 5. H. 0.03. Left arm and head broken off. Hard gray clay, mottled in firing. Black paint. Wide applied necklace with five flat applied disks. Black spot on right shoulder. Right hand joined to arm of next figure, hand of which is painted black. Back painted black nearly to bottom; broad stripe across front of skirt.

This is the only figure from a dancing group which has any decoration. There is no doubt, however, that there are two joined arms on the right side and it is, therefore, almost certain that the two figures formed part of a circular dance. The quality of the clay and paint seem to indicate an early date, probably in the 6th century, although all the other figures of Class II appear to be of much later date.13

2 (KT2-2). Cylindrical figure playing double flutes. H. 0.044. Flutes, left arm, part of right and lower part of body missing. Hard buff clay. Very flat applied polos. Face square in outline and flat, without features. Very deep, wide gash in center, with two rolls of clay inserted to represent double flutes. Arms raised to hold flutes.

This fragment differs from the other flute-playing figures in having the ends of the flutes inserted in a gash in the face instead of being covered with an applied strip of clay.

3 (KT2-5). Upper part of cylindrical figure playing double flutes. Plate 5. H. 0.052.

Pale yellowish gray clay. Very high polos, applied across front of head only. No face, except short strip of clay applied to cover upper ends of flutes, which are formed of thick rolls. Hands attached to lower ends.

Another figurine, KT2-6, is very similar to this.

4-7 (KT2-7, 2-8, 2-9, 2-10). Dancing group. Plate 4. Preserved height of flute-player (KT2-7): 0.066. Extremely hard greenish gray clay. Figures similar in style to Nos. 3 and 8.

These four figures have been restored as a group of four women dancing in a circle with the flute player in the center, all set into a round base. The figures were all found together and are of identical clay. The two which are preserved to the bottom show clearly that they were set into a base. Enough of the arms was preserved to give their exact length and thus the size of the circle. The restoration with four dancers is, therefore, quite certain. The right arm of one figure is always applied to the back of the left arm of the next figure.

8 (KT2-11). Cylindrical figure from dancing group. Plate 4. H. 0.085. Part of both arms missing. Yellow clay, burned red in front and buff on back. Very flat “disk” face half covered by broad polos applied to front and sides. Enough of the bottom is preserved to show that the figure stood on a base and that it stood at the very edge of the base.

From the Shrine of the Double Stele, as also two fragments of similar figures, KT2-12 and KT2-13, which are possibly from the same group as No. 8. We have, then, a probable date in the first half of the 4th century for one of these dancing groups. The group consisting of Nos. 4 to 7 is doubtless not far from the same date, since the figures in both groups are almost identical.

CLASS III. HANDMADE SEATED FEMALE FIGURES

There are relatively few of these in comparison with the standing figures. Only 38 were catalogued, and of these 18 are described below. Five uncatalogued fragments bring the total to 43. In general, the observations made in Class I are true also of Class III, and the seated figures have been placed in the same chronological groups as the standing figures. Here, however, a fixed classification is made more difficult by several exceptional figurines which are quite different from anything else in Class III, and frequently from any other figurine in the Potters’ Quarter. The great majority of seated figures fall into the Late Group. Only two belong with certainty in the Early Group; neither of these was found in a dated deposit, and probably neither is datable before the 6th century. The handmade seated male figure is likewise very rare before the middle of the 6th century, and again there are only two examples in the Early Group.

Most of the figurines of Class III have a flat body, usually bent at right angles at the hips and again at the knees. Although there is not sufficient material to enable one to generalize

13 Compare, however, the 6th century figurines, perhaps from dancing groups, found at Perachora (Perachora, pl. 99, nos. 142, 149).
about developments in style, it seems to be the case that the figurines of the Early and Middle Groups tend to be broader in proportion to their height than the later ones. Although No. 11 from the Circular South Shrine and No. 16 from the Shrine of the Double Stele have wide bodies, the shape which is more typical of the Late Group is tall, narrow and very nearly of the same width from shoulders to feet; this type of body is exemplified by Nos. 8, 9, 10, 15 and 17.

The method of support varies. Props are sometimes attached to the back of the figure. Most common are the two straight, peg-like supports used in Nos. 5 and 16, and in several of the uncatalogued fragments; one figure, No. 8, has a prop of oblong shape. Three figurines have seats of different kinds, No. 4 probably a chair, No. 17 a stool and No. 3 an irregular base. No. 12 and probably No. 13 are seated on doves; No. 14 is of similar type, although the seated figure is missing. In the case of No. 6 the sides of the skirt form the support. A few figures had no visible support and were doubtless seated on separate objects of some kind. No. 15, for example, was probably propped on two sticks.

Seated female figures of Corinthian fabric have occasionally been found at Corinth and elsewhere, but are far less common than those of the corresponding standing type. It seems to be true that at most sites, as in Corinth, where handmade figurines are found in any number the standing types are more numerous than the seated. This is certainly true of Attic and Spartan figurines; in Boeotia the standing type was more common at Rhotsona, at least. In the Argive fabric, however, the seated type achieved an enormous popularity.

**Early Group**

1 (KT6-7). Upper part of large, flat female figure. Plate 4. H. 0.075. Head, right arm and part of left, part of necklace missing.

Hard yellow clay. Black and purple paint. Thin purple necklace with row of small dots below and anchor-shaped clasp in center of back. Applied necklace below, also painted purple, pinched into point on shoulder and with small central disk. Arms decorated with purple stripes and scattered black and purple dots. Breasts modelled and left unpainted except for purple spot in center. Front of dress purple, at waist applied over broad black band.

The hardness of the clay and the color and quality of the purple paint indicate a fairly early date, perhaps in the first half of the 6th century, possibly even earlier.

2 (KT6-11). Upper part of flat seated female figure. Plate 5. H. 0.052. Arms, necklace, part of hair, one ear missing.

Buff clay. Black and red paint. Face originally had rounded profile; cut back deeply under nose, with flat area below. Chin projects slightly. Narrow, almond-shaped eyes, drawn with fine black line and small central dot. Trace of red on mouth. Hair applied low over brow, vertically grooved and painted black. Small elongated bits of clay represent ears. Two necklaces painted in thin, parallel red lines. Traces of applied necklace beneath.

Among the handmade female figures I, 36, is the only parallel for the rendering of ears by the application of separate bits of clay.

**Middle Group**

3 (KT6-12). Small flat seated female figure. Plate 5. H. 0.083. Part of left arm missing.

Hard brown clay. Very hard, shiny black paint. Face pinched in thin ridge down center. Very wide polos, which broke while being applied and was
pieced; upper edge painted black. Black spot on right hand. Body apparently formed by bending long roll in middle and pressing two parts together. Division line clearly visible down back and on lower part of front. Upper body turned to right, head even more strongly. Lower part of skirt black, also part of back. Irregular flat base, with bottom painted black.

The clay and paint demand a fairly early dating in the Middle Group, i.e., probably in the second half of the 6th century. The figurine closest to it is I, 27; the very hard brown clay, slightly yellowish, and the hard, shiny black paint, brownish when diluted, and not easily removable from the clay, are almost identical in the two figurines. I, 27, was placed with the Stelai Shrine A figurines because of the Conventionalizing patterns used on the dress. The clay and paint, however, seem to indicate a date earlier in the history of the Conventionalizing style than most of the figurines from Stelai Shrine A. At any period No. 3 would be an interesting figurine. Its freedom of pose forms a curious contrast with its hasty modelling. There is, of course, the possibility that the effect of torsion is due to some accident. The same explanation might, of course, apply also to I, 28, and IV, 4, which show a similar twist of the body, but in any case these three figurines are interesting.

4 (KT6-16). Upper part of flat seated female figure with “disk” face. Plate 5. H. 0.047.

Red clay, mottled with buff and gray. Face half covered by very wide polos. Strip around back of waist forms part of seat.

From Stelai Shrine A, hence probably to be dated in the first half of the 5th century. Faces of this type do not occur among the standing handmade figures from this deposit, but a “disk” face, flatter than that of No. 4, which is somewhat rounded, is the rule among the handmade horsemen from the deposit. A fragment very similar to No. 4 was found in the Odeion deposit in Corinth.6

5 (KT6-17). Flat seated female figure. Plate 6. H. 0.053. Left arm broken off (restored).


From Stelai Shrine A. The face, though much more strongly pinched, resembles that of a standing figure, KT1-124, which is from the same deposit. Similar in both also is the wide applied band which represents the hair and the narrower one for the polos.


Very hard, light brown clay. Soft brownish red paint. At back four flat moulded locks with horizontal incisions. Flat moulded necklace, painted red, with five disks, each with red dot in center and tiny pinpoint holes. Red stripes above and below necklace. Right hand holds small disk and perhaps held another object. Red stripe on arms. On lower part of skirt three vertical incisions. Large red square on skirt, with fringe pattern depending from upper line and broken maeander below. Feet project at front corners of base; two foot-like projections at back. Lower part of figure hollow.

From the area just outside the second tower of the City Wall where several fairly early figurines were found. The clay and paint seem to indicate a date perhaps slightly earlier than the Stelai Shrine deposit. The method of making the feet is rather unusual. The front was made as a plaque of uniform thickness, cut off straight across the bottom. A deep vertical cut was made a short distance from the edge at either side and the two narrow flaps thus separated were slightly elongated and bent outward to form feet. To make the remaining piece between them a little shorter, its lower edge was thickened by pressing up from the bottom.

7 (KT6-21). Upper part of seated female figure. Plate 6. H. 0.057. Arms and most of necklace missing. Surface much broken.

Brown clay. Black, partly fired red, and red paint. Face strongly pinched, with small incision, painted red, for mouth. Small black dots for eyes. Applied, vertically grooved hair, painted black. Low applied polos, also with short vertical grooves. At back five applied locks with few deep, widely spaced horizontal incisions. Broad applied necklace. Traces of second applied necklace across breast with red central pendant. Row of black spots across waist. Below, red stripe and horizontal black zigzag.

From the same area as No. 6. The unique feature of this figurine is the method of construction. The body is formed by placing three heavy vertical rods of clay close together for a foundation and covering them with a thin layer of clay, much of which has disappeared. Unfortunately the lower part of the figure is broken away, but the rods continue at least to the point where a sort of lap of clay was added in front. The method of construction is much like that used for the handles of large Orientalizing oinochoai.

Late Group

8 (KT6-22). Seated female figure with “disk” face. Plate 6. H. 0.056. Part of right arm missing.

Yellowish brown clay. Applied polos. Left hand
holds flat disk. Figure supported by flat oblong prop which widens at bottom.

From the Circular South Shrine, and therefore to be dated at about the third quarter of the 5th century. In comparison with earlier seated figures certain changes in style may be noted, the most important being that the figure has become much narrower in proportion to its height and that the width is fairly uniform from the shoulders to the feet. Eight fragmentary figurines, of which two, Nos. 9 and 10, are described in the catalogue, of which two, Nos. 9 and 10, are described in the catalogue, are of the same type as No. 7. A seated figurine in the Louvre, from Lousoi and Boeotia, though these figures show no other similarities with ours.


Buff clay. Red paint. Thin red necklace with elongated pendant. Red stripes around body, down arms and down sides of body. On lap large, square, flat plaque perhaps representing tray, with red line round front and side edges.

10 (KT6–26). Lower part of seated female figure. Plate 6. H. 0.048.


Obviously made together with preceding. Another fragment, KT6–27, is also by the same hand.


Soft red clay. Rounded face nearly covered by applied polos. Short, pointed arms extended forward. Traces of applied necklace across breast with central disk and large shoulder disks. Traces of second necklace hanging to waist.

From the Circular South Shrine. The face is formed by extending the top of the head to a point and bending the tip down, but not flattening it as is the ease with the true “disk” face. An almost identical figure was found in the Odeion deposit in Corinth (MF 2676), and there is another very similar figurine from the main excavations. Compare also Heuzey, *Fig. ant. Louvre*, pl. 40, 1. For a very similar type with a mouldmade head see VIII, 34.

12 (KT12–5). Lower part of female figure on dove. Plate 5. H. 0.047. Tail and tip of dove’s beak broken off.

Light yellowish brown clay. Dove has unusually long legs. Top of head high and forms angle with beak. Female figure wide and flat with projecting feet.

From the Circle Deposit, and probably of late 5th century date. The figure is very much like one found elsewhere in Corinth. In this, the rider, like No. 13, holds a disk in front of her in both hands. The head is of the “disk” type with a broad polos. The tail of the dove is turned downward. Another dove, No. 14, with traces of a seated figure is very similar to No. 12. Since it was found in the Circular South Shrine, it is of about the same date.

13 (KT6–88). Upper part of seated female figure. Plate 5. H. 0.081.


This figure closely resembles one from the main excavations of Corinth, mentioned under No. 12, in the kind of clay, type of face, polos, and position of hands and disk, and doubtless also came from a group of a female figure seated on a dove. For the pose with the disk held in front of the body, compare also I, 53. A figurine from the early excavations of Corinth also holds a disk against the breast with both hands. The polos is similar and also the face, as far as one can judge from the photograph, and the height is the same. The three figures from the Potters’ Quarter (Nos. 12, 13 and 14) and those from the main excavations, then, may have been made by the same hand.

A similar figure, somewhat smaller, also seated on a dove, was found in the Asklepieion (Askl. 41).


From the Circular South Shrine. The shape of the body and head of the dove is very close to that of XXVII, 10, which is also from the same deposit. A dove from the early excavations of Corinth also has traces of a rider, seated sideways, and is of very similar shape.


Hard gray clay. Figure covered with black paint. “Disk” face with flattened applied nose. From under applied polos project two small rolls, representing short locks. Originally had four or five applied locks down back. Right hand perhaps holds object. Complicated pair of applied necklaces cross each other in front and run under arms. From one at right two thin loops hang in front of body and one behind. Small

7 Heuzey, *Fig. ant. Louvre*, pl. 40, 1.
8 Jahreshafte, IV, 1901, p. 41, fig. 37; J.H.S., XXVII, 1907, p. 70, fig. 2.
9 Corinth, XII, no. 9.
10 Ibid., no. 12.
12 Ibid., p. 210, fig. 11.
bits of clay applied to necklace. Left-hand necklace hangs lower in front; two applied loops at waist, small bit of clay at upper edge and larger bit under right arm. Figure only slightly bent at knees. Two deep holes run up into body behind; figure perhaps supported on sticks.

The closest parallel to this strange figurine is I, 51, from the Shrine of the Double Stele. The quality of the clay and paint is very similar. In both cases the entire figure is covered with paint. The faces show the most striking resemblance; both are of the “disk” type and both, alone of all the handmade figures, have the nose represented by a flat applied bit of clay. The seated figure is probably also to be dated in the first half of the 4th century.

16 (KT6–35). Flat seated female figure. Plate 5. H. 0.044. Head, arms, lower part of body, object on lap missing.

Reddish buff clay. Black and red paint. Two applied locks, horizontally grooved and painted black, in front. Thin red necklace with black dots below. Red stripe across breast, down arms and down sides. On left shoulder small circle with criss-cross lines inside, crudely scratched in paint. Across breast row of hook maeander, row of black dots between black lines, and row of irregular black spots. Traces of large, flat rectangular object on lap; red stripes and scratched pattern on edge. Back decorated by black line across neck and by row of three black squares (originally four) with black dot in centers; perhaps represents chair back. Two leg-like props with irregular black spots.

From the Shrine of the Double Stele. The red and black paint is of as good quality as that used on I, 50, from the same deposit. The Conventionalizing schemes of decoration are well executed, and the modelling of the hair is also very carefully done.

17 (KT6–37). Lower part of flat seated female figure. Plate 5. H. 0.084.

Soft orange red clay. Red paint. Hands on lap, perhaps originally with objects. Traces of red on dress and stool. Stool made by pressing out long flat strip and folding it to form three sides of square, with upright sides double in thickness; finished at bottom with little projections on corners.

For the type of seat compare a handmade figurine in the Louvre.13


The figure was found with I, 54, which it resembles in the softness of the clay and in the use of a white slip. The latter figure, too, although obviously represented as clothed, has the breasts very prominently modelled. The only other nude handmade female figurine is I, 42.

Class IV. Handmade Standing Male Figures

Of this type there are 34 examples, of which 13 merit description. In addition, there are 15 uninventoried fragments, which include also a few examples belonging to the next class. Since there are so few examples of the type and such wide variation among them, generalizations are hardly profitable. The standing figures are all of comparatively early date and there is none which can be placed with certainty in the Late Group. The faces, where they are preserved, are so widely divergent in style that they cannot be classified as in the female type. With the exception of Nos. 12 and 13, which have been placed at the end of the list for other reasons, all the heads are bearded. Long hair is also the rule, except in the case of No. 10. The applied polos is as frequently found as among the female figurines.

With the exception of No. 10, the figurines are nude. No. 12 wears only a band across the breast, doubtless a sword belt. A necklace is found on only one figure, No. 11. In Nos. 3 and 5, the entire body is painted red; the back and sides of No. 1 are painted black, the shoulders and breast of No. 2 red. The breast and navel are indicated in one instance (No. 11) by painted dots, in another (No. 2) by applied disks, while in No. 8 the breast is indicated by painted semicircles with a dot inside.

13 Heuzey, Fig. ant. Louvre, pl. 40, 1.
Only a few handmade male figures have been found in the main excavations of Corinth.\textsuperscript{1} Except for riders, such figures seem to be equally rare on mainland sites outside Corinth.\textsuperscript{2} A few Argive examples\textsuperscript{3} are close to the corresponding female type, with vertically pinched faces and pellet eyes. They wear an applied cap or a polos. A few have a gashed mouth, with a flattened area below marked by vertical grooves to indicate the beard.\textsuperscript{4} The Spartan male figures\textsuperscript{5} are also very close, as regards the face, to the female type. A few examples of handmade male figures from other sites may be mentioned.\textsuperscript{6}

**Early Group**

1 (KT14–1). Upper part of cylindrical male figure. Plate 6. H. 0.033. Part of arms broken off.

Buff clay. Black paint. Top of head high and probably added separately; slight depression all around. Deep groove for mouth makes nose and chin very prominent. Black eyebrows and spot on mouth. Small incised circles with black dots inside represent eyes. Top of head, arms, sides and back of figure black. Black paint covering both cheeks probably indicates beard, also long streak from chin to breast.

In style and in the color of the clay and paint this fragment may be compared with 1, 13. Both figures are probably of late 7th century date.

2 (KT14–8). Upper part of cylindrical male figure. Plate 6. H. 0.043. Head, arms and legs gone.

Pale gray clay. Purplish red paint. Arms outstretched to sides. Head attached in separate piece. Two applied disks on breast, with larger disk for navel. Back of shoulders painted red, also breast, pubes and applied disks.

Found outside the South Long Building, opposite Stelai Shrine A, and probably to be dated in the early 6th century.

3 (KT14–4). Torso of male figure. Plate 6. H. 0.063. Body above breast, right leg below knee, and all left leg missing.

Pale gray clay, entirely covered with dilute red paint.


Hard buff clay. Hard brownish black paint. Face triangular with sharp chin and flat nose. Eyes represented by applied disks, painted black with black eyebrows. Beard in dilute black. Inside of short incision for mouth carefully painted red. Top of head conical and painted black. Applied hair, painted black, in two masses, roughly square in section and horizontally incised, on shoulders and longer part, tapering toward bottom, over back. Thin applied polos, painted black. Body flat across shoulders. Left arm close to side, right hand a little forward. Body, especially back, well modelled, though roughly; surface shows small bits of clay added in final working. Black spots on pubes, left hip and left hand. Head turned slightly to left; body considerably twisted, perhaps not intentionally.

Found in the same area as No. 2. To date this figure by its style is very difficult. In I, 35, from the Aphrodite Deposit we find the only parallel among the female figures. The quality of the hard, shiny, brownish paint is very similar in both. The low, conical shape of the top of the head, the modelling of the nose and the shape of the shoulders are much the same in both, and there exists a great similarity in the working of the surface. I, 35, seems to be somewhat earlier than most of the figurines from the Stelai Shrine deposit, and is probably to be dated in the late 6th century. If the resemblances are sufficient to justify us in connecting the two figures, then the male figure should also be dated in the late 6th century. The arrangement of the hair, however, is like that of early 6th century works. In the Kleobis and Biton statues at Delphi\textsuperscript{7} the head is encircled by a fillet and the hair is divided in three parts, with a long mass behind and shorter locks over either shoulder. The treatment of the hair, both in front and at the back, is very similar to that of a bronze statue of Phidias in Berlin.\textsuperscript{8} A pointed mass of hair at the back is found on one Kouros\textsuperscript{9} which may be dated nearer the middle of the century. Separate thick locks in front of the shoulders seem to occur more frequently in the

\textsuperscript{1} Corinth, XII, nos. 14–19.
\textsuperscript{5} *Art. Orthia*, fig. 112, pl. XL, 12. These, with the exception of grotesques, seem to be the only undoubtable male figures among those illustrated. The rest, even those with a "gash" face and a prominent chin which looks like a beard (see ibid., p. 155), seem more likely to be female.
\textsuperscript{6} Winter, *Typen*, I, p. 23, no. 2, p. 24, no. 7 (from the Acropolis); *Olympia*, IV, pp. 44f., nos. 279–83, 286–89; *Ath. Mitt.*, XXXVI, 1911, pl. VI, 1, 2 (from Olympia); *Jahreshefte*, IV, 1901, p. 43, fig. 48 (from Lousoi). *N. d. Sc.*, 1937, p. 329, fig. 80, right (from the Heraion of Lucania), may be Corinthian. It is not certainly male.
\textsuperscript{7} F. de D., IV, pls. I, II.
\textsuperscript{8} Neugebauer, *Die minoischen u. archaisch-griechischen Bronzen*, pl. 20.
\textsuperscript{9} Richter, *Kouros*, fig. 249.
first half of the century than in the second. The arrangement of the hair in the figurine, taken together with the place of finding, seems to make a date earlier in the 6th century more likely.

5 (KT14–7). Lower part of large male figure. Plate 6. H. 0.073. Body missing above waist and below middle of calves.

Brown clay, entirely covered with thick purplish red paint. Knees roughly indicated.

From a small deposit of sherds, mainly of the 5th century, at the south end of the excavation. The figurine, however, is probably of 6th century date. XXIX, 11, was found with it.


This head, being without parallel, obviously an experiment and perhaps a grotesque, is impossible to date exactly. The light-colored, extremely hard clay makes it probable that the head is at least as early as the first half of the 6th century, and may well be of 7th century date. An interesting comparison may be made with Minoan heads from Palaikastro,10 which also have a long projection for the neck, a strongly salient nose, hollow eye sockets and no chin.

7 (KT26–6). Boy, supported by arm of larger figure. Plate 6. H. 0.063. Arms and right foot broken off.

Pale yellowish clay. Figure erect with arm of larger figure, preserved to elbow, applied across back. Hair in heavy applied mass on shoulders.

From Trench J, where many of the figurines found seemed to be dateable about the middle of the 6th century. Several other figurines from this area are made of the same very pale clay (cf. I, 25).

Middle Group

8 (KT14–18). Head and shoulders of male figure. Plate 5. H. 0.081.

Hard yellowish buff clay. Hard black and red paint. Face flat, almost like disk, with pinched nose. Elongated black spots for eyes with heavy eyebrows. Mouth red. Beard rendered by black stripe around edge of chin and across nose, hair by long applied strip, painted black, with ends flattened against chest. High, sharp-edged polos; red line at upper edge and black Zmaeander below. Breasts indicated by two black semi-circles with dots inside. Red stripe around left arm and black spot under arm.

From the area of Stelai Shrine A. The decoration of the polos is in the Conventionalizing style, hence the figurine must be dated after the middle of the 6th century. The hard clay and the excellent quality of the paint suggest a date in the late 6th century rather than in the 5th.

9 (KT14–11). Lower part of male figure. H. 0.043. Feet broken off.

Yellow clay. Black and red paint. Modelling simple but skilful. Large red spot on left hip; slight break in surface probably indicates hand rested on hip. Black trefoil spot on pubes. Strip of clay added for support against back of lower legs. Traces of red on front of ankles perhaps indicate boots.

From the Aphrodite Deposit, and probably of late 6th century date.

10 (KT14–14). Upper part of male figure. Plate 6. H. 0.046. Chin, part of polos and part of arms missing.

Yellowish buff clay. Black (fired red) and red paint. Probably had “gash” face. Nose very prominent. Top of head extremely low and flat; deficiency concealed by large polos, painted red. Outstanding applied ears. Oval black eyes with central dots. Black beard. Red stripes across shoulders and arms and around waist, connected in front by vertical red lines. Black spot on back.


12 (KT14–20). Upper part of male figure. Plate 6. H. 0.053. Right arm, polos, part of hair, fragments from body missing.

Reddish buff clay. Black and red paint. Face slightly pinched together for nose and with slight incision for mouth, painted red. Eyes oval with large dots in centers. Eyes and brows black. Traces of broad polos. Top of head painted black and covered with little curved incisions to represent hair. Three applied locks, horizontally grooved and painted black, reach to waist behind. Similar shorter lock on either shoulder, two more on breast. Broad red diagonal band with fringe pattern along both edges crosses breast. Traces of uncertain object, partly painted red, in left hand. Pubes indicated by short horizontal line with short vertical line at center.

The face somewhat resembles that of I, 32, which belongs to the Middle Group. The male figure may be of the same period, but, on the other hand, the soft, powdery quality of the red paint may indicate a later date.

10 B.S.A., IX, 1902-03, pl. XII, 38, 39.

Soft yellowish brown clay. Red paint. Hair applied in vertically grooved strip over forehead and down back in square mass, cross-hatched with fine vertical incisions and deeper horizontal grooves; traces of red. Upper body long and legs disproportionately short; feet painted red. Traces of red around waist.

The softness and peculiar dark color of the clay almost certainly preclude a date in the 6th century. The fact that this figure and the preceding alone are beardless may be a further indication that they should be dated comparatively late. An extraordinary likeness exists between this figure and a Cretan bronze statuette. The likeness must be fortuitous, if Müller’s dating immediately after the Minoan period is correct. Müller, Frühe Plastik, pl. XIX, 267, 269.

**CLASS V. HANDMADE SEATED MALE FIGURES**

Of this class there are only 11 representatives, and a few uninventoried fragments. Of these, 6 are described in the catalogue, and, in addition, two isolated riders are included. Little can be added to the scanty observations drawn from the preceding class, except that the seated figures, i.e., the non-riding figures, are very rare before the middle of the 6th century. As before, nudity is the rule; the only exception is the applied chlamys of a rider, No. 5. Long hair is less common than among the standing figures, probably because most of the figurines belong to the Middle and Late Groups; beards, perhaps for the same reason, are less frequently seen. The non-riding figures are supported by a single prop behind. Similar supports are often seen in handmade, or partly handmade, male figurines from other sites. A few examples of seated male figures from outside Corinth are included among those listed on p. 48.

**Early Group**

1 (KT15–1). Seated male figure. Plate 6. H. 0.064.

Head, right arm, part of left, and legs from knees down broken off.

Hard pinkish buff clay. Hard black paint, fired red-brown. Three splashes of paint across front and three across back; large spots on knees, thighs and arms.

The hardness of the clay and paint indicate an early date, perhaps in the 7th century. A rather similar figure, KT15–2, was found with a chair to which it obviously belonged. It is described under XXXIII, 8.


This figure, to judge from the deeply slashed mouth and high, pointed head, and the quality of the black paint, should probably be dated early in the 6th century.

3 (KT15–3). Seated male figure. Plate 7. H. 0.077.

Right arm and rear support gone. Latter restored.

Grayish buff clay. Black paint. Flat face, slightly pinched to form nose. Eyes represented by large shallow depressions in which are applied disks with black spots. Wide black stripe for beard; continued in thin line across forehead, apparently to indicate eyebrows. Applied polos, with traces of black. Bits of clay, applied high at sides, represent ears. Black spots on shoulders, legs and disk in left hand. Front of body covered with thin lines in dilute black, possibly intended to indicate modelling, but more probably merely decorative. Black on pubes. Originally had tail-like support behind, against which figure leans rather than sits.

An interesting comparison may be made with a figurine from Lykosoura; this has a square face surrounded by an applied strip of clay which probably represents a beard. The eyes are applied disks and the nose is pinched like that of No. 3, but with a sharper edge. The figure wears a conical cap, and carries a small animal.

**Middle Group**

4 (KT15–5). Seated male figure. Plate 7. H. 0.048.

Parts of arms, legs, rear support and polos broken off.

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For the face the closest parallel in Class I is No. 36, which was assigned to the Stelai Shrine group in the first half of the 5th century.

5 (KT17–1). Rider in chlamys. Plate 7. H. 0.087. Right arm and leg broken off.

Pale greenish gray clay. Traces of black paint on chlamys. Rounded “disk” face, slightly pinched at sides. Chlamys formed of flat piece of clay with ends overlapping under chin; longer in back than in front, and longer on left side than on right.

From the area of the “Erosa Shrine.” The date is uncertain. Some of the objects from this area seemed to be of late 5th and early 4th century date. The type of clay, however, used in this figurine looks earlier. An applied mantle or scarf formed of a flat strip of clay similar to the chlamys of this figure is occasionally seen on mouldmade female figures.3

Late Group

6 (KT15–9). Seated male figure. Plate 7. H. 0.049. Arms and legs broken off.

Grayish brown clay. Unusually deep gash for mouth, slightly curving upward; nose very large, and chin extremely pointed and somewhat spoon-shaped. Very heavy applied polos. Flat tail-like support, set so that figure sits with legs nearly straight out in front.

From the Rectangular South Pit, and therefore to be dated around the third quarter of the 5th century. A possible comparison may be made with a figure from Kalaureia,4 which is seated with legs widely spread. The mouth appears to be slashed, and a heavy polos with applied disks is used on the head. A figurine from the Heraion of Lucania5 is quite similar to ours; the mouth is not, however, as deeply slashed. A figurine of a rider in Copenhagen6, published as Cypriote, has a very similar face and also wears a polos.

7 (KT15–10). Seated male figure. Plate 7. H. 0.057. Right ear, right arm and left leg missing.

Pale grayish yellow clay. Black and thick red paint. Small depression for mouth, painted red. Nose slightly pinched. Eyes represented by black dots with black brows above. High, sharp-edged polos; inside painted red, also lower front edge and three spots above. Ears, applied high up, have sharp edges and red spots in front. Diagonal black stripe across breast. Applied disks on breast and navel; black dots in centers. Black paint on pubes. Tail-like prop, bent at tip to give better support.

From the Shrine of the Double Stele, hence probably to be dated in the first half of the 4th century.


Class VI. Handmade Grotesque Figures

This class is represented by 30 figurines and a few un inventoried fragments. Only 11 are here described. The handmade grotesques, with the possible exception of the child, No. 11, are invariably male, and all are represented in a seated position. They belong to the Middle and Late Groups; only the rider, No. 1, seems to be earlier. A few, particularly No. 7 and several fragmentary figurines of the same type, may have had mouldmade heads, on the analogy of XIX, 2 and 3, which show a very similar modelling of the body. No. 10, however, which is similarly modelled, has a handmade head. All the figures of this type, with both handmade and mouldmade heads, are comparable with a group of figurines which are probably of Boeotian origin.1 There is, of course, as always in handmade figurines, wide variation in style and modelling, but the comic effect is obtained by more or less unvarying methods. Most common are the following: 1) over-emphasis on individual parts of the body; 2) use of certain poses apparently recognized as comic; 3) fantastic painting of the body. The parts of the body which

3 Cf. Richter, Ancient Furniture, fig. 45; Ausgewählte gr. Terrakotten, pl. IX, 4 (from Corinth); Winter, Typen, I, p. 28, no. 5 (from Tegea).
4 Ath. Mitt., XX, 1895, p. 315, fig. 32.
5 N. d. Sc., 1937, p. 329, fig. 80 (right).
6 Danish National Museum, Cat. of Terracottas, pl. 2, no. 14.
7 See introduction to Class XIX.
are enlarged for comic effect are the nose (Nos. 2 and 6), ears (No. 8 and probably No. 2), mouth (No. 8), abdomen (Nos. 2, 3 and 5), posterior (No. 5), and phallus (No. 8). The poses characteristic of grotesque figures are roughly three: in the first the hands clasp the abdomen; in the second one or both hands rest on the hips; and in the third one hand is placed on the breast and the other is raised. The last probably caricatures a forensic gesture. Painting to gain comic effect varies, of course, with the individual figures. Sometimes large areas of the body are painted, while the rest is left uncolored (cf. Nos. 2, 3 and 5). A frequent method is the employment of color on parts of the body which are normally left unpainted. In No. 8 large spots decorate the front of the body. Touches of color appear in unexpected places: on the cheek (Nos. 1 and 2), nose (Nos. 2 and 6), arm (No. 2), hand (Nos. 3 and 4) or thumb (No. 9). These three points hold good for the grotesques from the Potters' Quarter at least, and have been of great help in sorting out from the mass of unintentionally grotesque figurines those which the potter's fellow workmen probably greeted with appreciative laughter.

Outside Corinth completely handmade human grotesque figures are not common, although figures with handmade bodies and heads which are probably mouldmade are frequently found; the modelling of the handmade parts in many of these figurines shows considerable resemblance to several of the Potters' Quarter figures. Two types of handmade male grotesque figurine were found at Sparta. The first, a seated type, is not paralleled at Corinth. The other, which has one hand placed on the breast or stomach and the other raised to the head, may be compared with No. 3 (compare also the pose of XIX, 3); most of the examples of this type seemed to be of 7th century date.

**Early Group**

1 (KT17–30). Grotesque rider. Plate 7. H. 0.061. Left arm and tip of left leg broken off.


The hardness of the clay and paint indicate an early date, probably at least as early as the first half of the 6th century. That the figure is intentionally grotesque seems clear from the lines drawn across the cheek.

**Middle Group**

2 (KT16–5). Grotesque seated male figure. Plate 7. H. 0.068. Ears, legs and part of support missing.


The paint is of the type frequently found on vases and figurines of the Conventionalizing style. It is, however, hard to assign the figure to any less general date than the second half of the 6th century or first half of the 5th. For the pose with the hands on the stomach, compare a figurine from Delphi. For the incised circles on breast and navel, compare three terracotta figurines, two male and one female, from Olympia and an Etruscan bronze figurine.

3 (KT16–6). Grotesque seated male figure. Plate 7. H. 0.045. Nose, left arm, left leg and rear support broken off. Leg and support restored.

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2 Art. Orthia, p. 156, pl. XL, 9, 10.
3 F. de D., V, pl. XXIII, 2.
4 Olympia, IV, pl. XVII, nos. 280, 281, 290.
5 Goldschieder, Etruscan Sculpture, no. 89.
Brown clay. Brownish black paint. Very flat face, with long incision, painted black, for mouth and black spots for eyes. Beard black. Hair indicated by cap-like mass, flat on top; part around face vertically incised and painted black. Two large disks applied on breast. Right hand on protruding abdomen. Hand painted black; fingers separated by grooves. Front of body perhaps originally covered with paint.

Probably of about the same date as the preceding.

4 (KT16-8). Grotesque seated male figure. Plate 7. H. 0.085. Head, most of left arm, object on left shoulder, right leg, rear support and left foot broken off.

Yellow clay. Black and red paint. Hair black behind. Beard indicated by short, vertical black strokes. Right hand on hip, with thumb separated and painted red; thin red lines on hand probably indicate fingers. Left forearm bent forward and apparently supported object on shoulder. Red band enircles body, running over left shoulder and under right arm. Above it irregular, short black lines, and below thin, irregular red stripes, probably indicating hair. Black dot at navel and black on pubes. Red stripe across bent left knee.

5 (KT16-9). Grotesque seated male figure. Plate 7. H. 0.082. Head, parts of arms, right leg broken off.


6 (KT16-12). Grotesque seated male figure. Plate 7. H. 0.065. Part of polos and face, arms, legs and rear support missing.

Gray clay. Black and dilute brownish purple paint. Back of head reduced to small conical point. High, sharp-edged polos, painted purple. Face, raised almost to horizontal position, very flat with cheeks rendered by conical bosses. No forehead. Nose formed by applied strip; turned up end resembles disk, painted purple and with two small, deeply bored nostrils. Black paint on back of head and neck. Traces of black indicate beard. Wide purple necklace with three large pendants; row of small purple spots across breast perhaps secondary pendants. Black stripe on pubes. Originally had large support behind with black spot above.

7 (KT16-19). Part of seated grotesque male figure. Plate 7. H. 0.058. Head, arms, legs and support missing.

Pale clay. Applied disks indicate navel and genitals; similar disk on right hip. Legs wide apart. Figure probably in “orator” pose. Tail-like support.

Late Group

8 (KT16-21). Grotesque seated male figure. Plate 7. H. 0.067. Part of left side of face with eye and ear, most of polos, right arm and left leg broken off.

Hard buff clay. Black paint. Head made in separate piece, probably with projection to fit into socket (cf. IV, 6); clay added at back for greater security. Nose pinched to sharp ridge, leaving shallow depression at either side; eye indicated by large applied disk with black spot at outer edge. Long strip, applied under nose, probably represents upper lip; pinched-in slight ridge along center. Lower lip also very prominent. Sharp-edged chin. Lower lip, chin and top of head black. Tip of applied polos preserved over right ear. Head turned strongly to right. Right arm probably raised. Left hand on hip; black spots on left shoulder and elbow. Two black dots on breast and one at navel. Large black spots on front, sides and legs. Figure ithyphallic; traces of black. Tail-like support.

From the Rectangular South Pit, and therefore datable in the third quarter of the 5th century. Most of the polos was broken in the process of making the figurine, and the broken surface of the tip which remained was painted over. The black spot on the eye was perhaps intentionally placed at the outer edge so that the figure appears to look over its shoulder.

9 (KT16-25). Small seated male figure. H. 0.018. Head, right arm, legs and rear support broken off.

Grayish brown clay. Black and red paint. Left hand on hip; thumb separated and painted red. Red dot at elbow. Wide red band around body, over left shoulder and under right arm; traces of thin black lines and dots above and below perhaps intended to suggest anatomical detail. Black on pubes. Broad support.

From the Shrine of the Double Stele, hence probably datable in the first half of the 4th century.

10 (KT16-26). Grotesque seated male figure. Plate 7. H. 0.065. Nose, right arm and tip of left, left leg and right below knee, and rear support broken off.

Brown clay. Head flat and rectangular. Ears applied at upper corners. Slight depression for mouth. Lower face flat and square, perhaps indicating beard. Left hand on breast.

For the pose and the shape of the face, compare Winter, Typen, I, p. 219, nos. 1–4, and F. de D., V, pl. XXIII, 2. The position of the ears may indicate that a satyr type is intended.

11 (KT36-4). Grotesque figure of infant, supported by hand of larger figure. Plate 7. H. 0.052. Right arm and most of left, legs below knees, object in mouth broken off.
Red clay, yellowish brown on surface. Upper body turned at right angles to lower. Body fat with prominent abdomen. Top of head flat. Ears project straight outward. Mouth open, with part of small object projecting from it. Flat strip applied to back probably represents drapery. Large hand applied to back of shoulders; thumb separate, fingers divided by grooves.

There is no evidence for dating this figure, but it can hardly be very early. It is probably a caricature of a Kourotrophos type.

Class VII. Handmade Reclining Figures

Only ten examples of this type are preserved, and all but three are described below. Five of these figures are from datable deposits. None appears to antedate the equivalent mouldmade type, which probably does not originate before the late 6th century. There is little information to be extracted from the class as a whole. Any development must be in a circle, since the earliest and latest examples show a striking resemblance to each other. In general, they are very crude in form and rather carelessly decorated. The faces are chiefly of the "disk" type or of the related type, illustrated by No. 5, which has a rounded rather than a flat surface. Except in the case of No. 2, which differs in other respects also from the rest, the polos is worn. Several show a stripe running diagonally from the left shoulder under the right arm; this doubtless suggests the edge of the drapery which is seen at the same point in the mouldmade reclining figures. As in the mouldmade type, the left hand usually holds an object, in most cases a phiale, and the right rests on the side. The couch is generally rather amorphous, although those of Nos. 1 and 7 are recognizably shaped and provided with legs or end supports.

Although the mouldmade reclining figure was very popular and has been found on many different sites, there seems to be no parallel for the handmade reclining figure of the Potters’ Quarter. Not even elsewhere in Corinth, to the best of my knowledge, have such figures been found. A female reclining figurine in Dresden has a crude handmade body and couch, but the face is mouldmade. A figurine in Athens, of unknown provenance, is said to be handmade; the clay is said to be yellow.

Middle Group

Buff clay. Black and red paint. Couch has four short legs. Arms applied; right lies along side with hand curved inward, left holds large phiale with flat central boss. Slightly rounded “disk” face, partly covered by heavy polos. Polos and top of head painted red. Body, arms, face and back of head painted black, also phiale, back and ends of couch, and large spots on front of couch.

From Stelai Shrine A, hence datable in the first half of the 5th century. The paint is the slightly grayish black, brown when diluted, which occurs on several other figurines from the deposit.

2 (KT18–9). Handmade reclining figure. Plate 8. L. 0.079. Arms, right foot and most of couch missing.
Brownish gray clay. Hard, shiny black and thin purple paint. Body flat and lies on back. Legs flattened at ends to represent feet; divisions of toes indicated in black. Face rounded, with shallow cut for mouth, painted purple. Eyes indicated by elongated black spots with curved brows. Cap-like applied hair, modelled in irregular ridges and hollows; painted black. Garment purple. Upper part indicated only in paint; edge crosses breast diagonally from left shoulder. Lower part formed of thin sheet of clay wrapped around legs. Headboard of couch rectangular, with purple edge and small black dots over front surface.

3 (KT18–10). Very small handmade reclining figure. Plate 8. L. 0.032. Left arm and most of couch missing.

1 Jahrbuch, XL, 1925, Arch. Anz., col. 151, fig. 47.
2 Martha, Cat. fig. Ath., no. 818.
Late Group

4 (KT18–3). Handmade reclining figure. Plate 8. L. 0.044. Phiale missing and edge of base chipped.

Pale yellowish clay. Black and purple paint. Figure supported by left elbow on oval base, hollow underneath. Right arm at side; left bent to hold phiale. Large, projecting nose and flat chin. Polos and back of head black. Black spots for eyes. Purple stripes around waist and diagonally across breast. Black spots along right arm. Short black stripe probably indicates feet, and another marks separation of body and couch. Black spots on front and ends of couch.

This figure is closer to the mouldmade reclining type than any of the others, but is certainly handmade.

5 (KT18–5). Handmade reclining figure. Plate 8. L. 0.068. Polos and left foot broken off.

Light brown clay. Brownish black and purple paint. Slight depression underneath couch. Small round cushion, brown on front end, applied under left elbow. Left hand holds large applied saucer, with small brown spot in center nearly covered by irregular splash of purple. Right arm at side; large open hand formed by two projections. Brown spot between thumb and fingers. Right knee drawn up. Feet painted brown. Face formed by elongating neck to point which is bent downward against neck. Brown spots for eyes, and spot on side of neck. Originally had applied polos. Purple stripe across breast. Along front of couch wide brown stripe crossed by four short vertical strokes in purple.

From the Shrine of the Double Stele, and datable in the first half of the 4th century. Another reclining figure from the same deposit, KT18-4, is close enough to have been made by the same hand. The polos, which is preserved in this figure, is extremely broad and heavy. The style of both figurines is somewhat similar to that of I, 56, from a 4th century deposit in the Terracotta Factory.

6 (KT18–6). Upper part of handmade reclining figure. Plate 8. H. 0.052. Arms, legs, and front of couch broken off.

Pale clay. Black and purple paint. Face formed like preceding, but pinched to form nose and has flat applied disks for eyes. Black dots on eyes and large purple spot on mouth. Large applied moustache, with ends bent downward; painted black. Sharp-edged polos applied across top of head, with ends falling to shoulders; painted black. Two purple spots on breast. Purple stripe at lower edge of figure. Couch slightly hollow underneath.

From the same deposit.

7 (KT18–2). Handmade reclining figure. Plate 8. L. 0.072.

Hard, pale grayish green clay. Dilute brownish black paint. Arms short and broad. Phiale in left consists of thick disk with smaller disk in center. Right arm bent, with small disk on hand. Rounded “disk” face with applied polos. Black stripes across face, polos and body. Painted necklace. Tips of feet and left hand black. Couch higher than usual; lower edge curved downward in front. Supported on two heavy, disk-like projections at ends. Clay stuffep between head of couch and neck of figure. Across lower end of couch two curved horizontal lines, another along lower front edge, and vertical stripes on front.

From Deposit 1 of the Terracotta Factory. The figure must, therefore, in spite of the excellent quality of its clay, be dated at least as late as the middle of the 4th century. The close resemblance between this figure and No. 1 is astonishing, considering that at least a hundred years lie between them.

Class VIII. Archaic Mouldmade Female Figures

Of this group there are 87 examples, of which 59 are here described. They range in date from possibly the middle of the 7th century to about the early 5th. Also included are one or two figurines from deposits of later date; since their style is pure archaic, we may assume either that the figurines antedate their deposits or, more probably, that they are contemporary but made from moulds of much earlier date, or from copies of such moulds. The members of this class and the next, particularly those of the 7th century and the first half of the 6th, are probably the most interesting and important of all the Potters’ Quarter figurines. Since so little Corinthian sculpture has survived from the period before the middle of the 6th century, any terracottas in addition to those already known must be of considerable importance. Corinthian art of that period can hardly fail to win admiration if it is judged by the best of the Potters’ Quarter heads and those, presumably from the same factory, which were found at Perachora. Of these the 7th century heads are most important, since heads of the first half of the 6th century have
been available to some extent on pyxides and as architectural terracottas. To the figurines of
the Proto-Corinthian period we must add five moulds previously published, and three reliefs,
XXI, 1–3, two of them small fragments. Except for the earliest mould, they can perhaps add little
entirely new information to the studies of Payne and Jenkins, but they form a valuable addition
to the scanty number of surviving Proto-Corinthian figurines. The chief value of the archaic
figurines from the Potters’ Quarter is, of course, the chronological information which they
provide. A very large percentage of the total number of figurines in Classes VIII and IX came
from deposits which can be fairly well dated by the pottery also found in them. Practically
all the 7th century figurines were found in deposits. Those from the Aryballos Deposit form a
particularly valuable group, since the pottery with which they were associated seemed to
belong nearly entirely to the last quarter of the 7th century. A small group of figurines from
the North Dump could be fairly well dated in the third quarter of the 7th century and perhaps
the very beginning of the last quarter. The figurines from Well I, with the probable exception
of VIII, 1, are datable in the last quarter of the 7th century and the first quarter of the 6th.
For the second quarter of the 6th century we have the figurines found in the deposit in Trench J
and in the area around the deposit. The Aphrodite Deposit and the deposit in Stelai Shrine A
are largely post-archaic, since they are datable in the late 6th century and the first half of the
5th, but they contained a few terracottas of archaic style. Several figurines of definitely archaic
type which were found in late 5th century deposits are most interesting in connection with the
persistence of early types in later contexts, a phase of Corinthian art which was noted
particularly in connection with the handmade figurines.

Several methods of fashioning the bodies of the figurines of this class were in use. These
coincide in the main with the methods indicated for the Perachora figurines. In many instances,
as in the Perachora material, the body was entirely handmade. This technique was already in
use in the Proto-Corinthian period; compare Nos. 1 and 2, and probably also No. 4. In the
6th century the handmade body becomes increasingly the rule, until by the second quarter of
the century it is nearly always employed. In the seated figurines, with the exception of No. 9,
the body is handmade. It is nearly always broad and flat in shape, and bent at the waist and
knees; in No. 21, which is probably seated, the lower body is much thicker than usual. Frequently
the entire front of a figurine was cast in a single mould, a method which is essentially the same as
that of a relief; if a background were left around the figure, a relief instead of a free-standing
figure would result. Figurines of this type belong for the most part to the last quarter of the
7th century; the technique became, of course, extremely popular much later for the fabrication
of such stock types as the standing and seated Korai, reclining figures, etc. The third method
noted at Perachora is also employed in the Potters’ Quarter figurines; the fourth method is
not paralleled in the Potters’ Quarter. In the former a cylindrical, wheelmade lower body is
combined with a mouldmade head and a handmade upper body. The lower body was hollow,
narrowing slightly at the waist, and flaring more or less widely at the base. This method was
employed particularly in the last quarter of the 7th century and the beginning of the 6th. In
the Potters’ Quarter it appears first in No. 7, which can hardly be dated later than the begin-
ning of the last quarter of the 7th century. Usually the upper part of the body, as also in the
Perachora figurines, seems to have been made hollow, probably being shaped while the figurine
was still on the wheel, and then afterward stuffed with wads of clay for greater strength. In the
Potters’ Quarter the wheelmade body does not seem to occur after the early part of the 6th

1 Corinth, XV, part 1, pp. 87–90, nos. 1–5.
TERRACOTTA FIGURINES – CLASS VIII

century, with the possible exception of VIII, 51, which is probably of early 5th century date. At Perachora the partly wheelmade figurine apparently survives as late as the third quarter of the 6th century. Several figurines, including one datable in the last quarter of the 7th century, seem to have bodies which are at least partly mouldmade; this is exclusive of the type made in a single mould like a relief. In the case of VIII, 9, the entire front of the body appears to have been made in a mould, a rather unusual proceeding for a seated figurine. The fact that the break at the right elbow where the attached handmade forearm has largely disappeared shows a smooth, flat surface certainly tends to indicate the use of a mould. Moreover, the line of breakage down the center of the sides, as seen in the profile view, seems to indicate the point where the handmade back was added to the mouldmade front. The edges of the back surface of the legs probably mark the edges of the mould. Among the figurines of the first half of the 6th century No. 37 is certainly an example of a partially mouldmade body. A fragmentary relief, XXI, 5, from the same mould was also found in the Potters’ Quarter. There is no reason to suppose that only the head of the relief was mouldmade, and the upper body of the relief and of the figurine must have been formed by the same method, since they are identical in modelling. The skirt of the figurine is cylindrical, but, since it is solid, it must be handmade rather than wheelmade. The lower body of the relief may also have been handmade.

The combination of handmade, mouldmade and wheelmade elements produces a body which is, typically, broad and rather flat across the shoulders, narrows sharply at the waist, and has a slender, cylindrical skirt. The contrast between the broad, flat upper body and the slenderer, more cylindrical skirt is, of course, the result of the technical processes employed. Conversely, one might say with probably greater justice that this technique was developed with the express aim of producing a figure of this shape, an order of events which seems to be borne out by the fact that female figures in the sculpture and vase paintings of the period very frequently have just this shape, and one can hardly suppose that a fortuitous technical process in the making of terracottas could be responsible for a style widely employed in sculpture and on vases. Oddly enough, in the handmade group (Class I) the bloused figure is characteristic of the figurines which fall somewhat later in the 6th century, a fact possibly explained by supposing that handmade figurines followed the style of the mouldmade ones after a considerable lapse of time. By the second quarter of the 6th century the change in technical processes has brought about a complete change of silhouette. The body is now entirely handmade; it is usually broad, flat and slab-like, with no change in width from the shoulders to the feet. Figurines of this type are normally seated. The handmade body of the 7th century (cf. VIII, 1 and 17) was usually much thicker. Figurines with slab-like lower bodies, but with handmade upper bodies which still show a bloused outline, have already occurred fairly early in the 6th century (cf. Nos. 19 and 24).

The proportions of the body in the archaic figurines seem to bear little relation to date, as is evident from a glance at Nos. 7 and 11, both from the same deposit; in one the lower body is long in relation to the upper, and in the other the lower body is disproportionately short. One may say, however, that the tall, slender, short-waisted figure seems always to be early, while the

3 Ibid., pp. 216f., no. 91.
4 Several even earlier seated figurines from Perachora (ibid., pp. 198f., nos. 6–12) had mouldmade bodies.
5 At Perachora (ibid., p. 211) figurines of this flat seated type are said to have occurred as early as the late 7th century, but, since the heads alone are preserved in the two examples dated in the 7th century, it seems hardly possible to draw from them any certain deductions about the shape of the bodies.
short, heavy figure, although it may also be early, is not necessarily so. It seems to be generally true that in figurines of the late 7th and early 6th centuries the head is often rather large in proportion to the body, while by the later 6th century it is more likely to be disproportionately small. In practically every instance, both early and late, where the arms are preserved, they are extremely short; No. 9, an unusually well proportioned figure, is, of course, an exception, and also No. 11, whose arms were included in the mould for the front of the body instead of being attached by hand, as is generally the case.

The shape of the face in the archaic figurines has often been discussed and needs little attention here. In general, Proto-Corinthian heads are rather long, but taper toward the chin, so that the outline is generally oval or U-shaped. A short, broad type of face appears at a fairly early date, e. g., Nos. 5 and 6, which may be dated somewhere around the beginning of the last quarter of the 7th century. After that period the faces may be either short or long; they usually have a rather broad jaw and chin, although in the second quarter of the 6th century one finds a long, strongly tapering face along with the short, broad type.

In the individual features one can trace a certain amount of development. The chin, for example, in our earliest Proto-Corinthian heads, though tapering, is rounded in outline; in actual length it may vary from the very short chin of XXI, 1, to the very long one of VIII, 2, and in profile from the full, rounded line of VIII, 2, to the flat, sharp-edged line of VIII, 3. In the last quarter of the 7th century it tends to become broader, though still rather short. Exceptions are VIII, 7, and IX, 1, in which it is long, narrow and pointed; the latter head, of course, hardly counts, as the chin is the result of re-working and in the original mould was much shorter and more rounded. By this period the broad, very prominent, forward-jutting chin has already made its appearance (see VIII, 11) and is very frequently found through the first half of the 6th century. Toward the end of the first half the broad, heavy chin gives way to a type which is still prominent in profile, but is narrower and more tapering, as in VIII, 39, and IX, 7, and a type like that of VIII, 41, which is still rounded, but extremely short. In 7th century heads the mouth is always quite straight. By the beginning of the 6th century, though it is still rather straight, there is an infusion of affability and by the second quarter of the century the mouth is usually curved in a distinct smile.

The eye affords us little for contemplation, partly because in so many cases it was either left almost entirely to be indicated by paint or else the original modelling is obscured by paint. A type of eye which has a very strongly arched upper lid and a more or less straight lower lid seems to occur most often in the first quarter of the 6th century, although it is not the only type employed at that period. The almond-shaped eye with strongly marked lids is rather characteristic of the second quarter of the century. More may perhaps be learned from the modelling of the nose, even though in many instances it is not preserved. In Proto-Corinthian heads, as has often been noted, it is quite small and well-shaped, and does not project strongly from the surface of the face. By the end of the 7th century it becomes broader and somewhat more prominent. Many heads of the first quarter of the 6th century have a large nose which is triangular in outline and strongly salient in profile. Although it is still rather prominent in profile view, by the beginning of the second quarter of the century the nose becomes much narrower and tends to be noticeably long and thin as seen from the front. After this period it is more difficult to generalize; a tendency for the nose to become shorter is perhaps to be noted. The ears have already begun to be represented in Proto-Corinthian figurines, as is shown by

6 At Perachora also they seem to appear first in the third quarter of the 7th century (ibid., p. 200, no. 18).
**TERRACOTTA FIGURINES – CLASS VIII**

VIII, 3, where, although they lie nearly at right angles to the surface of the cheek and are set a little too high, they are fairly well modelled. An ear also appears in a mould, No. 2, from the Potters’ Quarter, datable shortly after the middle of the 7th century; it lies flat on the front surface of the hair, but is fairly accurately located. In a head, VIII, 6, of about the beginning of the last quarter of the century the ears are well shaped and well placed, although they still tend to lie somewhat at right angles to the cheek. In a slightly later figurine, VIII, 9, the ears are much too small and set far too high, as well as at too great an angle to the face. By the 6th century the ears are usually represented, and are fairly well modelled and set. The presence or absence of ears does not seem to indicate an earlier or a later date, but merely whether or not the particular artist felt himself equal to attempting them.

In the hair of the archaic figures, although it is invariably worn hanging to the shoulders, a certain amount of development can be traced. In the Proto-Corinthian heads, as has often been pointed out, the edge of the hair forms a horizontal line across the forehead just above the eyebrows. In the earliest head from the Potters’ Quarter, the mould No. 1, the front hair, which barely clears the eyebrows, is left plain. In a somewhat later head, VIII, 2, it is arranged in two rows of tiny curls along the lower edge of a forward-jutting mass. The relief fragment, XXI, 1, and a figurine, VIII, 6, have a row of spiral curls over the forehead. A little more of the forehead is visible than in the two earlier heads; in VIII, 5, the area left uncovered by the hair is about the same. In VIII, 7, the front hair juts sharply forward without curls and the forehead has become still higher. The side hair in the Proto-Corinthian heads usually falls in front of either shoulder in such a way that the neck is partly covered; its surface may be plain or horizontally ribbed; the ends are usually cut off square. In VIII, 1, which is one of the earliest of this class, the side hair seems to fall at the sides of the neck in a somewhat wavy lock, perhaps similar to those on several early figurines from Perachora. The last quarter of the 7th century is a period of transition in hair styles. Some figurines of that time, e.g., VIII, 12, from the Aryballos Deposit, still cling to the earlier tradition of a straight line of hair across the forehead and square-ended, wig-like masses at the sides. Two other heads, VIII, 11, and IX, 1, the former from the same deposit, still have the horizontal hair line over the forehead but the side hair is divided into separate locks. In still another figure, VIII, 9, from the same deposit, we find the earliest example of a hair style which persists throughout the next century. The central parting has become very marked, with the hair at either side of it arranged in scallops; the forehead area which is now visible is a low triangle. The side hair falls behind the shoulders instead of in front. The horizontal line over the forehead recurs once in the 6th century, in VIII, 33 and 34, both from the same mould. The wig-like arrangement at the sides makes a brief reappearance in VIII, 23. During the 6th century the hair line shows a tendency to rise gradually until the area of the forehead forms a high, sharp-apexed triangle or a high, rounded surface, although there are a good many exceptions. In an arrangement which seems to be characteristic particularly of the second quarter of the 6th century the scallop at either side of the central parting is smaller than the rest. The side hair of the 6th century figurines may fall behind the shoulders in a horizontally ribbed mass, or it may lie over the breast in ribbed locks, which are occasionally handmade and applied.

Where a headdress is worn, the polos is usual; this is sometimes a part of the mould and sometimes added by hand. One head, VIII, 33, has a low, flat, slightly conical cap applied to

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*The only exception is VIII, 52, which may not be of the archaic period.*

*See under IX, 2; also *Corinth*, XV, part 1, pp. 91f.*
the top of the head; another figurine, VIII, 34, from the same mould, however, wears a polos. Painted and applied necklaces both occur, as in the handmade figurines. A necklace appears on one of the earliest figurines of this class, VIII, 1, although it does not recur until the last quarter of the 7th century. The earliest applied necklaces, such as those of VIII, 18 and 37, are carefully made and show considerable variety in the shape and arrangement of the pendants. The later ones are fairly well standardized and consist of one or, more frequently, two bands ending in shoulder disks. The upper band carries a varying number of disk pendants. The applied shoulder bands of VIII, 18, are unparalleled, although VIII, 34, has two short strips of clay which start from the shoulder disks and are pressed flat against the breast.

The garment is practically always the same, the characteristic long Dorian sheath. In the earlier periods the upper part is either tight-fitting or somewhat bloused at the waist, and the skirt is narrow and usually without folds. In the figurines, mostly of the second quarter of the 6th century and later, which are flat and handmade the skirt is naturally wider. Skirt folds are indicated in one figurine, VIII, 37, probably datable early in the second quarter of the 6th century, and perhaps in VIII, 29, which is somewhat earlier. In VIII, 51, which is probably to be dated at the very end of the archaic period, the skirt is vertically fluted, while in VIII, 50, which is probably of the same period, a heavy fold is represented at one side and other folds seem to be indicated by painted lines; the Ionic dress is probably represented. Where sleeves are indicated, they are occasionally of elbow length, but more often reach only about halfway to the elbow. Sometimes they are indicated only by paint, sometimes, as in VIII, 6, 20, 32 and 37, a slight fullness around the shoulders indicates the sleeves, which may be further marked by paint.

A very interesting fashion, which makes a brief appearance in figurines of the latter part of the 7th century, is the short cape worn over the shoulders. Whether this cape was a removable garment or whether it was attached to the neck of the dress is difficult to determine, although an ivory relief in New York\(^\text{10}\) may furnish a clue to the arrangement. Study of the various figures on which it appears leads one to the conclusion that in some instances it is certainly a separate garment worn over the dress, while in others it seems more likely to have been an extra piece attached to the neck, or two extra pieces attached to the sleeves, to give the effect of a cape. Capes appear on two figurines from the Potters’ Quarter, VIII, 7 and 11, both from the Aryballos Deposit, one probably datable in the third quarter of the 7th century and the other in the last quarter; it is also probably present on a fragment of a relief, XXI, 3. It is, of course, found on the figurine from Perachora\(^\text{11}\) which seems to be from the same mould as our VIII, 11, and it also occurs on another Corinthian figurine.\(^\text{12}\) Capes of various types may be noted elsewhere on a number of female figures, mainly datable in the second half of the 7th century. The cape is found most frequently on works of Cretan origin. It occurs on statues,\(^\text{13}\) such as the statuette from Auxerre, the Prinia statues and the statue from Eleutherna, and traces of it are said to be visible on a seated statue from Mallia.\(^\text{14}\) It is also depicted on the relief on the under side of the architrave supporting the Prinia statues,\(^\text{15}\) on a stele from Prinia,\(^\text{16}\) bronzes\(^\text{17}\) from Dreros and Arkades, and a pithos from Prinia.\(^\text{18}\) It is also found on a number of

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\(^\text{11}\) See under VIII, 11.

\(^\text{12}\) Corinth, XII, no. 86.


\(^\text{15}\) Annuario, I, 1914, p. 61, fig. 23.

\(^\text{16}\) Mon. Piot, XX, p. 21, fig. 13.


\(^\text{18}\) Annuario, I, 1914, p. 68, fig. 38.
terracotta reliefs and figurines of Cretan origin. On the Greek mainland contemporary examples may be seen in an ivory plaque from Sparta, bronze reliefs from the Argive Heraion and Olympia, and a statue from Boeotia. A short cape seems to be visible on a fragment of a statue from Samos. It appears also on figurines from the Argive Heraion, Troizen and the Menelaion at Sparta. The statue from Hagiorgitika also wears a short cape, but this is apparently not worn over both shoulders, but passes under the right arm and over the left shoulder. A short cape is occasionally found on bronzes of much later date. It also appears on statues from Akrai in Sicily and figurines from Sicily and Italy. On one of the statues the cape is worn in the manner of the Hagiorgitika statue. The Sicilian figurines which show this garment are perhaps to be dated considerably later than the Cretan and mainland Greek examples.

Color is far more conservatively used in the mouldmade figurines than in the handmade. The hair is usually painted and also the details of the eyes. Garments are painted in solid color somewhat more often than in patterns. Most of the 7th century figurines are either unpainted or decorated in only one color. As a general rule, no more than two colors are employed on a single figurine; these are black or brown and red or purple. One figurine, however, VIII, 20, which is indisputably early, probably as early as the late 7th century, is decorated in four colors, brown, grayish black, purple and pinkish red. Another, VIII, 32, which has three colors in its decoration, although of archaic style, may possibly be actually of considerably later date.

From Well I. This figurine presents an appearance as primitive as that of any from the Potters' Quarter. The extreme hardness of the clay and the types of patterns used are indications of early date, but just how early it is difficult to say. The checker pattern is used on garments from an early period, occurring in Geometric, Proto-Corinthian and other wares. At later periods it is more rarely seen, although it does occur on the Pentekoskouphia pinakes and on the François vase. Checkers appear on the upper part of the garment on an ivory plaque from Sparta.
dated in the middle of the 7th century. Other terracotta figurines of 7th century date with garments in large checkers have been found at Lindos and at Perachora. The chevron pattern is also found on Proto-Corinthian vases, chiefly those of about the second quarter of the 7th century. It is rarely seen on Corinthian pottery. On a fragmentary figurine from Perachora, the same pattern is used as a skirt border. On the bronze cuirass from Olympia, it appears frequently as a decorative band on the garments, and it is similarly used somewhat later on one of the Pentekousphia pinakes. The figurine from the Potters' Quarter must be dated at least as early as the third quarter of the 7th century, the period of the earliest pottery from the well deposit. It is possible that it should be dated even earlier, although in the absence of the head one cannot state definitely that this is so. Beside the use of the checker pattern, the figurine shows other points of similarity with one of the figurines from Perachora already mentioned, and looks at least as early. The Perachora figurine was dated in the first quarter of the 7th century, although it is not certain that it is correctly dated so early.


Very hard pale yellow clay. Hard black paint. Front of head mouldmade, rest of figure handmade. Hair projects strongly over forehead; double row of small curls forms straight line low over brows. Hair over forehead painted in black spots, perhaps to emphasize modelling of curls; rest of hair entirely black. Projecting mass at either side roughly divided into three horizontally ribbed locks. Eyes indicated by large black rings with black dots. Dress decorated in black scale pattern; large dots in centers. Black stripe for belt. Back entirely black. Arms extended to sides. Black paint on broken surface of right arm indicates either loss of arm before figure was decorated or attempted repair later.

This fragment, though far from prepossessing at first glance, offers something more than beauty. It is that rare thing, a Proto-Corinthian figurine, and, as such, worthy of some attention. The careless workmanship in both the mouldmade and the handmade parts is surprising; one expects better of the Proto-Corinthian artist. The extreme shallowness of the face in profile, the flat top of the head and the straight low line of the hair as it cuts across just above the eyes are typical of Proto-Corinthian heads. The modelling of the face is so sketchy that it is hard to date the figure very closely. The most likely date, however, seems to be about the middle of the 7th century. The arrangement of the front hair, with the two rows of tiny curls and the forward projection above them, is identical with that of a Cretan head dated by Jenkins in the period 655–645 B.C. In profile, also, the forward projection of the hair has exactly the same outline, discounting, of course, the handmade back of the head in the Corinthian figurine.

The scale pattern is, of course, a very familiar one on Proto-Corinthian vases. It occurs also on statues, figurines, etc., of early date, where it is employed to decorate the upper part of the figure only. It appears, for example, on the statuette from Auxerre, on the bronze cuirass from Olympia, on an ivory relief from Sparta and on a Cypriote terracotta. It is commonly found in the 6th century also, as on the Nike of Delos, on bronzes and on B.F. vases; it is, of course, a frequent pattern on the breasts of sphinxes.

3 (KT9–1). Fragment of large head. Plate 9. H. 0.048. Most of polos and hair, and part of nose broken off.

Very hard pale buff clay with pinkish core. Surface covered with small cracks, indicating clay used was too dry. Face very flat. Eyes large, shallow and indistinctly modelled. Mouth large. Chin flat with sharp edge; slight depression underneath gives effect of double chin. Small flat ears, set too high. High polos. Hair in flat masses at sides with broad horizontal ribs.

From the North Dump. The head very probably belongs in the third quarter of the 7th century. The profile shows the flatness typical of Proto-Corinthian faces, but the state of the surface prevents any very close study of the individual features. The fullness under the chin reminds one of No. 11.


42 The top of the mouldmade head was flat. The rounded surface which appears in the photograph is the handmade back of the head, which projects a little higher.

43 Jenkins, Dedalica, pl. IV, 5. For a profile view see B.S.A., XXXI, 1930–31, p. 106, fig. 31. The same arrangement of the hair appears in another Cretan head (Jenkins, op. cit., pl. V, 1).

44 Mon. Piot, XX, pl. I. A drawing of the scale pattern appears on p. 13, figs. 6, 7.

45 Olympia, IV, pl. LIX.

46 Art. Orthia, pl. XCV (figure at left).

47 Rev. arch., XI, 1908, p. 159, fig. 4.


49 Jantzen, Bronzewerkstätten, pl. 26, 110; Monuments grecs, II, pl. 11, center.

Hard gray clay. Hair falls to shoulders in flat, square-ended masses with fine horizontal ribs. Right shoulder wider than left.

The greater width of the shoulder possibly indicates that the figure formed one of a pair. The style of the head is much like that of a mould, No. 3, from the Potters’ Quarter, though the cheeks of the mould seem to be somewhat flatter.

The date of this figure must lie somewhere near the end of the third quarter of the 7th century or the beginning of the last quarter. The head shows certain points of similarity with that of the Proto-Corinthian lion lekythos in Berlin, notably the broad, triangular nose, the large, straight mouth, the unusually long neck and the square-ended masses of hair hanging at the sides. The painted detail obscures the modelling of the eyes in both cases. The Berlin lekythos is dated by Johansen and Payne at ca. 650 B.C., by Jenkins in the years 645–640 B.C. That the Potters’ Quarter figurine must be of somewhat later date is indicated by the much greater depth of the face as seen in profile. The profile, indeed, seems at first glance to be very similar to that of the statue from Eleutherna, but on account of the battered condition of the latter this resemblance should not be over-stressed. The depth of the face in both heads, however, is noteworthy. A fairly close resemblance may also be traced in certain other details, such as the shape of the face as seen from the front, the low, scalloped line of the hair over the forehead, the large, full-lipped mouth and the round, rather short chin. The Eleutherna statue is dated by Jenkins at ca. 620 B.C. The Corinthian figurine may be a little earlier, but is probably roughly contemporary with the Eleutherna figure. The profile of our head may also be compared with that of a head from Perachora which, as we shall see, is from the same mould as a head from the Potters’ Quarter, IX, 1. The resemblance is less marked when the heads are seen from the front, but they are probably nearly contemporary. The arrangement of the hair in spiral curls over the forehead is similar to that of the statuette from Auxerre; in the latter, however, there are only six curls, and the spirals are turned toward the central parting instead of away from it. The spirals in a fragment of a poros head from Corinth also face the center.

The handmade polos was joined to the head with such care that one runs into the other without a break. Under the chin are several marks which show that a little superfluous clay was scraped off with a knife or other instrument. This is, however, the only evidence of carelessness in a figurine which was designed and finished with the greatest skill and originality.


Very hard, light gray clay. Figure solid. Round face with large, superficial eyes. Hair in horizontal line over forehead; at sides falls behind shoulders. High polos. Shoulders narrow; upper arms close to sides.

From Well I. The head and body were probably made in a single mould. The missing lower arms were probably handmaked. The low, straight line of the hair over the forehead indicates a date in the 7th century. The features are too worn to permit of very close dating, but the fact that the hair falls behind the shoulders rather than in front probably indicates that the figurine should be dated in the last quarter rather than in the third quarter. A certain resemblance to the seated pair in the British Museum (see under IX, 1) suggests the early part of the last quarter.


Very hard, light yellowish green clay. Hard, shiny black paint. Broad jaw and wide, full lips; nose rather broad at tip. Eyes large and widely opened, with lids, central dots and eyebrows painted black. Left eye has fine scratched line around central dot and also under eyebrow. Hair worn low across forehead; at sides falls behind shoulders. Arrows close to side, with forearms extended forward; upper arm too short. Body narrows sharply at waist; skirt probably wheelmade.

From the west edge of the hill at a point outside Stelai Shrine A where many early sherds and figurines were found. The mould for the front must have included the upper body at least as far as the lower edge of the hair. At the waist the space between the front and back of the upper body is solidly stuffed with clay. The forearms were attached separately. The back of the head and hair, although probably made by hand, was modelled with the greatest care.

If a concave line under the chin was desired, it was, of course, necessary to retouch the figurine after removal from the mould.

Payne, Protokorinthische Vasenmalerei, pl. 23, 1 and 2.

Jenkins, Dedalica, pl. VIII, 1 a.

Ibid., p. 64. Cf. also Homann-Wedeking, Die Anfänge der griechischen Grobsplastik, p. 122.

Perachora, pl. 89, no. 19 b.

Jenkins, op. cit., frontispiece.

A.J.A., XXXIV, 1930, p. 450, fig. 11.

61 Corinth, XV, part 1, p. 89.
paint. Long pointed chin. Eyes ringed by shallow grooves. Cheeks flat and receding. Hair straight across forehead; thick lock falling to breast at either side is ribbed nearly all around so that it looks like series of large beads. Hair in solid mass behind, falling nearly to waist; curved lower edge in relief. Lower arms, handmade, attached separately and extended forward. Lower body formed by hollow, wheelmade cylinder, flaring slightly at bottom. Small hole in center of bottom. Traces of red paint all over garment. Surface of head and entire upper body shows obvious signs of having been finished with knife.

From the Aryballos Deposit, which contained vases mostly of the Early Corinthian style. The other figurines from the deposit seem to agree fairly well with the style of the late 7th century, with the exception of No. 23, which is perhaps to be dated at the beginning of the 6th century. It is probable that No. 7 is one of the earliest objects in the deposit. The shallowness of the face in profile, which is very marked, makes it unlikely that the figurine can be later than the very beginning of the last quarter of the 7th century. The curious sunken eyelids recur in a much later mould.59 The mould for the front of the head in No. 7 must have included the upper body as far as the ends of the hair. The space between the neck and the mass of hair behind may indicate that the back was handmade, although the modelling of the back hair, with its sharply cut edges, produces the impression of its having been moulded. The wheelmade lower body is paralleled in a number of figurines from Perachora, one60 of which, like the figurine from the Potters’ Quarter, shows an exaggerated fullness of the skirt at the back, just below the tightly pulled belt. This fullness in our figurine makes the slight forward inclination of the upper body appear more pronounced than it really is. A similar fullness in the statuette from Auxerre61 makes the upper part of the body appear to bend forward, although actually it is probably only the head which is inclined. No. 7 probably has a short cape or cape-like sleeve, like that of No. 11.

The single lock of hair in front of either shoulder is a much less common arrangement than the rather broad, square-ended mass, or the group of two or three locks. It is, however, paralleled in the Boston cauldron attachment.62 dated by Hampe in the second quarter of the 7th century, on an engraved mirror handle in Boston,63 and in a female statue in the Skimatari Museum.64 It is found earlier on ivories from Nimrud,65 and occurs also on an ivory figure from Ephesos, recently dated in the 6th century.66

The arrangement of the back hair is rather similar to that of a bronze figurine, perhaps of slightly later date, in Munich.67

H. 0.086. W. 0.03.

Yellow clay. Dilute red paint. Mould probably much worn as features are blurred. Cape-like mass of hair around shoulders, with edge in relief; cut off square in front and falls low over back in curved line. Arms short stumps, extended forward. Figure hollow inside. Narrows at waist; skirt wheelmade. Figure bends forward slightly at waist, like preceding. Surface worked over with knife. Traces of red paint on dress.

From the same deposit. The clay, the paint and the manner in which the surface is finished are identical with those of No. 7, and the date is probably the same.

H. 0.119. W. 0.052. Back of head and right side of hair and neck broken off (restored). Small pieces missing from waist and back of left arm (restored). Right arm from elbow, and left from wrist missing.

Hard, light yellowish brown clay. Extremely hard brownish black and purple paint. Almond-shaped eyes, slightly raised above surface of cheeks; outlined in thin black line, with large central spot. Arched brows drawn in black. Small ears, set too high. Hair lies over forehead in broad flat waves with central parting, falls in heavy mass behind ears, and dips down back in curved line. Strands indicated by very fine, wavy incised lines, parallel to scallops over forehead and continuing down sides. Hair painted black over incisions, with traces of purple, probably accidental, over black. Forearms, well shaped, though handmade, extended forward; surface finished by paring with knife. Roughly finished surface of break at left elbow shows place at which handmade forearm was attached. Surface of broken left wrist painted over in black, indicating ancient repair. From behind knees to heels legs cut down very straight, with sharp edges. Straight, close-fitting, short-sleeved dress, painted purple over black; lower front edge in relief. Purple paint covers back of figure and feet, including soles. Skirt curves upward slightly over either foot, dips in little point between them, and at back falls

59 Corinth, XV, part 1, p. 92, no. 11.
60 Perachora, pl. 91, no. 41.
61 Mon. Piot, XX, pl. II.
63 Bruns, Die Jägerin Artemis, pl. 1, 3. The shape of the body in this figure is quite similar to that of our terracotta, although the former is incised on a flat surface.
65 Hogarth, Exkav. at Ephesus, pl. XXIX, 2–4, 7, 8.
66 Ibid., pls. XXI, 6, XXII; J.H.S., LXVI, 1946, p. 90, note 190.
67 Compare the profile view on Plate 10 with Jantzen, Bronzeverkätten, pl. 27, 112.
68 The photograph on Plate 11, which was taken before the rest of the figurine was found, seems to give a better idea of the modelling of the face.
nearby to heels. Feet rather large; bottoms roughly modelled to shape of sole.

From the Aryballos Deposit. The figurine is completely solid. The front, with the exception of the forearms, seems to be entirely mouldmade; two separate moulds may have been used for the head and body. The back was probably handmade. The figure is probably to be dated in the last quarter of the 7th century with the majority of other objects from the Aryballos Deposit. The profile reflects the style of that period in the comparative shallowness of the face from front to back, the small, slightly projecting nose, the firm, but not heavy, chin, and the probable lack of depth in the back of the head. The color and quality of the paint also tend to indicate an early date.

The triangular area of the forehead under the hair is usually more characteristic of 6th century figurines. The arrangement of the hair is rather similar to that of a later figurine, the Louvre comast, except that less of the forehead is exposed. Though rare in figurines before the 6th century, it is paralleled in Early Corinthian vases, particularly in the head of Iole on the Eurytios krater. The arrangement in waves around the forehead, leaving a triangular area in the center, and in a thick mass drawn behind the ears at the sides is essentially the same in both heads. The shape of the nose and the slight angle it makes with the forehead is similar in both. The shape of the eye in the figurine may be compared with that of Amphitrite on a Corinthian pinax also probably of late 7th century date.

The arrangement of the side hair in a rounded mass which swells outward slightly is paralleled in a bronze head in the Acropolis Museum. The thin, slightly wavy grooves incised on the surface of the hair are exactly the same in both heads. In the Acropolis head the hair lies in a straight line over the forehead.

Both the mouldmade and the handmade parts of the figurine are fashioned with the most painstaking care, and the whole figure is skilfully finished. It is certainly one of the most beautiful figurines from the Potters’ Quarter. The body is modelled with the utmost simplicity, but with no lack of skill. The modelling of the face, too, is very restrained. Its beauty lies in the delicate modelling of the nose, the fine drawing of the eyes and brows, and in the simplicity of the hair with its carefully drawn waves.

Not the least of the figurine’s attractions is the rich beauty of the purple paint, the color of which is intensified by being applied on a dark background. In contrast to many Corinthian terracottas where the original modelling is obscured by a careless application of paint, the painting of this figurine is done with unusual care and delicacy. Even the modelling and painting of the soles of the feet are indications of the pride the artist felt in this figurine.

10 (KT3–8). Fragment of large female figure. Plate 9. H. 0.056. Left shoulder, part of arm and part of breast preserved.

Yellow clay. Hard purple paint. Body formed by thin shell (ca. 0.004 m. thick), with forearm added separately. Small lump of clay inside shoulder for added strength. Thin purple necklace. Broad purple band around shoulders and across breast, with elongated triangles depending from lower edge. Traces of painted decoration at waist. Broad purple stripe runs from top of shoulder behind arm; another stripe down side of arm ends at narrower band enclosing wrist.

From Well I. Probably of late 7th century date. The modelling of the shoulders is like that of No. 9, and the purple paint is of similar quality.


Pale grayish yellow clay. Black and dilute red paint. Figure solid; entire front probably made in single mould. Back flat and smooth, with edges projecting beyond outline of figure and finished by paring with knife. Eyes outlined in black, with dots in centers. Chin sharp-edged with fullness underneath, giving effect of double chin. Ears placed far back in fairly correct position. Hair in straight line over forehead. Modelling ignored when hair was painted, as black paint was applied in scallops low over eyes. Three thin locks at either side, slightly ribbed and painted black. Hair at back indicated only by paint. High polos, slightly tapering to top, where it was pared off with knife. Traces of red on polos, with narrow reserved band around bottom. Figure stiffly erect. Right hand very long with fingers reaching nearly to knees. Left hand not indicated. Dress painted red, front and back. Bottom of skirt curves upward at center to clear feet. Feet close together on low, semi-circular base; traces of red on front edge, which was finished by paring with knife. Toes of left foot indicated by incisions.

From the Aryballos Deposit, hence datable in the last quarter of the 7th century. A fragmentary figurine, KT3–14, from the same mould was probably made and decorated at the same time as No. 11. The break at the waist of this fragment furnishes an opportunity of noting that the clay was pressed into the

69 The delicacy of the nose rivals that of the head on the Louvre lekythos (Payne, Necrocorinthia, pl. 47, 5).
70 In restoring the back of the head the curve of the top of the head was carefully followed and the restoration is fairly certain.
71 Ibid., pl. 48, 13 and 14.
72 Ibid., pl. 27, fig. 34 A.
73 Ibid., fig. 34 B; Ant. Denk., II, pl. 39, 1. Compare also the eye of Amphitrite on another pinax (ibid., pl. 24, 10).
74 Homann-Wedeking, op. cit., fig. 33.
75 The eyes are only slightly modelled, and were left almost entirely to be indicated by paint.
76 This feature is shared by No. 3.
mould in three successive layers. The last layer is so
distinct that we must perhaps suppose that it was
added after the other two had dried. A relief from
Perachora and a head identical with it77 are almost
certainly from the same mould as the Potters’ Quar-
ter figurine. The Perachora head gives a much better
idea of the modelling of the face, so badly worn in our
figure.

Figurines of this type, in which the entire front of
the head and body is made in a single mould and the
back is left flat, are essentially reliefs with the back-
ground cut away.78 Similar figurines, in some cases
with a little more of the background left at the sides,
have been found in various localities, especially in the
Peloponnesos and Crete. All are characterized by
close-fitting, belted garments with semi-cylindrical
skirts and by arms held close to the sides with the
fingers extended downward. Examples from Pera-
chora79 and the Argive Heraion80 seem to be of about
the same date as ours. Figurines of similar technique
have been found at Sparta,81 at Troizen,82 and in
Crete83 where the type makes its appearance earlier
in the 7th century than it does at Corinth. A group of
nude figures from Praisos84 may also be cited for their
similar technique and pose. The moulding of the
lower body in No. 11, with the edge of the skirt curv-
ing up over the feet, is paralleled in a number of early
figures, e.g., in the statuette from Aixerre,85 the
Nikandra statue from Delos,86 and figurines87 from
Perachora and Sparta. An interesting feature of this
figurine is the short cape88 around the shoulders,
visible only over the arms, where its curved edge is
shown in relief.

H. 0.042. W. 0.038.

Hard pinkish gray clay. Yellow clay slip. Very
hard black and purple paint. Probably only front of
head mouldmade. Surface of back, though well mod-
elled, was handmade and shows traces of trimming
with knife. Trace of black paint on eyes. Straight line
of hair over forehead continued in narrow groove all
round head. Hair falls on breast and back in wig-like
mass with horizontal lower edge; hair in front slightly
longer, with edge in higher relief. Hair painted black.
Arms very short, attached free of body and turned
up slightly at ends to indicate hands. Lower body
formed by thin, solid cylinder. Dress painted purple
over black.

From the Aryballos Deposit, hence presumably to
be dated in the last quarter of the 7th century. The
purple paint is very similar in quality to that of No. 9.
The moulding of the body and the arrangement of the
hair remind one of a contemporary figurine from Perachora.89

13 (KT3–18). Lower part of very tall female figure.
H. ca. 0.153. D. (base) 0.054. Th. of walls: ca. 0.005.
Large piece missing from upper part of skirt.

Pale greenish gray clay. Hard purple paint. Lower
body wheelmade, hollow and extremely long. Skirt
purple except for reserved band round waist. Very
slight flare at bottom. Under side punched with eight
holes, round and elongated.

From the Aryballos Deposit. The lower part of a
figurine from Aegina90 resembles this fragment very
closely.

H. 0.068. D. (base) 0.047.

Pale gray clay. Black and purple paint. Figure
wheelmade, with concentric grooves visible under-
neath. Slender at waist, swelling above and below.
Inside hollow. Covered with black paint over which are
traces of purple.

From the North Dump. The majority of the sherds
here were of the second half of the 7th century.

H. 0.113. D. (base) 0.05. Break at one side.

Grayish brown clay. Lighter clay slip. Wheelmade.
Lower part slender with wide flare at bottom. Inside
hollow. Large hole in center of bottom with five very
small holes in circle around it.

16 (KT6–1). Lower part of flat seated female figure.
Plate 10. H. 0.08. W. 0.049.

Hard pale yellow clay. Hard red and brown paint.
Very thin, flat, board-like figure, widening slightly at
bottom. Thin applied side borders, painted brown;
joined by shorter, unpainted strip near bottom. Rest
of skirt red except for reserved design in main panel
which represents nude figure, doubtless male, striding
to right. One hand rests on hip. No interior detail.

Founds near the west edge of the hill outside Stelai
Shrine A, an area which yielded a number of early
figurines. The claim of this fragment to an early date is
strengthened by the extreme hardness and light

77 Perachora, pl. 103, nos. 190, 191. The height of the relief
is given as 0.157; probably the background left above the
poles accounts for the greater height.
78 For a discussion of the origin of the type see Müller,
Frühe Plastik, pp. 87–89.
79 Perachora, pl. 103, no. 192.
80 Arg. Her., II, pp. 32 ff., figs. 58, 62, pl. XLVI, 5.
81 Art. Orthia, pl. XXIX; B.S.A., XXXIII, 1932–33, pl. 8,
no. 7. For a figure of similar type in ivory cf. Art. Orthia, pl.
XCVI, 2.
82 Welter, Troizen und Kalabria, pl. 9 a, 1–6.
83 Cf. Müller, op. cit., pl. XXX, 335; Mon. Ant., VI, 1895,
col. 188, fig. 25, 6.
85 Mon. Piot, XX, pls. I, II.
86 Brunn-Bruckmann, Denkmäler, pl. 57 a.
87 Perachora, pl. 92, nos. 56, 60, pl. 103, nos. 185, 192; Art.
Orthia, pl. XXX, 5, 6.
88 See pp. 60 f.
color of the clay, and by the quality of the red paint and its employment in connection with brown paint. The head was probably mouldmade. Fragments of several similar figures, flat with applied borders, were found in the cave deposit at Pitsa, and another at Perachora. On the skirt of the latter figure were, I believe, two panels, in either of which was a painted animal. A chevron pattern marked the bottom of the skirt. The Potters' Quarter fragment is probably to be dated in the early 6th century. The style of the figure in the panel is reminiscent of a number of bronze reliefs, probably mostly of Corinthian origin. The scenes on these are in metope form, bordered by wide bands. The pose of our figure, with the legs in striding position and one or both arms bent at the elbow, is paralleled on several of these reliefs.

17 (KT3–9). Lower part of flat female figure. Plate 8. H. 0.051. W. 0.043. Part of feet broken off.

Very hard pinkish clay, yellow on exterior, with polished surface. Brownish black and thin red paint. Fragment handmade and completely solid; rectangular in section with sharp edges. Slight thickening at bottom. Feet represented by two lumps pressed into bottom of figure. Along each edge runs vertical stripe in red paint applied over thinner stripe of black. Two wide black stripes down front, overlaid with wider red stripes, and two more down back divide surface into panels. Each of three front panels decorated with black tower pattern. Similar pattern, but larger, runs down either side of figure. Thin black borders on back and front, just above feet; corresponding borders on sides are wider and in red.

From the Aryballos Deposit, hence probably of late 7th century date. This fragment bears a curious resemblance, probably not to be taken very seriously, to a fragmentary statue of about the same date from Mt. Ptoon. In this also the lower body is rectangular in section with sharp angles; the feet in both figures have much the same shape. The tower pattern is not a common Corinthian motive. Before the second quarter of the 6th century it occurs very infrequently; later it appears several times on the Pentekouphia pinakes, where it is employed as a border motive for garments. It is similarly used on a Late Corinthian vase.

18 (KT3–2). Upper part of large female figure. Plate 9. H. 0.009. W. 0.093. Front half of head, back of shoulders, most of hair, polos, left arm and band across left shoulder broken away.

Extremely hard yellowish gray clay. Back of head smooth; slight projection at top probably part of polos, at base of which appear overlapping ends of thin applied strip of clay which surrounded it. Two narrow applied locks, horizontally grooved, fall over left shoulder. Arms forward; right arm round at end with vertical hole. Thin moulded necklace ends in small, thick shoulder disks, each with smaller disk attached. Ring-shaped pendant at center, with four very small disks, overlapping each other, covering junction of pendant and necklace. At either side, halfway between pendant and shoulder disk, four small applied disks; two cover width of necklace, with two smaller ones, applied one above the other, nearer center. Across right shoulder broad applied band with applied disk at either end. Front disk of similar ornament on left shoulder preserved. Just below necklace body narrows sharply for waist.

From Well I, hence probably to be dated in the last quarter of the 7th century or first quarter of the 6th. The broken surface of the back provides an opportunity of examining the method of construction. The missing face was doubtless mouldmade, and the back of the head was fashioned by hand. The space between was solidly stuffed with clay. The back and front of the body were handmade. Inside either shoulder was stuffed a thick roll of clay. In front, where the waist narrows, the thickness of the clay wall is greater (ca. 0.008 as against the average thickness of 0.0025), probably for increased strength at a point where the figure was naturally weaker. On the inner surface of the breast three small holes were punched halfway through the thickness of the clay. The lower part of the figure was probably wheelmade. The arms were made by hand and attached after the other parts of the figurine had been put together. The polos, hair,
necklace and shoulder bands were also, of course, added afterward. Shoulder bands occur on no other figurine from the Potters’ Quarter, except possibly No. 34.

19 (KT6–10). Two fragments of large seated female figure. H. (upper part) 0.043. W. 0.063. H. (lower part) 0.076. W. 0.054. First fragment includes front of neck and breast. Second includes lower part of body from knees down; right foot broken off.

Hard yellow clay; lower part has pinkish core. Red paint. Head doubtless mouldmade. Front of upper body shows two layers of clay, with space inside body filled solidly with clay. Two applied locks, close together and ribbed with shallow horizontal grooves, fall over breast at either side. Lower part of body handmade, and extremely broad and flat. Faint traces of red paint on front, probably accidental. Two pieces of clay attached at front represent feet; two slight incisions at front edge of left foot suggest toes. Bottom of skirt slightly thickened; border formed by thin applied strip above feet.

Found on the west slope of the hill, where they must have fallen from a location near that of Nos. 6 and 26.


Brown clay. Purple, pinkish red, brown and grayish black paint, all rather dilute, except purple. Projecting eyes ringed by heavy purple lines and with traces of purple on eyeballs. Hair projects slightly over forehead, and has central parting; not distinguished at sides from surface of neck and shoulders. Hair painted purple. Back of figure flat; painted purple from top of high polos to shoulders; painted below in red over brown. Front of upper body painted gray-black. Red band around waist. Space between front and back solidly stuffed with clay. Surface of break at waist, as well as under surface of interior stuffing, painted over in red and gray-black, indicating ancient repair.

Found in Trench J, but outside the actual deposit and not connected with it, since the figurine is probably to be dated in the late 7th century. The figure is remarkable only because of the repair in antiquity and because of the unusual assortment of colors employed in decorating it. The arrangement of the hair and the shape of the polos, as well as the use of the purple paint, clumsily applied, on the eyes and hair, are features which this figure exhibits in common with No. 21, although the latter is of somewhat later date. The modelling of the eyes in No. 20 may be compared with that of IX, 1. A head from Perachora, which is very similar to that of No. 20, and the polos, which is of the same shape as those of Nos. 11 and 20, make it possible that No. 21 should not be dated as late in the first quarter of the 6th century as the Hearst pyxis.

21 (KT3–4). Upper part of female figure, probably seated. Plate 8. H. 0.071. W. 0.05. Arms broken off.

Very hard yellowish gray clay. Black and purple paint. Front of head mouldmade, rest made by hand. Eyes indistinctly moulded, but indicated by purple spots with heavy brows above. Forehead and chin recede strongly from tip of nose. Hair scalloped over forehead with central parting; faintly ribbed at sides. High, solid polos with background not entirely trimmed off at sides. Edge of hair at back forms slightly curved line in rather high relief. Purple paint covers hair, leaving wide space for central parting and curved area for right ear. Thin purple necklace. Broad purple band all around shoulders. Front of dress painted black. Arms forward. Back has strong convex curve; figure probably seated and looking slightly downward. Back unpainted from shoulders to waist, perhaps indicating area originally covered by back of chair.

From Well I. From its provenance it can hardly be later than the first quarter of the 6th century. The closest parallel to its style is the pyxis in the Hearst Collection. The heads on this are very similar to No. 21 in profile; note also the curious groove under the lower lip. The arrangement of the hair of our figurine, which is very similar to that of No. 20, and the polos, which is of the same shape as those of Nos. 11 and 20, make it possible that No. 21 should not be dated as late in the first quarter of the 6th century as the Hearst pyxis.


Pale yellow clay. Purple and orange-brown paint. Hollow handmade polos; round base thin moulded ring with applied disk at either side, each with smaller disk on top. Ring painted brown; top of head purple. Three thin locks of hair, horizontally grooved, applied in front of either shoulder. Three very broad, flat locks, horizontally grooved and rounded at ends, applied to back. Hair painted brown. Forehead and chin recede from tip of nose. Mouth very large and slightly curved upward. Traces of brown outlining eye. Painted necklace consists of two thin parallel lines in brown, with two dots on each. Dress painted purple.

The particular combination of purple and orange-brown paint almost certainly puts this figurine into the last quarter of the 7th century, or into the early 6th. The receding forehead and chin are like those of No. 21, which is probably of early 6th century date.

99 Perachora, pl. 90, no. 35.

100 University of California Publications in Classical Archaeology, I, pl. 32, a and b.
23 (KT9–10). Upper part of female figure. Plate 8. H. 0.07.
Red clay. Hair in cap-like mass on top of head, slightly scalloped in front and hanging to shoulders at sides. Face square, with extremely broad and prominent chin. Eyes indistinctly modelled. Nose small and forms slight angle with forehead. Mouth large.

From the Aryballos Deposit, which has been dated in the last quarter of the 7th century. This head, however, should perhaps be dated at the beginning of the 6th century. Clay of this color would be most unusual in a 7th century Corinthian figurine, and it is surprising even for the early 6th century. The large mouth and extremely broad, square, projecting chin may be compared with those of a pyxis head and a head from a bronze oinochoe, both dated by Payne\textsuperscript{101} ca. 590–580 B.C. A head from Perachora\textsuperscript{102} is so similar to No. 23 that, in spite of the poor condition of both heads and the trimming of No. 23 at the sides, one may at least suggest the possibility that they are from the same mould.

24 (KT6–2). Seated female figure. Plate 10. H. 0.078. Face, forearms, lower part of body and parts of chair broken off.

Very hard yellow clay. Hard shiny black and hard purplish red paint. Two long applied locks of hair follow line of shoulders and arms as far as elbows; six shorter locks down back, applied close together. Hair painted black; short, irregular horizontal grooves. Edge of dress at neck in slight relief. Dress painted red, partly applied over black. Upper part forms blouse, covering arms to elbow. Elbows rest on arms of chair, with forearms extended forward. Lower body thin and flat. Chair elaborately constructed of strips and rolls of clay, unpainted. Originally had four thin legs. Back formed by two thick round uprights, connected by broad, flat strip. Ends of uprights flattened. Cross formed of two thin rolls fills space between back rest and seat. Arms fashioned from rolls, blunted at front ends, joined to seat by strips which continue line of legs.

The figurine, as we have it, is entirely handmade, but it is almost certain that so elaborate a figure would have had a mouldmade head. A figurine with a somewhat similar chair was found at Tiryns.\textsuperscript{103} In this chair also the open area of the back is filled by two crossed bands. The arms and the back supports end in large disks.\textsuperscript{104} The figure itself, like ours, has a very flat lower body and long locks hanging over the shoulders and upper arms. The head is mouldmade. The unusual elaboration of the chair in No. 24, which differs from the block-like form of the chairs in most Corinthian figurines, may possibly indicate imitation of an Argive type. The quality of the clay and paint in the Potters’ Quarter figure would normally suggest a date not later than the early 6th century; the Tiryns figurine is, of course, much later.

25 (KT3–3). Upper part of female figure. Plate 10. H. 0.061. W. 0.053. Nose, mouth, chin and top of head broken off.

Very hard grayish yellow clay. Hard red paint. Large, heavy-lidded eyes. Face rather flat. Trace of red at broken edge on top of head probably indicates existence of polos. Hair over forehead deeply scalloped; fine lines, parallel to edge, mark separate strands. Applied locks, one at either side of face and six close together down back, horizontally grooved and with rounded ends. Dress painted red.

From Well I. The front of the head alone is mouldmade. The upper body was made in two parts, with the space between stuffed with clay. It is rather difficult to determine the date. There seems to be a rather strong resemblance in the treatment of the eyes and hair between this head and the heads on a pyxis in New York.\textsuperscript{105} The latter was dated by Payne\textsuperscript{106} at about 550 B.C. “on the evidence of the heads.” It seems possible, however, that they may not be quite so late, particularly when one compares them with such Middle Corinthian heads as Necrocorinthia, pl. 48, 5, 8 and 9. The great bulk of the pottery from Well I was of the Early and Middle Corinthian styles. A comparatively small amount which may be Late Corinthian is probably not very late in the period. Moreover, the extreme hardness and yellow color of the clay and the color and quality of the red paint in this figurine, as well as the fact that the body is not flat and slab-like, also make it very unlikely to be later than the early part of the first quarter.

It is interesting that the arrangement of the hair over the forehead is paralleled in much later works,\textsuperscript{107} such as the Karyatids of the Siphnian Treasury at Delphi and a fragment of a Nike from the Acropolis. The provenance of the Corinthian head and the quality of its clay and paint make it quite out of the question that it can be contemporary with these works, but one may note the similarity of the deep scallops over the forehead, the high ridges of the waves, the fine incisions which indicate the strands of the hair, and the deepening of these incisions in the hollows of the waves and their extreme shallowness over the ridges. The exposed area of the forehead in the figurine is, as we should expect, much less.

\textsuperscript{101} Necrocorinthia, p. 235, pl. 48, 3, 4.
\textsuperscript{102} Perachora, pl. 91, no. 43.
\textsuperscript{103} Tiryns, I, pl. II.
\textsuperscript{104} Similar disks terminating the arm rails appear in other representations of chairs (cf. Richter, Ancient Furniture, figs. 5, 45).
\textsuperscript{105} A.J.A., XLVI, 1942, pp. 217–222; Richter, Kouroi, pl. CXXXIV, fig. 476 (for the profile view).
\textsuperscript{106} Necrocorinthia, p. 322, no. 1309.
\textsuperscript{107} F. de D., IV, pl. XVIII; Payne and Young, Archaic Marble Sculpture from the Acropolis, pl. 50, 4.

Hard pinkish buff clay. Yellow clay slip. Brown, black and purplish red paint. Eye slightly protuberant. Ears indicated. Hair scalloped over high forehead; shallow horizontal ribs on front and side surfaces of side hair. Hair painted brown; at back indicated only by paint. High polos, probably included in mould, painted red. Narrow fillet, reserved and apparently outlined by thin red lines, crosses hair in front. Dress painted red over thin brownish wash. Forearms forward. Figure narrows at waist; skirt formed by thin, hollow cylinder. Traces of black paint on broken surface of waist probably indicate ancient repair.

From the west edge of the hill, opposite Stelai Shrine A. A single mould was probably employed for the front of the head and shoulders of this figurine. The upper body was hollow when first made and then stuffed solidly with clay. The forearms were attached separately; clay was added to join the mouldmade part to the lower body, and bits of clay around the elbow bridged the spaces between the arms and the waist. The cylindrical lower body was probably wheelmade. The paint, and particularly the combination of brown on the hair and purplish red on the dress, is at least an indication that the figurine should not be dated very late in the 6th century. The arrangement of the hair and the shape of the body are very close to those of No. 37, which is probably to be dated early in the second quarter of the 6th century. No. 26 is probably, on account of its provenance and the quality of the clay and paint used, slightly earlier and may perhaps be placed toward the end of the first quarter.


Very hard, polished yellow clay. Hard red paint. Sides and back cut down straight. Heavy, low applied polos, painted red, encircles head; narrow raised ring, unpainted, round base. Hole punched at either side of neck, and three holes vertically through back of polos. Hair straight at either side of central parting and finely scalloped in front of ears. Side hair horizontally ribbed with irregular incisions, made by hand. Hair painted red. Eyes shallow with heavy lids. Mouth straight with lips thrust slightly forward. Traces of red on eyes and mouth. Ears indicated. Entire surface, even of face, shows distinct traces of paring with knife.

From the same area. The holes at the sides of the neck are hard to explain. Plastic vases frequently have suspension holes at this point, but, if the head came from a vase, the opening for the mouth of the vase should appear in the top of the head. The reworking of the surface after the head was removed from the mould and the lack of close parallels for the style make dating difficult. The clay and paint, as well as the provenance, seem to indicate a date probably in the first quarter of the 6th century.

28 (KT9–8). Female head. Plate 11. H. 0.052. Face battered.

Hard yellow clay. Polos moulded with head; narrow raised ring near top. Hair arranged with one large scallop on either side of central parting and rest drawn back straight behind ears. Fine incised strands, parallel to edge on front hair. Side hair has shallow horizontal ribs. Left ear higher than right. Eyes circular and shallow with heavy lids. Two parallel incised lines cross breast. Two slanting incisions appear to indicate position of shoulders.

The head is too badly preserved for one to be able to date it with any certainty. It is possibly to be assigned to the first quarter of the 6th century, possibly later. It has several unusual features and in its original state must have been an interesting type. The arrangement of the hair is most peculiar; it may be compared with that of the protome, XII, 2, which is probably to be dated in the early 6th century. The circular, heavy-lidded eyes may also be compared in these two heads. The modelling of the ears is unusual; a thin raised rim partly encircles a smooth, slightly convex inner surface.

29 (KT12–3). Fragment of female figure. Plate 11. H. 0.047. W. 0.041. Fragment from bottom of skirt preserved.

Hard yellow clay. Black and purple paint. Figure hollow; rectangular in section, flaring at bottom. Near bottom of one of long sides, probably front, shallow rectangle cut into surface and horizontally fluted. All four sides decorated with narrow animal frizes, separated by thin black lines; figures in silhouette with incised details and applied purple. Dots for filling ornament. Front: lion or panther. Side (beginning at bottom): 1) goose, facing left; 2) panther, facing left; 3) ?. Back: 1) two geese, facing left, and animal (lion?), facing right; 2) lion; 3) ?.

The style, although the miniature size of the animals makes it difficult to determine, might be either Early or Middle Corinthian. Figurines with 3; and Perachora, pl. 106, no. 221. Similar holes appear in a plastic vase from Selinos (Mon. Ant., XXXII, 1927, pl. XLIII, 5) which has a rather crude handmade body, presumably female, and is probably of Corinthian origin.

One might mention the possibility that the head comes from a sphinx or siren figure. Compare the incised lines outlining the base of the wing in the mouldmade dove, XXVIII, 5.
animal decoration are rare, but on vases garments with such decoration arranged in zones are not uncommonly depicted.

30 (KT3–26). Lower part of cylindrical female figure. Plate 11. H. 0.054. D. (base) 0.031.

Light grayish yellow clay. Hard brownish black paint. Figure hollow inside, but with very thick walls. Bottom shows distinct marks of wheel. Back and sides painted black. Broad stripe across bottom of front. In reserved panel on front straight black line down left side and thin wavy line down right. Panel divided by horizontal stripes into three zones: 1) row of thin vertical lines; 2) filling of small black dots; 3) at right, heavy black circle with dot in center and what appears to be pair of running legs below (perhaps warrior covered by shield?), at left, irregular black splotch.


Pale yellow clay. Very high polos, perhaps part of mould; three small applied disks at upper edge. Hair in fine scallops over forehead and horizontal ribs at sides. Eyes prominent. Mouth very large with strongly protruding lips.

The type is extremely close to that of two pyxis heads, IX, 2 and 3, and a mould, No. 7, from the Potters' Quarter, all of which are probably to be dated in the first quarter of the 6th century.


Pale yellow clay. Pinkish buff clay slip applied over neck, face, front hair and polos. Black, purple and white paint. Space between front and back of body stuffed with clay. Heavy chin. Deep depression at corners of mouth and under lower lip. Eyes fairly deep-set, with details indicated almost entirely by paint; lids and eyebrows outlined in brown (probably dilute black) with large brown spot in center of eye. Hair in small waves over forehead, drawn behind ears and falls in ribbed masses to shoulders; painted black. Large ears, placed too low. High hollow polos hand-made, but carefully joined to head; painted black, overlaid with purple. Applied disk in center, with purple cross. Hair behind indicated by black paint; lower edge marked by white line over black. Thin painted necklace in purple with four slightly elongated purple dots at center. Dress painted purple applied over black; sleeves end at elbow. Short fore-arms attached separately and extended forward.

From the Circle Deposit, the date of which is uncertain. A few of its figurines are related to others which can be dated in the second half of the 5th century. No. 32 is, however, of early 6th century style. It may actually have been made at that period, although it is also possible that it was made at a later date from a mould of archaic type; this was almost certainly the case, as we shall see, with another figurine, No. 34, from the same deposit. The mould from which the head of No. 32 was made still exists and it too exhibits certain features, such as soft clay, thin walls and blurred detail, which make it seem later than its style would indicate. It is, therefore, very possible that No. 32 was made at a comparatively late period from a mould which is itself a late repetition of a genuinely archaic mould. The single applied disk at the center of the polos may be seen also in I, 36. It is a feature of a number of figurines from Tegea.


Pale grayish green clay. Thin black paint. Back of head very flat; low conical cap applied on top. Hair has narrow central parting, and is worn straight across forehead in large flat scallops, each with round shallow depression in center; scallops continued down sides in wide horizontal ribs. Lids very strongly marked, especially at inner corners; lower lid straight, upper arched. Lips slightly smiling. Black paint on hair, eyelids and pupils of eyes.

This head is probably to be dated in the first quarter of the 6th century, though not too early in that period. The style may be compared with that of the heads on the British Museum pyxis. The oblong shape of the face, with its broad, square chin, is the same, and the modelling of the mouth is not unlike, although that of No. 33 is somewhat harder and more angular. We may also compare the treatment of the eye, with the strongly arched upper lid and the more or less straight lower lid. Another comparable head

110 There are fragments of a large female figure from Selinos (Mon. Ant., XXXII, 1927, col. 238, fig. 121), decorated with animal friezes in Late Corinthian style. A much earlier example was found at Perachora (Perachora, pl. 87, no. 4). Note also a relief of the 7th century (Levi, Terrecotte 1-3 (Francois vase).

111 Cf. Liszko, pl. 127, no. 2629 (attributed to Sophilos); Pfuhl, Mal. u. Zeich., III, fig. 202 (fragment of vase of Sophilos); Furtwängler and Reichhold, Gr. Vasenmal., pls. 1–3 (Francois vase).

112 Corinth, XV, part 1, p. 90.
of about the same date is a male head from Selinos,\textsuperscript{116} which resembles ours in several respects, notably in the modelling of the eyes and in the treatment of the hair in broad waves with a central depression in each. The arrangement of the hair in horizontally ribbed masses at the sides and in large, shallow waves crossing the forehead in a straight line may be compared with that of a slightly earlier figurine from Pera-
chora.\textsuperscript{117} Another head from Perachora\textsuperscript{118} may be from the same mould as No. 33. Still another head which is very probably from the same mould was found at the Heraion of Lucania.\textsuperscript{119}

The succeeding figurine is identical with No. 33, but seems actually to have been made at a later date. A comparison of these two heads from the same or, more likely, an identical mould is very illuminating. No. 33 is made of very hard clay and the features, except the nose, are probably very close to their original state. No. 34, on the other hand, is made of very soft clay and the features are therefore much worn. The result is that its style looks much later. The outlines of the mouth are so changed by wear and the expression so softened that if only the mouths of the two heads were preserved one would hardly guess them to be of the same mould-type.

34 (KT3–93). Seated female figure. Plate 12. H.0.111. W. 0.073. Arms, lower necklace, legs from knees down, most of rear supports missing. Soft red clay. Brown clay slip. Purple paint. Mouldmade head identical with preceding; turned slightly to right. Nose triangular and strongly salient from line of forehead. High polos, hollow inside. Back of head flat. Handmade body very broad and flat. Across breast thin applied necklace with three small disks at center; large upright disk on either shoulder with another behind for support. Paint traces of second lower necklace also ending at shoulder disks. At either side, beginning at shoulder disk, was a short thin roll of clay with lower end flattened against body at waist. Broad flat strip applied across lap; similar strips down front edges of skirt. Few traces of purple paint on front of body. Two heavy props behind.

From the Circle Deposit the mould-type is identical with that of the preceding, which is probably to be dated in the first quarter of the 6th century. The very soft red clay and the careless modelling of the body in No. 34 seem to preclude any possibility that it was made at the same time. Like No. 32, from the same deposit, this figurine must have been made at a considerably later period, either from an unusually long-lived mould or from a later repetition of it. Many of the figurines from the Circle Deposit seemed to be of late 5th century date, and this figurine might have been made as late as that period. The modelling of the body, however, resembles that of Nos. 45, 46 and 49, all of which seemed to belong in the middle or second half of the 6th century.

The type of figure, with a mouldmade head, flat, handmade body, applied necklaces with disks at the shoulders and at the center, and two straight props behind, is very common in the 6th century. Other examples from the Potters’ Quarter are Nos. 45 and 46. The type is discussed in \textit{Perachora}, pp. 211f., where published examples from a number of places are cited. To these may be added: Winter, \textit{Typen}, I, p. 28, no. 6 (from Atalante); \textit{N. d. Sc.}, 1987, p. 219, figs. 5 and 6 (from the Heraion of Lucania); Welter, \textit{Troizen und Kalaurea}, pl. 9 b, no. 12; \textit{Opuscula Archaeologica}, V, pl. XXIV, no. 111; Zervos, \textit{L’art en Grèce} (1946), no. 98, left (from Tegesa); \textit{Corinth}, XII, nos. 77–82; \textit{Corinth}, XIV, pl. 6, no. 6.\textsuperscript{120} There is also an unpublished example in the Delphi Museum which is certainly Corinthian. A figurine of this type in Boston,\textsuperscript{121} although it does not seem to be of Corinthian clay, was presumably made from a Corinthian mould or a copy of one, since it is very probably of the same mould-type as a head from Perachora,\textsuperscript{122} and is also very close to the style of such Corinthian heads as our No. 34 and \textit{Corinth}, XII, no. 81. The continuation of the applied skirt borders up to the shoulder disks is paralleled in \textit{Perachora}, pl. 98, no. 80, which also has a decorative strip across the lap, perhaps representing a belt, as in No. 34. Another figurine of similar type in Boston (01.7770), which seems to be Corinthian, holds a handmade infant in the left arm. The style of the head is rather similar to that of our No. 27 and the mould No. 11.\textsuperscript{123} The figurine from the Heraion of Lucania, which is very probably from the same mould as No. 34 (see under No. 33), was also made into a Kourotrophos type by the addition of a handmade infant. Figurines which are very similar to this type with slab-like bodies and mouldmade heads, but are entirely handmade, also occur at Corinth.\textsuperscript{124}


\textsuperscript{116} \textit{Mon. Ant.}, XXXII, 1927, cols. 220f., pl. XLII, 1a. This is probably Corinthian, as the clay is described as “olive-yellow.” Payne (\textit{Necrocorinthia}, p. 340) also considered it Corinthian.

\textsuperscript{117} \textit{Perachora}, pl. 90, no. 25.

\textsuperscript{118} \textit{Ibid.}, pl. 93, no. 63. Five heads from the same mould were said to have been found. The Perachora head looks a little narrower than ours, but this impression may be the result of a difference in lighting.

\textsuperscript{119} \textit{N. d. Sc.}, 1987, p. 219, figs. 5, 6.

\textsuperscript{120} Several other examples were found in the Asklepieion.\textsuperscript{121} Museum of Fine Arts, \textit{Greek and Roman Antiquities}, fig. 42. It is said on the authority of the dealer to have come from Tripolitza.

\textsuperscript{122} B.S.A., XXXII, 1931–32, pl. 16, 1.

\textsuperscript{123} \textit{Corinth}, XV, part 1, p. 92.

\textsuperscript{124} See III, 11. Heuszer, \textit{Fig. ant. Louvre}, pl. 40, 1, which is of similar type, may be Corinthian.
with traces of applied purple in front. Mould probably included similar polos, as moulded ring appears at right side, later covered by applied ring. Hair parted in center; flat scallops over forehead and faint horizontal ribs on sides. Hair black. Ears flat against hair; thin black lines on right ear indicate modelling. Shallow eyes with heavy, clearly cut lids. Black on eyeballs and brows. Thin black necklace with small pendant. Dress purple, with curved upper edge. Thin reserved stripe separates hair and garment behind.

Although the face is entirely destroyed, with the exception of the eyes, the details preserved are sufficient to indicate that this head and the following are probably from the same mould. The size is the same, the proportions of the face, and all the details which permit comparison, such as the shape of the eyes, the smooth scallops of the hair over the forehead, the shape of the large, outstanding ears, and the narrow moulded ring around the base of the polos. These two heads are in many details extremely close to the heads on Middle Corinthian pyxides in Corinth and the British Museum, and also to the Apollo from Tenea. The modelling of the ears, the outline of the eyes (note especially the rendering of the tear ducts) and the shape of the rather sharp chin are very similar to those of the Apollo. The treatment of the hair is identical. Payne dates the British Museum pyxis at ca. 550–570 B.C. The Apollo of Tenea is probably slightly later. Our heads may perhaps be dated early in the second quarter of the 6th century. The treatment of the eyes, though rather less delicate, may be compared with that of a mould from the Potters' Quarter, also to be dated in the second quarter of the century. A strikingly close parallel also exists between the Potters' Quarter heads and a bronze protome from Tarentum. The arrangement of the hair in smooth scallops over the forehead, the narrow, superficial eyes, ringed by heavy lids, the thin-brided nose, the narrow, firmly closed, slightly upturned lips, the firm chin which makes a sharp angle with the lower lip, the flat cheeks, slightly modelled at the corners of the mouth, all prove the close relationship between the bronze protome and the clay heads. The protome was published as Spartan, but from its close affinity with the Potters' Quarter heads it seems much more likely to be of Corinthian origin. Also to be compared with the heads from the Potters' Quarter is a small ivory head from Delphi. Similar are the long face, the long, thin nose, the rather thin, upcurved lips and the sharp chin. The arrangement of the hair, with scallops around the forehead and horizontal ribs at the sides, is the same. The Delphi head has the two smaller scallops in the center which are characteristic particularly of the second quarter of the 6th century. Its style certainly seems to reflect strongly the style of Corinth. Another head which has points in common with our heads is that of a statue in Berlin. The modelling of the hair over the forehead is very similar, and one may compare also the shape of the mouth and chin.

### 36 (KT9–12). Female head. Plate 12. H. 0.085. Top, back and right side of head broken off.

Dark gray clay. Probably from same mould as preceding. Thin moulded ring round base of polos. Nose long with thin bridge. Lips protruding and slightly smiling; deep hollow under lower lip. Chin small but prominent.

### 37 (KT3–28). Female figure. Plate 12. H. 0.138. W. 0.053. Fragment of hair at right side, part of polos, forearms and lower part of skirt broken off.

Buff clay. Black and purplish red paint. White paint? Front of head and probably upper body mouldmade. Face very long and narrow, with cheeks sloping back sharply. Mouth slightly curved, with narrow under lip and prominent upper lip. Large eyes, set rather deeply at inner corners. Lower lids straight, upper strongly arched. Eyes outlined in black with spot in center. Thin arched brows. Hair black; thin vertical grooves over forehead and deep horizontal grooves at sides. Back hair falls to waist; grooves begin from both sides and meet at V-point in center. Applied ring at base of polos preserved. Thin applied necklace with central pendant, spherical in shape with small protuberance above; pendant painted red over black. Edge of dress in relief at neck. Forearms attached separately and extended forward. Solid, slightly flattened cylinder forms lower body. Four deep vertical grooves at either side represent folds; at front and back flat panel which widens toward bottom. Dress painted red over black, with exception of narrow belt at waist and broad band down front, which are reserved. Front band perhaps shows traces of very dilute wash of white; it is bordered at neck by narrow red stripe and decorated with such heads as those on the British Museum pyxis and our VIII, 35–37, all of which are datable at or slightly after the end of the first quarter of the century. Compare also the hair of IX, 8, and the mould No. 9 (Corinth, XV, part 1, pp. 91f.).

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125 *A.J.A.*, XXXIII, 1929, p. 543, fig. 22; Payne, *op. cit.*, pl. 48, 12, 15. The former is dated by Amyx (*Univ. of Calif. Public. in Class. Arch.*, I, 9, p. 214) near the end of the Middle Corinthian period, by Payne (*op. cit.*, p. 342) at the beginning of this period. As far as the heads are concerned, the later date seems perhaps more likely in view of their relationship with such heads as those on the British Museum pyxis and our VIII, 35–37, all of which are datable at or slightly after the end of the first quarter of the century. Compare also the hair of IX, 8, and the mould No. 9 (Corinth, XV, part 1, pp. 91f.).

126 Curtius, *Antike Kunst*, II, 1, fig. 258.

127 *Corinth*, XV, part 1, pp. 91f., no. 9.

128 *Festschrift für James Loeb*, pp. 91–94, pl. XII.

129 *In From the Collections of the Ny Carlsberg Glyptothek*, pl. 37 (KT9–37). Female figure. Plate 12. H. 0.138. W. 0.053. Fragment of hair at right side, part of polos, forearms and lower part of skirt broken off.

130 *B.C.H.*, LXIII, 1939, pl. XXXV (fifth from right in upper row).

131 See also under IX, 2.

132 *From the Collections of the Ny Carlsberg Glyptothek*, II, 1938, p. 109, fig. 31.
with black pattern which begins as broken spiral, but breaks down on skirt. From the deposit in Trench J. The vases of this deposit are unique in many respects, but are probably of Late Corinthian style. The deposit was primarily one of vases and included only four figurines, the one under consideration, two horses, XXIII, 12 and 13, and a detached rider. Evidence which shows that No. 37 cannot be of 7th century date, and is unlikely to be as early as the first quarter of the 6th century, is found in a fragment of a figure in relief from the same mould, XXI, 5. Part of the breast of this figure is preserved and shows that the garment, like that of the free-standing figure, had a decorated vertical panel but, instead of the broken spiral pattern, the alternating triangle ("cone") pattern was employed. The latter does not seem to occur before the 6th century. Although it appears occasionally on Middle Corinthian vases, it is, of course, far more common on vases of the Conventionalizing style, hence is usually to be dated after the middle of the 6th century. The shape of the body affords no definite evidence for dating the figurine. The belted garment with the full bloused upper part and the narrow cylindrical skirt is characteristic of the figurines from the Aryballos Deposit and the deposit in Well I. One of these deposits belongs almost entirely in the last quarter of the 7th century, and the other includes the same period and also the first quarter of the 6th. The shape of the body is closest to that of No. 26, which, from its provenance and the type of paint used, is unlikely to be of a period later than the first quarter of the 6th century. The arrangement of the hair is also most closely paralleled in No. 26.

The modelling of the face shows little resemblance to that of other figurines from the Potters' Quarter, although Nos. 33 and 36 are perhaps closest. Indeed, the strongly individual character of the face of No. 37, probably attributable largely to the peculiar modelling of the mouth, with its strongly projecting upper lip and the drawn-in lower lip, makes it difficult to find satisfactory parallels anywhere for its style. The profile and the lower half of the face as seen from the front may be compared with the heads on a pyxis found in the North Cemetery at Corinth. The figurine may also be closely compared with a work in marble of the early 6th century, the standing goddess in Berlin. The shape of the face is strikingly similar, long and narrow, with a broad chin and flat cheeks. Although the nose of the statue is much more salient in profile, its shape as seen from the front is comparable with that of the terracotta in the straight parallel lines of the upper part and in the flaring nostrils. The eyes seem to be of similar shape in both figures, and in both the lips show the same definite upward curve, although in profile the lips of the figurine are seen to project forward much more strongly. The outline of the chin in profile is the same. The treatment of the hair over the forehead is not unlike, although the hair line comes lower in the terracotta; the arrangement at the back is, of course, different, but we may still compare the rows of parallel grooves which begin at either side and meet at the center, in a V-point in the figurine and in an inverted V in the statue. The costume of the Berlin goddess also shows certain points of resemblance. The upper part is bloused, with the fullness pulled in at the waist, and the pleated skirt has a vertical front panel, painted with a decorative pattern.

In view of the alternating triangle pattern in the other figurine from the same mould, we are probably safer in considering that No. 37 is of about the same date as the deposit in which it was found, and in assigning it to the second quarter of the 6th century. It may well, however, be the earliest object in the deposit and, indeed, its relationships with such figurines as Nos. 26 and 38, the heads from the North Cemetery pyxis, and the Berlin goddess, which is probably to be dated around the end of the first quarter of the 6th century or early in the second quarter, indicate that No. 37 should be placed nearer 575 than 550 B.C.

Two minor points in regard to the finishing of the figurine merit brief mention. The rendering of the hair in a point on the back is rather unusual. The closest parallel in Class VIII is No. 6, although in this figure the lower edge of the hair is curved rather than pointed. Compare also the hair of the handmade male figure, IV, 4. The pointed arrangement occurs in a few other works, e.g., on a Kouros from Ptoüm and on bronze figurines from Tegea and Crete. The broad decorated panel on the front of the garment

133 This simple form of the broken spiral pattern does not seem to occur on all, but on vases of the Corinthian Orientalizing period, although it is found occasionally in Proto-Corinthian (cf. Arg. Her., II, pl. LIX, 1 a, 18 a and b, 19 a and c). Outside Corinth it occurs also on vases of early periods, e.g., late Geometric (cf. Langlotz, Griechische Vasen in Würzburg, pl. 6, no. 66, and Délis, XV, pls. XX–XXV) and early Attic (cf. C.V.A., Germany 2, Berlin 1, pls. 12, 1 and 2, 14, 1, 38, 2). A much more elaborate form of it does occur in Middle and Late Corinthian pottery (C.V.A., France 12, Louvre 8, pl. 3, and Payne, Necrocorinthia, pl. 48, 1). For spiral patterns used as decoration on the front of a dress see Muller, Frühe Plastik, no. 383, a Cretan terracotta.

135 Cf. ibid., pl. 28, 5.
occurs also on Corinthian vases,\textsuperscript{142} usually on the upper part of the body only. On the François vase,\textsuperscript{143} which is of about the same date as our terracotta, there are several examples of a decorated panel reaching from the neck to the hem. A fragment of a large vase,\textsuperscript{144} perhaps Boeotian, is decorated in relief with the figure of a woman seated on a bull; a panel down the center of the skirt has an incised false spiral, i.e., a series of circles connected by diagonal lines. On a bronze helmet from Delphi,\textsuperscript{145} also decorated in relief with a woman seated on a bull, the skirt panel has a series of double spiral motives. The front panel is found also in early bronzes\textsuperscript{146} and ivories,\textsuperscript{147} and similar decorated panels are occasionally found on archaic statues. In the Auxerre statuette\textsuperscript{148} the panel appears only on the skirt and contains a design of squares enclosed within squares; in a female statue from Delos\textsuperscript{149} the panel, again only on the skirt, is decorated with a pseudo-meander pattern; in a female torso in the National Museum in Athens\textsuperscript{150} the panel appears on the upper part of the figure (the lower part is not preserved) and was presumably decorated with painted patterns; the upper part of a female torso from Aegina\textsuperscript{151} (the lower part is again missing) has a border which contains the same pseudo-meander pattern as the Delos statue. As we have seen, a narrower panel, also decorated with the same pattern, appears on the skirt of the Berlin goddess. On two fragmentary statues from Ephesos\textsuperscript{152} a panel on the skirt is decorated with a meander pattern.

38 (KT9–42). Female head. Plate 12. H. 0.07. Polos and part of hair missing. Face battered.

Hard brown clay. Hard brown paint, fired orange-red on back. Probably from complete figure, but broken in antiquity, as there is paint over surface of break at shoulders and also on clay stuffing between front and back of figure. Top of head unpainted, showing that applied polos originally concealed it. Hair straight across forehead; at sides partly moulded and partly applied. Back of head painted; thin, vertical, wavy incisions indicate locks. Two horizontal, slightly wavy lines incised across back separate hair and dress. Forehead and chin recede strongly from line of nose. Thin painted lines on brows and around eyes; dots for pupils. Four thin vertical lines drawn on nose. Large irregular spot on mouth. Thin curved lines drawn down cheeks. Hair in front irregularly streaked with paint. Stripe painted all around face. Thin painted necklace with large central pendant and two thin wavy lines at either side. Dress decorated with short vertical lines, horizontal straight and zig-zag lines.

From a deposit of pottery (the East Deposit) southeast of the Terracotta Factory.\textsuperscript{153} The type of paint used is similar to that on many of the sherds from this deposit, most of which were of Middle Corinthian style. This should place the head in the first quarter of the 6th century, though probably late in that period. It is quite unlike any other Corinthian figurine. If the lines down the nose and on the cheeks are intended to indicate age,\textsuperscript{154} the figurine is a most unusual characterization for that period, particularly so because female grotesques, which are uncommon among Corinthian figurines of any period, are almost unknown in the archaic period.


The body was of a flat type, either standing, like No. 49, or seated, like No. 34. The style of the head is remarkably close to that of IX, 7, which is probably to be dated in the second quarter of the 6th century. It is also closely comparable with a head from Perachora,\textsuperscript{155} which came from a figurine of similar shape.


Hard red clay. Originally had handmade polos. Hair in small scallops over forehead, with ridges running back to polos. Each ridge covered by very fine incised lines running parallel to edge of scallops. Side hair has horizontal ribs and fine vertical incisions. Eyes long, almond-shaped and superficial; heavy lids cut back sharply to surface of face. Nose prominent. Mouth large and straight. Ears extremely long, though well placed and carefully modelled.

The clay is of a kind not usually employed in

\textsuperscript{142} Cf. Payne, \textit{Necrocorinthia}, pl. 15, 4, 5, 10, pl. 18, 2; Pottier, \textit{Vases antiques du Louvre}, I, pl. 16, A 468, pl. 48, E 586, E 588; \textit{C.V.A.}, France 12, Louvre 8, III C a, pl. 17, 29; Collignon and Couve, \textit{Catalogue des vases peints du Musée National d’Athènes}, pl. XXII, 490.

\textsuperscript{143} Furtwängler and Reichhold, \textit{Gr. Vasenmalerei}, pls. 1 and 2. Cf. also \textit{Bulletin of the Museum of Fine Arts}, XLVII, 1949, p. 86, figs. 1, 2.

\textsuperscript{144} \textit{C.V.A.}, France 10, Bib. Nat. 2, pl. 94, 2; De La Coste-Messelière, \textit{Au Musée de Delphes}, pp. 101 ff.

\textsuperscript{145} \textit{B.C.H.}, LXXIII, 1949, pp. 421–436, fig. 3.

\textsuperscript{146} Cf. Jantzen, \textit{Bronzewerkstitten}, pl. 27, 111.

\textsuperscript{147} Poulsen, \textit{Orient}, figs. 53, 57; \textit{Art. Orthia}, pls. XCI, 1, XCVI, 2.

\textsuperscript{148} Mon. Piot, XX, p. 13, fig. 6.

\textsuperscript{149} Homolle, \textit{De antiquissimis Dianae simulacris Deliacis}, pl. 3.

\textsuperscript{150} \textit{Ath. Mitt.}, LXIV, 1939, pl. 62.

\textsuperscript{151} \textit{Jahrbuch}, LIII, 1938, Arch. Anz., cols. 529 ff., figs. 45, 46.

\textsuperscript{152} \textit{B. M. Cat. Sculpture}, I, part 1, figs. 61, 64.

\textsuperscript{153} \textit{Corinth}, XV, part 1, p. 18.

\textsuperscript{154} A grotesque male figurine, VI, 1, also of the first half of the 6th century, has lines drawn on the cheeks.

\textsuperscript{155} \textit{Perachora}, pl. 93, no. 74.
Corinthian figurines and the style seems somewhat un-Corinthian, although it is really not very far from that of such heads as Nos. 35 and 36. On the whole it seems probable that the head is of local origin, perhaps under East Greek influence.\(^{156}\) Evidence which tends to confirm its Corinthian origin is furnished by two heads which are probably from the same mould. One was found at Aegina,\(^ {157}\) and is described as Corinthian and of "pale yellow clay." The other comes from Perachora,\(^ {158}\) and seems also to be of Corinthian clay. The date of the three heads probably lies in the second quarter of the 6th century B.C.


Grayish yellow clay. Eyes flat and strongly protruding. Hair in fine scallops over forehead. At either side three thin locks, slightly ribbed, hang to breast. Seven horizontally grooved locks, broader and longer than moulded ones in front, applied rather unevenly to back. High, sharp-edged applied polos, with thin, flat applied disks (originally about nine) covering front surface; heavy applied ring around base, with long pointed ends which cross behind. Elaborate applied necklace, ending in large disks on shoulders; four small disks applied along upper edge of necklace and four along lower edge. Under right shoulder disk appears end of second necklace which fell to lap. Broad, flat body, bent just under necklace. Arms forward; rounded ends pierced by vertical hole.\(^ {159}\)

Found in the area around the deposit in Trench J. Part of the mould from which the head of this figure was made was also found in the Potters' Quarter,\(^ {160}\) as well as several other heads taken from the same mould or from moulds of identical type. The date appears to be about the middle of the 6th century. Although this feature occurs on only one other figurine from the Potters' Quarter, I, 37, the row of flat disks applied to the polos is very frequent among Argive terracottas\(^ {161}\) and we must doubtless assume

Compare the eyes of two protomai, XII, 5 and 6, which also seem to show East Greek influence. The treatment of the eyes is also very similar to that of a mid-6th century Kouroi from Attica (Richter, Kosroii, pl. LXIV). Compare also the treatment of the hair.

Aegina, p. 382, no. 88, pl. 110, 3. The scale seems to be the same as that of the Potters' Quarter head and, from photographs at least, the details of the face appear to be identical. The only difference lies in the hair. The fine, wavy lines running parallel to the edge are not visible in the Aegina head, but, if the mould from which the head was made had become somewhat clogged with clay, details as fine as this might very easily be lost. The treatment of the hair at the sides also seems to be different, but this part of the Aegina head was probably re-worked by hand after removal from the mould.

Compare also Nos. 18 and 42.

Corinth, XV, part 1, pp. 93f., no. 13.

Cf. Tiryns, I, pls. II, III, 1-9, IV, 1, 2; Schliemann, Argive influence in the presence of this detail on the Potters’ Quarter figurines. The necklace of No. 41 is similar to that of No. 48.

42 (KT26–1). Upper part of two seated female figures. Plate 12. H. 0.071. W. 0.08. Tips of outer arms broken off. Breaks on face and neck of left hand figure.

Light brown clay. Brownish black and purple paint. Inner arms formed from one piece of clay, with shallow groove to mark division. Low, sharp-edged applied poloi with top and upper part of front painted purple; around lower edge row of small purple dots on narrow reserved stripe. Hair black; painted scallops at edge do not quite follow those of mould. Narrow reserved line marks central parting. Eyelids and brows outlined in black; black spot on eye balls. Painted necklace across throat consists of two thin parallel lines, with three small purple dots below. Shoulder disks of applied necklace decorated with circle of black dots around larger spot of purple applied over black. Dress and necklace painted purple over black. Arms forward; each hand pierced by small vertical hole. Broad applied strip, painted black, across backs evidently represents back of chair.

From Trench J, and probably to be dated around the middle of the 6th century. Both heads, like that of the preceding figurine and others, are made from the mould No. 13, or from an identical one. The paint seems to be of a type commonly used in the earlier vases of the Conventionalizing style (cf. also I, 35). Groups of two women on a single seat, although not common, do occur, beginning at a fairly early period.\(^ {162}\)

The group which parallels ours most closely is one in the British Museum.\(^ {163}\) This is said to have come from Thebes, but is proved to be of Corinthian manufacture by the discovery at Perachora\(^ {164}\) and in the Potters' Quarter\(^ {165}\) of heads from the same mould which are of Corinthian clay. In the British Museum group

Tiryns, p. 364, no. 168; Zervos, L'art en Grèce (1946), no. 93, left (from Tegea); B.S.A., XXXII, 1931–32, pl. 16, 5; Ath. Mitt., XX, 1895, p. 315, fig. 32 (from Kalaureia). Compare also a figurine said to come from Thebes, but not impossibly of Argive origin (Winter, Typen, I, p. 27, no. 7).

Compare ivory groups from Sparta (Art. Orthia, pls. CXXIV, CXXV) and a terracotta group from Crete (Poulouen, Orient, pp. 165ff.).

B. M. Cat. Terracottas, v. V, B 49; Schneider-Lengyel, Gr. Terrakotten, fig. 12. Incidentally, I might point out a fact which does not seem to have been previously noted. The seat on which these figures rest is a cart rather than a throne, since at either side a pair of vertical holes is pierced for suspending the axle by strings, and a larger hole, pierced horizontally through the edge of the seat between the figures, must have been intended to receive the end of the wagon pole. Compare carts of similar type from the Potters' Quarter (XXXII, 1 and 2). Since writing the above, I learn from Mr. R. A. Higgins of the British Museum that he also has observed that this is a cart.

Compare, pl. 89, nos. 19, 20. See IX, I.
the bodies are flat and handmade, with the inner shoulders touching and the forearms extended forward, as in our group. The heads are mouldmade and are, of course, considerably earlier in style than ours. The pierced hands of our figures may indicate that they also were represented as driving horses. Groups, handmade and of Argive manufacture, of two women seated together\(^{16}\) have been found at Perachora and the Argive Heraion. Compare also a group, again handmade, from Boeotia.\(^{16}\)


Pale yellow clay, entirely covered with black paint. Back flat. Traces of applied polos across front of head.

This head was made from the same mould as the two preceding.


Yellow clay. Brownish black and brownish purple paint. Hair painted black; at back reserved stripe separates it from purple dress. Thin black necklace with three lines depending from it, each of which probably had pendant at end.

This fragment is probably also from the same mould.

45 (KT9–18). Upper part of flat female figure. Plate 11. H. 0.053. Part of necklace missing.

Grayish red clay. Purple paint. Low handmade polos, painted purple. Traces of purple on hair. Applied necklace with large shoulder disks; central pendant formed by two small disks. Traces of second lower necklace.

The face is too much worn to permit the figurine to be closely dated, although it is probably not earlier than the middle of the 6th century. The figure is of a type which is very common in the 6th century; see under No. 34, where other examples are cited. In a number of figurines of this type the necklaces are identical with those of Nos. 45 and 46. The head which seems to be closest to No. 45 in style is on a figurine of this type from Selinose.\(^{16}\)

46 (KT6–9). Upper part of flat seated female figure. Plate 13. H. 0.039. Head, arms, lower body and part of supports broken off.

Hard, pale grayish yellow clay. Hard black and thin brownish purple paint. Two applied necklaces, painted purple, with small shoulder disks; two small disks at center of upper necklace. Front of dress below necklace painted black. Traces of purple on sides of skirt. Two props behind.

The figure probably had a mouldmade head of the type of the preceding. Another fragment, KT6–10, from the Potters’ Quarter is very similar, except that the necklaces are much heavier and the upper one has a single central disk instead of two. The arm which is preserved in this fragment is very short, ends in a blunt point and is raised upward and to the side.

47 (KT9–64). Female head. Plate 11. H. 0.085.

Light green clay. Black and blackish purple paint. Head very small with flat back; painted purple on top and black on back and sides. Moulded polos with narrow vertical ridges; thin fillet around base. Purple spots on cheeks and mouth. Painted necklace consists of broad black stripe with purple central pendant of trefoil shape and black oval pendant at either side.

This head appears to belong in the third quarter of the 6th century, perhaps near the end of the period. It is probably from the same mould as some better preserved heads from Perachora\(^{16}\) and on a pyxis in New York.\(^{\text{17}}\) Other heads which also seem to be rather similar are on a pyxis in the Castellani Collection.\(^{17}\) A head from Ithaka,\(^{17}\) though not from the same mould, is closely related in style.


Yellow clay. Black paint. Head probably mouldmade. Heavy applied necklace with large shoulder disks; six smaller disks applied to necklace. Disks and hair painted black. Feet inserted under broad applied skirt border; painted black, with toes indicated by perfunctory incisions. Dress black, except back of skirt.

For the applied skirt border compare No. 49 and figurines\(^{17}\) from Perachora and Syracuse. The necklace is similar in type to those of No. 41 and a figurine from Perachora.\(^{17}\)

49 (KT3–35). Flat female figure. Plate 14. H. 0.15. W. 0.057. Arms, left shoulder disk, lower necklace and left corner of base missing. Break at right side of body.

Soft red clay with gray core. Soft purple paint. Moulded head, very small in proportion to body. Hair finely scalloped over forehead with central parting; finely ribbed at sides. Long protruding eyes and

166 Ibid., pl. 111, no. 258; Arg. Her., II, pp. 21f., nos. 59–62.

167 Winter, Typen, I, p. 5, no. 2; Zervos, L’art en Grèce (1946), no. 92 (where the provenance is given as Teges).

168 Mon. Ant., XXXII, 1927, pl. XLIII, 7.
slightly smiling mouth. High polos, hollow inside, with applied band at upper edge; traces of purple. Applied necklace with central pendant and large shoulder disks, latter with small incised dot in center. Lower necklace hung to waist. Front and sides of dress, below necklace, painted purple, except for applied lower border. Feet roughly shaped with straight inner edges and curved outer edges. Low rectangular base, with top curved upward to join bottom of skirt; traces of purple on front and side edges.

From the Aphrodite Deposit. The style of the head is difficult to determine. The figurine may belong in the late 6th century, perhaps even in the 5th. The flat lower part of the body, with the applied skirt border and projecting feet, is paralleled in No. 48.

50 (KT3-37). Lower part of female figure. Plate 12. H. 0.066. Part of sides and most of back broken away.

Buff clay. Black, in places diluted to brown, and red paint. Probably mouldmade. Resembles Kore type (cf. X, 4). Thick, rounded roll on left side, which probably represents fold of drapery held up by left hand, is painted red in front and along edge; on back red stripe from upper end diagonally to bottom of skirt probably indicates diagonal fold. Small red crosses on upper front and thin red line at waist. Small vertical lines on skirt perhaps indicate folds; lines at back rather irregular. Thin brown stripe encircles skirt at knees. Wide red border around bottom with fringe pattern in front. Toes carefully rendered by incisions. Sandals represented by red stripes across toes and criss-cross red lines on instep. Rectangular base with rounded corners. Upper surface partly red and partly black. Row of black dots around edges, with red line above at front edge and black at side and back edges.

The paint used is characteristic of the Conventionizing style. A fragmentary handmade figurine, KT1-138, offers a close parallel. The paint is identical; the division of the skirt into two panels, the wide border with the fringe pattern, and the sprinkling of the field with small crosses make it possible that the two figures were decorated by the same hand. Another fragment of a handmade figurine, KT1-214, also has the skirt covered with crosses, but the border is formed by two red bands and two black lines instead of the fringe pattern.

51 (KT3-38). Lower part of cylindrical female figure. Plate 13. H. 0.042.

Buff clay. Brownish black and red paint. Inside hollow. Skirt fluted in vertical rounded folds as far as lower border. Wide red stripe down either side, and broad red border around bottom with fringe pattern at upper edge. Black band further up. Toes curl over edge of base; divisions carefully marked by incisions. Black stripe across toes and three vertical black stripes on instep represent sandals. Low square base, slightly hollow underneath, with rounded corners and edges. Upper surface black. Red line around upper and lower edges. On front and left side irregular broken maeander in black; maeander on right side roughly indicated by black dots and dashes. Short vertical black lines on back of base.

The feet and base in both shape and decoration are so similar to those of the preceding figurine that there is every likelihood that they were made by the same hand. Moreover, the clay and paint used in the two figures are nearly identical. One may compare also the fringe pattern at the bottom and the black stripe further up. Both fragments are perhaps to be dated as late as the early 5th century. If it is wheelmade, No. 51 is an unusually late example of this technique.

52 (KT9-51). Female head. Plate 13. H. 0.027. Part of crest missing.

Light grayish brown clay. Hard black and soft red paint. Hair, slightly waved, worn low on forehead and arranged at back in four large loops on right side, two on left. Hair painted black. Applied crest from top of head to back of neck, cut off straight in front; upper edge red. Eyes indicated only by paint, with black outlines, large spot in center and arched brows. Small mouth, painted red, with lips divided by incised line. Chin extremely heavy. Ears slightly modelled; two red dots inside each.

The paint indicates a date later than the middle of the 6th century, but it is hard to date the head more closely. The fact that the hair is not worn long, as is otherwise invariably the case with the archaic female figurines, may indicate that the head is of 5th century date.

53 (KT9-58). Female head. Plate 12. H. 0.042. Part of polos and face on left side broken off.

Yellowish buff clay. Black and soft red paint. Low handmade polos with red stripe round base. Hair painted black; scalloped over forehead, with deep groove marking center of each wave, and horizontally ribbed at sides. Eyelids, pupils and high arched brows indicated in black. Small, upward curved mouth, with thick red line painted on it. Small circular red spot on either cheek.

The type of paint used is characteristic of the Conventionizing style. With the head may be compared those from a pyxis in the British Museum,175 dated by Payne late in the 6th century. Compare also the style of a mould from the Potters’ Quarter.176 The treatment of the hair is similar to that of other heads of about the same period, e.g., Nos. 55 and 56.

54 (KT3-36). Flat female figure. Plate 14. H. 0.133.

175 Payne, Necrocorinthia, pl. 35, 6.
176 Corinth, XV, part 1, p. 94, no. 18.
TERRACOTTA FIGURINES – CLASS VIII

W. 0.046. Upper necklace and parts of lower, right arm and feet missing.

Soft brown clay. Head very small, with high, broad polos. Slight indentations around neck indicate thin applied necklace, now lost, with five small disks along lower edge, and perhaps with shoulder disks. Heavy lower necklace with large shoulder disks, now missing, and two small disks at center; lower disk originally encircled by large ring pendant. Forearms forward with small disk in left hand. Bottom slightly thickened to form base. Traces of projecting feet.

From Stelai Shrine A, hence to be dated at the end of the 6th century or in the first half of the 5th. It would be difficult to date the figure more closely.

55 (KT9–49). Large female head. Plate 11. H. 0.05. Breaks on surface of hair and neck.

Light brown clay. Thin red paint. Hair over forehead has central parting and thin vertical grooves close together, crossed by few horizontal incisions. Three locks at either side, probably partly applied, with short horizontal incisions. Traces of red on hair.

Top and back of head smooth. Eyes large with heavy lids. Nose very long and thin, with deep round depression between it and large, smiling mouth.

This charming and well modelled head is rather deceptive in appearance, since the wearing of the clay, which is not very hard, has blurred the surface and softened the features. The style, however, seems to be that of about the end of the 6th century. The arrangement of the hair, which may be compared with that of Nos. 53 and 56, seems to be typical of this period.

56 (KT9–34). Female head. Plate 12. H. 0.045. Part of polos missing.

Rather gritty red clay with gray core. White slip.

Red paint. High applied polos. Hair in heavy mass around face with thin incisions, close together, at right angles to edge. Side hair horizontally ribbed. Traces of red on hair over white slip. Prominent chin.

Although the style seems to be that of the late 6th century, the head need not necessarily be dated before the 5th or even the 4th century. The white slip and the type of clay point to a date later than the style would suggest. The arrangement of the hair is like that of Nos. 53 and 55. The style of the head may be compared with that of the "Damia" figure from Aegina. 178


Light brown clay. Hard brownish red paint. Face raised, with chin thrust forward. Heavy mass of hair at either side of central parting painted red and arranged roughly in herring-bone pattern. Red line and row of red dots round upper and lower edges of polos, and clusters of incised dots of pin-point fineness in center. Face very crudely modelled. Outlines of eyes and brows, dots for pupils, and mouth painted red. Long earrings, painted red and decorated with tiny incised dots.

58 (KT9–53). Upper part of female figure. H. 0.06. Arms and central pendant of necklace missing.

Soft red clay. Low polos with hollow in top. Neck broad and flat. Flat applied necklace with shoulder disks and central pendant.

From the Circular South Shrine, and therefore perhaps to be dated, despite its archaic style, in the third quarter of the 5th century.

59 (KT5–40). Head of Athena. H. 0.037. Face battered. Top of crest broken.

Light brown clay. Black and red paint. Helmet of Attic type with thick crest. Upper edge of crest red, also line at either side of front edge and line separating crest from helmet. On either side of helmet black palmette, upside down, with two spirals at base; stem of front spiral begins at forehead. Each palmette has five thin leaves. Hair black.

From outside the South Long Building. There is not enough left of the face to indicate any date. Most of the finds from this area were of early 6th century date, but the use of the palmette may indicate a later date, possibly in the late 5th century when the palmette was a popular pattern on Corinthian vases. 179 The delicacy of the painting indicates that the figurine was probably of superior workmanship.

178 Arch. Zeit., XXV, 1867, pl. CCXXVIII, 3.
179 Compare, however, earlier Attic vases where the helmet of Athena is decorated with a palmette (Burlington Fine Arts Club, Catalogue of Objects of Greek Ceramic Art, no. 135, and Murray and Smith, White Athenian Vases in the British Museum, pl. XIV).

177 Compare bronzes of this period, such as Payne, Necro, corinthia, pl. 46, 4, and Langlotz, Gr. Bildhauerschulen, pl. 54 b.
CLASS IX. HEADS FROM PYXIDES

Of this class there are 14 examples, of which all but one are described below. All but Nos. 5 and 6 are female, and all but No. 6 are handles from convex pyxides; No. 6 probably formed the knob of a pyxis cover. The female heads which formed the handles of pyxides have been exhaustively published elsewhere and the Potters' Quarter heads for the most part furnish little new information. The two male heads mentioned above are interesting because male heads are rare in this class of terracottas, and because the use of a moulded head as a cover knob seems to be otherwise unknown in Corinthian pottery until more than a century later. The most important of the class is probably No. 1, since it appears to be the earliest pyxis head yet found. Since the stylistic connections of the individual heads are discussed in the catalogue and have already been dealt with to a great extent in the introduction to Class VIII, there is no need for a general discussion of them here. In considering the heads of this class we must not forget the very important group of moulds found in the Potters' Quarter, which were used for making heads for pyxides as well as heads for figurines. Several of the pyxis heads from other excavations and in museums were made from these moulds.


Grayish green clay. Probably from pyxis, as head is flat on top and has slight projection at back. Arms small and crudely fashioned. Figure narrows at waist. Hair forms straight line low over forehead; finely scalloped at edge. Two short, horizontally ribbed locks at either side; at left side few horizontal grooves and line separating locks incised by hand. Face long and flat, with eyes strongly protruding from surface. Two short vertical ridges between brows added by hand. Mouth short with thin protruding lips. Chin long and extremely pointed.

From the North Dump, which contained pottery mainly of Early Corinthian style, but also a considerable amount of Late Proto-Corinthian and Transitional. The low horizontal line of the hair over the forehead also suggests a date well back in the 7th century. If the head is from a pyxis, as it certainly appears to be, it must represent one of the earliest appearances, if not the very earliest, of the convex pyxis with handles in the form of human heads. Only one such vase is noted by Payne for the Early Corinthian period and the shape is apparently unknown before that time. From its style our head must be very early in the Early Corinthian period, i.e., nearer 625 B.C. than 600 B.C. At first glance one would not be struck by the resemblance between this head and a group of four heads from Perachora and Boeotia.

If one examines the heads more carefully, it becomes apparent that the chin is the only feature in which our head differs from the others. In all other respects the heads are identical. Those from Perachora and Boeotia all show one curious feature — the double stamping of the mouth. The change in the lower part of the face in our head is evidently the result of an effort to obliterate this fault. Under the chin one can see where a separate bit of clay was added. In the process of working down the surface to erase the lower stamping, the chin became flatter and much more elongated. In spite of the very different appearance of the lower part of the face, there can be no doubt that our head is from the same mould as those from Boeotia and Perachora.


Pale yellow clay. Thin black and red paint. Hair has central parting and small scallops over forehead; low ridge runs back from each scallop. Paint traces of black on hair, and also red (fillet?). Broad face with high forehead. Plane of eye tilted slightly downward. Depression under lower lip. Very broad, heavy chin. Ears very large and set too low.

This head is nearly identical with a mould from the Potters' Quarter, which was dated toward the end of the first quarter of the 6th century. There are several other heads which are probably from the same mould and others which are of very similar style (see under mould). To these may be added the heads from a pyxis in Copenhagen, which are also extremely close in style. The inclination of the plane of the eye must indicate an attempt to balance the

2 Corinth, XV, part 1, pp. 90-93, nos. 7-9, 13, 14.
4 Perachora, pl. 89, nos. 19, 20; B. M. Cat. Terracottas, pl. V; Schneider-Lengyel, Gr. Terrakotten, fig. 12.
5 Corinth, XV, part 1, p. 90, no. 7.
6 C.V.A., Denmark 2, Copenhagen 2, pl. 89, 8.
upward tilt of the head when it was in position on the pyxis. The many points of comparison between this head and the Lyons Kore⁷ give an illustration of the curious fact that occasionally a terracotta will appear to be stylistically well in advance of a work in stone.

To the list of heads, given in the publication of the mould, in which the central parting of the hair is marked by smaller scallops may be added several ivory heads from Delphi,⁸ which are probably nearly contemporary with the mould, a sphinx from a grave monument⁹ and a terracotta antefix from Apollonia,¹⁰ both also probably contemporary, and two terracotta acroteria from Tarentum,¹¹ which are probably of late 6th century date. A marble sphinx from the Kerameikos in Athens¹² has a somewhat similar arrangement of the hair. The antefix from Apollonia looks Corinthian in style; the face, as well as the arrangement of the hair, resembles that of No. 2. Of the ivory heads from Delphi three¹³ are very close in style to our pyxis head; compare not only the arrangement of the hair, but the shape of the eyes and their clear-cut lids, the wide, smiling mouth and the broad, rounded chin. The chief difference lies in the greater breadth of the face in the ivory fragments. Certainly these ivory heads, if not made in Corinth, show a strong Corinthian influence. Another of the heads resembles another Potters’ Quarter head (see under VIII, 35). A few of the other heads seem also to reflect Corinthian style, but others, particularly among the male figures, seem to be of quite different style; they may be East Greek, an attribution which has been usually suggested for the entire deposit. There seems to be no reason, however, why all the objects should have the same origin, particularly in view of the marked difference in style among them. The Delphian deposits were found only ten meters¹⁴ from the building which is now usually identified as the Treasury of the Corinthians, surely a most interesting relationship, which may not be a coincidence.

3 (KT9-21). Female head, possibly from pyxis. H. 0.092. Back of head and most of right side of face gone.

Green clay. Black paint. Probably from same mould as preceding, although somewhat smaller. Faint traces of black on hair, around eye and on line dividing lips.

A third head, KT9–36, perhaps also from a pyxis, seems to be identical with Nos. 2 and 3.

4 (KT9–44). Upper part of female figure, probably from pyxis. Plate 9. H. 0.096. W. 0.08. Arms broken.

Pale yellow clay. Figure ends in finished surface at waist. Body handmade, with arms extended to sides and forward. Hair has deeply incised central parting and very shallow, broad scallops over forehead. Forehead low and broad. Eyes large, circular and protruding, with strongly marked lids. Nose large and strongly salient. Chin and cheeks very full. Ears small. Back very irregularly modelled with large lumps of clay. Back of head sliced down straight.

From Trench J. The deposit of vases from this area, in which the figurine, VIII, 37, was also included, seemed to be of Late Corinthian style. Other figurines from the same area, though not from the actual deposit, were datable around the middle of the 6th century (cf. VIII, 41 and 42); one at least, VIII, 21, was earlier than the deposit. The present figurine should perhaps be dated around the end of the first quarter of the century. A comparison with the head of the Louvre comast vase¹⁵ reveals rather close similarity. Note in both the great breadth of the face at the temples, the low triangle of the forehead, the large, widely opened eyes and the prominent, blunted nose. In profile the resemblance between the two heads is even more striking. The chin of the comast is obscured by the beard, but the latter was undoubtedly a handmade addition to the mouldmade head, and in the profile view it seems possible to make out the original heavy rounded outline of the chin. The comast is dated by Payne around 585–575 B.C. from the style of the decoration on the vase, and the Potters’ Quarter head must be contemporary.


Light yellowish brown clay. Black paint, fired red on one side. Hair finely scalloped around forehead; flat, faintly ribbed masses at sides. Eyes almond-shaped, with well marked lids and bulging eyeballs. Hair, beard, eyelids and pupils painted black.

The fact that there is a deep groove across the back of the head as if to fit it to the rim of a vase, and that the back of the head is painted only above the groove, makes it fairly certain that the head came from a pyxis. It was undoubtedly made from a mould intended for a female type,¹⁶ and the addition of the painted beard probably represents the individual fancy of a workman. The drawing of the eyes and the arrangement of the hair seem closest to those of VIII, 35, which is probably to be dated early in the second quarter of the 6th century.

¹⁷ Payne and Young, Arch. Marble Sculpt., pl. 24.
¹⁸ B.C.H., LXIII, 1939, pl. XXXV (several examples).
¹⁹ Richter, Archaic Attic Gravesteones, fig. 51.
²⁰ Jahrbuch, LVII, 1942, Arch. Anz., cols. 370f., fig. 44.
²¹ N. d. Sc., 1936, pp. 196–200, pls. XII, XIII.
²³ B.C.H., LXIII, 1939, pl. XXXV, lower left.
²⁴ Ibid., p. 118.

¹⁶ A male head from Selinos (Mon. Ant., XXXII, 1927, pl. XXI, 1, p. 220), which is probably Corinthian, also reflects a female type.

Pale whitish yellow clay. Black paint. Hair deeply scalloped over forehead, with smaller scallops at either side of central parting; slight depression along center of each wave. Side hair in heavy, faintly ribbed masses, cut back to plane of neck just below level of chin. Hair painted black. Across front of head narrow moulded fillet with edges slightly raised. Large projection at back of neck indicates lower edge of hair; paint stops here in series of small scallops. Round ears, set too low. Face long and narrow. Thin painted brows, strongly arched. Eyes small and deep-set; thin groove separating eyelids and eyeballs possibly incised after removal from mould. Nose thin, slightly curved downward at tip, with nostrils indicated. Wide mouth with thin upper lip. Pointed chin; under surface slants strongly downward to neck. Beard painted in dilute black; traces of thin moustache. Narrow painted line around base of neck.

This head, like the preceding, is a female type, transformed into a male head by the painted beard. The long, heavy, cylindrical neck, which is handmade, and the curious way in which the hair projects at the painted line around base of neck.

8 (KT9–14). Female head. Plate 13. H. 0.04. Fragment under chin, surface of hair at right side, and most of back of head broken away.

Yellow clay. Black paint, partly fired red. Modelling of back shows head comes from pyxis. Shallow depression around head represents narrow fillet. Hair in scallops over forehead with two smaller scallops in center; fine incisions parallel to edge, continuing as far as fillet. Deep central parting runs to top of head. Side hair strongly marked with raised horizontal ridges, covered with very fine vertical incisions. Hair painted black. Eyes large and shallow; lids indicated only by thin painted lines. Pupils and arched, plastic brows also painted. Bridge of nose very thin and sharp; forms nearly straight line with forehead. Thin painted line separates lips. Ears large and well placed. Broad painted necklace with slightly scalloped edge, probably indicating small pendants, and with large pendant in center.

In most respects this head is very close to the mould No. 9, which was dated in the second quarter of the 6th century. As the face seems a little longer in proportion to its width than does that of the mould, the head probably was not made from this particular mould. The plastically rendered eyelids, which are very prominent in the mould and in a head, XXI, 4, probably made from the mould, are entirely lacking in this figurine. The unusually careful modelling of the hair, ears, etc., however, probably indicates that in the original mould the eyes also were rendered in detail. A blurring of their outlines might easily result from the clogging of the mould with clay. Two heads from the main excavations of Corinth are probably from the same mould. The eyes, like those of No. 8, lack detail. The arrangement of the upper hair is the same, though the fine detail of the strands does not show, but the side hair of one of these heads has been re-worked, giving an effect more like that of No. 7. Another head which is probably from the same mould is used as the knob for the cover of a pyxis, although such a usage is otherwise unknown in Corinthian pottery of the Orientalizing period. The style is without parallels among the female heads, although VIII, 35, affords a comparison in respect to the arrangement of the hair and the use of the moulded fillet.

7 (KT9–11). Female head, perhaps from pyxis. Plate 13. H. 0.055.

Yellow clay. Hard black paint. Purple paint? Low handmade polos, carefully attached to head. Hair scalloped over forehead with central parting; flat at sides with broad horizontal grooves. Hair black. Large eyes, indistinctly modelled; brows, lids and pupils indicated by paint. Nose long with thin, sharp-edged bridge. Thin lips thrust forward. Small pointed chin. Ears well placed. Mouldmade necklace with two thin strands hanging from small disk at either side of neck; painted black. Dress black, possibly with traces of applied purple.

Found in Trench J, with No. 4. The features resemble quite closely those of VIII, 39, especially the flat eyes, indicated only by paint, the thin nose, the protruding lips and the small, pointed chin. These two heads are similar in style to VIII, 35, and VIII, 36, which are probably to be dated at the beginning of the second quarter of the 6th century. The less careful modelling of No. 7, notably in the hair and eyes, probably indicates a date somewhat later in the second quarter.


Very hard yellow clay. Black paint. Back preserves all points of attachment to pyxis. Top of head flat. Hair low across forehead in scalloped waves, which

17 This is a rather unusual feature, which is also to be seen in a mould from the Potters’ Quarter (Corinth, XV, part 1, p. 92, no. 11), or rather in the cast from it.

18 A pyxis illustrated in Payne, Necrocorinthia, p. 382, fig. 174 bis, with a female head employed as a knob on the cover, is dated by Payne about the middle of the 5th century.

19 For this arrangement of the hair see No. 2 and Corinth, XV, part 1, pp. 91f., no. 9.

20 All the incised details must have been present in the mould, since there is no sign of retouching.

21 MF 8343 and Corinth, XII, no. 80.

22 Corinth, XIV, pl. 54, no. 6.
run in low ridges to top of head. Eyes long and almond-shaped, with brows, lids and pupils indicated in paint. Eyes apparently roughly remodelled with knife; right eye smoothed off nearly to surface of cheek. Black line between lips. Ear faintly indicated. Hair and dress painted black; neckline of dress high around throat.

The arrangement of the hair is similar to that of VIII, 40. With No. 9 we may compare a head from Perachora, also from a pyxis, which shows an identical arrangement of the hair and even a similar re-working of the eyes. It is not impossible that the two heads are from the same mould. The modelling of the mouth and chin, not well preserved in the Perachora head, is good. The re-working of the eyes in both heads leaves little indication of their original modelling, although the general outline seems to be close to that of VIII, 40. The head is probably to be dated in the second quarter of the 6th century, but the dating of the head from Perachora at about 560–550 B.C. seems somewhat too late, in view of the fine modelling of the mouth and chin in the Potters’ Quarter head.

10 (KT9–3). Female head, perhaps from pyxis. Plate 13. H. 0.024.

Hard, polished buff clay. Head sliced straight down back and also across top. Projecting ridge left at back, presumably to attach head to pyxis rim. Hair parted in center with strands indicated by parallel ridges. Almond-shaped eyes project strongly from surface of face; lids indicated by thin lines lightly incised on surface. Arched brows indicated by raised ridges. Large, upward-curved mouth formed by two similar ridges. Ears very carefully modelled, though set too near eyes.

From the Aphrodite Deposit. Since only this small fragment of the vase was found, it is probable that it has no real connection with the deposit, but merely happened to be in the earth which covered it. Among the finds from Perachora is a pyxis head which must have been made from the same mould. It differs only in being painted. The date must be somewhat after the middle of the 6th century.


Soft, light brown clay. Black paint, fired red. Top of head flattened to support rim of pyxis. Hair in fine scallops over forehead. Three long, thin, finely ribbed locks over either shoulder. Large, protuberant eyes. Ears at right angles to face. Hair and dress painted black. Thin painted necklace with small pear-shaped pendant.

This head was certainly made from a mould found in the Potters’ Quarter. Its date probably lies around the middle of the 6th century.


Flat plaque of clay, attached to back of mouldmade front, projects above top of head.

The head is identical with that of the preceding. It is slightly larger, and was perhaps not made from the same mould, but from one of identical type.


Hard pale yellow clay. Black paint, and thick purple, applied over black. Wide cutting at back of head for rim of pyxis; at bottom, fragment of vase still attached. Solid polos, with narrow raised ring around base; front shows traces of moulded decoration in very low relief, perhaps tongue pattern. Hair projects strongly over forehead in double row of snail-shell curls. Flat, horizontally ribbed masses at sides. Hair and polos painted purple over black. Eyes heavy-lidded, perhaps with traces of black paint. Earring probably in form of bunch of grapes. Thin black necklace with six pear-shaped pendants, painted purple over black; black spiral on either shoulder perhaps represents shoulder disk. Dress purple overlaid on black.

This head, with its elaborate coiffure, moulded polos, large earrings, small face and long neck, is certainly much later than the heads already described. Pyxides with handles in the form of female heads are rare after the middle of the 6th century, but this head can hardly be earlier than the late 6th century. The double row of heavy snail-shell curls appears on male heads of this period. A similar coiffure is found on a protome, XII, 5, which also has an earring in the shape of a bunch of grapes.

23 Perachora, pl. 108, no. 231.
24 The addition of painted eyebrows above the moulded ridge of the brows makes the forehead of No. 9 appear lower.
25 Ibid., pl. 108, no. 237.
26 Corinth, XV, part 1, p. 90.
CLASS X. STANDING KORAI

Of this very common type of figurine the Potters' Quarter yielded 166 more or less complete examples. To this number must be added 88 uninventoried fragmentary figures. Of the standing Korai 37 are described below; as a rule only one example from each different mould is included. The standing Korai as a whole exhibit many common features, along with slight variations of detail. Thirty-one individual mould-types can be distinguished among the Korai from the Potters' Quarter. To these must be added three actual moulds, two for complete figures and one for the head alone. Only one of these is possibly connected with any of the types illustrated by the figurines. Of many of the mould-types only a single example was found; of the others we have representatives, from the Potters' Quarter alone, varying in number from two up to seventeen.

The standing Kore may be defined as a figure with the front made in a single mould, which stands in a frontal position with the legs straight, is dressed in a chiton and wears a high polos over long hair, and has a low base under the feet. With the exception of the "Spes" type and one other, No. 3, all the standing Korai carry attributes in both hands. The base may be rectangular or semi-round in shape; in one type only, No. 3, it is two-stepped. In the great majority shoes are represented. The chiton usually has a long overfold, falling lower at the sides than in the middle. The skirt may have fine pleats all round; it may have folds only between the legs and at the sides, or it may occasionally have both pleats and folds. In addition to the chiton, the himation is worn in certain standing Korai, notably in the "Spes" type. Here it falls from the right shoulder, passes under the left arm, and falls in swallow-tail folds around the waist and hips. In No. 2 and in one of the moulds (No. 50) it is worn like a shawl over both shoulders. In another type, No. 3, it passes over the left shoulder, under the right arm and across the waist to the left arm, where it conceals the hand; it falls nearly to the bottom of the chiton, and hence is much longer than in the "Spes" type. The backs of the figures may be perfectly flat, or they may have an oval hollow at the point where the figure is broadest, presumably to lighten the weight of the clay; occasionally a V-shaped trough is cut with a knife. After the figure was removed from the mould, the back and sides were usually trimmed, sometimes carefully and occasionally very negligently. This trimming often results in a dif-

1 The class as a whole corresponds to Payne's Types 1–3 (Necrocorinthia, p. 245, note 3), to Jenkins' LC. IV standing types A–D, F (Perachora, pp. 218f.), and to Knoblauch's Type C (Studien, pp. 129f.).
2 To avoid duplication, only feet were counted; the total number is probably, therefore, much larger.
3 Many of the figures of this class may not seem to be worth publishing. From an artistic point of view this is certainly true. Since, however, many are from fairly well-dated deposits, it seemed best to include an example of each different mould-type, in the hope of affording some aid in dating figurines from other excavations which may be identical with any of the mould-types originating in the Potters' Quarter.
4 Differences among some of the mould-types are barely perceptible. The difficulty of distinguishing among them is enhanced, moreover, by the slight variation in size, caused by differing conditions of firing, among figurines from the same mould. Other differences are attributable to the use of good or inferior clay, to the care or lack of care employed in moulding the figures, to the sharpness or indefiniteness of detail determined by the age of the mould itself, and in many cases to the hand-trimming of the figurines after removal from the mould. Careful study of details, however, enabled the mould-types to be distinguished fairly definitely. There were among them minute variations in drapery, attributes, etc., especially in the relative measurements of their details. Certain moulds, moreover, exhibit small imperfections which recur in all the figurines from those moulds.
5 Corinth, XV, part 1, p. 95, no. 20, p. 104, nos. 51, 52.
6 In the catalogue shoes may be assumed to be worn, unless it is otherwise stated.
7 Compare Perachora, p. 219, where it is stated that the figures with only the central pleat between the legs are earlier than those with the skirt entirely pleated. It is true that in the Potters' Quarter all the finest Kore types, those which seem closest to the style of the late 6th century, have a marked central pleat and side folds and, with one exception, the mould-type of Nos. 12–14, the rest of the skirt is unpleated. The earlier dating of the type with the central pleat would, of course, be applicable only to the original mould. In the Potters' Quarter, and doubtless at Perachora as well, the actual figurines from even these moulds of archaic type may be dated anywhere in the 5th century.
ference in outline even in two figures from the same mould. Further re-working of the figurines is very rare. In some of the figurines of the "Spes" type the right hand is bored, presumably to allow the insertion of an attribute in clay or in some other material. One fragmentary figurine (not illustrated, but mentioned under No. 20) is unique in having the hair re-worked by fine incisions. Painted decoration is also rare among the Korai, although many are covered with a white slip.

The flat standing Kore of the type defined above, as opposed to the dissimilar East Greek and Sicilian types, which are usually modelled in the round, is certainly Corinthian in origin. A large number of the figurines of this type found outside Corinth are obviously of Corinthian clay. Practically all the mould-types which occur anywhere are found also in Corinth, and many others, as will be seen in the following catalogue, are found only in Corinth and often only in the Corinthian Potters’ Quarter. Moreover, three of the actual moulds for making such figures have been found in the Potters’ Quarter. A very few mould-types from outside Corinth, although probably of Corinthian manufacture, are not represented in the Potters’ Quarter. One of these is a figurine said to come from Boeotia, which has a dove and a fruit, and there is another from Lindos with a cock and a fruit. One of the standing Korai from Ithaca is said to have a dove in either hand. This sounds rather unlikely, and it is more probable that a dove and fruit are the attributes. A figure from Kalydon, said to hold a flower and a fruit, differs from most Kore types in having fine pleats on the shoulders of the chiton. Although the figurine is probably of local manufacture, the type looks Corinthian.

The Corinthian standing Kore type appears to have had an immense popularity not only in Corinth but all over the Greek world. It is found not only at many Greek mainland and island sites, but as far afield as Italy, Sicily, Kyrenaika, Albania and South Russia. A list of the sites at which it has occurred shows, as one would expect, that it is most frequent in Corinth and the Corinthia (including Perachora), and that the Argolid has the next greatest number. Aetolia is next, and then follow Ithaka, Aegina, Attica and Boeotia. The number of standing Korai certainly of Corinthian mould-types which have been published, with the addition of several unpublished examples in museums, reaches a total of over 260. This figure obviously represents only part of the total number found in excavations. The 254 figurines and fragments from the Potters’ Quarter bring the total to well over 500, a number which must represent only a very small fraction of the enormous number produced in antiquity.

In the Potters’ Quarter the earliest Korai come from the Aphrodite Deposit and are probably to be dated in the early 5th century, perhaps in the late 6th. Two mould-types were found only here, two others begin here and can be traced through the 5th century. However, despite their archaic features and costume, most of the Korai, when they are found in datable deposits, occur only in those of the 5th and 4th centuries. Doubtless many of the individual mould-types originated at a comparatively late period. Other types, though not appearing in the Potters’ Quarter before the late 5th century, may find their beginnings in the true archaic period. One of these is the fine “Spes” type (cf. No. 4), which is purely archaic in style. I know, however, of no example of this type which can be dated certainly before the third quarter of the 5th century.

* Winter, Typen, I, p. 58, no. 3. The arrangement of the drapery may be compared with that of No. 29, but the fruit is larger and other details seem to be different. The details of the drapery are very close to those of No. 18. Is it possible that the object in the right hand of the Winter figure was really a fruit and was mistaken for a dove?

* Lindos, pl. 100, no. 2182. Compare the style of our No. 1, the details of which are similar, except for the attributes. The scale seems to be about the same.


* Poulsen and Rhomaios, Erster vorläufiger Bericht über die dänisch-griechischen Ausgrabungen von Kalydon, fig. 67.
The standing Kore type was so common and so blindly repeated that the purchasers of these figurines probably thought very little about what they represented. The Artemis type is easily recognized. The majority of the others seem to find their ultimate origin in an Aphrodite type; the dove, flower and fruit are all possible attributes of this goddess. Less clear is the origin of the “Spes” figures. It is highly probable, however, that the figurines of this type do not represent anything more specific than female figures. In this they are paralleled by the Acropolis Maidens, whom they distinctly recall in costume and pose.\textsuperscript{12}

The traditional term “Spes” figure, so freely and often so loosely employed, had best be defined here. For the purposes of the following discussion, it is assumed to be a figurine with a mouldmade front and flat back, wearing a chiton and himation, and standing in a stiffly frontal pose, the right hand on the breast, with or without an object, and the left hand at the side, holding a fold of the drapery. This very common and widely spread variety of figurine occurs in several closely related but distinguishable mould-types\textsuperscript{13}, four of which are represented in the Potters’ Quarter. These mould-types may be classified as follows:

I. Drapery in three swallow-tail folds, one at right side and two in front.
   B. Left central swallow-tail longer. Double fold of central pleat of skirt not as distinct. Right hand usually pierced.
      1. Right arm bent at right angles. Cf. No. 5.
      2. Right arm bent upward.
   C. Left central swallow-tail longer. Wreath in right hand. Lower edge of skirt probably follows contours of feet.
   D. Similar to B, but smaller. Right hand not pierced. Cf. Nos. 6 and 7.

II. Drapery in two swallow-tail folds. Object in right hand.
   A. Swallow-tail over center of body rounded at bottom. Cf. Nos. 8–10.
   B. Swallow-tail pointed at bottom.

The first type, I A, of which No. 4 is an example, is distinguished from the others chiefly by the fact that of the two swallow-tail folds hanging at the center of the body the one below the figure’s right hand is very slightly the longer. Also, the two folds of the central pleat of the skirt are very sharply cut and distinct. Figurines of this mould-type have been found at Pitsa, Tiryns and Olynthos (see under No. 4). These, like No. 4, are decorated with red paint on the drapery. Likewise, the right hand is bored and the background under the left arm is cut away. In the photographs of the Tiryns and Olynthos figurines the curved folds over the legs are not distinguishable, but the mould-type is certainly the same as No. 4.

I B, of which only one fragment, No. 5, was found in the Potters’ Quarter, differs in that the swallow-tail fold beside the left hand of the figure is very slightly longer than the other. The central pleat of the skirt has a double fold which is less distinctly marked. Figurines of this mould-type have been found in the Argolid, Phokis, Italy, Sicily, Kyrenaika, and perhaps does not fall into any of these groups. It has two swallow-tail folds in front, but the one which falls between the legs is much narrower than in any of the common “Spes” types. The right hand carries a bud.

\textsuperscript{12} The type is also found in bronzes (cf. The British Museum Quarterly, IX, 1934–35, pl. XL), although a closely related type in which the right hand is extended forward is far more common.

\textsuperscript{13} A figurine from Perachora (Perachora, pl. 95, no. 95)
Spain (see under No. 5). As in the first type, the hand is pierced for the insertion of an attribute. The background may be cut away under the left arm, but more often is not. The size is the same as that of the first type. Two fragmentary figurines from Tiryns, also probably Corinthian, are identical with I B in all respects, except that the right arm is bent so that the hand rests on the breast instead of just under it. A fragment from the Argive Heraion is also very similar, except that the left arm is more bent.

The third type, I C, which did not occur in the Potters’ Quarter, is characterized by the circular wreath in the right hand. The swallow-tail fold near the left hand is slightly the longer. Another distinction, though this is not certain, seems to be that the lower edge of the skirt, instead of forming a nearly straight line, follows the contours of the feet. Again the size is the same. Figurines of this type, made of Corinthian clay, have been found at Corinth, and at Pitsa, Perachora, and the Argive Heraion. Other examples, some of which are Corinthian and others are probably local imitations, have been found at several other sites.

The fourth type, I D, of which Nos. 6 and 7 are examples, is practically identical with I B, except for its smaller scale.

The last two types, II A and II B, are distinguishable by the arrangement of the drapery in two swallow-tail folds, instead of three. In II A, of which No. 8 is an example, the central swallow-tail is rounded at the bottom, and a fruit is carried in the right hand (see under No. 8 for other examples of the type). The diagonal folds across the skirt are very characteristic of this type. In II B, which is probably also of Corinthian origin, although no examples have been found in Corinth itself, the swallow-tail fold over the center of the body, instead of being curved, hangs in a long point, and a flower is carried in the right hand. The diagonal skirt folds do not occur in this type. Examples have been found at Tiryns, the Argive Heraion and the temple near Thermon in Aetolia. A very curious “Spes” type, of which one example was found at Perachora, is somewhat similar to Type II B.

Other “Spes” figures, more or less removed from the Corinthian types, appear in various parts of the Greek world. Fairly close to the Corinthian types is one which has been found in Attica and in Rhodes. The drapery, with the three swallow-tail folds, is very closely related to that of Type I. The head, however, is different and the right hand holds a pomegranate. A Kore type from Halai, except for the dove in the right hand and the lack of the high polos, is very similar to our “Spes” Type II B, and is probably a direct imitation of a Corinthian type. It is apparently of early 5th century date. Other types from Halai are less similar. Many terracottas which resemble the Corinthian “Spes” type at least in pose and type of garment have been found at Rhodes and in South Italy and Sicily. Related also to the “Spes” types

14 A figurine of the type of either I A or I B was found at Kalydon (Poulsen and Rhomaios, Kalydon, pl. XLV, fig. 66), but from the photograph it is impossible to say of which type it is.
15 Tiryns, I, pl. VIII, 3.
16 Arg. Her., II, pl. XLVI, 3. Ibid., pl. XLVI, 10, may be of the same type.
17 Corinth, XII, no. 91; A.J.A., XLIII, 1939, p. 598, fig. 9, left.
18 Here the wreath was obviously applied by hand.
19 Perachora, pl. 95, no. 96. Six of this type were said to have been found.
20 Arg. Her., II, pl. XLVI, 8.
21 Martha, Cat. fig. Ath., nos. 582, 583 (from Tegea); B.C.H., LXII, 1938, pl. LIII A, upper right (from Kirrha); ΚΑΤ. Διδάκτ., VI, 1920–21, p. 70, fig. 5, left (from the temple near Thermon in Aetolia); Dörpfeld, Alt-Ithaka, II, pl. 78 a, 16 (from Lachidia in Akarnania); B. M. Cat. Terracottas. p. 87, B 88 (said to come from Melos); Winter, Typen, I, p. 57, no. 3 (said to come from Melos); Reinach, Ant. Bosph. Cimm., p. 132 (from Panticapaeon).
22 Tiryns, I, pl. VIII, 4. In this figure a hole is bored through the right hand.
23 Arg. Her., II, p. 33, no. 161. This fragment is probably of Corinthian clay.
24 1'ΑΓ. Διδάκτ., VI, 1920–21, p. 69, fig. 4, left.
25 Perachora, pl. 95, no. 95.
26 Winter, Typen, I, p. 57, no. 1; Salzmann, Néropolide Camirus, pl. 20 (center); Lindos, pl. 99, no. 2174.
28 Hesperia, IX, 1940, p. 470, figs. 163, 167, 168.
are the figurines in the round, in both terracotta and bronze, which show the same pose and costume.

Of the Corinthian Kore types which represent Artemis there are two main variations, both found in the Potters’ Quarter. Both types carry a fawn on the right arm and a bow in the left hand. In the first type, of which Nos. 12-14 are examples, narrow pleats cover the entire surface of the skirt and of the overfold below the waist. Between the legs there is a slightly raised fold, also pleated. This is by far the more common type in the Potters’ Quarter, but is rare elsewhere, although one example has been found at Kirrha and probably another at Perachora (see under No. 12). The second Artemis type, of which No. 15 is probably an example, differs chiefly in that the skirt is unpleated, except for the four pleats of the central fold. Another characteristic feature is the more or less straight line of the folds which appear just inside the curve of the bow. Those of the first type show a very wavy outline. A third difference is seen in the fact that the pleats of the overfold curve a little to the right, instead of being vertical, as in the first type. The second type is far more widely distributed and has been found at many sites on the Greek mainland, and also in Albania and South Russia (see under No. 15). A third type, illustrated by No. 16, in which a lotos bud replaces the bow in the left hand is quite rare. There are only two examples from Corinth, and probably a third from Tiryns.

Other variations of the Artemis type, occurring chiefly at Kalydon, may also be of Corinthian origin. One figurine from Kalydon represents a type not, I think, paralleled elsewhere. The figure is very tall (0.18 in height) and slender. An animal is carried on the right arm and a bow in the left hand. The skirt is unpleated, except for a heavy central fold, and the lower edge of the overfold slants strongly downward to the left. Fragments of other Artemis types were apparently found in Aetolia. Still another variation is represented by three examples in the Schimatari Museum. The numerous Kore types from Kerkyra, the majority of which are Artemis types, pose a difficult problem. Corinth would seem to be the most likely place of origin and the style of some looks rather Corinthian, but none of the published examples are paralleled in the Potters’ Quarter. Many of them, moreover, are far more elaborate than the usual Corinthian types and some details, such as long, thin locks of hair which fall over the breast and garments of which the entire surface is covered with very fine pleats, are quite unknown among Corinthian Korai.

1 (KT4-24). Large standing Kore with dove and lotos bud. Plate 15. H. 0.142. W. 0.047.

Hard yellow clay. Hair vertically grooved over forehead and horizontally ribbed at sides. Overfold of chiton, below waist, covered with fine, slightly wavy, vertical folds. Skirt has finely grooved central pleat and hanging folds at sides. Large dove in right hand; slender bud in fingers of left hand. Feet well modelled with toes indicated.

From the Aphrodite Deposit, hence probably datable in the late 6th or early 5th century. This therefore represents one of the earliest Kore types. Only one other certain fragment of this mould-type was found, although another fragment, KT4-141, is possibly from the same mould. The detailed rendering of the garment and of the dove and the careful finishing of the back and edges are evidence that the figurine was made in a period before the Kore types became stereotyped. The combination of dove and bud does not appear on other Kore from the Potters’ Quarter. It does, however, occur on one from Perachora. The scale of the latter figure is the same as that of No. 1, but a comparison of the photographs

29 Poulsen and Rhomaios, Kalydon, p. 37, pl. XL, fig. 60.
30 Αρχ. Δελτ., VI, 1920–21, p. 69, nos. 4–6.
32 Quarles van Ufford, in Les terres-cuites siciliennes, pp. 50ff., suggests a Corinthian origin for figurines of the type of B.C.H., XV, 1891, p. 32, fig. 4, pl. I, 1 and 2. Ibid., pl. I, 4, is related to a type of which one example at least (Winter, op. cit., p. 57, no. 4 b) seems to have been found in Corinth.
33 The dove is unique among those held by Kore figures in having both wings and tail modelled.
34 Perachora, pl. 95, no. 97.
seems to show some slight differences in the details. A comparison of the actual figurines, however, might show that the mould-type is the same. A figurine probably in a French provincial museum is very close to this mould-type. The chief differences seem to be the disappearance of the dove's tail and the pleats of the central fold of the skirt, both of which might be the result of wear, and the differing arrangement of the folds under the left arm, which could have resulted from a break in the mould before the Potters' Quarter figure was moulded. On the whole, it seems not unlikely that the two figurines are from the same mould.


Buff clay. Overfold finely pleated. Skirt has narrow central pleat and folds at sides. Himation worn like scarf over shoulders and hangs in swallow-tail folds slightly below edge of overfold. Fine folds along upper edges of himation and over elbows. Hair scalled over forehead. Toes indicated. Lotos blossom consists of lozenge-shaped central part between two thinner leaves.

From the same deposit. This is also one of the earliest Kore figures, and is the most delicately modelled of any from the Potters' Quarter. No other example of the type was found.

3 (KT4-2). Small standing Kore with fruit. Plate 15. H. 0.058. Head missing.

Pale yellowish clay. Entire surface of chiton finely pleated. Himation covers left shoulder, encircles body at waist, and covers left arm; falls nearly to ankles. Right hand holds fruit. Double stepped base.

One other example of this type was found, and also a fragment of a third. One, perhaps two, were found in the main excavations of Corinth and one in the cave deposit at Pitsa. The latter shows a curiously oversized head, quite out of proportion to the rest of the figure. One of the Corinth examples (the other is headless) also has an oversized head. The moulded base makes it possible that this is a comparatively late type, perhaps of late 5th century origin.


Red clay with polished surface. Red paint. Skirt has two pleats between legs and short, curved folds running diagonally across either leg. Himation crosses breast from right shoulder underneath left arm, and falls below waist in three swallow-tail folds. Hole in closed right hand for inserting attribute. Feet well modelled with toes indicated. Background cut away under left arm. Red paint on two shorter swallow-tails.

From the Circular South Shrine, and therefore, in spite of its archaic appearance, to be dated in the third quarter of the 5th century. Another example, also complete except for the head, was found in the same deposit. These are examples of the "Spes" Type IA (see p. 86). Others of this mould-type have been found in the cave at Pitsa, and at Tiryns and Olynthos.

5 (KT4-7). Fragment of standing Kore of "Spes" type. Plate 14. H. 0.064. W. 0.057. Preserved from waist to knees.

Soft reddish clay.

This fragment is the only representative from the Potters' Quarter of the second type of "Spes" figure, Type IB 1 (see pp. 86 ff.). Though nearly identical with the preceding, it is distinguishable by the fact that the swallow-tail fold beside the left hand is a little longer than the other. The curved folds over the legs in this type are extremely well marked. Figurines, doubtless of Corinthian origin, from this mould have been found at Tiryns, near Delphi, Cumae, and Agrigentum, and there is one in the Louvre said to come from Kyrenaika. A figurine from Emporion in Spain is possibly of this type, although the surface incrustations make it difficult to determine some of the details of the drapery. There is also a figurine of this mould-type in a private collection in England. Another in Boston (01.7772) is perhaps of this type.

6 (KT4-4). Standing Kore of "Spes" type. Plate 15. H. 0.082. Head and feet broken off.


From the Circle Deposit, and hence probably of about the same date as the preceding type, which it 37 Tiryns, I, pl. VIII, 2.
38 Olynthos, VII, pl. 19, no. 137. From the other contents of the grave in which this figurine was found it seems likely that it may be of about the same period as ours. Another figurine from the same grave (ibid., pl. 33, no. 268) is closely related to a figurine in Berlin (Schneider-Lengyel, Gr. Terrakotten, fig. 26), which is said to have come from Corinth and which appears to be of late 5th century date.
39 Tiryns, I, pl. VIII, 1.
40 B.C.H., LXII, 1938, pl. LIII A, 6, 7, 8. These figurines, although apparently all of the same type, are of varying sizes. If the photographs were all taken at the same scale, then no. 6 is closest in size to the general mould-type.
41 Mon. Ant., XXII, 1913, pl. LXXIII, 7; Levi, Terrecotte del Mus. Naz. di Napoli, fig. 90.
42 Marconi, Agrigento Arcaico, pl. XV, 1.
43 Charbonneaux, Les terres cuites grecques, pl. 11, 1.
44 Bosch y Gimpera, L'art grec a Catalunya, pl. XXIII.
45 Chittenden and Seltman, Greek Art, pl. 26, no. 111.
strongly resembles. This is an example of the “Spes” type I D (see pp. 86f.).

7 (KT4-10). Lower part of standing Kore. Plate 15. H. 0.055. Feet missing.
Soft brown clay.

From near the “Erosa Shrine.” This fragment is from the same mould as the preceding, and shows more clearly the arrangement of the swallow-tail folds of the himation and the central pleat of the skirt.

8 (KT4-8). Large standing Kore of “Spes” type. Plate 14. H. 0.092. Head and lower part of body missing.
Hard buff clay. Red paint. Himation falls in two large, finely pleated swallow-tail folds. Right hand on breast, with fingers spread and small fruit between thumb and forefinger. Left hand holds skirt at side. Chiton painted red.

Two other fragments (Nos. 9 and 10) from the same mould enable us to restore the lower part of the figure. The folds across the legs are diagonal and run in the same direction on both legs, giving a twisted appearance to the skirt. The central pleat has a triple fold. One of the other fragments came from the Circular South Shrine and the other from the Circle Deposit, indicating that this mould-type also must be assigned to the second half of the 5th century, with the two preceding types which it strongly resembles. It is an example of the “Spes” type II A (see pp. 86f.). Several figurines of this type, one complete, were found in the cave at Pitsa. One from Corinth is in the National Museum in Athens (N.M. 5706).46 Outside Corinth figurines from this mould have been found in Argos, Aetolia, Attica, Boeotia, Phokis, Kyrenaika and elsewhere.47 A figurine from Cyprus48 looks like a debased imitation of this type.

9 (KT4-9). Fragment of standing Kore. Plate 14. H. 0.041. Fragment from central part of body preserved.
Yellow clay.

From the Circular South Shrine. This fragment, from the same mould as the preceding, shows the elaborate details of the overfold.

Light brown clay.

From the Circle Deposit. This fragment, from the same mould as Nos. 8 and 9, gives us the arrangement of the skirt, showing the triple central pleat and the diagonal folds across the legs.

11 (KT4-12). Upper part of large standing Kore with pomegranate and lotos bud. Plate 14. H. 0.068. Head broken off.
Red clay. Chiton pleated below breast in fine, shallow, wavy folds. Fingers of right hand spread as in No. 8; pomegranate rests on tips of fingers.

No other example of this type was found. It is probably of about the same date as Nos. 4–10.

12 (KT4-13). Upper part of Artemis with fawn and bow. Plate 16. H. 0.066. W. 0.048. Head broken off.
Polished buff clay. Red paint. Overfold pleated in fine wavy folds; those inside curve of bow more wavy. Traces of red on chiton.

From the Circle Deposit, and probably to be dated in the latter part of the 5th century. Of the six other examples of this type from the Potters’ Quarter none was found in an earlier deposit. One came from a small deposit just east of the Circular South Shrine, and can probably be dated in the third quarter of the 5th century. Two small fragments were found in the Shrine of the Double Stele, showing that the type may have continued into the early part of the 4th century, although their presence in the shrine may be accidental, since they are so small. A fragment from the same mould was found near Temple E in Corinth,49 there is a nearly complete example from Kirrha,50 and a fragment from Perachora51 is probably of this mould-type, but otherwise this particular Artemis type seems to be confined to the Potters’ Quarter.

13 (KT4-15). Lower part of Artemis with bow. Plate 16. H. 0.089. Feet found after photograph was taken.
Yellow clay, mostly fired red.

This fragment came from near the Circular South Shrine. It is from the same mould as the preceding and shows the arrangement of the lower part of the drapery. The skirt has a wide fold between the legs, with four pleats, and a ridge down either side of the legs. The rest of the skirt is covered with fine, slightly wavy pleats, with exactly the same spacing as those of the overfold.

14 (KT4-18). Lower part of Artemis. Plate 16. H. 0.054.
Yellow clay.

46 The figurine illustrated in 'ΑΡΣΧ., Δεκεμβρι., XV, 1933–35, p. 28, fig. 12, is probably either this figure or another figure, N.M. 5902, of unknown provenance, in the National Museum.
47 'ΑΡΣΧ., VI, 1920–21, p. 70, fig. 4, right (from the temple near Thermon, where sixteen of this type were said to have been found); Knoblauch, Studien, p. 129, no. 82 D (from Athens); Schneider-Lengyel, Gr. Terrakotten, fig. 27 (from Boeotia); Danish National Museum, Cat. of Terrakotten, pl. 20, no. 192 (from Boeotia); a fragment in the Chaireonéa Museum, certainly of Corinthian clay; B.C.H., LXII, 1938, pl. LIII A, upper left and lower left (from Kirrha); Charbonneaux, Les terres cuites grecques, pl. 11, 2 (from Kyrenaika); Heidelberg University, Die Welt der Griechen (1948), fig. 9. Winter, Typen, I, p. 57, under no. 2, lists several other examples as of this type.
48 Cesnola, Cyp. Antiq., II A, pl. XXXII, 266.
49 Corinth, XII, no. 92.
50 B.C.H., LXII, 1938, pl. LIII A, second from right in upper row.
51 Perachora, pl. 95, no. 98.
This fragment from the same mould shows the feet and base. The edge of the skirt curves up over the feet. The base is hollow underneath. A knife was used to cut a deep trough into the back of the figure.


Hard buff clay.

That this fragment, although very close to the preceding type, is from a different mould is shown by the details of the drapery which falls under the right elbow. The surface shows very clearly both the thin layer of clay which was pressed first into the mould and the solid backing behind. The inner surface of the latter, invisible, of course, in the finished figurine, is covered with finger prints, showing that it was worked roughly into shape before it was put into the mould.

One other fragment from the same mould was found in the Rectangular South Pit and shows that this second Artemis type is contemporary with the other. Both figurines of this mould-type are made in the same way and probably by the same hand. Unfortunately, it is impossible to determine the arrangement of the lower part of the drapery. It is probable, however, though not certain, that this fragment is an example of the more common Artemis type (see p. 88). This type differs from the other chiefly in having the skirt unpleated except between the legs. Moreover, the pleats of the overlap curve a little to the right instead of being vertical, as in the first type. The curve seems to be present in No. 15, and for that reason it is probably an example of the second Artemis type. The height of this type is about 0.14 m. Examples have also been found in the cave at Pitsa, at the Argive Heraion, Lousoi, Thespiai, Kirrha, perhaps at Elateia, and in Aetolia, Albania and South Russia.


Red clay. Overfold apparently without pleats except where folds hang from elbows. Folds at center and sides of skirt. Modelling of legs well indicated under drapery.

From the Circular South Shrine, and hence contemporary with the other Artemis types. The other figurine, KT4-22, of this mould-type from the Potters' Quarter and an identical figure from the main excavations in Corinth are made of the same red clay. Although it is not apparent at first glance, a figurine from Tiryns is probably from the same mould. To the Tiryns figure have been applied a number of handmade details, a necklace, a dish of cakes, and a large cake of triangular shape.

17 (KT4-23). Lower part of standing Kore with pomegranate(?). Plate 14. H. 0.075.

Light yellowish brown clay. Long swallow-tail folds under arms. Central part of overlap finely pleated. Skirt has central fold with three pleats and also heavy folds at sides. Object in left hand perhaps pomegranate held upside down.

From the same deposit. No other example exists in Corinth, but several were found in the cave at Pitsa. These show that a three-leaved lotus blossom was held in the right hand.

18 (KT4-27). Standing Kore with two fruits. Plate 15. H. 0.089. Head broken off.

Yellow clay. Red paint. Overfold pleated in straight shallow grooves, widely spaced. Skirt has central fold with four pleats, and heavy pleated folds at sides. Traces of red on right side. Toes indicated. Fruit in right hand probably pomegranate; that in left may be quince, as short grooves appear to radiate from top.

Korai of this type are fairly common in the Potters' Quarter and extend over a wide period. They are easily recognized by the type of pleats used on the overlap and by the very wavy edge of the drapery under the right arm. There are in all eleven examples. The earliest of these is from the Aphrodite Deposit and datable in the late 6th or early 5th century and the latest are an example from the Circle Deposit, probably to be dated in the late 5th century, and two from a deposit of similar date south of the Terracotta Factory. Six of the figures show traces of decoration in red; in three cases this takes the form of a painted necklace. Several figurines of this mould-type were found at Pitsa, others in the Argolid, Aetolia, Macedonia and Sicily. A figurine from Apollonia in Albania, two figurines in the British Museum, said to come from Melos, and a figurine of unknown provenance in the Royal Ontario Museum of Archaeology in Toronto (C. 960) are probably of this type, and perhaps also some of those listed under Winter,
21 (KT4–37). Standing Kore with dove and fruit. Plate 16. H. 0.072. Head and lower part of body broken off.

Yellow clay. Traces of red paint. Skirt has central fold with four pleats and also pleated folds at sides. Small, egg-shaped fruit in left hand.

There are two other fragments from the same mould, one of which is made of identical clay and decorated with similar red paint. Figurines60 which are probably from the same mould have been found at Lindos and at Megara Hyblaea. All the details of the drapery are much sharper than in our figurine; in them, for example, the overfold, which appears to be nearly smooth in the Potters’ Quarter figurine, is seen to be finely pleated. A figurine from Troizen61 which seems to be of the same type is said to be a local imitation.


Yellowish brown clay, partly fired red. White slip. Overfold unpleated. Skirt has central and side folds. Toes appear to be indicated. Small fruit in left hand probably pomegranate.

One other fragment is probably from the same mould.


Soft red clay. Overfold unpleated. Skirt has pleats between legs and at sides. Feet unusually far apart.

From the Circular South Shrine. No other figures from this mould seem to exist.


The treatment of the hair may be compared with that of XVII, 31, from the Shrine of the Double Stele. The paint is also very similar. In view of the fact that the Shrine of the Double Stele is so close to the Stelai Shrine, it is perhaps safe to assume that the Kore fragment originally belonged in the former shrine.

60 Tyrsna, I, pl. VIII, 8.
61 Arg. Her., II, pl. XLVI, 9. The object in the left hand is certainly a fruit, not a flower.
62 Lindos, pl. 100, no. 2180; Quarles van Ufford, Les terracotes siciliennes, fig. 29.
63 Welter, Troizen und Kalaureia, pl. 9 b, 8.

92 CORINTH

Typen, I, p. 58, no. 3. An example in Vienna62 is possibly also of this mould-type.


Yellow clay. Overfold below waist and entire skirt deeply grooved to indicate folds. Grooves stop near bottom of skirt, leaving narrow border above feet.

This type is even more common in the Potters’ Quarter than the preceding, and covers the same range of date. The earliest example is again from the Aphrodite Deposit. Several come from late 5th century deposits, one from the Circle Deposit and three from the Circular South Shrine. There are in all sixteen figures and parts of figures belonging to this mould-type. Only three have a white slip and only two show traces of painted decoration, in both cases a red necklace. These Korai were possibly made from a Potters’ Quarter mould.62 Elsewhere in Corinth identical figures have been found,63 there are several examples from the cave at Pitsa, and a fragment from Isthmia64 is probably from the same mould. Another example of the type was found at Perachora (formerly on exhibition in the National Museum, but not illustrated in the publication). A figurine from the temple near Thermon in Aetolia65 is probably also from the same mould. Like many Aetolian terracottas, this figurine, though probably of local clay, was doubtless made from an imported Corinthian mould. Two figurines from Boeotia66 are possibly from the same mould. This gives a total of about thirty examples of this popular Kore type.


Brown clay. Type rather similar to preceding, but much smaller; front of figurine in much higher relief, pleats of overfold and skirt much closer together and ridges between grooves more rounded. Small oval fruit in left hand. Impression at either side of under surface of base shows where two flat strips of clay were added.

From the Circular South Shrine. Only two other fragments of the type were found. One, KT4–145, is from near Stelai Shrine A, but not from the actual deposit. It is unique among the Kore figures in that the hair has been re-worked by gouging with a fine pointed instrument.65 Both hair and chiton show traces of a very hard brownish red paint. The other fragment is from the Shrine of the Double Stele. It, like No. 20, had strips of clay applied underneath the base. In this fragment the feet are painted red. Several figures of this same type were found at Pitsa. Four figurines from Tiryns,67 two of Corinthian origin and two of local manufacture, are probably of this mould-type (compare the curved lower edge of the overfold as contrasted with the somewhat angular outline in Nos. 19, 27, 28, etc.). A fragment from the Argive Heraion68 is perhaps also from this mould.

Hard, light gray clay, pinkish outside. Skirt and part of overfold pleated in narrow folds. Back deeply hollowed out.

From Deposit 6 of the Terracotta Factory. The type is similar to No. 19, but it is smaller and the folds of the drapery are less deeply grooved. There are ten examples from the Potters' Quarter. Of these, four come from the deposits in the East Room of the Terracotta Factory. The figures are very well modelled, however, and it is likely that the original mould antedates the 4th century. One figurine, not as well made, from the Circular South Shrine, is probably, though not certainly, from this mould. There are two other mould-types (cf. Nos. 27 and 28) which are practically identical with this and make the assignment of the figurines very difficult. This particular type, however, is usually recognizable by an imperfection of the right foot and by two thin folds on the left side of the overfold, outside the elbow. Fragments of this type were found in the Asklepieion at Corinth.

25 (KT4-60). Standing Kore with lotos blossom and fruit. Plate 16. H. 0.077. Head and lower part of body broken off.

Red clay. Red paint. Skirt and overfold below waist finely grooved in slightly wavy lines. Tripled lotos blossom in right hand, small round fruit in tips of left fingers. Traces of red paint on upper part of garment.

There are in all eight examples of this type, of which only two are datable. These are from the Circular South Shrine, and are much less well moulded than the rest. We may reasonably suppose, therefore, that the mould itself was made at a slightly earlier period and that the two figures from that shrine were taken from it after it had become much worn. A figurine from Troizen,73 also at Perachora,72 is very similar, and may possibly have been made from the same mould before it became so worn. A figurine from Troizen,73 said to be a local imitation, seems to be of the same mould-type.

26 (KT4-68) Standing Kore with lotos blossom and fruit. Plate 15. H. 0.081. Head missing.

Brown clay. White slip. Red paint on upper part of garment and red border across bottom.

From the area of the Terracotta Factory. This figure is very close to the preceding, except for its very small size.


From the Circular South Shrine. There are six figurines in all from this mould. Four of these are from the Shrine of the Double Stele. All are characterized by the rounded outline of the base in front. Only one shows signs of decoration — red around the edges of the overfold, on the lips and on the feet. All were roughly hollowed out with a knife after they were removed from the mould.

28 (KT4-106). Standing Kore with dove and fruit. Plate 15. H. 0.105.

Soft brown clay. Type very similar to preceding, but somewhat larger and less sharply moulded. Head inclined slightly to right, and base tipped up to left. Skirt pleated, but folds of overfold are very faint.

From the Shrine of the Double Stele. There are two other examples, both from the same deposit, both made of the same clay, and both showing the same inclination of head and base.

29 (KT4-127). Standing Kore with dove and fruit. H. 0.094.

Hard yellow clay with brown core. Orange-brown paint. Modelling quite irregular and details indistinct. Figure very thick; mass of clay added to back of head. Skirt faintly grooved. Lower part of body disproportionately short. Polos and top of head painted. Spots on eyes; two short horizontal lines on hair probably intended for eyebrows. Stripes down sides of overfold and across shoulders. Wide stripe across lower part of overfold and another near bottom of skirt. Feet, dove and fruit painted.

From the Circular South Shrine. The type is similar to the preceding. The figure is more elaborately painted than is the case with any other of the Korai.

30 (KT4-100). Standing Kore with two fruits. Plate 16. H. 0.108. Part of head broken.

Coarse, dark grayish brown clay. Traces of white slip. Lower part of overfold and entire skirt finely pleated. Round fruit in right hand, small fruit in tips of left fingers. Poor moulding of figure partly caused by use of inferior clay. Feet and part of base bent upward.

From the Circular South Shrine. Seven figurines from this mould were found in the Potters' Quarter. All show the same imperfection in the mould, a break which in the figurine results in a rough protuberance extending from the left hand over the edge of the overfold. Two of these figures came from the Circular South Shrine and one from the Erosa Deposit. A figurine from Perachora72 is very similar, and may possibly have been made from the same mould before it became so worn. A figurine from Troizen,73 said to be a local imitation, seems to be of the same mould-type.

31 (KT4-97). Standing Kore. Plate 16. H. 0.08. Lower part missing. Several breaks in front of body.

Hard pinkish brown clay. Hard shiny black and

70 Corinth, XII, no. 94 (a complete example); also MF 3349.
71 Perachora, pl. 95, no. 100.
72 Perachora, pl. 95, no. 101.
73 Welter, Troizen und Kalavreza, pl. 9 b, 10.
matt red paint. Hair, eyes and eyebrows black, mouth red. Wide red stripe across breast. Black paint on lower edge and broken surface probably indicates ancient repair. From same mould as preceding.


Red clay. White slip. Hair over forehead vertically incised; hair at sides shows faint horizontal grooves. Overfold has shallow folds below waist. Pleats between legs indicated, not by raised ridges, but by three shallow grooves. Ridge down either side of skirt. Edge of skirt not distinct from feet. Toes indicated. Base very small. Pomegranate in right hand and small oval fruit in left.

From the Shrine of the Double Stele. Of the eight figures from this mould, five came from this deposit. Most are very well moulded and the features are particularly sharp and definite. The head is bent a little downward. The nose is concave in profile. Elsewhere in Corinth also the type is fairly frequent, occurring in the finds from the main excavations and also in fragments from the Asklepieion. One of the other examples from the Shrine of the Double Stele, KT4–92, is remarkable for the perfect preservation of the white slip. No other figure from the Potters’ Quarter shows the slip in such good condition. The fruit in the right hand was painted red.

33 (KT4–116). Standing Kore with dove and fruit. Plate 16. H. 0.01. W. 0.033.

Yellowish brown clay. Traces of white slip. Figure very broad in proportion to height. Skirt pleated in three heavy folds at either side; central part plain. Folds echoed in part of overfold which hangs from arms. Feet small.

From the same deposit. Of the five figurines from this mould, three are from this deposit. An example was also found in the early excavations in Corinth.


From the same deposit. There are six figurines of this type, all from this deposit. All are of equally poor clay and equally badly moulded. The class partly corresponds to Payne’s Type 4 (Necrocorinthia, p. 245, note 3) and Jenkins’ LC. IV seated type A and B (Perachora, p. 220).


From Deposit 1 of the Terracotta Factory. Of this mould-type there are seventeen examples. Five of these are from the deposit above mentioned, another is from very near that deposit, and three more are from Deposit 2. Four others are also from the area of the Terracotta Factory. Only two are from the Circular South Shrine. It is evident, then, that this is essentially a 4th century type, although originating in the late 5th century. Most of the examples from Deposits 1 and 2 are made of very inferior clay and are very badly moulded, probably from a worn mould. All of them are covered with a white slip, most of them show traces of red on the garments, and three have yellow paint on the head.

36 (KT4–129). Standing Kore with two fruits(?). Plate 17. H. 0.1.

Light gray clay. White slip. Red paint. Pink paint(?). Figure slender; very poorly moulded and carelessly trimmed. Appears to have pleats between legs. Traces of red on polos, garment and front of base; perhaps pink on face, hands and feet.

From the Shrine of the Double Stele. Hardly any other mouldmade figurine is as poorly made as this. The mould itself must have been extremely worn and the clay was carelessly applied to it. After the figure was taken out of the mould the edges were trimmed with a knife, but very roughly. Another figure from the same deposit resembles this quite closely and is probably from the same mould. It has, however, been trimmed quite differently and presents a different shape.

37 (KT4–130). Standing Kore with dove and fruit? Plate 15. H. 0.094.

Hard, pale yellowish gray clay. White slip. Figure short and broad. Details so indistinct as to be barely distinguishable. Figure roughly moulded and carelessly trimmed.

From the same deposit.

38 (KT4–155). Standing Kore with two fruits(?). Plate 17. H. 0.1.

Light gray clay. White slip. Red paint. Pink paint(?). Figure slender; very poorly moulded and carelessly trimmed. Appears to have pleats between legs. Traces of red on polos, garment and front of base; perhaps pink on face, hands and feet.

From the Shrine of the Double Stele. Hardly any other mouldmade figurine is as poorly made as this. The mould itself must have been extremely worn and the clay was carelessly applied to it. After the figure was taken out of the mould the edges were trimmed with a knife, but very roughly. Another figure from the same deposit resembles this quite closely and is probably from the same mould. It has, however, been trimmed quite differently and presents a different shape.

CLASS XI. SEATED KORAI

These number 41 in all, to which may be added about 30 uninventoried fragments. In the catalogue ten are described. Each of these ten figurines represents a different mould-type. To these we must add three actual moulds, only one of which seems to bear any possible re-

1 The class partly corresponds to Payne’s Type 4 (Necrocorinthia, p. 245, note 3) and Jenkins’ LC. IV seated type A and B (Perachora, p. 220).

2 Corinth, XV, part 1, pp. 104f., nos. 53–55.
relationship to any of the figurines. It is even more difficult to distinguish among some of the mould-types than it was in the case of the standing Korai. Not only is the pose practically always exactly the same, but the costume is treated with very little detail and the attribute is unvarying. The figure is seated on a high-backed chair with the legs close together and the feet resting on a small base. The costume consists invariably of the chiton and a high polos, and all the figures have shoes. The hair is long. In eight of the mould-types the right hand holds a dove and the left rests on the knee. In the other two types both hands rest on the knees. The chair is of the characteristic Corinthian type with no arms, a solid, block-like seat, and a high back which has a rounded projection at either upper corner. In four of the mould-types the figure is completely solid with a flat back; in the other six it is a hollow shell, with thinner walls than in the case of any of the standing Korai. As before, a white slip is sometimes used and, more rarely, paint.

Like the standing Kore, the seated type seems to have originated in the early 5th century. Again, however, most of the datable examples come from the later 5th and 4th century deposits, although in most cases the costume and features remain thoroughly archaic in style. The type, as described above, is definitely Corinthian in origin, although seated female figures naturally show an independent development in many places. The Corinthian type, however, is always recognizable by the form of the chair, the stiff, frontal pose, the sheath-like garment, the polos, and the fact that only the front of the figure is mouldmade. Figurines of this type, sometimes of local clay, but more frequently of Corinthian clay, have been found in several places outside Corinth, but only on the mainland of Greece and in Aegina. The type does not in any way approach the standing Kore in popularity, being neither so frequently found nor so widely distributed. Of the figurines which have been found outside the Potters’ Quarter about 23 are from Corinth, several more from Pitsa, 11 from Perachora, 12 from the Argolid, while 7 are scattered in Aegina, Laconia, Boeotia, Aetolia and Macedonia, and there are others of unknown provenance in the Louvre and Toronto museums. When the 41 figurines and 30 fragments from the Potters’ Quarter are added to this number, a total of about 130 is reached, about a fourth of the total number of standing Korai known.

Several Korai similar to Nos. 1, 2 and 3 have been found in Corinth and elsewhere, but where the differences in the three mould-types are so very slight, it is impossible to say definitely, merely from a study of photographs, to which mould-type they belong. In most cases I am inclined to think that it is that of No. 2, with the straight-sided chair and sharply angled outlines. A number of such figures have been found in the main excavations of Corinth, others at Tiryns, the Argive Heraion, at Kalyvia Sokhas near Sparta, the Kabeireion, the temple near Thermon in Aetolia, and at Olynthos. There is a fragment of a seated Kore in the Aegina Museum and another example, of unknown provenance, in Toronto (C. 959). A figurine from the Asklepieion in Corinth is certainly from the same mould as No. 1. Another example,
in the Louvre,\textsuperscript{10} is probably closest to No. 1, since the sides of the chair seem to flare outward slightly. Eight seated Korai found at Perachora\textsuperscript{11} seem to belong with our No. 3. Thus, of the first three Potters’ Quarter mould-types, we have a total of 13 examples from the Potters’ Quarter, about 15 from elsewhere in Corinth, 8 from Perachora, 11 from the Argolid, 6 from the rest of Greece, and 2 of unknown provenance, making about 54 in all. As this is nearly half the total number of seated Korai, it is evident that these three mould-types were by far the most popular.

1 (KT7-5). Seated Kore with dove. Plate 17. H. 0.087. W. 0.045. Left side of chair broken off (restored).
Buff clay, partly fired red. Figure hollow, with no back. Hair horizontally ribbed at sides. Left hand on knee, with fingers closed and thumb extended.
From Stelai Shrine A, hence to be dated in the first half of the 5th century. There are three other figures from the same mould, two of which came from the region of the “Erosa Shrine.” The fourth figure has a white slip, and the front surface and the back corners of the chair are painted red. A figure from the same mould, found in the Asklepieion,\textsuperscript{12} is not only made of the same clay and covered with a white slip, but similar red paint is used and applied in exactly the same way on the front of the chair and on the back corner. This figure was obviously made, or at least painted, by the same hand as the painted example from the Potters’ Quarter. For other possible examples of this mould-type, see pp. 95ff.

Light brown clay. Figure flat behind and completely solid. Similar to preceding except that position of dove is slightly different and sides of chair do not flare at bottom.
From the Circular South Shrine. There are four other Korai from this mould, three of which are from the same deposit. Two figures from the Stelai Shrine deposit seem to be identical and may be from the same mould. For possible examples outside the Potters’ Quarter, see p. 95.

3 (KT7-18). Seated Kore with dove. Plate 17. H. 0.085. W. 0.041.
Reddish buff clay. Figure solid, with flat back. Face broader than that of No. 1.
There is one other fragment from the same mould. A figurine from Perachora\textsuperscript{13} is probably also from this mould.

4 (KT7-16). Seated Kore with dove. H. 0.065. W. 0.043. Head broken off.
From Deposit 9 of the Terracotta Factory, hence probably to be dated in the late 5th century.

5 (KT7-20). Seated Kore with dove. H. 0.091. Fragment from bottom and piece of left side broken away.
Reddish brown clay. Red paint. Edges not as sharp as in previous types. Back corners of chair flare outward. Figure hollow and open behind. Chair painted in dilute red.
From the Shrine of the Double Stele. The other two Korai from this mould were found in the Circular South Shrine. This type is closest of any to the three moulds for seated Korai\textsuperscript{14} which were found in the Terracotta Factory, especially to No. 54, but the figurine does not fit any of them quite exactly. It is possible that it comes from an earlier version of the mould No. 54, which would have been a little larger.

6 (KT7-1). Seated Kore with hands on knees. Plate 17. H. 0.057. Head and projection on right side of chair broken off.
Soft brown clay. Hollowed behind with knife. Hands closed and rest on knees. From breast to bottom of skirt garment pleated in fine parallel folds.
From the Circle Deposit, and probably a type of the late 5th century. There are three other figurines from the same mould, all made of extremely poor red clay; all lack heads. Another comes from the main excavations at Corinth\textsuperscript{15} and one (Askl. 47 a) from the Asklepieion. Several more were found in the cave at Pitsa. These are also of red clay, but have sharper detail; in none of these figures is the head preserved. A figurine from the Argive Heraion,\textsuperscript{16} also headless, is of Corinthian clay and made from the same mould. Three figurines from Perachora\textsuperscript{17} seem to be of this mould-type.

7 (KT7-34). Seated Kore with hands on knees. Plate 17. H. 0.06. Head, feet and left projection of chair broken off.
Hard, polished yellow clay, pinkish toward bottom. Figure solid. Hands open on knees. Slight indication

\textsuperscript{10} Winter, op. cit., p. 121, no. 7.
\textsuperscript{11} Perachora, pl. 96, no. 102.
\textsuperscript{12} Corinth, XIV, pl. 52, no. 5.
\textsuperscript{13} Perachora, pl. 96, no. 102. Seven other identical figurines were said to have been found.
\textsuperscript{14} Corinth, XV, part 1, pp. 104f.
\textsuperscript{15} Corinth, XII, no. 122.
\textsuperscript{16} Arg. Her., II, pl. XLVI, 13.
\textsuperscript{17} Perachora, pl. 96, no. 103.
of modelling of breast and legs under tight-fitting garment.

The date is uncertain, but it should be quite early on account of the color and texture of the clay.

8 (KT7-29). Seated Kore with dove. Plate 17. H. 0.1. W. 0.042.

Deeply hollowed behind. Hair scalloped around forehead and ribbed at sides. Left hand lies closed on thigh. Overfold of chiton, edges of sleeves and folds at sides of skirt indicated. Legs slightly modelled. Back of chair narrows slightly toward top. Red paint on hair, right arm, and edges of chair.

From the Shrine of the Double Stele. Two fragments from the same mould were found in the Circular South Shrine, indicating that the type probably originated in the second half of the 5th century. The features are much more distinct than those of the other seated Kore types, and the drapery is indicated in greater detail. The style of the head may be compared with that of a late 5th century head, XVII, 18.

9 (KT7-35). Seated Kore with dove. Plate 17. H. 0.08. W. 0.038.

Buff clay. Purple and brownish black paint. Figure solid; very roughly modelled and carelessly moulded. Brown and purple bands around polos continued down shoulders. Eyes and brows outlined in brown; mouth red. Brown on chair projections. Brown stripe across breast, with fringe pattern depending from it. Sides of figure outlined in brown. Right arm painted brown. Purple stripe with fringe pattern at waist. Brown stripe across bottom of skirt, with purple fringe pattern at upper edge.

From the same deposit. The extreme crudeness of the modelling and the method of decoration are rather reminiscent of X, 29, from the Circular South Shrine.

10 (KT7-39). Small seated Kore with dove. Plate 17. H. 0.07. W. 0.038. Fragment of lower edge broken off.


From the same deposit.

CLASS XII. PROTOMAI AND MASKS

These comprise 32 examples, 19 of which are described below. With only five exceptions No. 3 (Gorgon), No. 4 (lion) and Nos. 15–17 (male), they represent female heads. The male heads, as well as some of the female heads, are masks rather than protomai. The most common form among the female protomai consists of a head with a large plaque attached beneath the neck. In Corinthian protomai this plaque exhibits a rounded outline, although No. 1 is square-ended. When protomai of the type with the rounded plaque are found in datable deposits they are always those of the late 5th and 4th centuries, although in several cases the style is that of the late 6th century. There are no protomai of the 7th century in the Potters’ Quarter, and in the 6th century they are less common than they are later. The male heads are all probably of 4th century date. All the protomai and masks seem to be of Corinthian manufacture but, with the exception of Nos. 8–14, they are mostly isolated examples, unparalleled either in the Potters’ Quarter or elsewhere. Several of them, moreover, differ markedly in style and general appearance from most Corinthian figurines.

The most common protome type is exemplified by Nos. 8–14; it has a rounded bust, a high polos, pierced for suspension, and long hair. It is invariably left unpainted. Protomai of this type are found most frequently in Corinth and the Corinthia, and when found elsewhere are almost always of Corinthian clay. Of this particular type there are twelve examples from the Potters’ Quarter, from five slightly differing moulds, three from elsewhere in Corinth, about eight from the cave at Pitsa, five from Perachora, eighteen from the rest of Greece and two from Italy, making nearly fifty in all. The distribution is practically the same as that of the standing Korai. Attempts to determine whether or not similar protomai from other sites are identical with mould-types from the Potters’ Quarter have been unsatisfactory, since the mould-types

1 A few protome types of Boeotian and Attic origin are more or less similar in shape (cf. Winter, *Typen*, I, p. 242, nos. 1–5, 7; *Hesperia*, XI, 1942, pl. XVI, IV–a–4; Danish National Museum, *Cat. of Terracottas*, pl. 18, no. 162).
differ so little among themselves and since in the case of many of the published examples we are dependent on drawings or poor photographs. The protomai, therefore, which seem closest to the Potters’ Quarter examples of this particular type are listed below and where possible they have been related to one or another of our mould-types.

Corinth: *Corinth*, XII, no. 113, and perhaps no. 111; MF 2725 from the Odeion deposit. The latter is certainly from the same mould as our No. 8. *Corinth*, XII, no. 113, is very close to our No. 13, and no. 111, if it is from a protome, is similar to our No. 8, though not identical with it.

Perachora: *Perachora*, pl. 96, nos. 114, 115. Five examples were said to have been found. No. 114 is related to, though not identical with, our No. 10. No. 115 is probably identical with our No. 13.

Pitsa: Of the protomai from this site several were perhaps from the same mould as our No. 9 and others were perhaps identical with No. 10.

Lousoi: *Jahreshefte*, IV, 1901, p. 42, fig. 40. The arrangement of the hair is similar to that of No. 9, but the features seem more like those of No. 10.

Argive Heraion: *Arg. Her.*, II, pl. XLVII, 6, p. 38, nos. 222, 223. Of the various protomai found here this type at least, comprising four examples, appears to be Corinthian. It seems to be related to either No. 10 or No. 13.

Tiryns: *Tiryns*, I, p. 84, no. 147 a, fig. 25. Two examples were found. The size seems greater than any of ours.

Hermione: Two protomai from graves, formerly exhibited in the National Museum in Athens. These are possibly from the same mould as No. 10.

Aegina: One example in the Aegina Museum.

Vari: *A.J.A.*, VII, 1908, pl. XI, 12. This protome may perhaps be compared with No. 10.

Eutresis: Goldman, *Excav. at Eutresis*, fig. 312, 14. This may be from the mould of No. 10.

Lachidia: Dörpfeld, *Alt-Ithaka*, II, pl. 78 a, nos. 2, 10, 12. Of these no. 10 seems most closely related to our No. 10.


Olynthos: *Olynthus*, IV, pl. 5, no. 19; *ibid.*, XIV, pl. 6, no. 7.

Sybaris: *Att i e memorie della Società Magna Grecia*, 1929, p. 27, fig. 11.


1 (KT12–1). Female protome. Plate 17. H. 0.044.

One side of head and breast broken off. Chip missing from back.

Extremely hard grayish yellow clay. Black paint, mostly disappeared. Hair in shallow, scalloped waves over forehead and in wide ribs at sides; painted black. Eyes large and circular; lids, pupils and brows painted black. Eyes also outlined by rough incisions. Lips very full; chin rather receding. Ears indicated. Thin painted necklace with central pendant. Black dress border. Front of dress, and top and back of head covered with small black dots. On back three small figures in black silhouette with incised details: two women in profile, facing each other and holding wreath, with small girl between them, facing right.

This protome, with its square bust, represents an entirely different type from any of the following.² In drawing and details the dancers on the back are identical with figures on certain skyphoi of Middle Corinthian style.³ The protome is, therefore, to be dated in the first quarter of the 6th century and is the earliest of the series.

2 (KT12–2). Female head on disk. Plate 18. H. 0.039.

Reddish clay. Thiek oval disk with flat, irregular back. Hair has central parting; strands indicated by fine parallel grooves. Eyes large and circular with heavy lids. Nose short, salient and somewhat concave. Mouth straight with thin lower lip. Chin heavy and projecting.

Though obviously archaic in style, this head is quite unlike any of the other archaic heads from the Potters’ Quarter. The treatment of the hair in

² For the shape compare a protome in the Acropolis Museum (Winter, *Types*, I, p. 240, no. 4).

straight strands, while not exactly paralleled in either, may be compared with an earlier head, the mould No. 6, and a later one, IX, 10. A disk from Tiryns, also with a full front head in relief, shows a very similar treatment of the hair. Clay disks with female heads in full front are not uncommon, but are usually in lower relief and of later date than No. 2. A protome from the Argive Heraion is more like No. 2 in that it resembles No. 2 in many details, particularly in the treatment of the hair.


Reddish clay. Thick purplish red paint. Back irregular, very thin at top and heavy at bottom. Face broad and square with low forehead and large eyes. Cheeks drawn up into strong protuberances. Mouth wide and grinning, with tongue projecting over lower lip. Hair in shallow scallops over forehead; long, irregular strands at sides. Hair and neck red. Brows and stripe down center of nose red, also spot on eyeballs. Lower part of face covered with thick layer of paint. Back covered by large star pattern in red, consisting of upright cross and diagonal cross.

The date of the Gorgon is difficult to determine. A 7th century date seems to be precluded by the arrangement of the hair, which is either a series of scallops such as that on the Acropolis Gorgon or, more probably, a series of separate strands, forming scallops at the edge and separated by grooves which run diagonally back from the forehead, such as are frequently seen on Middle and Late Corinthian vases. The proportions of the face and certain details, such as the large, superficial eyes, with the strongly arched upper lids and the straighter lower lids which are cut back sharply to the level of the cheek, and the modelling of the cheeks, recall the Gorgon of the Kerkyra pediment. The thick coating of paint over the mouth, which obscures its details, makes it impossible to compare it with that of the Gorgon from the pediment; the mouth of the latter is, however, less wide.

The date probably lies in the 6th century.

4 (KT50-2). Lion head. Plate 17. H. 0.029. W. 0.021. Yellow clay. Plaque roughly rectangular in shape with rounded corners. Face surrounded by mane, which is modelled in fine vertical ridges. Slight depression down center of forehead. Round eyes, encircled by narrow grooves. Short wrinkles on nose. Mouth indicated by long thin line.


Very soft brown clay. Thin shell with no back. Low polos around front of head. Two rows of snail-shell curls over forehead. Eyes large, almond-shaped and very superficial; surrounded by heavy lids. Ear carefully modelled, but set a little too high. From right ear hangs large earring in shape of bunch of grapes. The protome, although made from clay which is probably Corinthian, in style seems to show an influence from outside Corinth, probably the same influence as in No. 6. Too little is left of the face for us to attempt to date the protome. The shape of the eye, however, is fairly close to that of No. 6, which is probably to be dated in the third quarter of the 6th century. The grape earrings are paralleled in only one head from the Potters’ Quarter, IX, 13, which is probably of late 6th century date. Actual pendants of this type were presumably suspended from a ring.

In the British Museum there are clay imitations of earrings in the form of bunches of grapes.

6 (KT11–3). Face from female protome. Plate 19. H. 0.05.

Brown clay. Eyes almond-shaped and superficial. Lips full and smiling, with narrow depression running from corners of nose under lower lip. Heavy chin with slight dimple.

Another fragmentary head, KT11–2, from the same mould was found. Again the clay is probably local, but the style is not typically Corinthian. The modelling of the eye is like that of No. 5. The prominent, slightly cleft chin reminds one of East Greek, bronze relief from Sparta, which is perhaps of later date. The color of the purplish red paint on the Gorgon is much like that found adhering to vases from a dump southeast of the Terracotta Factory (East Deposit). These vases, which had been used to hold paint after they had been broken, were of the Middle Corinthian style. The Gorgon is perhaps, therefore, to be dated in the first quarter of the 6th century.

1 B.S.A., XXVI, 1923–25, pp. 266–268, pl. XXI.
12 Corinth, XV, part 1, p. 18.
13 Payne and Young, Arch. Marble Sculpture, pl. 1.
14 Cf. Hadaczek, Ohrschmuck, p. 52, fig. 97. Similar earrings are represented on a 4th century bronze mirror in the British Museum (Zähner, Griechische Klappspiegel, p. 72, fig. 34).
15 B. M. Cat. Jewellery, pl. XLII, 2177.
but particularly of South Italian and Sicilian heads. The double row of snail-shell curls, like those of No. 5, also is found on many of these Italian and Sicilian heads, and the modelling of the eye may often also be compared with that of Nos. 5 and 6. A fragment from Perachora\(^{17}\) seems to be identical with No. 6. As the scale is the same, it is quite possible that the two heads are from identical moulds. The Perachora head is published as “East Greek” and is said to be of orange clay. The clay of our fragment is of a color and quality very commonly found in Corinthian terracottas. It seems hardly possible that our figurine was imported; it is more likely that it is a local imitation of a foreign type, perhaps made from an imported mould. A strong similarity may be noted between the protome and a fragmentary female head in marble in the Metropolitan Museum.\(^{18}\) From the style our fragment should be contemporary with two heads of Korai from the Acropolis,\(^{19}\) which belong in the latter part of the third quarter of the 6th century.

7 (KT11–5). Fragment of female protome. H. 0.027. Lower part of face preserved. Soft brown clay. Trace of red at corner of mouth. Lips full and slightly parted. Upper lip distinct cupid’s-bow. Lower lip also has slight depression in center.

This fragment, though so badly preserved, still shows traces of very fine modelling. Another fragment, KT11–4, is of very similar style, though not from the same mould.


From the area of the “Erosa Shrine.” This protome is technically superior to the succeeding ones, made of good clay, carefully moulded and with very sharp details. One other head, KT11–13, from the same mould was found in the Potters’ Quarter, and a fragment, MF 2725, in the deposit in the Odeion at Corinth. The style is very close to that of one of the Acropolis Korai,\(^{20}\) which is probably to be dated early in the last quarter of the 6th century. The protome itself may be of much later date, if it is really connected with the “Erosa Shrine,” although the quality of the clay and the sharpness of the modelling indicate that an earlier date is also possible. The style is very similar to that of a protome, presumably of Boeotian origin, from Halai.\(^{21}\)

9 (KT11–9). Female protome. Plate 19. H. 0.084. W. 0.06.

Reddish buff clay. Larger than preceding. Hair rises in slight peak over forehead and is ribbed at sides. Eyes small with heavy lids. Face triangular with pointed chin. Hole in front of polos. Knife used to cut clay at back of head and neck into V-shaped trough.

From the Circle Deposit. Another protome, KT11–8, from the same deposit and one, KT11–18, from the Circular South Shrine, though slightly smaller than No. 9, are probably from the same mould. Several protomai from the cave at Pitsa are perhaps from the same mould. This protome is probably to be dated in the second half of the 6th century, although the type probably originated in the late 6th century.


This mould-type is distinguishable by two small cracks in the mould which make raised ridges on the figurine, one on the lower lip and the other under the chin. Three other protomai, KT11–11, KT11–15 and KT9–53, are probably from the same mould. The last of these is peculiar in having no hole for suspension. Several protomai from outside Corinth are either of this mould-type or of a very similar one (see p. 98).


From the Circular South Shrine, and therefore datable in the third quarter of the 5th century. The mould-type probably originated at an earlier date.


\(^{17}\) Perachora, pl. 113, no. 296.

\(^{18}\) Curtius, *Antike Kunst*, II, 1, fig. 201.

\(^{19}\) Payne and Young, *Arch. Marble Sculpture*, p. 21, pls. 32 and 35, 3. It seems possible to trace a stylistic development from these heads down through such heads as *ibid.*, pls. 70, 74, 81, 82, 89, to the South Italian and Sicilian terracottas mentioned above.


Brown clay. Broad polos with hole at base. Large, shallow eyes. Short vertical grooves on hair over forehead; horizontal ribs at sides.

This head, as far as one can judge from photographs, seems to be identical with one from Perachora.22 A protome fragment from Corinth23 is also very similar. The eyes in all three are very superficial and the lids are barely differentiated from the eyeball.

14 (KT11-10). Female protome. Plate 18. H. 0.078. W. 0.054.

Soft brown clay. Smaller type than any of preceding. Hair scalloped around forehead; small depression inside each scallop. Hole in polos slightly off center. Back of head and neck nearly solid. A similar arrangement of the hair in loops appears on another protome head, KT11-16, and on a head from a sphinx relief, XXII, 25. Compare also heads from Selinos and Agrimentum.24

15 (KT22-10). Grotesque male mask. Plate 18. H. 0.045.


This mask is probably of early 4th century date.


Brown clay, entirely covered with white slip. Pale pink paint on face and beard. Low, broad polos set well forward above heavy, projecting mass of hair, arranged in large waves. Face small with indistinct features. Long, spade-shaped beard. Ends of long moustache droop over beard, and long, pointed tuft of hair hangs from lower lip nearly to bottom of beard. Hole in center of polos. Back of head entirely hollow.

From Deposit 2 of the Terracotta Factory, and therefore probably to be dated in the third quarter of the 4th century. The head probably represents Dionysos, and is perhaps a reflection of a type popular in Boeotia25 throughout the 5th century and into the 4th, although none of the later Boeotian masks are very close to that from the Potters’ Quarter. One in

17 (KT24-9.1). Fragment of comic actor mask. Plate 18. H. 0.034. Part of right side preserved.

Reddish brown clay. White slip. Pink and brilliant crimson red paint. Eye large and bulging, surrounded by wrinkles. Nose broad at base, concave in profile and with very pointed tip. Mouth widely stretched with thick lips; actual mouth opening probably left hollow. Inside of lips painted red; rest of face, even including eye, pink.

The style is very similar to that of the comic actor moulds from the Terracotta Factory,27 and the fragment is doubtless to be dated around the middle of the 4th century. For the crimson red paint see pp. 61.


Soft brown clay. Very low, broad polos, which covers top of head; hole pierced in top. Hair parted in middle with heavy masses at either side of forehead. Cheeks full. Inside of head hollow.

The date of this protome can hardly be earlier than the 5th century. A fragment, KT11-7.1, of a protome of similar type also shows a polos which covers the top of the head and has a hole pierced in the top. One ear is preserved, showing a large round earring on the lobe. Protomai of identical type, slightly smaller, were found at Pitsa. The type of headdress, with the broad, low polos which covers the top of the head, is paralleled in heads28 from Lousoi and Olynthos. It is perhaps borrowed from Rhodes,29 where it very frequently appears on protomai.


Red clay with gray core. Handmade polos, set into groove round head; round applied rosette in front with irregular markings in center to suggest flower. Top of head flat; irregularly gouged with small shallow pits. Hair over forehead parted in center and waved; separate strands rendered by raised ridges. Inside of head hollow.

The style of the fragment seems to be very close to that of a protome fragment from Olynthos.30 The rosette, which was, of course, handmade, is modelled in a different manner in the Olynthos fragment.

similar type in Munich (Jahrbuch, LIII, 1938, Arch. Anz., col. 436, fig. 20) is published as South Italian. It appears, however, to be from the same mould as Danish National Museum, op. cit., pl. 36, no. 305.

20 Ath. Mitt., LIII, 1928, pp. 90f., Beilage XXVII, 2–5, XXVIII, 1–4; Hesperia, XI, 1942, pl. XX, IV–V–2; Danish National Museum, Cat. of Terracottas, pl. 31, no. 277, pl. 36, nos. 305, 308; Sieveking, Terrakotten Loeb, I, p. 13, 1; Pottier, Diphilos, pl. X, 204; Laumonier, Terres cuites de Madrid, pls. XVI, 14, XVII, 11, XXII, 11. A mask of very Würzburg26 shows a rather similar shape in profile, but all are much broader when seen from the front. The peculiar treatment of the beard, with the long triangle under the lower lip, is not paralleled on any.
Class XIII. Archaic Mouldmade Male Figures

Of the eight figurines in this class all but one are described below. Two other archaic male heads may be found in Class IX. One is a rare instance of the use of a male head for the handle of a convex pyxis and the other probably formed the knob of a pyxis cover. Class XIII affords little material for generalization. The bodies of only the first three figurines are preserved. These are handmade and represented seated, doubtless as riders. The fragment, No. 5, shows that the figure from which it came was entirely mouldmade, unusually large and probably in a standing position. There is no evidence to show on what type of figures the remaining heads were used. One of them, No. 7, is an unusually fine example of late archaic style.

Pale yellowish clay. Black paint. Body handmade, but well modelled. Head, doubtless mouldmade, attached separately. Anatomical details drawn in thin black lines. Curved lines under breast with small dot above. Deltoid muscles indicated by curved lines, navel by small circle, stomach muscles by square with vertical and horizontal line crossing at center. Curved lines outside square indicate ends of ribs; muscles over ribs indicated by diagonal lines. Curved line on either side of hip muscle. Black paint on pubes. Hair appears at broken edge of neck behind, with fringe on top of shoulders and in middle of back.
The figurine is well proportioned and the careful indication of anatomical detail makes it quite unusual. The delicacy of the drawing is surprising. The breast and stomach muscles come out strongly, while the others are subordinated by being drawn even more finely and by the use of a more dilute wash. The figure may be of late 6th century date, since the anatomical details seem to link it with sculpture of that period.1

2 (KT23-20). Rider. Plate 18. H. 0.084. Arms, right leg and part of left broken off.
In style the head is extremely close to that of the mould No. 13,2 though perhaps not actually made from it. The figurine must be dated about the middle of the 6th century.

3 (KT23-19). Seated male figure. Plate 18. H. 0.079. Arms, left leg and part of right, and part of polos broken off.
The modelling of the face may be compared with that of a female head, VIII, 52. The male figure is probably no earlier than the late 6th century, perhaps even later.

4 (KT24-2). Male head. Plate 18. H. 0.037. Small breaks on chin and top of head.
Light yellowish brown clay. Black paint, fired red on one side. Purple paint. Hair not indicated behind, but apparently worn long. Slight traces of purple on top and back of head. Hair projects strongly over forehead; edges scalloped. Waves indicated by small gouged depressions, each with incised semi-circle under it. Face long and narrow. Eyes heavy-lidded; black spot on eyeball. Eyelashes represented by four small dots on either upper lid and line under lower. Heavy brows drawn in black. Nose turned up at tip. Beard painted around chin; moustache drawn in thin, downward curving line. Large ears, painted black inside.
The closest parallel among the female heads seems to be the mould No. 10.3 We may note in both the narrowness of the face, the concave profile of the nose, the pointed, projecting chin and the smiling mouth. The mould is probably to be dated late in the third quarter of the 6th century. The arrangement of the hair of the figurine is probably an imitation of that sometimes found on late 6th century heads in stone.4

5 (KT25-30). Right leg from very large male figure. Plate 18. H. 0.076. Preserved from hip to knee.
Buff clay, partly fired red, with polished surface. Knee slightly bent. Leg extremely well modelled. Front muscle of thigh indicated by shallow depression running down outer side of leg. Traces of red paint on inside of leg. Broken surface of knee painted thickly over in red, indicating ancient repair.

1 Cf. Richter, Kouroi, pl. CIV, fig. 364; Payne and Young, Arch. Marble Sculpt., pls. 105, 108, 1-4.
2 Corinth, XV, part 1, pp. 92f.
3 Ibid., p. 92.
4 Cf. Payne and Young, op. cit., pls. 103, 104.

Soft yellowish brown clay. Eyes formed by small disk in shallow depression. Nose curved downward at tip. Lips slightly parted. Moustache applied in two separate curved pieces. Small triangular piece attached under lower lip on surface of spade-shaped beard. Applied ears at right angles to head. Slightly flaring rim of pilos less distinct behind, since back of head is modelled by hand.

From Trench J, where most of the figurines found could be dated in the second quarter or the middle of the 6th century. The spade-shaped beard with the small superimposed triangle below the lower lip is also to be seen in several statues, notably the Poseidon from Liviadhostro and an arcaic bronze head from the Acropolis. We may also compare the bearded heads of the east pediment of the temple of Aphaia and a marble mask in Berlin. From its relationship with these later works, the terracotta is perhaps to be dated later than most of the other objects from Trench J, perhaps at least as late as the end of the 6th century.

7 (KT24–4). Large head, probably male. Plate 18. H. 0.043. Broken off at neck. Most of stephane, surface of head on right side, right eye, nose, right ear missing.

Pinkish buff clay. Hard brownish black and powdery red paint. Hair in cap-like mass low over eyebrows; painted black. On back of neck hair furrowed by deep vertical and horizontal incisions crossing each other. Rest of hair furrowed in deep grooves, close together, which run vertically up from forehead and are continued in circles around crown of head. Low stephane applied round head; red line around bottom and traces of pattern in black above. Arched eyebrow delicately drawn in black. Eye indicated only by paint. Two thin curved black lines outline eye, with large spot in center; very fine eyelashes, fewer on lower lid. Mouth very small and painted red; slight incision marks division of lips. Applied ears set at right angles to cheek; modelling indicated by thin grooves. On neck traces of scraping with knife.

The arrangement of the hair indicates that our head is probably male. Male heads of the early 5th century often show a coiffure in which the hair is worn short in front and combed down straight over the forehead, where it ends in snail-shell curls, and is worn long in back and rolled, usually over a fillet. The cross-hatched surface possibly indicates a net, into which the hair is gathered, but, since the use of nets on the hair seems to be infrequent in the Greek period, it is probable that the cross-hatching is a method of representing ribbed locks such as those of a Kouros from Mt. Ptoon or even such a treatment as that of the Strangford Apollo. It is hard to tell whether the front hair of the terracotta is short or long. If it were short, it would probably end in curls or curly ends over the forehead; the modelled waves make it seem more likely that it is long. Aside from the arrangement of the hair, indications that the head is of early 5th century date are to be found in the very massive, rounded chin, the convex curve of the under side of the chin, the very slight undercutting below the lower lip and the fact that the lips are straight rather than smiling. Fairly close parallels to the modelling of the mouth and chin are to be found in such early 5th century works as the Kore of Euthydikos, the "Kritian youth" and the "blond youth." The quality of the red paint, soft, powdery and applied directly to the clay, is consistent with an early 5th century date. The head of a male figure from Sparta, as nearly as one can judge from the drawing in Winter, Typhen, I, p. 177, no. 3, and the description in Ath. Mitt., II, 1877, p. 300, no. 5, seems to resemble our terracotta very closely in the shape of the face, particularly that of the chin and the straight mouth, in the arrangement of the hair and the stephane, and in the painting of the hair and eyes.

The head presents several features which are quite unusual among figurines from the Potters' Quarter: the grooves which follow the contours of the head, the cross-hatching of the back hair, the separate bits of clay attached for the ears, and above all the treatment of the eyes and especially the representation of eyelashes. Despite its poor preservation it is obvious that the head must have been one of great beauty. Its charm is due in part to the delicate drawing of the eyes and brows, and in part to the exquisite modelling of the chin, which is firm and rounded without undue heaviness and shows a curve of pure beauty in the line which swells upward to meet the reverse curve in the line of the neck.

XVI (left), for a photograph taken since the latter statue was reconstructed. A variation of this coiffure, in which the long back hair is braided and the ends of the braids are brought to the front of the head, either under or over the short front hair, is well known on both statues and vases. Cf. Payne and Young, op. cit., pl. 114; Brunn-Bruckmann, op. cit., pls. 29, 42; Pfuhl, Mal. u. Zeich., III, fig. 416.

10 B.C.H., XXXI, 1907, pl. XXI.

11 B. M. Cat. Sculpture, loc. cit.

12 Payne and Young, op. cit., pls. 85, 112, 114.

13 Compare a similar treatment in such Attic heads as ibid., pls. 86, 3; 90, 6, 9; 91, 9; 100.
CLASS XIV. MOULDMADE RECLINING FIGURES

Of this rather numerous group we have 108 inventoried examples, to which may be added 40 uninventoried fragments. Below are described 38 figurines, including a seated female figure, No. 31, which probably once formed a group with a reclining figure. Five moulds for reclining figures were also found in the Potters’ Quarter. Thirty-four mould-types can be distinguished among the reclining figures; two moulds for which no equivalent figurines were found supply two additional mould-types. Eighteen of the mould-types yielded only one representative each among the Potters’ Quarter figurines. By far the greatest number from any one mould is twenty-three (see under No. 9). Seven figurines of this same mould-type were found elsewhere in Corinth.

The reclining figures here, as almost invariably elsewhere, are without exception male. Reclining figures found at other sites have sometimes been called female, but I know of very few which are unquestionably female. The pose admits of only slight variation. The figure lies on its left side with the body above the waist in a more or less vertical position with its weight resting on the left elbow. The right arm usually lies along the side with the hand resting on the right knee. The left hand may be empty or may hold a phiale, fruit, kantharos or lyre. In two cases only (see No. 35) an object is held in the right hand, and in one instance (No. 37) both hands hold the object. The couch on which the figure lies is usually a low, rectangular base, but is sometimes more elaborately modelled with legs, draperies, etc. This latter type of couch seems to make its appearance after the middle of the 5th century. There is usually a cushion, either single or folded, under the left elbow. The drapery of the figures always shows essentially the same arrangement. A himation covers the left arm and lower part of the body, and leaves the right arm and breast bare. The hair may be either short or long, and the polos may be worn or omitted. In general, one may say that if the polos is worn, the hair is long, and that when the hair is short, the polos is not worn. Practically all the mould-types which originated in the late 5th century have short hair and no polos, while the polos and long hair are more popular in the 4th century. The reclining figures are more often beardless than not. As is the case with the standing Korai, most of the reclining figures are unpainted, although some are covered with a white slip. The painted figures show decoration in the usual colors of black and red, also in pink and, more rarely, in yellow. In most cases little re-working of details was done after the figurine was taken from the mould. A handmade back was frequently attached to the rest of the figure strongly resembles a figurine which comes from the Kabeireion (Corolla L. Curtius, pl. 22, 2) and is presumably Boeotian, one is impelled to wonder about the authenticity of the figurine, although Sieveking (ibid., p. 92) considered it genuine. Knoblauch (Studies, p. 189, no. 399) lists it as an Attic figurine. Biardot, Les terres-cuites grecques funèbres, pl. VIII, 3, is possibly also female (ibid., p. 274), although the presence of the seated female figure at the end of the couch would seem to indicate that the reclining figure is male. B. M. Cat. Terracottas, C 47 and C 540, both probably of late date, are described as female; ibid., B 285, however, which is certainly male, is also described as female. There is a female reclining figure in bronze in Frankfurt (Jantzen, Bronzeverkstätten, pl. 2, 8 and 9).

1 Corinth, XV, part 1, p. 105, nos. 56–60.
2 This number includes six uninventoried fragments.
3 The following are certainly female: Charbonneaux, Les terres cuites grecques, no. 24; Zeitschrift für bildende Kunst, LVI, 1921, p. 169, fig. 14, p. 170, fig. 15; Catalogue of Acropolis Museum, II, p. 381, nos. 1213, 1214 (apparently identical with Zeitschrift für bildende Kunst, LVI, 1921, fig. 14); Jahrbuch, XL, 1925, Arch. Anz., col. 151, fig. 47; Jahrbuch, XLIII, 1928, Arch. Anz., col. 374, fig. 68; Keküle, Terracotten von Sicilien, pl. XXV, 2–4; Collection Leeuw, II (1885), pl. 7; Corolla Ludovig Curtius, pl. 29, 2, is a group of a male and female figure, both reclining. Ibid., pl. 22, 1, seems to be the result of an experiment in which a female head and breast were added to a male figure (ibid., pp. 89–94). It is said to be Boeotian, but the style of the head is strikingly, even suspiciously, similar to that of two Attic heads, both from the same mould (Charbonneaux, op. cit., no. 92, and B. M. Cat. Terracottas, pl. XVIII, B 19). Another Attic head (Winter, Typen, I, p. 62, no. 6) is also very close. Since the
thin-walled, moulded front, making the figurine hollow. Many other figures, however, are thick and flat-backed, and resemble a relief.

The great majority of the individual mould-types can be dated from deposits. The general type of the reclining figure may have originated, like the standing Kore, late in the 6th century. Only one example, however, seems to be actually of 6th century date and this example, No. 1, which differs markedly in style from the others, probably imitates a bronze type fairly directly. It seems somewhat more likely that the reclining figure as a type originated in the early 5th century. By far the great majority of mould-types begin in the 5th century, although there are a few which do not occur, at least in the Potters’ Quarter, before the 4th century.

A large number of reclining figures have been found in the main excavations of Corinth, and the type continues here into the Hellenistic period. Outside Corinth almost no figurines have been found which exactly duplicate the reclining types of the Potters’ Quarter. As in the case of the seated boy type (Class XVI), this must mean that the reclining type did not originate at Corinth, but merely developed there as it did independently in several other localities. As a matter of fact, the reclining figures of East Greek origin seem to be more widely spread than the Corinthian, and the Tarentine figures are, of course, far more numerous. A brief mention of these two local types may not be out of place here. The East Greek reclining figure is extremely simple in style and allows of very little variation in detail. It is marked by the simplicity of the drapery, by the full, round face and by the small rhyton held in the left hand. It is found chiefly in Rhodes, but also in Samos and Aegina, and even in Sicily. Several figurines found in Boeotia are extremely close to the East Greek type. A few reclining figures which are also East Greek show a more slender type of body and somewhat more detailed drapery, and other objects, such as the lyre or kantharos, are substituted for the rhyton. The Tarentine figurines are generally more elaborate and exhibit a far greater diversity of mould-type. Although their provenance is confined almost entirely to Tarentum itself, they exist in enormous numbers; between 20,000 and 30,000 are said to have been found in a single deposit. The archaic ones are fairly simple, consisting of a beardless, long-haired type on a low, plain couch, holding a bowl in the left hand, and a bearded or beardless type on a slightly more elaborate couch, holding a bowl, kantharos or lyre, and usually wearing a high polos with moulded disks along the lower edge and a central ornament at the upper edge. The later figurines are usually bearded and rest on very high couches. The polos normally takes the form of a heavy wreath, usually with hanging fillets, often with the addition of rosettes or a surmounting palmette ornament.

In addition to the more important East Greek, Tarentine and Corinthian types, reclining...
types showing local peculiarities of one kind or another appear in Boeotia,\textsuperscript{18} Aetolia\textsuperscript{13} and other places. Of all the local types the Boeotian approaches the Corinthian most closely, especially the examples from the Kabeireion. These usually represent dignified, bearded figures of rather archaic style, in which the modelling of anatomy and drapery is very close to that of the Corinthian figures. Although most of these types do not occur at Corinth, they probably show Corinthian influence and it is possible that some of them are really Corinthian mould-types, since two beardless figures of very similar style from the Kabeireion are actually from the same mould as figures found in Corinth (see under No. 2). Very fine reclining figures in bronze,\textsuperscript{14} for the most part of late 6th century date, have been found at various sites, and it is probable that the reclining type in clay is derived from that in bronze. The significance of the reclining type has been a subject for argument for well over a century. Since the Potters’ Quarter has provided no fresh material on this subject, any discussion here of the possible meaning of the type is pointless.

1 (KT19–7). Bearded reclining figure with fruit. Plate 19. H. 0.056. L. 0.066.

Pale greenish yellow clay. Red paint. Back of figure added by hand, but back of couch left open. Head and upper body disproportionately large. Beard perhaps applied by hand; gouged with short parallel strokes. Polos applied around front of head, with two fillets hanging from it; upper ends project above polos. Right arm stretched along side, left elbow rests on small, vertically grooved cushion. Small fruit in left hand. Edge of himation heavily folded and grooved; runs from left shoulder across waist. Shallow diagonal grooves on drapery covering legs. Traces of red on polos, left hand and breast.

This figure seems to be genuinely archaic and is probably to be dated in the late 6th century. It is very well moulded and trimmed and the headdress is carefully applied. The style of the head seems to show some similarities with bronzes of Peloponnesian origin. In two of these,\textsuperscript{15} particularly, we may note a very similar treatment of the beard in parallel grooves; the broad faces and wide mouths may also be compared.


Light green clay. Thin brownish purple paint. Figure hollow with handmade back. Base rectangular with rounded corners. Left elbow on small cushion; small egg-shaped fruit in hand. Head very high on top. Hair worn low over forehead in small knot. Short locks at sides end just below ears; back of head roughly modelled to continue this line. Strands faintly marked on front by thin grooves; hair at sides horizontally grooved with wavy edge. Face and breast well modelled. End of drapery drawn over left shoulder and falls to base. Three diagonal ridged folds across legs. Drapery painted in thin wash.

From Stelai Shrine A, where another figurine, KT19–2, from the same mould was found,\textsuperscript{16} There are also two other fragments, one from the area of the “Erosa Shrine.” A small fragment of a figurine from this mould was found in the main excavations of Corinth.\textsuperscript{17} Also from the same mould are two figurines in the National Museum in Athens, found at the Kabeireion.\textsuperscript{18} These seem to be of Corinthian clay. The type is a very fine one, and this figurine, No. 2, in particular is beautifully finished. The rather unusual combination (doubtless due largely to the chance of firing) of green clay and brown paint is very unusual in Corinth. In two of these,\textsuperscript{15} particularly, we may note a very similar treatment of the beard in parallel grooves; the broad faces and wide mouths may also be compared.

14 Cf. Olympia, IV, pl. VII, 76; Neugebauer, \textit{Die minoischen und archaisch griechischen Bronzen}, pl. 30, 190, pl. 36, 217; Jantzen Zwei zenten, pl. 2, 6–9; Buschor, op. cit., fig. 181; de Ridder, \textit{Bronzes de l’Acropole}, no. 758; B.C.H., LXIII, 1939, pl. XXIX, 1; \textit{Art in America}, XXXII, 1944, pp. 19–24, figs. 1, 2. For further references see Neugebauer, op. cit., under no. 217.

15 One of these is Winter, \textit{Typen}, I, p. 194, no. 4 (N.M. 10305).
striking. The arrangement of the hair and the severe style of the features point to a date in the second quarter of the 5th century. For the dating see also p. 135. Knoblauch\(^\text{19}\) says that this figurine shows Attic or Ionian influence. Attic influence is possible, but the Rhodian figurine to which he compares it seems to have little in common except the pose and the arrangement of the hair. The latter is characteristic of the period rather than of any particular locality. The face of the Rhodian figurine can hardly be compared, since it shows such lingering archaisms as the superficial eye and the upcurved mouth, while in No. 2 there are no longer any traces of an archaic style.

3 (KT19–18). Bearded reclining figure with phiale. Plate 18. H. 0.061. L. 0.071.

Grayish brown clay. Back flat, with flaring strip of clay added behind base to enable figure to stand. Head large, with high polos. Hair finely grooved over forehead, falling at sides in long, slightly wavy locks. Left arm bent at elbow; extended forearm handmade, with flat round saucer applied to it.

From Stelai Shrine A, hence probably to be dated in the first half of the 5th century. In another figurine, KT19–19, from the same mould the applied left arm and phiale are slightly different. A fragment from the same mould was found elsewhere in Corinth.\(^\text{20}\)

4 (KT19–5). Reclining figure with fruit. Plate 20. H. 0.06. L. 0.085.

Dark brownish red clay. Figure hollow below shoulders. Left arm supported on folded cushion; round fruit in hand. Drapery covers left shoulder and ends beneath left hand. Face narrow with square chin. Eyes large and superficial. Short hair worn low on forehead.

From the Circle Deposit, and probably to be dated in the late 5th century. The only other figure from this mould was found in the same deposit. It is slightly larger than No. 4, but the clay of the latter looks a little overfired and the figure has probably shrunk in the baking. A fragment from the main excavations of Corinth\(^\text{21}\) is perhaps from the same mould.

5 (KT19–8). Bearded reclining figure with fruit. Plate 18. H. 0.058. L. 0.074.

Light brown clay. Back hollow below shoulders; back of head roughly modelled. Edge of drapery forms heavy roll over left shoulder and across waist. Head round with short hair and short, heavy beard. Ends of moustache droop over beard. Eyes long, narrow and shallow.

From the Circular South Shrine, and hence of about the same date as the preceding. The pose, arrangement of the drapery, etc., are very similar to those of No. 1. The only other figurine from this mould, with the exception of an un inventoried fragment, is a fragmentary figure found in a deposit of similar date south of the Terracotta Factory. In this case the drapery is painted a bright reddish purple. The un inventoried fragment came from the Circular South Shrine. This mould-type, then, does not occur outside the late 5th century.

6 (KT19–10). Bearded reclining figure with fruit. L. 0.081. Head broken off.

Red clay. Back finished like that of No. 5. Type very similar; legs longer and with deeper depression between them. Flat cushion under left arm. Edge of drapery forms heavy roll. On right shoulder appears end of applied lock or fillet.

From the same deposit. Another figure from the same deposit is identical in type but considerably smaller in size (0.074 in length). It seems very likely that this decrease in size is the result of several repetitions of the mould.

7 (KT19–21). Reclining figure with fruit(?) Plate 22. H. 0.056. L. 0.067.

Pale greenish clay. Figure hollow with handmade back. Left elbow supported on round cushion. Object in left hand. Heavy edge of drapery over left shoulder bends in right angle to cross body at waist. Curved parallel folds across legs and diagonal folds on side below left shoulder. Hair probably short.

Found near Stelai Shrine A. This is a fairly frequent type in the Potters’ Quarter, since there are eight examples in all.\(^\text{22}\) It is probable that No. 7 did not actually belong to the Stelai Shrine deposit, since the other datable examples of the type came from later deposits. A figurine from the same mould and a fragment of another came from the Circle Deposit, one came from the Circular South Shrine and another from the Shrine of the Double Stele. Two more were found in Deposit 2 of the Terracotta Factory. Thus the type occurs in most of the deposits of the late 5th and 4th centuries. Five of the figurines are covered with a white slip and have red paint on the flesh. A mould for this type was found in the Terracotta Factory.\(^\text{23}\) In this mould the details have become fairly indistinct. It is unlikely that this is the original late 5th century mould, still in use in the 4th century, since it lacks an imperfection in the base near the feet which is present in all the figurines. For this reason it seems probable that this mould is a repetition of the earlier one, made after the latter had become much worn; in the later version the imperfection in the original mould was corrected.

\(^{19}\) Studien, p. 49, note 133.

\(^{20}\) Corinth, XII, no. 154.

\(^{21}\) Ibid., no. 155.

\(^{22}\) To these may be added six small un inventoried fragments; two of these were found in the Shrine of the Double Stele.

\(^{23}\) Corinth, XV, part 1, p. 105, no. 58.
8 (KT19–28). Reclining figure with fruit(?). H. 0.068. L. 0.074. Several breaks in surface.

Soft brown clay. Traces of white slip. Only upper part of back added. Type nearly identical with preceeding, but somewhat larger and with sharper outlines. Head more upright, with hair projecting around face. Folds across legs and diagonal folds on left side cut more deeply than in preceeding type.

There is only one other figurine of this mould-type. The greater size and the greater sharpness of detail in these two seem to indicate that they represent a somewhat earlier version from which the mould for No. 7 was taken. If this is the case, the actual mould from the Terracotta Factory would be the third of a series of moulds for this type. A fragment from the same mould as No. 8 was found in the Asklepieion in Corinth.

9 (KT19–31). Reclining figure. Plate 22. H. 0.06. L. 0.065.

Buff clay, partly fired red. White slip. Pink and thin yellow paint. Narrow, rounded moulding along upper edge of base. Upper part of body nearly upright. Round head, short hair, shallow, almond-shaped eyes and heavy chin. Left elbow supported on flat cushion; hand closed, but apparently holds nothing. Drapery covers left shoulder and crosses body at waist. Flesh painted pink and hair yellow.

From the Circular South Shrine. Figurines of this mould-type are very numerous in the Potters’ Quarter, comprising seventeen inventoried examples. The fact that two of these are from Trench J possibly indicates that the type may have originated in the 6th century. Although the shallow archaic eye adds something to the effect, it seems more likely that this type, like most of the rest, is of 5th century origin. Seven of the figures are from the Circular South Shrine, one from the region of the “Erosa Shrine,” and one from the Circle Deposit, showing that the type is most frequent in the late 5th century. In the 4th century there are two examples from the Shrine of the Double Stele and two from the Terracotta Factory. This same type occurs elsewhere in Corinth, once in the early excavations (MF 2758), once in the Odeion deposit (MF 2683), once in a deposit in the South Stoa, and four times in the Asklepieion. Another (W 159) was included among articles confiscated from a tomb robber and may have come from the cemetery. Only one other figurine from this mould, one of those from the Shrine of the Double Stele, shows the same color scheme as No. 9. In another, KT19–93, the drapery and cushion are painted brownish purple and the front of the base is decorated with vertical stripes, alternately black and purple.

10 (KT19–52). Reclining figure with fruit. H. 0.055. L. 0.059.

Brown clay. White slip. Pink paint. Figure hollow with handmade back. Left elbow rests on flat cushion; small fruit in hand. Short hair. Flesh painted pink.

From the same deposit. The type is very close to the preceding. Only one other figurine, also from the same deposit, is certainly from the same mould, although there are three figures from the Shrine of the Double Stele which are practically identical and may perhaps have come from the same mould. In addition, there are three other figurines, two of which are from the Circular South Shrine, which are also very close, but vary a little in size and in the position of the head. A figure (MF 483) from the same mould as No. 10 was found elsewhere in Corinth.

11 (KT19–58). Reclining figure with fruit(?). Plate 21. H. 0.052. L. 0.057.

Buff clay. White slip. Yellow and light pinkish red paint. Figure hollow with handmade back. Type rather similar to preceding. Heavy applied polos. Flesh painted red. Polos and front of couch yellow. Traces of red on upper moulding of couch.

From the Shrine of the Double Stele.

12 (KT19–48). Reclining figure. Plate 21. H. 0.05. L. 0.065.

Red clay. White slip. Figure hollow with handmade back. Type similar to No. 9 in most details, except that edge of drapery forms curved, instead of angular, line from shoulder across waist.

From the same deposit. The only other example of the type is from the same deposit.

13 (KT19–60). Part of large reclining figure with kantharos. Plate 19. H. 0.081. L. 0.081. Most of back preserved; of front, only part of torso and arms, and upper end of base.


From the Circular South Shrine. The figure was made either from the mould No. 59 or from an earlier version of the mould. The extensive re-working of the surface and sharpening of the detail in the figurine has already been discussed under the mould. The single other fragment from the same mould is from the Circle Deposit. The mould itself shows little of the fine modelling of these two fragments and therefore

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24 Six of the uninventoryed fragments are also of this mould-type, making a total of twenty-three examples from the Potters’ Quarter. One of the fragments came from the Terracotta Factory.

25 Corinth, XII, no. 166.

26 Corinth, XIV, pl. 53, no. 18; Askl. 96, 98, and one other example.

27 Two uninventoryed fragments of this mould-type may be added. One was from the Shrine of the Double Stele.

28 Corinth, XV, part 1, p. 105.
we must perhaps assume that they were made from an earlier version of the mould or, less possibly, from the existing mould before it had become so badly worn. The modelling of No. 13 is extremely fine, especially that of the nude right arm and breast. The hand is not as well done, but the drapery, and particularly the way in which it fades into the background under the right arm, is extremely well handled. The kantharos is of a type with high, straight sides, bent in sharply toward the stem. From an observation of the broken edges it becomes obvious that the entire back was made in a separate piece and then fitted to the front; fingerprints appear on the surface of the break, and inside the figure where the edges were pressed together the surface is deeply gouged.


Yellow clay. White slip. Pink and red paint. Figure hollow; head and shoulders solid and slightly modelled behind. Type very similar to preceding. High base, double cushion, drapery in folds over elbow and falling in swallow-tail end over edge of base. Head of mid-5th century style: round face with heavy chin, large eyes, full, well-modelled mouth, and nose which forms straight line with forehead. Hair worn in broad waves low on forehead. Hair red and flesh pink.

From the same deposit. As far as one can judge, the type is identical with the preceding except for its much smaller size. Shrinkage as extensive as this is hardly possible, so that we are obliged to admit the existence of two mould-types which are identical in detail and differ only in size. The head is very fine and that of No. 18 was doubtless similar. In the mould from which the latter may have been taken the arrangement of the hair is the same; the features are, however, too indistinct for comparison.

15 (KT19–62). Part of large reclining figure with kantharos. H. 0.077. Breast, shoulders and left leg preserved.

Orange-red clay. Thin pinkish red paint. Type related to Nos. 13 and 14. Base has deep horizontal groove halfway down. Drapery covers left shoulder; swallow-tail end appears on thigh. Kantharos of different type, with high rim, wider and more rounded body, and very slender, high stem. Red paint on flesh. Back added by hand and perhaps had small rectangular cutting.

From the court of the Terracotta Factory. There is a second small fragment of the same type, made of similar clay.

16 (KT19–64). Two fragments of very large reclining figure with phiale. Plate 20. H. 0.157. Length of complete figurine probably ca. 0.15–0.155. Both ends of couch preserved with upper part of figure, except head and right arm, and also part of legs. Several breaks on surface.

Soft red clay. White slip. Red and yellow paint. Hollow except head and shoulders. Couch very high; legs round in section, swelling a little at top, with two heavy moulded rings at bottom. Front and ends of couch covered by drapery; lower part of legs painted yellow. Double cushion under left elbow. Left forearm telescoped. Left hand large and very badly modelled, probably handmade; holds slightly hollow saucer. Drapery over left shoulder and across waist. On right shoulder appears rounded end of hanging fillet. Traces of red paint on hand and back of neck; flesh probably originally entirely painted.

From the Circular South Shrine.

17 (KT19–89). Large reclining figure. Plate 22. H. 0.098. L. 0.118. Head of figure and three legs of couch broken off.

Hard polished yellow clay. High couch with four flat, square-ended, handmade legs. Handmade back added to figure. Left hand closed, with thumb and forefinger pointing upward. Drapery over left shoulder, with heavily folded end falling over couch. Shallow, curving folds over legs. On right shoulder appears end of applied lock or fillet.

From the same deposit.

18 (KT19–91). Reclining figure with fruit. Plate 22. H. 0.065. L. 0.069.

Hard polished yellow clay. Few streaks of thin red paint on legs. Head and shoulders solid, rest hollow. Left elbow on small cushion. Drapery over left shoulder; end appears under left hand. Head very high and conical. Hair in fine waves over forehead; fillet applied across front of head. Face long and narrow with large eyes. Three diagonal folds across legs.

From the same deposit. The type is strongly reminiscent of No. 2, from the Stelai Shrine. No. 18 is much smaller, the fillet has replaced the knot over the forehead, the face is different, and the details are considerably more blurred, but otherwise the two figures are the same. Is it possible that the later figure is the result of repeated copying of the same mould which produced the Stelai Shrine figure? Somewhere in the series the alteration of the head must have occurred, probably with the idea of modernizing the type. A very similar figure, of larger size, is illustrated in Cramer, Gr. Altertümer südruß. Fundorte, pl. IX, 43.

19 (KT19–90). Reclining figure. Plate 22. H. 0.069. L. 0.069.

Brown clay, partly fired red. White slip. Pale pink paint. Figure hollow with handmade back which flares at bottom. High couch with front legs in low

29 A small fragment, uninventoried, was also found in the same deposit.
From the same deposit. A fragment found elsewhere in Corinth is perhaps from the same mould.

20 (KT19-86). Reclining figure with phiale. Plate 22. H. 0.064. L. 0.069.

Yellow clay. White slip. Red and pink paint. Except for solid head and shoulders, figurine has neither sides nor back and cannot stand. Left elbow on large, round cushion. High polos; hair in long locks over shoulders. Himation in heavy twisted folds around waist; corner spread over cushion. Himation also covers feet. Flesh painted pink, himation red.

From the same deposit. The male type with the high polos is rather unusual for the 5th century.

21 (KT19-105). Lower end of large reclining figure. Plate 21. H. 0.081. L. 0.091. Legs and lower end of couch preserved.

Very hard, light brown clay. Figure has very thin walls; hollow with handmade back. Base has irregularly rounded end and flares toward bottom. Legs of figure disproportionately short and feet large. Toes indicated. Edge of drapery lies in heavy roll across thighs, much lower than in any other reclining figure, and projects in high relief at ankles. Shallow, gouged folds. Traces of retouching.

From the Rectangular South Pit, and hence to be dated in the third quarter of the 5th century. In its crude style and violent distortions of anatomy it is very like a mould of similar date from a deposit east of the Terracotta Factory and other mould fragments from the same area.

22 (KT19-80). Lower part of reclining figure with lyre. Plate 21. L. 0.067. Legs, except feet, and right arm preserved.

Hard polished yellow clay. White slip. Pinkish red paint. Figure hollow. Right hand closed, and lying further forward than usual. Drapery in curved folds around waist and in long, diagonal folds along legs. Arm painted red.

There is no evidence for the date of this fragment, but the good quality and color of the clay and the fine modelling probably indicate a date at least as early as the 5th century. A fragment from the same mould (MF 3495) was found in the main excavations of Corinth.


Light brown clay. Red paint. Figure solid with flat back; bottom flares to enable figure to stand. High

There is no evidence for the date of this fragment, but the good quality and color of the clay and the fine modelling probably indicate a date at least as early as the 5th century. A fragment from the same mould (MF 3495) was found in the main excavations of Corinth.


Light brown clay. Figure hollow with handmade back. Left elbow supported on round cushion. Edge of drapery crosses breast in curved line. Shallow folds close together along lower part of legs.

Found in front of the stele in the "Erosa Shrine," and probably to be dated in the late 5th or early 4th century. The modelling is extremely crude.

25 (KT19-11). Small reclining figure with phiale. Plate 23. H. 0.05. L. 0.068.

Light brown clay. White slip. Red paint. Figure hollow with handmade back. Low couch with edge and legs indicated in low relief: leg at lower end has moulded ring around bottom. Left elbow on flat cushion. Abdomen and thighs thrown well forward. Heavily folded edge of drapery dips down in front, exposing abdomen. End of drapery lies under left hand, but does not pass over arm. Round face. Short hair. Flesh painted red.

From Deposit 2 of the Terracotta Factory. Of the seven other figures from the same mould, four came from Deposit 1 of the factory. As a sixth figure also was found in the Terracotta Factory, most of the figurines of this type are seen to be of 4th century date. The fact, however, that one came from the Circular South Shrine shows that the type originated in the 5th century, though probably not much before the third quarter. In the case of four of the figures, including the 5th century example, yellow paint is employed, either on the hair or the front of the couch, or on both. In two cases both red and yellow are used on the couch.

26 (KT19-66). Reclining figure with kylix(?). Plate 22. H. 0.067. L. 0.068. Chip missing from face.

Hard, pale grayish yellow clay. White slip. Hollow with handmade back which is finished by paring with knife. Left elbow supported on large, folded cushion; in hand large kylix(?) with offset rim. Drapery covers left shoulder and falls in rounded end over front of couch. Upper body nearly upright. Polos and long hair.

From the Shrine of the Double Stele. Seven of the ten figures of this type came from the same deposit. Only one is from the Terracotta Factory, and that is smaller than the rest and very badly moulded.

One of the un inventoried fragments was of this mould-type.

Corinth, XII, no. 162.

Corinth, XV, part I, p. 95, no. 21, p. 110, nos. 88, 91.
The deterioration of the type indicates probably that the original mould had been copied. In fact, four of the figures from the Shrine of the Double Stele are of the smaller, inferior variety, showing that the mould had already been repeated early in the 4th century. The indication of the stomach muscles is characteristic of this mould-type. Several of the figurines have pink or red paint on the flesh. One, KT19-70, rather better moulded than the rest, has the flesh painted bright red and the phiale yellow. The polos is yellow with a red stripe along the upper edge. Two figures from the same mould were found elsewhere in Corinth.34


The type is very similar to the preceding. No. 28, from the same mould, shows that the style of the head also is close to that of No. 26. There are two other inventoried fragments from this mould, which is apparently a late 5th century type. One is No. 28; the other was found in Deposit 2 of the Terracotta Factory. Two small uninventoryed fragments may be mentioned; one is from the Circular South Shrine. Three figurines of this mould-type were found in the Asklepieion.35


From the Circular South Shrine.


Pale yellowish clay. Left arm supported on large, flattened cushion. Drapery falls over left shoulder; end lies beneath left hand.

From the Shrine of the Double Stele.

30 (KT26–3). Reclining figure with seated female figure. Plate 20. H. 0.098. H. (reclining figure) 0.093. L. 0.113. Feet of female figure broken. Break in front of couch.

Hard greenish yellow clay, partly fired buff. Reclining figure hollow with handmade back; female figure has flat back. High couch with edge and leg at upper end in low relief; slants downward to lower end where leg is not indicated. Male figure wears very high polos across front, rising in center and at sides, with long, flat strips hanging to shoulders. Drapery treated with grooved folds, close together, covering left arm and running diagonally across legs. Right hand on knee; left holds small shallow phiale, slightly hollow. Female figure mouldmade, applied after reclining figure taken from mould. Arms moulded only to elbows; forearms intended to be added by hand. Hair in very high, pointed knot at back of head, and arranged down center in low ridge which ends in triangular knot over forehead. Earrings probably worn. Pleated chiton which appears only at feet, and himation which falls below knees, fluttering out in two points at either side.

From the same deposit. The treatment of the drapery in the female figure is not unlike that of the figures in the cart group, XVII, 36, and also has details in common with XVII, 32; note the shallow, grooved folds and the projecting points of the himation. The male figure, with its high polos and hanging fillets, is the only one of the whole series, with the exception of No. 32, which seems to have anything in common with the numerous reclining figures of the Tarentine deposits. The combination of a reclining male and a seated female figure is, of course, very common in the Tarentine group. A rather similar figurine, in which the female figure is also completely muffled in drapery, was found in Attica,36 and another in Tiryns.37 There is another in the Trieste Museum (no. 1492). Examples from the Agora at Corinth38 are said to be of 3rd century date.


Light brown clay. White slip. Red paint. Hair in high knot. Right hand holds large round fruit against breast. Left hand on knee. Garment, hair and lips painted red. Back flat and roughly finished. Figure only slightly bent to indicate seated position.

From the same deposit. The figure is included here because the appearance of the back seems to indicate that the figure was seated on a couch and probably formed part of such a group as the preceding.


Yellow clay. White slip. Red paint. High polos, rising in center, with three small square bosses just below upper edge; around lower edge row of oval bosses. Hair projects in wavy mass around face. Edge of drapery falls in curved lines across breast. Flesh and hair painted red.

Found in the area of Stelai Shrine A, but it may easily be a stray from the Shrine of the Double Stele, as it was found near the surface. The elaboration of

34 Corinth, XII, no. 164, and MF 2733 from the Odeion deposit.
35 Corinth, XIV, pl. 53, no. 14; Ask. 97, and one other.
36 Winter, Typen, I, p. 196, no. 3.
37 Schliemann, Tiryns, p. 356, fig. 157.
38 Hesperia, XI, 1942, pp. 107–110, fig. 2, nos. 3–6. For the dating see also note 13 above.
the headdress, though not its form, invites comparison with No. 30. The modelling of the face and drapery is not dissimilar, and the two figurines may well be of the same date. An identical head was found in the Odeion deposit.39 The headdress is most peculiar; in fact, its only connection seems to be with the Tarentine reclining figures. These often wear a similar high polos with a row of small disks in relief along the lower edge and a larger central ornament at the upper edge.40

33 (KT19–78). Reclining figure. Plate 21. H. 0.054 L. 0.061.
Left elbow rests on flat cushion. Details very indistinct. Flesh painted pink.

From the Shrine of the Double Stele. Two other figures from the same deposit are almost certainly from the same mould. There are two fragments from the Asklepieion (Askl. 95 and one other) which are perhaps the same. In these, however, the details are clearer and seem to show that a fruit was held in the left hand.

Yellowish brown clay. White slip. Figure solid with flat back; piece of clay added along bottom to enable it to stand. Left elbow on small cushion. Very heavy body and small head. Hair in horizontally ribbed locks. Drapery covers left arm in fine folds; end falls over front of couch.

Another fragment, from the Shrine of the Double Stele, is identical in type, but considerably smaller. Two figurines from the same mould were found elsewhere in Corinth.41

Light yellowish gray clay. Figure solid with flat back which is slightly thickened at bottom. Left elbow on flat cushion. Right hand rests on knee, holding flat phiale with thin raised ring surrounding small central boss. Edge of drapery forms heavy folds low on abdomen. Left leg straight.

A fragment from the center of a much larger figure, KT19–104, is identical in type. This shows that the left hand grasped the edge of the himation. In this fragment the flesh is painted pink, the drapery red and the front of the couch yellow. Among the reclining figures these two are the only ones in which the right hand holds an object.

36 (KT19–84). Bearded reclining figure with fruit. Plate 21. H. 0.059. L. 0.062.
Light brown clay, partly fired red. White slip. Light yellow paint. Figure hollow with handmade back. Left elbow on large cushion; small round fruit in hand. High polos. Front hair marked by short vertical grooves. Pointed beard and drooping moustache. Breast rather prominent. Drapery hangs from left shoulder. Shallow folds between legs. Traces of yellow on front of couch.

From Deposit 2 of the Terracotta Factory, and hence of mid-4th century date. There is no other example of the type, but from the style it seems very likely to have originated in the 5th century.

Reddish brown clay. White slip, well preserved. Purple and pink paint. Elaborate couch with moulded rings round leg. Polos. Long hair, arranged in large waves over forehead. Long narrow face with long beard and drooping forehead. Drapery covers left shoulder. Phiale held in both hands; flat with raised rim and raised boss in center. Hair, beard, moustache and couch painted purple, flesh pink.

38 (KT19–108). Reclining figure. H. 0.05. L. 0.065.
Hard red clay. White slip. Long hair and applied polos. Left elbow on cushion; right arm crosses body nearly to edge of couch. No added back.

This type, of which only this example was found, is fairly close to No. 25. There is, however, more hair around the face and the position of the right arm is different.

**Class XV. Mouldmade Standing Youths**

The group numbers only fifteen figurines, five of which are described below. The mouldmade standing youth represents a distinct figurine type in itself, since all the examples of the type have certain common characteristics. Only the front of the figure is mouldmade, the back always being flat. Where the feet are preserved, they rest on a small, square base. The arms are usually at the sides. The left hand (in one case the right) usually holds an object, most frequently a lyre, more rarely a purse or phiale. The himation is the only garment worn and is usually arranged like a shawl over both shoulders.
Since so few representatives of the type were found, it is impossible to state exactly what the range of date is. One fragment was found in the Aphrodite Deposit, but is possibly an intrusion, as there is no other evidence to show that the type originated before the middle of the 5th century. The rest of the datable examples were all from the second half of the 5th century, six from the Circular South Shrine and one from the Circle Deposit. None was found in any of the 4th century deposits. The only head preserved, that of No. 1, is of a style which seems to have originated in the second quarter of the 5th century. It shows exactly the same arrangement of the hair as a reclining figure from the Stelai Shrine deposit (XIV, 2) and a large male head (XVIII, 2); the hair is cut off just below the ears and is knotted low on the forehead (see introduction to Class XVIII). Both these figurines are probably to be dated in the second quarter of the 5th century, and the standing youth type may have originated then. Since, however, we have no examples which are certainly datable before the middle of the century, it may perhaps be possible that it did not begin until the third quarter, as a late reflection of a sculptural style popular at an earlier period. Outside Corinth no figurines have been found which are from the same moulds as any of the Corinthian examples; this fact doubtless indicates that when figurines of related type are found elsewhere they represent a development which went on independently of Corinth, whether the type originated there or not.

Several very similar types were extremely popular in Boeotia and Lokris. These figures are either nude or wear a himation like a shawl over both shoulders. They carry various objects, cocks, phialai, strigils, aryballoi, lyres, etc.; the type with the cock was especially popular. In a number of these figures the hair is arranged in the same way as that of the Corinthian type. In style they are also closely related to the Boeotian kriophoros types (see pp. 135f.). On the whole it seems less likely that the type originated in Boeotia and spread to other centers than that the original idea came from Athens or Corinth and was adopted by the Boeotian coroplasts. The evidence from Halai shows that there the type of the youth with the cock begins in the second quarter of the 5th century and is most popular toward the end of the century, dying out in the 4th. Similar figures are found at Rhitsona in the third quarter of the 5th century and also in the Thespian polyandron.

1 (KT21-1). Standing youth with lyre. Plate 22. H. 0.11. Front edge of base broken.
Reddish buff clay with red core. Back flat with slight depression in center. Stands on small square base, with legs slightly apart. Left hand holds lyre; left arm covered with diagonal folds of himation. Hair in short, waved locks at sides of face; low knot on forehead.

From the Circular South Shrine. Five other fragments from the same mould were found in the Potters' Quarter, one in the same deposit and one in the Circle deposit, showing that the type is essentially one of the second half of the 5th century. These five fragments are entirely painted red. Several others were found in the Asklepion, and these were also painted in the same pinkish red. Another figurine, KT21-8, from the Circular South Shrine represents a slightly different mould-type; it is a little smaller, and the himation is less distinct. There are two other figurines from this mould; one was found in the Aphrodite Deposit; the other, which was painted pink, is very possibly of 4th century date.

Brown clay. White slip. Pink paint. Arms at sides, left hand holding lyre. Both arms covered with diagonal folds of himation. Applied object (lock of hair?) on left shoulder. Flesh painted pink. A complete figurine from this mould was found in the Asklepion. Its head is somewhat too large for the body; a polos is worn. Beside the lyre in the left hand, a phiale is probably held in the right. The applied object on the shoulder does not appear.


3 Ure, Arv. and Fig. from Rhitsona, p. 74.

4 Corinth, XIV, pl. 54, no. 10.
type is very similar to Winter, *Typen*, I, p. 185, nos. 1, 2, 4, although the head is different.

3 (KT21–9). Small standing youth with purse (?). Plate 21. H. 0.055. Head and right forearm broken off.
Red clay. Right foot slightly advanced and knee bent. Right forearm, added separately, probably extended forward. Left hand at side, holding object which looks like long purse.
A figurine from elsewhere in Corinth is of very similar type.

Soft brown clay. Red paint. Right knee slightly bent. Phiale held at side in right hand. Figure painted red.
From the Circular South Shrine. For standing youths of similar type see Winter, *Typen*, I, p. 184, nos. 2, 3, 7, and p. 185, no. 2, all from Boeotia and most from the Kabeireion.

Red clay. White slip. Back slightly hollowed. Figure leans on left elbow, apparently on tall, square pier. Long purse hangs from left hand. Right arm at side. Lower body draped in himation; upper edge falls in diagonal folds.
From the same deposit.

**CLASS XVI. MOULDMADE SEATED BOYS**

This class is also a small one, consisting of only 13 figurines, to which may be added five uninventoryed fragments. Six are described below. Again, only the front is mouldmade. The figure may be either solid with a flat back, or hollow with a back roughly added by hand. All rest on a square or rectangular base. The pose is in general the same: the left leg is bent and lies on the base in front of the body, the right knee is drawn up with the foot resting on the base, the left hand rests on the base and supports the figure, and the right hand is placed on the knee. These figures, with one exception, are completely nude. The hair may be either short or long. In addition to the thirteen figurines and five fragments, five moulds for making figures of this type were found in the Potters' Quarter. Four of these came from the mid-4th century deposits of the Terracotta Factory; the fifth, from which No. 1 may have been made, seems, from its style, to be much earlier. Of the figurines, Nos. 3 and 4 are extremely close to the moulds Nos. 61, 62 and 63; in fact, No. 4 and the mould No. 62 (or possibly No. 64) seem to be identical. Both figurines, however, were found in the late 5th century deposit of the Circular South Shrine and both moulds in the 4th century Terracotta Factory deposits, indicating that during that time the mould-types were merely repeated without alteration. No. 1 and the mould No. 61 represent the earliest type. The large, shallow eyes and wide-lipped, smiling mouth are of archaic style. The mould, from the color and quality of its clay and the use of setting lines, is probably genuinely archaic. Of the four figurines which are identical with this mould, two were found in deposits of the second half of the 5th century. None of the figurines of the seated boy type occur in a context earlier than this, nor, indeed, in any later one. In fact, of the eighteen figurines and fragments, twelve, or two-thirds, came from the Circular South Shrine. The four moulds from the Terracotta Factory show, presumably, that figurines of this type were still being manufactured in the 4th century, although none was found in a 4th century deposit.

These figurines obviously represent children, but the origin of the type and its significance, if any, are uncertain; the pose is probably, however, merely a conventional way of denoting childhood. The type is an extremely popular one, especially in the eastern Mediterranean area; in each place in which it is found to any extent it exhibits its own local peculiarities. Except perhaps for Perachora, the purely Corinthian versions of the type have not been found outside

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1 *Corinth*, XV, part 1, pp. 105f., nos. 61–65.
the Corinthia, and they are rare even in Corinth, since very few examples were found in the main excavations or the Asklepieion. We must doubtless assume that the seated boy type is not Greek in origin. In fact, its origin seems to lie much further east, perhaps in Syria. Such figures occur not infrequently in Cypriote stone sculpture, some apparently as early as the first half of the 5th century. Mention must also be made of the related Graeco-Egyptian Harpokrates type. Although the seated boy type is found in Italy and Sicily, its popularity is not as great there as in the eastern Mediterranean. About 150 examples are said to have been found in the Kabeireion; of these one type is very close to those from the Potters’ Quarter. Three from Perachora are classed as East Greek. Their clay is, however, described as “yellow”; they are very similar in type to our No. 1; and, to judge from the photograph, there seems no apparent reason why they should not have come from Corinth. There are a number of other seated boy figurines from the mainland of Greece which do not seem to be of Corinthian manufacture; two moulds for this type are included among the Olynthos examples.

(1) Seated boy. Plate 23. H. 0.06. W. 0.049. Yellowish buff clay. Figure solid with flat back. Low rectangular base with rounded corners. Short hair. Large shallow eyes and smiling mouth.

From the Circular South Shrine. Three other figures from the same mould were found in the Potters’ Quarter; one was from the Circle Deposit and thus probably of about the same date as No. 1. A fifth was found in the main excavations of Corinth, and there is a fragment from the Asklepieion which may be from the same mould. The type seems to be very close to that of a mould, No. 61, from the Potters’ Quarter, and, though the figurines are all slightly smaller than the mould, they may still have been made from it, or perhaps from a later repetition of it. The mould seems to be of genuinely archaic date. Figurines from Olynthos are not unlike in style. Another figure, similar to No. 1 but larger, is from South Russia. A type from Perachora, where three are said to have been found, is very similar as far as the body is concerned; the head is missing.

2 (KT20–1). Seated boy. Plate 23. H. 0.061. W. 0.048. Break in right shoulder and back. Light buff clay, partly fired pink. Bright purplish red paint. Figure hollow with handmade back which flares at bottom. Rectangular base, higher than that of preceding. Position similar, except that right leg is thrown further outward and head is inclined backward and to right. Navel and breast slightly modelled. Toes indicated. Short hair. Front and sides covered with red paint, except base, feet and left hand.

The features appear to be of late 5th century style. The seated boy type illustrated in Winter, Typen, II, p. 268, no. 3, from the Kabeireion, is rather similar.

3 (KT20–6). Seated boy. Plate 23. H. 0.062. W. 0.051. Pale grayish yellow clay. White slip. Figure hollow with back flaring at bottom. Position similar to that of No. 1, except that body and head are inclined slightly to left. Long hair falls over shoulders; low knot over forehead. Body very fat, with rounded breast and abdomen.

From the Circular South Shrine. The two other figures from the same mould came from the same deposit. A figurine from the Asklepieion is probably the same. The type is very close to two moulds from the Terracotta Factory, Nos. 62 and 63, but is not quite identical with either.

8*
4 (KT20–10). Seated boy. Plate 23. H. 0.064. Part of both sides and most of back broken away.
From the same deposit. A second fragment similar to this, from the same deposit, shows strong traces of burning. The type is very close to the mould No. 62 from the Terracotta Factory, and the two figurines were very possibly though not certainly, made from it. They might, however, have been taken from the mould No. 64, only a fragment of which is preserved.

5 (KT20–12). Seated boy. Plate 23. H. 0.06. W. 0.049. Soft, pale grayish brown clay. White slip. Figure hollow with back slightly flaring at bottom. Position similar to preceding, except that body is more upright and right leg in more vertical position. Right arm holds small pointed object against breast. Long hair.
From the same deposit.

6 (KT20–13). Large seated boy. Plate 23. H. 0.069. W. 0.077. Head, and part of left side and arm missing.
Pale green clay. No back; base continued around sides. Base right-angled at left side, curved at right. Position as usual, with body inclined to left. Right knee projects well forward. Thumbs modelled separately and fingers divided by grooves. Abdomen and breast well rounded.

CLASS XVII. POST-ARCHAIC MOULDMADE FEMALE FIGURES

Of these 121 were found and 54 are described. A little less than half of the total number were isolated heads. Most of the figurines of this class represent distinct types. In only a few cases were two or three figurines from the same mould found. The group is supplemented by a large number of moulds (Nos. 21–25, 29–42, 86–94, 97–99) both for bodies and heads. A number of the heads in Class XVII probably belonged to jointed dolls, especially those with holes pierced through the head and neck. Some of the unpierced heads probably also came from dolls and, since it was impossible to determine which were from dolls and which were not, it seemed better to keep all the heads in this group.

Little development can be traced in the bodies of the figures, since strict frontality is the rule even in the latest figurines, and, as a matter of fact, even in Corinthian figurines of a period later than the Potters' Quarter. As a concession to the growing freedom of sculptural poses, the weight is sometimes placed more on one leg than the other, and the head is sometimes turned slightly to right or to left. One arm may be placed in a different position from the other; in the archaic figurines both arms were held straight at the sides or were bent at the elbows, with the forearms extended forward. The costume shows certain changes, particularly in the more varied use of the himation and the greater number of head-coverings depicted. The muffling of the entire upper body, and even the hands, in the himation becomes a favorite device. The folds of the drapery gradually become more naturalistically modelled, although in only a few instances do they attain the extremely realistic treatment found in sculpture. The adornment of the hair is no longer limited to the polos. A cloth fillet, plain or folded, is sometimes worn, and occasionally a cloth cap at the back of the head; the kekryphalos, or bag, makes its appearance in the 4th century and the flat hat in the same period. A cap with a very high conical peak is represented in two heads. There are also changes in the arrangement of the hair. After the archaic period it is seldom worn long. In the second half of the 5th century, particularly the third quarter, the hair is often parted in the middle and rolled at either side over a fillet. It has been suggested that this arrangement originated in the Peloponnesos, perhaps even in Corinth. Around the end of the century we begin to find the hair arranged in

1 Corinth, XV, part 1, pp. 95f., 98–102, 110f.
2 Compare the examples cited under No. 2. One of the earliest examples in sculpture is the head of Kore on the Eleusis relief (Brunn-Bruckmann, Denkmäler, pl. 7).
a low, triangular knot over the forehead.\textsuperscript{4} This knot gradually assumes a more exaggerated height, in some instances becoming almost grotesque. Sometimes there are two knots, one over the forehead and another further back. The treatment of the surface of the hair becomes more impressionistic. Instead of the central parting and symmetrical scalloped waves of archaic heads, the surface is usually modelled with short strokes of varying size and depth, or with irregular scratches or vermiculations. On two heads we find an arrangement of the hair in separate twisted or wavy strands which is rather similar in effect to the later "Melonenfrisur."

The modelling of the face reflects roughly the same changing trends which may be traced in sculpture. The faces of the late 5th century are round in outline; the eyes are large with strongly marked lids, the mouth is wide, either straight or slightly drooping at the corners, and the chin is heavy and rounded. In the early 4th century the face becomes narrower. The eyelids and eyebrows begin to droop downward at the outer corners.\textsuperscript{5} The treatment of the eye becomes more impressionistic as the 4th century goes on. The characteristic droop of the brows and upper lids at the corners is exaggerated. The fact that the lower lid is often not indicated at all gives an effect of greater softness to the modelling of the eye. The mouth becomes shorter, though it remains full and straight. The chin becomes smaller. The general impression is of much greater softness, though one must remember also that the clay used in the 4th century is likely to be softer and more crumbling than that used previously. A characteristic feature of 4th century heads is likely to be a very small face, appearing in conjunction with a neck of exaggerated length and thickness.

A few words may be said about the technique of the figurines. Usually the head and body seem to have been made in two separate moulds and then stuck together with clay. Sometimes three moulds may have been used, one for the head and two more for the front and back of the body. The combination of mouldmade head and handmade body is far less common than in the archaic period. There is considerable variation in the amount of re-working done on the figurines after they were taken from the mould. In figurines of which the front only was mouldmade, the back of the head and neck were sometimes roughly shaped by hand, occasionally in a very effective manner. The forearms were in some cases left to be made by hand and attached. Applied decoration, such as poloi, fillets, hats, and earrings, is frequently used; the applied necklace no longer appears. A considerable amount of the modelling of the hair was left to be done by hand. It very often shows fine scratches and stippling which must have been produced by a very sharp-pointed instrument, and short, shallow grooves which appear to have been made with the side of an instrument. Although such re-working is usually confined to the hair, we occasionally see signs of retouching in the drapery. Many figurines show no retouching at all; the Athena (No. 32), on the other hand, is an instance of a figurine in which the present surface is very largely the result of re-working and application of handmade detail.

Among the figurines of this class, most of which are of rather undistinguished style, a few are noteworthy for their strongly sculptural feeling. No. 6, probably of early 5th century date, is a fragment of a very large figurine which recalls the style of some of the terracotta sculpture from Olympia in its simple modelling and effective use of color. No. 5, datable later in the

\textsuperscript{4} For probable late 5th century examples in sculpture cf. Kat. Skulpt. Berlin, III, pl. 35 (although this relief is dated ca. 370 B.C. by Curtius in Das griechische Grabrelief, p. 2); Conze, Die attischen Grabreliefs, pl. L.

\textsuperscript{5} This tendency may be seen already in Olynthos heads of the late 5th century (cf. Olynthus, VII, pl. 13, nos. 96, 99, 101–3). A similar treatment of the eye may be noted in vase-paintings which are datable around the third quarter of the 4th century (cf. Pfluh, Mal. u. Zeich., III, fig. 596; Scheold, Kertscher Vasen, pls. 18 a, 15 a; Langlotz, Gr. Vasen Würzburg, pl. 245, no. 867).
century, is distinguished by the same characteristics. Nos. 1 and 2 are examples of a late 5th century type which is strongly Polykleitan in style. No. 8, a fragment from one of the finest figurine types of the late 5th century, can probably not be claimed as Corinthian. A head of about the same date, No. 12, is certainly one of the finest examples of clay modelling on a small scale to be found anywhere among Greek terracottas. The two figurines, Nos. 20 and 21, show a certain amount of sculptural feeling in spite of their very small scale. The head of a child, No. 51, has a strongly plastic quality along with its subtlety of modelling. Although only fragments, Nos. 52-54, which are from very large figurines, seem to show in their modelling a certain simplicity and grandeur of style.

Several figurines from the Shrine of the Double Stele form a particularly interesting and unusual group; these are the figure of Athena, No. 32, the seated female figure, No. 33, the pair of women in a cart, No. 36, and six small female heads, KT10-42 to 10-47, which are of very soft clay and badly preserved. With these we must consider several other figurines from the same deposit, two standing male figures, XVIII, 9 and 10, a seated male figure, XVIII, 7, a figurine of a reclining male figure and seated female, XIV, 30, a relief of the horse and rider type, XXII, 1, and fragments of two others, two couches, XXXIII, 22, and KT56-7, and two objects, XXXVII, 51 and 52, of uncertain identification. The human figurines show a general similarity in the treatment of drapery. The female figures wear a chiton and a himation which reaches to the knees or below. The trick of muffling the hands in the drapery is very characteristic, as also a fondness for straight, tightly pulled folds between the shoulder and the bent forearm. The seated female figure and the horse and rider relief are distinguished from the rest by the fact that the folds of the drapery form thin, rounded ridges which vary to some extent in width and degree of projection from the surface. In the others the folds tend to be flat ridges, separated by shallow, scratched grooves; the emphasis is on the grooves rather than the ridges. This technique is combined in the two standing male figures with broad, lightly rounded folds in the lower part of the figure. The seated female figure and the rider relief have concentric looped folds toward the bottom of the garments; a similar fold appears between the knees of the seated male figure. Of the other figures only XVIII, 10, has folds which are at all comparable; here, however, as generally in the drapery of the majority of the larger group, it is the hollows between the folds which are accented, rather than the folds themselves. The hair and features of XVII, 33, show careful and delicate modelling. The features of the seated male figure and the two figures of the reclining group are very small with little detail in the modelling. The face of the Athena is similar, particularly to the male figure of the reclining group, but the eyes are rendered in greater detail. In most of the other heads, including a fragment, KT31-4, from the same mould as the rider relief, both the hair and the features are rendered in a very impressionistic manner. The hair is indicated by an irregular pitting of the surface, probably done after the figurine was removed from the mould. The seated female figure, the seated male figure and two of the rider reliefs are of very hard yellow clay and the clay of the reclining group is rather similar. That of the Athena is also hard, but of a greenish gray color. The clay of the other figurines is much darker, being in most cases a rather dark gray or gray-brown and, in the case of XXXVII, 52, two of the isolated female heads and a fragment, un inventoried, of a rider relief, a dark red-brown, the latter perhaps the result of over-firing, as the clay is very crumbly. The colors used in painting the Athena are the black and purple very commonly used on Potters’ Quarter figurines and there is nothing unusual about the thin red employed on the seated female figure. On the cart group, the two standing male figures and the couches pink
is used, on the cart group, the couches and XXXVII, 51, a dark yellow, and on the two standing male figures appear three very unusual colors, a crimson red, a maroon red and a grayish blue. Although all the figurines are obviously related, it seems certain from the clay and the treatment of the details of the heads and the drapery that there are two, possibly three, artists involved. The reclining figure, the seated male figure and the Athena are somewhat related in style, although it is not certain that they are by one hand. The seated female figure and the horse and rider relief are probably by one hand and the remaining figurines by another. Since, however, most of the figurines of these three groups show details in which they resemble figurines of the other groups, it does not seem that there can be any great difference in date among them. The dating presents several problems. Superficially, the two standing male figures seem to have affinities among figurines of the late 4th century and even later, and one might suppose from this that they should be dated later than the rest of the material from the Potters' Quarter. In view of the fact, however, that much of the pottery from the shrine seemed to fall into place between the pottery of the various 5th century deposits and those of the Terracotta Factory, that one group of miniature vases of a type found only in the shrine seemed to imitate Attic vases datable in the second quarter of the 4th century, and that none of the pottery was of the types which are characteristic of the Terracotta Factory deposits of the third quarter of the 4th century, it would seem that the Double Stele deposit is unlikely to be of a date later than the middle of the 4th century. It is, of course, possible that the two standing male figures and the cart group, which look later in style than the rest, were put in the shrine later than the others. As a matter of fact, these figures, the couches and all the other figurines and fragments which were made of very soft dark clay, were found together in the space between the main stele of the shrine and a block in front of it, and were presumably placed there when the shrine was buried. Also in the same space, however, were found not only several other figurines of normal Corinthian clay and of more usual types, such as handmade female figures, doves and standing Korai, but also a miniature lamp and thirty-two miniature vases which seemed in no way different from those found in the rest of the shrine. Even if we put this material later than the rest of the deposit scattered in the shrine, it is difficult to date it later than the third quarter of the 4th century. In order to date any of the material even as late as the end of the 4th century, we must suppose that, some twenty-five years after the disaster which wrecked the Terracotta Factory in the third quarter of the 4th century and caused the abandonment of the Potters' Quarter as an industrial center, some one dedicated these figurines in a shrine which, as far as the evidence goes, had received no other offerings in the intervening years, and then buried the shrine. This might seem not impossible, except for the extremely poor clay of several of the figures, which are so crumbly as to suggest that they were over-fired. It seems curious that figurines in such condition should have been brought from another place and dedicated here. On the whole, it seems probable that the great bulk of the material in the deposit, including the figurines mentioned above as of light clay, is datable in the first half of the 4th century, probably mostly in the second quarter, and that the figurines of dark clay, which were obviously among the latest dedications, should perhaps be dated a little later, but probably not later than the middle of the century. Since these figurines are of such a distinctive style and one which seems fairly removed from the stylistic trends of earlier periods, it may be that they are among the forerunners of a new style which is seen

*Corinth*, XV, part 1, p. 50.
at about the same time in figurines from Athens and later in figurines from Tanagra, perhaps reflected still later in figurines from Asia Minor (see under XVIII, 9).


Brown clay. Red and light blue paint. Back made. Figure hollow with narrow rectangular opening in center of back. Finely pleated chiton falls a little below knees. Over it animal skin (probably panther) crosses breast diagonally from right shoulder and is wrapped tightly around waist; long tail on right side and head on right hip. High hunting boots with raised border around top. Right knee bent. Left hand holds thin, curved throwing-stick. Right arm supports against shoulder two spears. Traces of red on part of chiton over breast, on animal skin, on throwing-stick and on spears. Traces of blue on spears.

Found in the Terracotta Factory, north of the East Room, but not contemporary with the bulk of the material from the factory, which is of 4th century date. The figurine is probably from the same mould as one in Berlin.7 In this a dog is represented as lying behind the feet of Artemis. The left arm is covered by a himation fastened on the shoulder. This himation seems to have been a handmade addition, since in our figurine it does not appear at all.8 The head of the Berlin figurine is very fine and appears to reflect the style of the last 5th century (see under No. 2). Its provenance is variously given as "Greece," "Thisbe," and "Boeotia, ostensibly Thisbe," that of a figurine9 apparently from the same mould as "Thebes." There is no reason to suppose that the two fragments from the Potters' Quarter are anything but Corinthian. Hence, either they are copies of a Boeotian type, or, more probably, the type itself is of Corinthian origin.

The male counterpart of this figure may be seen in a type occurring in Boeotia10 in which the pose and costume are similar; the male figure, presumably Dionysos, carries a throwing-stick in the right hand and a kantharos in the left.

2 (KT10–19). Female head with fillet. Plate 23. H. 0.052.

Soft red clay. Few traces of white slip. Back of head added by hand. Hair parted in center, drawn back at either side and rolled over broad fillet which encircles head. Strands of hair indicated by shallow incisions, folds of fillet by two long shallow grooves. Face rather round with large eyes and straight mouth.

Found in the Circular South Shrine, and presumably to be dated about the third quarter of the 5th century. The head is probably from the same mould as the preceding figure of Artemis. As nearly as one can judge from photographs, the head is identical in all respects with the head of the Berlin figurine discussed under No. 1. The face has the same full outline, and the features, though much worn, seem to be the same. The arrangement of the hair, with the central parting and the wide, folded fillet over which the hair is drawn, is the same in both heads. Even the small details of the hair treatment correspond, as far as comparison is possible. The fact that the head was found in a fairly well dated deposit gives us a date for No. 1 and also for the Berlin figure. Kösten has justly pointed out that the figurine is strongly Polykleitan in style,11 but his date, "at the end of the 5th century," is too late; a dating in the third quarter of the 5th century or the beginning of the last quarter fits the period of Polykleitos equally well and must be the correct one. The modelling of the face and the arrangement of the hair are closely paralleled in a number of works,12 the originals of which are probably to be dated at about the third quarter of the 5th century, and also in terracottas13 of about the same period or slightly later.

3 (KT8–5). Seated female figure. Plate 25. H. 0.16. W. (base) 0.068. Depth of base: 0.088. Most of front and left side broken away.

Soft brown clay. Figure hollow with thin walls and open base. Back flat with large rectangular opening in lower part. Solid, high-backed chair with round projections at upper corners. Double-stepped foot-stool. High polos. Hair low on forehead and hanging in ribbed locks at sides. Round face with long, narrow eyes, rather heavy nose and full lips. Chiton has sleeves to elbow and long end of drapery falling in swallow-tail folds at right side. Heavy, finely pleated fold between legs. Arms apparently held in front of body.

From the Circular South Shrine, Winter, Typhen, I, p. 73, no. 7, seems to be a similar type, and perhaps also Goldman, Eutresis, fig. 310, 1. Compare also a figurine in the National Museum in Athens,14 said by Poulsen to be Corinthian.

7 Kösten, Gr. Terrakotten, pl. 36; Schneider-Lengyel, Gr. Terrakotten, fig. 41. Kösten (op. cit., p. 62) says that there is another figurine in Berlin which is identical, but smaller.

8 The neck line of the chiton also differs slightly, but there may have been a little retouching in one figure or the other.

9 Winter, Typhen, II, p. 168, no. 2 b.

10 Ibid., I, p. 181, no. 1. For other correlated Artemis and Dionysos types, see under No. 17.

11 Compare, for example, the treatment of the hair and the style of the face with those of the Lansdowne Amazon (Gardner, *Siz Greek Sculptors*, pl. XI).


14 Acta Archaeologica, VIII, 1937, p. 56, fig. 34.

Brown clay. Red paint. Figure hollow with large rectangular opening in back and smaller square openings in sides of chair. Double-stepped footstool. Right arm at side with hand on knee. Long fold of drapery falls to right knee. Finely pleated fold between legs and double folds at either side of skirt. Red stripe on edges of footstool continued around sides of chair.

From the Circular South Shrine, where it was found lying against the east face of the stele. This figure and No. 3, as far as they are preserved, are practically identical, except in size. They are certainly the work of the same artist.

5 (KT12–8). Fragment from bottom of extremely large draped figure. Plate 27. H. 0.116. W. 0.116. Right foot, bottom and both sides of base broken off.

Buff clay. Purplish red paint and dilute bluish gray paint. Left foot slightly advanced. Shallow, grooved folds between legs and heavier folds outside legs. Upper edge of base projects in rounded moulding. Top of base and upper part of skirt painted red. Wide border reserved around bottom of skirt; lower half painted with wide gray stripe which has small wave pattern at upper edge.

From the same deposit. The fragment far exceeds in scale any figure found in the Potters’ Quarter, except the following fragment. The original height of the figurine must have been nearly 40 cm. From the slight backward curve of the legs it seems probable that the fragment is from a seated figure. The modelling of the foot is simple and skilful, and the treatment of the drapery is marked by extreme simplicity and dignity. The drooping curve of the bottom of the skirt is particularly effective. Neither the gray paint nor the wave pattern occur on any other figurine from the Potters’ Quarter. The figure is extremely thick, but it is impossible to say whether a moulded back was also added. The present back surface was scraped with vertical strokes of an instrument which had a blade about 0.012 m. wide. Before this was done, however, a large mass of clay was pressed into the hollow left under the base, so that the present back presents a completely vertical surface.

A fairly close parallel for this figure exists in a fragment (MF 3366) from the main excavations of Corinth which is of about the same scale. It is of hard grayish yellow clay, and represents a foot resting on a high, right-angled base with a rounded moulding at top and bottom. The upper moulding seems to have about the same profile as that of our fragment. A wide reserved border at the bottom is decorated with patterns (unidentifiable) in black paint, and the upper part of the skirt is painted red. A somewhat similar, but darker, gray paint is employed; the red, however, has an orange rather than a purplish tint. It is possible that the two fragments are from the same mould but one cannot, of course, determine this point definitely. The foot of MF 3366 seems narrower than that of the Potters’ Quarter fragment, and also appears to rest on a sandal. Moreover, the edge of the skirt seems to fall more abruptly over the sides of the right foot. A fragment of a figurine from the Asklepieion is of about the same scale. It represents part of a seated female figure, wearing a chiton and with a himation over the shoulders. A lock of hair falls on the shoulder.

6 (KT25–49). Fragment of drapery from very large figure. Plate 23. H. 0.089.

Hard yellow clay. Dull black and purple paint. Fragment represents end of swallow-tail drapery. Both sides of each fold have wide black border, bounded by narrow reserved lines. Thin black line follows edge of either fold. Rest of drapery painted purple. Traces of black and purple on back.

The way in which the back is finished seems to show that this piece was made in a separate mould and then attached to the rest of the figure. The unusually large scale links this fragment with the preceding. There is no indication of date, but the fragment is of even finer style than No. 5 and the clay and paint are far superior. The dull, slightly grayish appearance of the black paint makes a 5th century date more likely than one in the 6th, but the fragment is probably to be dated early in the 5th century. One may compare the very similar modelling and painting of the drapery on an early 5th century clay torso of a warrior from Olympia.16 In this figure and in our fragment the painted bands are very skilfully applied so that they emphasize the slightest curve of the drapery and bring out the construction of the folds in the most accurate and naturalistic manner.

7 (KT5–15). Female figure with dove. Plate 23. H. 0.087.

Yellowish buff clay. White slip. Figure hollow; back made by hand and roughly modelled at neck. Long chiton, nearly covered by himation which reaches below knees and falls in heavy, fluttering folds at left side. Left hand holds drapery; right carries dove.

From the Circular South Shrine. There are four other figures from the same mould, all from this deposit and all finished in the same way.

8 (KT5–24). Fragment of large female figure. Plate 28. H. 0.068. Left side of upper part of body preserved.

15 Corinth, XIV, pl. 56, no. 42.
16 Jahrbuch, LV I, 1941, Olympiabericht, pl. 52.
Hard, coarse brown clay with dark gray core. White slip. Figure hollow inside; back probably also mouldmade. Arm and body enveloped in thin himation. Hand on hip, drawing drapery tightly across body.

It is probable that this beautifully modelled fragment is not Corinthian. The clay does not resemble the usual clay of either Corinth or Attica, and is perhaps from some other source. A figurine in the Louvre is close enough in modelling and in the arrangement of the drapery to have come from the same mould. This figurine shows that the body was completely wrapped in the himation, which also covered the back of the head. The head was bent downward and the right hand held the drapery out at the side. There are several other figurines of very similar type.

The type seems to find its closest affiliations in late 5th century sculpture. The arrangement of the hair, parted in the center and drawn over a fillet at the sides, is very common at that period (see also No. 2). The face is surely not far removed from that of Hegeso and the “Aphrodite of Fréjus.” The drapery behind the body, which begins in shallow folds hardly raised above the surface of the left leg and then flows backward in a series of deep, parallel, ogival ridges with an occasional thin, shallow fold, still parallel, between the ridges, reflects the style of such works as the Nike of Paimion and the Nike of Polyclitus.

The upper part of the left arm in the Louvre figure is reminiscent of the figurines, but the rest is different, particularly the folds beside the left leg, which fall in simple, vertical ridges instead of being swept back in ogival curves. These statues, therefore, though certainly related, do not seem to be copies of the parapet. Very similar folds are seen in many figures in the frieze of the Nike temple. The modelling of the body under the drapery is also closely paralleled in the Nike parapet. In the pose, the arrangement of the drapery and the style of the face, as far as it is possible to compare them, the type is very nearly related to a series of reliefs usually representing Pan and three Nymphs. The leader of the Nymphs is usually of our type or, more rarely, of a related type in which the right arm is bent upward against the breast instead of being at the side. It is not possible to date these reliefs with any certainty, but there seems to be no reason why some of them at least should not go back to the late 5th century. Almost exactly the same type as that represented by our figurine type occurs also in Neo-Attic reliefs.

It seems very probable that the figurines, the parallel types on reliefs and the other figures of similar type all go back to some original of the late 5th century, and probably a famous one, since the type was so often repeated. A statue of a draped female figure, of which there are replicas in Copenhagen and Munich, has been associated with the group. The type is not exactly the same as that of the figurines, since the right arm is bent upward against the breast, and the left hand is uncovered. The drapery on the left arm and hip is reminiscent of the figurines, but the rest is different, particularly the folds beside the left leg, which fall in simple, vertical ridges instead of being swept back in ogival curves. These statues, therefore, though certainly related, do not seem to be copies of the
the same original as that which inspired the figurines and the reliefs.

9 (KT10–17). Female head with high polos. Plate 25. H. 0.06. Surface of face badly preserved. Ends of polos broken.
   Very soft brown clay with red core. Surface of hair irregularly vermiculated. Neck long and broad.
   From the Circular South Shrine. The head is possibly from the same mould as a figurine from the main excavations of Corinth, although re-working has made the appearance of the hair quite different.

10 (KT8–11). Lower part of seated female figure. Plate 28. H. 0.063. Part of right edge broken away.
   Soft brown clay. Figure hollow with rectangular opening in back. Rectangular footstool. Right foot slightly advanced. Heavy fold of drapery at left side. Horizontal folds scratched across bottom of skirt.
   From the Rectangular South Pit, hence to be dated in the third quarter of the 5th century. The fragment was made from a mould found east of the Terracotta Factory. The comparison of the two is interesting as showing the amount of trimming done after the figurine was taken from the mould. The base and sides have been extensively cut down. The dating of the figurine is important, as it gives an approximate date for the mould and therefore for the small mould deposit east of the Terracotta Factory.

   Soft reddish brown clay. White slip. Figure hollow with thick walls and handmade back. Chiton draped in folds over breast; sleeves to elbow.
   For the dove with one wing raised, compare Kekulé, Terracoten von Sicilien, pl. II, 2 (the sleeved chiton is also similar to that of our fragment), and Winter, Typen, I, p. 73, no. 8. The rather peculiar style of the drapery reminds one of a small group of figurines, mostly of late 5th century date, mentioned on p. 20 as similar to Perachora, pl. 98, no. 129.

   Yellow clay. Hair indicated by short, shallow grooves at edge of forehead and irregular depressions of varying size and shape above. Hair above stephane carefully modelled with short, broad grooves. Face oval. Eyes have rather heavy upper lids which slant downward at outer corners. Mouth large and well modelled with full lips which curve downward at corners.
   This fine head is probably of late 5th century date. The style of the face is not far removed from that of works of the third quarter of the century, although the treatment of the hair seems to indicate a slightly later date. It is a very successful attempt to represent in terracotta the exuberance of such hair styles as those which appear on coins of the late 5th century. Both hair and face have much in common with the head on a mirror dated at the end of the 5th century. The definite and clear-cut modelling, the distinctly sculptural quality of the face, and the controlled freedom of the hair make this head the finest terracotta of the period from the Potters’ Quarter.

   Buff clay. Low solid polos, with front moulded in low relief; pattern indistinguishable (perhaps lotos flowers). Hair divided into strands overhead by short incised lines, and falls in large waves to shoulders. Full lips and broad chin.
   The style, though not as fine, is somewhat similar to that of the preceding.

   Red clay. White slip.
   From the region of the “Erosa Shrine.” The figure was hollow; probably both front and back were mouldmade. It is probably of late 5th or early 4th century date.

15 (KT10–5). Female head. Plate 24. H. 0.038.
   Soft reddish buff clay. Red paint. Hair in heavy mass, covering ears; impressionistically modelled with irregularly shaped grooves and ridges, and painted red. Round face. Eyelids strongly marked. Mouth short with full lips which turn down slightly at corners.
   From the Circle Deposit. This head is probably of late 5th or early 4th century date. The treatment of the hair is rather similar to that on several grave stelai of about this period.

16 (KT8–7). Upper part of female figure with handmade body. Plate 25. H. 0.062. Left arm and part of right broken off.
   Red clay. Body very flat, with forearms applied separately and extended forward. Drapery forms flat,

32 Corinth, XII, no. 148.
34 Corinth, XV, part 1, pl. 32, no. 21.
wing-shaped projections at shoulders. Hair parted in center. Thin, sharp ridges represent eyelids.

Probably of late 5th century date. A fragmentary figurine from the Odeion deposit has very similar "wings" and the arms are attached in the same way. The "wings" perhaps reflect Argive influence.

17 (KT12-7). Lower part of very large Artemis with dog. Plate 25, H. 0.179.

Brown clay. White slip. Red paint. Arms handmade and attached separately. Figure hollow; back almost entirely open except across bottom. Finely pleated chiton to knees. Traces of nebris; head perhaps visible under left arm, and one leg down middle of skirt. Right knee slightly bent. Traces of red indicate boots. Right forearm extended forward; hand open with palm upward. Left arm extended a little forward and to side, with fingers half closed. Behind figure large dog with small, pointed head.

Found just outside the East Room of the Terracotta Factory. The figure may be further restored on the analogy of a figurine in the Lecuyer Collection, said to come from Corinth. The figurines appear to be of about the same size. The Lecuyer figurine differs in several details: the dog is modelled differently; the nebris seems to be slightly different; the left hand holds the drapery at the side; the base is round instead of square. The position of the right hand of our figurine, like that of the Lecuyer figure, suggests that a phiale is to be supplied. The left hand is curved as if to hold a stick of some kind. On the analogy of reliefs, this may be restored as a spear. Another figurine of a very similar type is in the Louvre. Its provenance is apparently unknown, but, since the photograph appears to show a thick white slip which is well preserved, the figure is not likely to be Corinthian. It is very close to the Lecuyer figure except for the different arrangement of the animal skin; moreover, the right hand, obviously handmade, is in a position to hold a spear rather than a phiale. Related to these figurines is a group of terracottas of Tarentine origin, the earliest of which are of late 5th century date; these also wear the short chiton, animal skin and pointed cap, but have in addition a lion skin worn over the head, under the cap, and over the shoulders. These figures sometimes have an animal beside them, and usually carry a bow or quiver, or both. A type very similar to the Louvre and Lecuyer figurines is found in marble statuettes. One of these shows an arrangement of the drapery which is like that of the Louvre figurine. The arms are missing. The dog is seated at the left of the figure. The workmanship makes it difficult to determine the date exactly, but it should perhaps be placed at the end of the 4th century. Another, found at Laurion, holds a phiale in the right hand and the position of the left hand suggests that a wooden spear may have been inserted. A Cypriote statuette, though also a Bendis type, is less closely related to the figurines.

The style of the heads of the Lecuyer and Louvre figurines is difficult to judge, but the former at least, from its style and the arrangement of the hair, does not seem necessarily later than the early 4th century, perhaps even the late 5th century. The relatively small size of the face in the Louvre figurine seems to indicate a date in the 4th century. The finding place of the Potters' Quarter figure is not very helpful, since it might equally well be dated near the middle of the 4th century with the Terracotta Factory deposits, in the late 5th century with the small mould deposit also found east of the factory, or at any period between. The cult of Bendis was established in Attica by the second half of the 5th century. The type of the figurines approximates very closely that represented on two reliefs of late 4th century date. The figure of Bendis in both reliefs holds a phiale in the right hand and a spear in the left. Since this figure is obviously intended to represent a statue, it is quite possible that the figurines may reflect the same statue or a similar one. The Potters' Quarter figure is closer to it, since the left hand is in a position to hold a spear. The dog is an addition to the terracotta type which does not appear in the reliefs. The original statue could easily, of course, be of a date that is somewhat earlier than the reliefs. A statue of Artemis in the Leconfield Collection, somewhat restored, and a

39 Corinth, XII, no. 10.
40 Cf. Tyrs, I, pls. VI, 6, VII, 3.
41 Collection Lecuyer, I, 1882, pl. B, center; Winter, Typen, II, p. 163, no. 3.
42 Cf. Hartwig, Bendis, pls. I, II.
43 Rev. arch., II, 1903, p. 385, fig. 2.
45 Rev. arch., II, 1903, pl. XVI.
very similar statue in Rome may be derived from the same or a similar original. In these statues the dog is present, although seated instead of standing. The type is so closely related to a group of representations, both statues and reliefs of Dionysos, who appears in the same costume, that when the head and attributes (these are usually modern restorations in the statues) are missing, it is often difficult to distinguish the two types. In one of these figures of Dionysos a panther replaces the dog, in the rest no animal is present. It has been suggested that the original of this Dionysos type belonged in Corinth.56

18 (KT5–22). Lower part of draped figure. Plate 28. H. 0.059.

Buff clay, partly fired red. Right knee bent. Skirt falls in fine, rounded folds in front. Feet project strongly. Figure deep from front to back and hollow inside. Back handmade with rectangular opening.

This fragment and two others found in the Potters’ Quarter were made from a mould found in the northeast area of the Terracotta Factory. The mould is preserved from the shoulders down and shows that the garment was a simple peplos with short overlap. One of the other fragments from the mould was painted red. A figurine in Berlin, probably Corinthian, is quite similar in style. No. 18 is probably of late 5th or early 4th century date.

19 (KT4–1.1). Very small female figure. Plate 24. H. 0.046. Head missing.

Red clay. White slip. Vertical folds all around skirt. Himation covers left shoulder and arm, and runs under right arm. Right forearm probably intended to be added separately. Feet set widely apart.

Only one other example from this mould was found. This came from the deposit in the East Room of the Terracotta Factory and is presumably of 4th century date. The mould-type, however, may have originated earlier. A very similar, if not identical, figure is repeated three times in a group in the Louvre.


Red clay, brown on surface. Traces of white slip. Figure solid. Low, square base. Right knee bent with foot drawn back. Right hand touches head; left on hip. Chiton pleated at bottom; himation covers left shoulder and arm, is raised over head by right hand, crosses body at waist and falls in triangular point to knees.

The drapery, though on so small a scale, is skillfully modelled. The figure is a miniature version of a general type of which there are several variations, but in which the pose and the arrangement of the drapery are about the same. It seems to reflect a sculptural type of the late 5th century, somewhat related to the “Aphrodite of Fréjus” type, from which numerous terracottas are also derived. Perhaps even closer to the Potters’ Quarter figure are the terracottas which caricature the type. The slenderness of the figure and the absence of the protruding abdomen, however, indicate that this is not a caricature.

21 (KT5–21). Small dancing figure. Plate 24. H. 0.068. Head and piece of left side missing.

Grayish brown clay. White slip. Both back and front made in mould; hollow space between. Small trapezoidal base. Hips thrown strongly forward and to left; upper part of body bent backward. Right knee bent with right foot well behind left. Arms muffled in drapery; left bent at elbow, right held in front of body. Chiton appears only at bottom, where it is arranged in intricate, fluttering folds. Himation falls below knees and completely envelops upper part of body; end hangs in heavy fold down back.

This figure is far freer in pose and in treatment of drapery than any other of the group. The style of the drapery, although in the same tradition, seems somewhat later than that of No. 8. It is one of the few instances among Corinthian terracottas of a revolving rather than a frontal pose. It is possible, of course, that it is not of Corinthian origin, although if a figurine from the main excavations of Corinth is...
really from the same mould, the presence of two of these figures in Corinth makes a Corinthian origin very probable. The effectiveness of the pose and of the well modelled drapery is somewhat spoiled by the clumsiness of the right arm which is disproportionately long and heavy. The pose does not seem to be a common one in dancing figures, although it occurs on a late 5th century vase and is occasionally approximated on Neo-Attic reliefs.

22 (KT5-2). Small female figure. Plate 24. H. 0.071. Head, right arm, tip of left, and front of base broken off.

Grayish brown clay. Figure solid with back and front mouldmade. Peplos with overfold which is heavily folded at either side of front. Skirt has four narrow central pleats; sides and back also pleated. Left forearm, handmade, extended forward. Low, oval base.

This figure, from its similarity to the following, may be dated in the early 4th century.

23 (KT5-1). Female figure. Plate 28. H. 0.103. Head, arms and fragment from left side missing.

Reddish brown clay. Traces of white slip. Figure hollow, except across shoulders. Lower part square in section. Handmade back with roughly oval cutting in center. Peplos with short overfold; latter heavily folded at either side. Front of skirt entirely pleated. Low, square base. Right arm raised above head, and probably left also. Head moulded separately and attached. Upper surface of neck deeply gouged with sharp instrument to make head adhere more securely.

From the Shrine of the Double Stele, and therefore probably to be dated in the first half of the 4th century, although it seems to reflect an earlier type. The figure may be compared with a group of figurines from Tanagra which wear a similar costume and probably to be dated in the first half of the 4th century, although it seems to reflect an earlier type.

24 (KT5-36). Upper part of small female figure. Plate 24. H. 0.088.

Yellowish brown clay. Figure hollow below shoulders. Back handmade. High polos. Hair falls over shoulders. Short-sleeved chiton with V fold at neck.

From the same deposit.

25 (KT10-25). Female head with high knot. Plate 25. H. 0.039.

Soft grayish brown clay. Side and front surfaces of hair modelled by punching rows of small, round depressions. Rounded knot, marked by shallow vertical grooves and with large hole in front. Face rather thin with high forehead. Sharp-bridged, somewhat aquiline nose. Mouth has heavy lower lip and turns down at corners.

Part of the front hair was apparently chipped off in the process of punching the hole on top. A small bit of clay was applied at this point, and modelled by scraping three vertical grooves in it. For the general arrangement of the hair, compare the heads of two jointed dolls illustrated in A.J.A., XXXIV, 1930, p. 462, figs. 9, 11.

26 (KT29-4). Female figure in himation. Plate 24. H. 0.091. Head, right forearm, and part of right side at bottom broken off. Surface missing from breast and left shoulder.

Light brown clay. Figure hollow with long oval cutting in back. Head and right forearm attached separately; surface of neck scratched to facilitate attachment of head. Himation falls from left shoulder, leaving right arm free. Left hand, muffled in drapery, rests on hip; right arm bent at elbow with forearm extended forward. Weight on left foot, with right knee bent. Drapery drawn tightly around body, with few folds falling at left side.

The lower part of the figure reminds one of XVII, 18, the mould for which was found in the northeast area of the Terracotta Factory. A part of another figure from the same mould as No. 26 was found just south of the Terracotta Factory, not far from Deposit 1, but these figurines are probably not as late as the deposit. A figure from the same mould was found in the cave at Pitsa. This also, unfortunately, lacked the head, but the right arm was still attached. It was extended forward with the hand open and turned upward. Except for the handmade right arms of the Potters’ Quarter and Pitsa figures, the type is very close to two figurines, both almost certainly from the same mould, in Amsterdam and Copenhagen. Winter mentions a third in Berlin, as well as other examples. The Amsterdam figure is said to have come from the same grave and to be of the same clay and technique as a figure of a dancer in the same collection. The dancer is ascribed by Lunsingh Scheurleer to Boeotia, but was thought by von Bissing, its former owner, to be Corinthian. This type of dancer is represented by several other examples; it is impossible to determine whether they are all from the same mould, although the details seem identical and the size is practically the same in all. In any event, the indications are that Corinth is at least as likely as Boeotia to be the origin of this figure has a rectangular cutting in the back like that of XVII, 18.

64 Monuments grecs, II, 1889-90, pls. 9, 10 (third figure from right).
65 Weege, Der Tanz in der Antike, fig. 76 (figure at right); cf. also fig. 72 (figure at left).
66 Cf. Winter, Typen, I, p. 60.
67 Bull. ant. Beschaving, IV, 2, p. 9, fig. 1; Danish National Museum, Cat. of Terracottas, pl. 41, no. 947.
69 Bull. ant. Beschaving, IV, 1, p. 16, fig. 4.
of the type. One example\textsuperscript{71} was confiscated from a grave-robber in Corinth, another\textsuperscript{72} is ascribed by Winter to Corinth on the authority of a dealer, and a third,\textsuperscript{73} almost certainly of the same type, was originally in a private collection in Corinth. An example in the Lecuyer Collection\textsuperscript{74} is said to have come from Megara. It is not proved that the dancer type is Corinthian, but, if it is, then the two figures in Copenhagen and Amsterdam which resemble No. 26 will presumably also be Corinthian. Their style is in general that of the late 5th century, being particularly reminiscent of the "Aphrodite of Fréjus,"\textsuperscript{75} but the figurines may possibly be a little later, especially if they are contemporary with the dancer type; the latter certainly shows the influence of the Nike parapet style, as Miss Shoe has already pointed out in her discussion of the confiscated figurine in Corinth, but the treatment of the hair seems more like that of the early 4th century.


The date seems to be the late 5th century. The arrangement and the stippled surface of the hair and the manner in which the fillet is applied are reminiscent of a head from Agrigentum.\textsuperscript{76} One may compare also the treatment of the hair in a terracotta doll in the University of Pennsylvania Museum.\textsuperscript{77} In the arrangement of the hair, the modelling of the face and the length of the neck the head may also be compared with that of a seated figure in Copenhagen,\textsuperscript{78} said to come from Corinth. The heads of the doll and the seated figure are so close in style that they might almost be from the same mould. The former was purchased in Athens, but its provenance is apparently unknown; it must be Corinthian, if the attribution of the Copenhagen figure is correct.

28 (KT8-1). Seated female figure. Plate 28. H. 0.088. Head, arms, feet, and back of seat broken off. Reddish brown clay. Traces of white slip(?). Figure leans rather than sits on rough seat, which is hollow and apparently has openings cut in sides. Overfold of garment reaches to knees and is belted at waist. Left knee slightly higher than right. Arms at sides; probably handmade.

From the region of the "Erosa Shrine," and probably of either late 5th or early 4th century date.


From the same area. The mould from which the figure was apparently made was found in the Agora in Corinth.\textsuperscript{79} The details of the body are identical, though sharper in the mould, especially the wavy edges of the overfold. The head of the mould, however, is entirely different, an obvious 5th century type with high polos and long hair, rather like the head of No. 3. The change of heads explains the extreme length of the figure's neck and the fact that the head is too small for the body. The substitution was probably an attempt to modernize a figurine which may have seemed somewhat old-fashioned by combining the original body with an entirely different type of head. The present head is definitely of 4th century style; it perhaps belongs in the second quarter, as it somewhat resembles the head of No. 3. Two other figurines from the same mould were found in the Potters' Quarter; one of these, from the same area as No. 29, is described next. Still a fourth was found in the Asklepieion (Inv. 47b). A figurine in the Corcoran Gallery of Art in Washington (no. 2535) is identical in all respects with the actual mould. A figurine in Karlsruhe\textsuperscript{80} is probably also from this mould. A Corinthian origin is suggested for a seated figure of rather similar style in Athens.\textsuperscript{81} Closely related types have been found at a number of sites.\textsuperscript{82}


From the same area. This piece shows the arrangement of the lower part of the figure, which is missing in No. 29 and in the mould. The feet rest on a small,

\textsuperscript{71} Hesperia, I, 1932, p. 69, fig. 4.
\textsuperscript{72} Winter, Tytten, II, p. XXVII, and p. 143, no. 3.
\textsuperscript{73} B.C.H., III, 1879, p. 40, no. 48.
\textsuperscript{74} Coll. Lecuyer, I, 1882, pl. R.
\textsuperscript{75} Schrader, Phidias, fig. 283.
\textsuperscript{76} Marconi, Agrigento, fig. 111.
\textsuperscript{77} The Museum Journal, VIII, 1917, p. 186, fig. 71.
\textsuperscript{78} Danish National Museum, Cat. of Terracottas, pl. 49, no. 363.
\textsuperscript{79} Corinth, XII, no. 467.
\textsuperscript{80} Winter, Tytten, I, p. 75, no. 1.
\textsuperscript{81} Acta Archaeologica, VIII, 1937, p. 14, fig. 34.
\textsuperscript{82} Winter, op. cit., pp. 72, 73, 74, nos. 1, 2, 4, 6, 7, and 75, nos. 3 and 6.
double-stepped footstool. A small, square opening is cut in the side of the chair. The left hand rests on the knee.

31 (KT12–10). Female figure with hat and fan. Plate 24. H. 0.114. Right hand broken off.

Light brown clay. Purplish red and orange-brown paint. Figure close to standing Kore type. Back flat. Chiton with long overfold; lower border of overfold applied by hand. Low, square base. Hair in long locks at sides, probably applied; surface deeply gouged with short strokes of sharp instrument. Large, flat, round hat with small boss in center; tipped forward at sharp angle, with back tipped more than front. Top of hat painted red, also stripe round edge of under surface. Hair, eyes and brows brown, mouth red. Right arm, handmade, extended forward. Fan (?) in left hand consists of straight roll of clay, surmounted by large loop with point upward; small applied disk at junction. Fan painted brown. Red paint on right shoulder and arm and diagonally across breast. Red band across lower edge of overfold. Feet painted brown.

From the Shrine of the Double Stele. A fragment of a standing Kore, KT4–145 (see under X, 20), which may be from the same deposit, shows exactly the same treatment of the hair. The clay and paint are also very like those of No. 81, and the size also corresponds. Although No. 81 cannot have been made from the same mould as X, 20, since the skirt of the latter is fluted, it is probably from a very similar mould. The figure is distinctly a standing Kore type, which has been re-worked and elaborated. The date, probably in the first half of the 4th century, is, of course, too early to indicate imitation of a Tanagra type. The Tanagra hats are, moreover, practically always surmounted by a conical peak instead of a flat knob, and the Tanagra fans seem always to have short handles. Hats of our disk type with a flat knob in the center appear on Tanagra figurines, usually only on male types, although a female figurine in Boston which is probably a Tanagra has a hat of this type.

A head, KT10–48, with a similar hat, and two isolated hats of the same type, were found in the Potters' Quarter. The hat of No. 39 is of similar type, but followed the contours of the head more closely. If the object in the left hand of No. 31 is a fan, it is of an unusual type, being long-handled and apparently provided with a border, which the applied loop probably roughly represents. For the disks at the junction of the handle and the blade, compare a figurine, perhaps from Myrina, with two disks at the same point. A mouldmade figurine from Tiryns (probably from the same mould as our X, 16) may be compared in respect to the application of handmade details to the original mouldmade figure; in this case a necklace, a dish of round cakes, and a large triangular cake were added.

32 (KT12–11). Athena. Plate 25. H. 0.151. Arms, feet, part of crest, one snake, fragment from lower edge of skirt missing.

Pale greenish gray clay. Purple and black paint. Right leg well advanced. Head turned to right. Left arm at side with forearm a little forward; right arm probably raised. Upper edge of himation, crossing body diagonally from left shoulder, is folded over to fall in single point on right knee. Himation roughly modelled with diagonal folds; short curved folds between legs. Both edges have narrow, handmade applied borders, painted purple, with fringe pattern in purple running upward. Bottom of chiton vertically grooved, except over legs. Black border along bottom and thin vertical stripes above, roughly following folds. Neckline of chiton slightly sunken; purple border. Black stripes across right shoulder and down breast. Heavy folds under right arm. Broad applied aegis; three applied snakes at lower edge. Traces of black on aegis perhaps indicate scales. Necklace consists of two thin purple lines with row of purple dots below. Irregular, ribbon-like locks of hair applied to sides of neck and painted black. Helmet has high crest continued in applied strip at back; edge and lines of junction with helmet painted purple. Strands of crest represented by dihute black stripes. Applied περικορων across front, with purple stripe along either edge and conical boss in center. Elongated, applied cheek-pieces, painted black. Main part of helmet decorated with small spirals in dilute black. Eyes and eyebrows black, mouth purple. Figure hollow below shoulders, but with very thick walls which gradually become thinner toward bottom. Back handmade with long oval opening down center.

From the same deposit. This figure, with its clumsy modelling and extraordinary elaboration of detail, is at least striking in effect. The proportions of the body are very heavy but, as is frequently the case with terracottas of this period, the head is much too small for the body and neck. The date is probably near the middle of the 4th century. For comparison with the head and its peculiar type of “Attic” helmet we have three terracotta heads of similar date, one from Co-
Among the Potters' Quarter figurines the most closely related seems to be the reclining group, XIV, seated female figure and the Athena and their omission over the legs, and the treatment of the projecting lower corners of the himatia. The faces of Athena and the male figure are rather similar, although that of the former is much more carefully modelled. The shallow grooved folds may be compared with those of a figurine formerly in the van Branteghem Collection. This figurine was said to come from Tanagra, but it may be compared in many respects with a figure said to come from Corinth. The treatment of the hair, moreover, is very much like that of some of the moulds from the Potters' Quarter, especially No. 31, and the style of the face seems fairly close to that of the same mould, but perhaps closer to that of No. 37. Note also the long, heavy neck which is characteristic of many Corinthian terracottas of the 4th century, as, for example, the Athena itself. The handmade, separately attached arms are also commonly found in Corinthian figurines. Among terracottas which represent Athena there seems to be no parallel for our figurine. It is quite possible that the coroplast was consciously imitating a sculptural type, perhaps even some particular statue, although such a procedure on the part of the coroplasts was probably far less frequent than is often supposed. The pose and the position of the arms are probably similar to those of the Athena of Velletri and the Villa Albani Athena. The arrangement of the drapery, with the himation hanging from one shoulder (usually the right) and having its upper edge folded over and falling in a point on the knee (usually the left), is common on statues of Athena. The Athena of Velletri is a well-known example. On a very few Athenian types it is possible to find a very narrow aegis, like that of our figurine, which lies on the right shoulder and crosses the breast diagonally to the left hip. This aegis is a narrow strip of material with a small Gorgoneion over the breast and with snakes attached to its lower edge. On one statue of Athena this type of aegis and the drapery arrangement of our terracotta are found in combination. Incidentally, it will be noted that the aegis is reversed in the figurine and depends from the left shoulder instead of the right, as seems invariably to be the case in the statues. The bronze statuette in Berlin, already mentioned in connection with the helmet, has very much the same pose as the terracotta. In this also the right arm is raised and the left is at the side; perhaps the position of the arms in the terracotta may be restored from this figure.


From the same deposit, hence probably to be dated in the first half of the 4th century, perhaps near the middle. The figure is not very similar to any other from Corinth, although the completely frontal pose on the stiff, high-backed chair is characteristic of Corinthian terracottas of all periods. A comparison with a seated figurine in Athens said to be of Corinthian origin, shows that the Potters' Quarter figurine, in spite of the hair arrangement and the muffled arms, is of much earlier date. The arrangement of the hair is not a true "Melonenfrisur", although it gives that impression. The general mass of the hair forms a high, triangular projection over the forehead; in the true "Melonenfrisur" the hair lies very close to the head and such a projection does not appear. This projection is, of course, very characteristic of 4th century Corinthian terracottas, beginning and Reinach, Voyage archéologique en Grèce et en Asie Mineure, pl. 23.

90 Society of Dilettanti, loc. cit. For a replica of this statue in the British Museum see J.H.S., XLI, 1921, pl. XVIII, 2. In the Mattei Athena (Rizzo, loc. cit.,) the drapery falls in a point on the knee, but the lower edge of the himation, which appears in our figurine, is not represented.

91 The pose and drapery, however, have points in common with other figurines from the same shrine. Cf. XVII, 36, and Reinach, Voyage archéologique en Grèce et en Asie Mineure, pl. 23.
early in the century, and there seems to be no reason for dating the figurine any later than the middle of the century on the basis of the arrangement of the hair. It may well represent an early stage of the "Melonenfrisur." Two distinct types of coiffure are involved in considering the early stages of the "Melonenfrisur," although it is not quite certain which is represented on the terracotta. In one the hair is short and is combed forward in a row of twisted curls, an arrangement occasionally seen on grave steleai. The hair in the other type is long and is drawn back from the face in twisted strands. This style develops into the true "Melonenfrisur" and in the other direction goes back to heads of the later 5th century which frequently show a division of the hair into separated strands. Although the trick of muffling the arms in the drapery is very common on vases of the 5th century and is occasionally found in sculpture, it is not employed very extensively in terracottas before this period. Later, of course, it becomes a very favorite motive in Hellenistic sculpture and terracottas, retaining its popularity into the Roman period.

34 (KT8–14). Lower part of seated female figure. Plate 24. H. 0.044. Feet broken off.

Red clay. Oval depression in back. Seated position indicated more by folds of drapery than by actual position of legs. Folds hang in loops between legs and lie in horizontal ridges over knees.

The treatment of the drapery is rather reminiscent of that of the preceding figure, though not as delicate. The fragment is perhaps from the same mould as two from Olynthos, and is apparently a Kourotrrophos type.

35 (KT10–51). Head and shoulders of female figure. Plate 25. H. 0.063.

Red clay. White slip. Dark red paint. Back added by hand; hollow space inside into which roll of clay has been stuffed. Himation over back of head and shoulders. Hair in low triangular knot over forehead and falling to shoulders; surface lightly stippled

103 Cf. Conze, Die attischen Grabreliefs, pls. LXXIX, CLI.

104 Cf. ibid., pl. LXXI, 297.

105 Cf. Arndt, Einzelaufnahmen, nos. 650, 651; Blümel, Griechische Bildhauer an der Arbeit, fig. 49; Olynthus, IV, no. 117; Seltman, Greek Coins, pls. XXII, 5, 6, XXIII, 2, 3, XXVII, 6; Collection R. Jameson, Monnaies grecques antiques, pl. XXXIII, 688. A late 5th century reclining figure from the Potter’s Quarter, XIV, 14, has the hair arranged in a series of thick strands which overlap each other.

106 Compare, however, XVII, 8 and 21, which are of even earlier date. Compare also Mon. Ant., XXXII, 1927, pl. LXXV, 11, which is of late archaic style; Ausgewählte gr. Terrakotten, pl. VI (center) which is probably of 5th century date; and Hesperia, XI, 1942, pl. XII (upper and lower left and upper right), Olynthus, VII, pl. 22, nos. 182, 184, and Bull. ant. Beschaving, IV, 1, p. 15, fig. 3, all datable in the first half of the 4th century.

107 Cf. Winter, Typen, I, p. 84, no. 4, p. 85, nos. 5–7.

108 Corinth, XV, part 1, p. 50.
the single preserved foot of the horses was intended to be set into a base and furthermore shows traces of the same paint used on the base which supports the cart seems to prove the connection. The method by which the wheels were attached to the cart is not clear, as there are no holes in the edge of the body. If the wheels were attached to an axle set at the level of the cart floor, the cart would, of course, be at a higher level. There may have been a large base under the entire group, or the base of the cart body may have been stepped down to form a base for the horses. Perhaps the entire group may have been set on a base which rested on wheels, on the analogy of a group in the Potsdam Collection H. Hoffmann: Catalogue des objets d'art antiques, 1886, pl. II; Huish, Greek Terra-cotta Statuettes, pl. XVI.

The photograph appears to show a broken edge where one of these projections would have come. From the photograph the Hoffmann wheels seem to be not unlike horses and mules of the Late Group from the Potters’ Quarter (cf. XXIV, 4), although they also somewhat resemble Boeotian mules. The fact that they are set on a flat base is also a point of comparison. The yoke does not appear very clearly in the photograph, but it may well resemble XXXVII, 4. To judge from the photograph, without any knowledge of the clay, it seems not unlikely that the cart and wheels, at least, of this group and possibly also the horses are of Corinthian manufacture and doubtless contemporary with the Potters’ Quarter group.

The significance of our group is uncertain. It may represent a veiled girl driving with a woman, perhaps her slave. One might suppose that the veiled figure is a bride, except that in the marriage procession the bride rides with the groom and the best man, while her mother walks behind. Partially veiled figures are, of course, very common among figurines, and there are some in which the mouth is covered, leaving only the eyes and nose visible. Figures in which the head is completely veiled are practically unknown in Greek art; examples occur, however, on a Boeotian vase, where the veiled figure seems to be an initiate, and on a R.F. cup, where she is a bride. In Roman art they seem to be more common, usually having some religious significance. A terracotta relief in the Louvre shows a bride with a veil drawn over her head, as in our figurine, but reaching only to the eyes. A female statuette in the Villa Albani, probably representing Athena, has the entire head and upper body hidden by a mantle. There are several reliefs of Roman date which illustrate scenes from the Dionysiac mysteries and the mysteries of Demeter and Persephone, in which the initiate’s head is completely veiled. In a representation of the sacrifice of Iphigenia on a late altar in Florence the head of Agamemnon is similarly veiled. One may mention also the veiled figures of Eros and Psyche on the well-known cameo of Tryphon in Boston.

The covered cart is a rather surprising object to find on the mainland of Greece. Representations of it are not uncommon in parts of the Greek world nearer the Orient, since its purpose was primarily to ensure the privacy of women while travelling. Such
carts are represented in terracottas\textsuperscript{123} from Cyprus, Alexandria and the Crimea, in stone figures from Cyprus,\textsuperscript{124} on coins from Ephesos,\textsuperscript{125} and on a late R.F. oinochoe from Kertsch.\textsuperscript{126} The type of cart varies somewhat. It is usually more elaborate than our example, with the construction of the actual cart more carefully imitated. It may be two-wheeled or four-wheeled. In most cases it is almost completely closed, leaving only a small opening front and back, and making it impossible to determine the arrangement of the interior. One of the Cypriote terracottas,\textsuperscript{127} however, is entirely open behind and shows inside a low, four-legged seat. Although this terracotta is closest of any to that from the Potters' Quarter, there is none which represents exactly the same type of vehicle. The others seem to represent capacious wagons designed for long-distance travelling, while ours is merely a light cart equipped with a canopy as protection against weather.

The group is so similar in style to the male figures, XVIII, 9 and 10, found with it that they must all have been designed and decorated by the same hands (see, pp. 118 f.). The clay, the slip, the pink and red paint, also point to the same conclusion. The style of all these figures is most unusual and is very difficult to parallel elsewhere. A rather interesting comparison may be made between the figures of the cart group and a figurine in Berlin,\textsuperscript{128} said to come from Athens, which represents a woman, mouldmade, riding sideways on a mule, the latter being handmade. A hat has been added to the original figure. The figurine resembles ours in several respects: the pose, with the right hand on the breast; the muffling of the arms in the himation; the veiling of the head (in this case most of the head may be compared with a mould No. 36. In the treatment of the hair and the shape of the face the head may be compared with a figurine from Elateia\textsuperscript{134} and one from Corinth.\textsuperscript{135} The closest affinities are with moulds of the third quarter of the 4th century, as Nos. 30 and 31.\textsuperscript{136} A head from the main excavations of Corinth\textsuperscript{130} is possibly from the same mould, made at an earlier period of its use, since the details of the face and hair are much clearer. This head also has the applied fillet across the base of the cap. Headresses of this type are rare. A similar one occurs on a figurine in Sieveking, Terrakotten Loeb, I, pl. 59.

38 (KT10–11). Female head with fillet (?). Plate 24. H. 0.038. Face battered.

Very soft red clay. Front hair marked by short, shallow grooves. Head encircled by thick fillet, or perhaps coil of hair, irregularly marked with vertical grooves. Hair behind it carelessly gouged. Head tipped a little to left.

The arrangement of the hair is paralleled in a figurine in Dresden,\textsuperscript{131} said to come from Corinth. The style of the face may also be similar, though I know the Dresden figure only from drawings.


Hard yellow clay. Modelling of hair indicated by double row of short, shallow grooves; arranged over forehead in small triangular knot with irregularly grooved surface. Low conical hat, doubtless circular, with large, flat disk applied at center. Eyes impressionistically rendered by thin groove below brow and drooping upper lid. Mouth short with full lips, slightly parted and drooping at corners. Short, well modelled chin. Neck much too large and long.

That this head is probably to be dated as late as the middle of the 4th century is indicated by the knot over the forehead, the small mouth and heavy neck, and especially the impressionistically rendered eyes, with their half-shut appearance, the omission of the lower lid, the nearness of brows and eyes, and the downward droop of the upper lids and eyebrows. The closest affinities are with moulds of the third quarter of the 4th century, such as Nos. 30 and 31.\textsuperscript{132} A head from the main excavations of Corinth\textsuperscript{133} is very similar in style, the eyes being particularly close. The hair has been differently worked, and shows a freedom of treatment which is more like that of our No. 12 or the mould No. 36. In the treatment of the hair and the shape of the face the head may be compared with a figurine from Elateia\textsuperscript{134} and one from Corinth.\textsuperscript{135} The hair and features are also very similar in the heads of two dolls,\textsuperscript{136} one in Boston, the other in Copenhagen. The former is said to be Attic, the latter to have come

\textsuperscript{123} J.H.S., XXXII, 1903, p. 140, fig. 7, and Myres, Cat. Cyp. Mus., no. 3344; J.H.S., XVII, 1897, p. 88, fig. 1; Ebert, Sàduifländ im Altertum, p. 96, fig. 36.

\textsuperscript{124} Ohnefalsch-Richter, Kypros, pl. CXCVI, 1; Swed. Cyp. Exped., III, pl. CXVI, 1–3.

\textsuperscript{125} J.H.S., XVII, 1897, pl. II, 17.

\textsuperscript{126} Compte-rendu, 1863, pl. II, 5.

\textsuperscript{127} J.H.S., XXIII, 1903, p. 140, fig. 7.

\textsuperscript{128} Schneider-Lengyel, Gr. Terrakotten, fig. 96.

\textsuperscript{129} B. M. Cat. Terracottas, B 350, fig. 27. The female figure seems to be very similar to the Berlin figure. Dorothy Burr Thompson, who kindly examined the British Museum figurine for me, tells me that the clay might be Corinthian. Compare also the description of a figurine from Corinth (B.C.H., III, 1879, p. 41, no. 57).

\textsuperscript{130} Hesperia, XVII, 1948, pl. LXXXYVI, E 22.

\textsuperscript{131} Wilisch, Die altkorinthische Thonindustrie, fig. 56; Winter, Typen, II, p. 7, no. 2.

\textsuperscript{132} Corinth, XV, part 1, pp. 99 f.

\textsuperscript{133} Corinth, XII, no. 282.

\textsuperscript{134} B.C.H., XI, 1887, pl. V, 8.

\textsuperscript{135} A.J.A., II, 1898, p. 221, fig. 33.

\textsuperscript{136} A.J.A., XXXIV, 1930, p. 463, fig. 12; Danish National Museum, Cat. of Terracottas, pl. 70, no. 562.
from Tanagra. The Copenhagen head may be compared especially with the mould No. 90, although the modelling is somewhat better (compare the hair with that of our mould No. 36). A somewhat similar head in Amsterdam\textsuperscript{137} may also be compared.

40 (KT10-16). Female head wearing kekryphalos. Plate 24. H. 0.045.

Soft pale yellowish brown clay, entirely covered with white slip. Pale blue paint. Hair in high triangular knot over center of forehead; entirely wrapped in bag. Bag ends at back in projecting point; folds indicated by two deep, broad grooves along either side of head. Traces of blue paint on bag.

A head from the main excavations of Corinth\textsuperscript{138} is very probably from the same mould. Several very similar heads were found at Elateia.\textsuperscript{139} The first of these is very close in all respects to No. 40. Compare also one of the heads in the ephedrismos group in Berlin,\textsuperscript{140} and a head from the Pnyx.\textsuperscript{141}


This head is perhaps from the same mould as MF 8273 from the main excavations of Corinth. The crest and fillet may be intended to represent a helmet.\textsuperscript{142} The projections at either side would then indicate the raised cheek-pieces. One other head from the Potters' Quarter, KT10-14, has a very similar headdress.

42 (KT10-8). Female head with cap. Plate 28. H. 0.045.

Bright brick-red clay. Traces of white slip all over surface. Hair modelled around face in short deep furrows and down back in long shallow grooves, irregularly placed. Conical cap on back of head, modelled in large flat folds. Eyes indistinct with only brows and upper lids modelled. Mouth short and full with very short upper lip. Neck long and too heavy; two shallow wrinkles under chin.

The clay is of an unusual color for Corinth, but the style of the head seems to be thoroughly Corinthian. The treatment of the face and particularly that of the eyes, with the drooping brows and upper lids, is close to that of a mould\textsuperscript{143} of the third quarter of the 4th century. The modelling of the hair, partly done by hand, is very effective, and that of the cap, also done mostly by hand, gives a very realistic impression of folded cloth.

43 (KT10-27). Female head with two high knots. Plate 25. H. 0.027.

Buff clay, showing traces of burning. Hair in large knot over forehead and deeply grooved around face. Back and top of head unmodelled. Plain conical projection at back represents second knot. Between knots vertical hole perforates head to neck. Profile of face rather concave. Neck too broad and thick.

The hole for attachment may indicate that the head belonged to a jointed doll. There are from the Potters' Quarter about fifteen heads of similar or related types (cf. also Nos. 44-46). Of these six are perforated, but many of the others may have belonged to jointed dolls, since the bodies of the dolls show that the heads were often merely attached with clay. Most of these heads are doubtless of 4th century date.

44 (KT10-37). Female head with high knot. Plate 24. H. 0.04.

Soft yellowish brown clay. Hair in cap-like mass, marked by long shallow grooves, with high pointed knot over forehead. Face small and neck much too large.

From the Circular South Shrine. The face, however, seems to be of 4th century style and the head may not actually belong to the deposit.

45 (KT10-35). Female head with high knot. Plate 25. H. 0.044.

Yellowish brown clay. Hair in front in extremely high knot, slightly larger at end and covered with irregular incisions. Strands of hair rendered by long, irregular slashes, on right side parallel to edge of hair and on left arranged in rough herring-bone pattern. Diagonal slashes across back of head.

In the treatment of the hair and the style of the face this head is rather similar to that of a figurine in Copenhagen,\textsuperscript{144} said to come from Corinth. The hair of the latter is even more like that of another head from the Potters' Quarter, KT10-14.

46 (KT10-84). Female head with two high knots. Plate 24. H. 0.04. Front of neck broken away.

Light brown clay. Hair in round knot over forehead and high pointed knot on top of head. Between them, head pierced by vertical hole. Hair around face modelled by short, thin, irregular scratches, running parallel to edge of hair and vertically on front surface of knot. Features small. Neck too large.

From the Shrine of the Double Stele, hence probably not to be dated later than the middle of the 4th century. There are three other heads from the same

\textsuperscript{137} Bull. ant. Beschaving, IV, 1, p. 17, fig. 9.
\textsuperscript{138} Corinth, XII, no. 253.
\textsuperscript{139} B.C.H., XI, 1887, pl. IV, 4-7.
\textsuperscript{140} Ausgewählte gr. Terrakotten, pl. XVIII.
\textsuperscript{141} Hesperia, Suppl. VII, fig. 58, no. 44.
\textsuperscript{142} Cf. also A.J.A., II, 1898, p. 221, fig. 33 (from Corinth).
\textsuperscript{143} Corinth, XV, part 1, p. 99, no. 30.
\textsuperscript{144} Danish National Museum, Cat. of Terracottas, pl. 43, no. 363.
mould, finished in the same way with fine scratches on the front hair. This particular type is very strongly reminiscent of a mould from the Terracotta Factory.145


Soft red clay. Extremely high knot on top; five deep vertical grooves on front surface. Hair slightly scalloped around forehead and left plain behind; encircled by fillet which is tied in bow-knot over forehead. Large, elongated pendant earrings.


Soft brown clay. Hair in heavy scallops around forehead, with long grooves running back around sides of head. Originally had high knot on top. Hole punched at either side of mouth for inserting flutes. Neck much too long; probably intended to be set into socket in body.

The features are less sharply modelled than in any of the preceding heads. The eyes in particular show distinctly the softness characteristic of the 4th century.

49 (KT5–8). Part of female figure with fruit. Plate 24. H. 0.062. Head and lower part of body missing.

Brown clay. Figure solid with flat back. Chiton has sleeves to elbow and long overfold, belted at waist. Skirt has wide central pleat. Hair falls over either shoulder in long, diagonally ribbed lock. Right hand holds large fruit against breast; left at side.

Figurines which may come from the same mould, although the poor condition of the Potters’ Quarter fragment makes comparison of drapery details difficult, have been found elsewhere in Corinth.146 Another fragment from the Potters’ Quarter, which is paralleled by MF 2647 from the main excavations, is very similar in type to No. 49 but not from the same mould. Another figurine of very similar type, though of later date, was found in the South Stoa.147 Another related figurine from Corinth148 has an overfold with an irregularly draped edge and holds a dove in the right hand. The left is at the side.

50 (KT8–3). Upper part of seated female figure. Plate 28. H. 0.065. Head and forearms missing.

Very hard, pale grayish buff clay. White slip. Red and light yellow paint. Figure hollow, with both back and front mouldmade. Appears to be seated in basket chair with very high back which is fitted to body. Back has very thick edge, marked by short grooves. Two vertical ridges on back, crossed near bottom by horizontal ridge, probably represent supports for


Soft brown clay. White slip. Back handmade. Face very round with full cheeks and chin. Lips full and smiling. Hair parted in center and arranged in separate wavy strands around forehead and over ears. Heavy braid encircles front of head. Hair painted red; slip applied only to face.

This head of a little girl shows great delicacy of modelling. The surface is badly preserved around the eyes and the white slip has further obscured their modelling, but the mouth and cheeks show very subtle gradations of surface. The date is probably in the third quarter of the 4th century.


Very hard brown clay. Himation covers upper arm. Arm bent at right angles across waist and holds end of himation in hand.

For female figurines in which the right arm is bent across the body and the hand grasps an end of the himation, see Winter, Typen, II, pp. 8f., and Δελτ. A.J.A., X, 1906, pl. XI, fig. 6 (second from right). The latter may, of course, be either Corinthian or an imitation of a Corinthian type. For the type in sculpture, compare Museum of Fine Arts, Boston, Catalogue of Greek and Roman Sculpture, no. 37. A similar pose and arrangement of the drapery is found also in male types.149

53 (KT5–27). Fragment of large female (?) figure. Plate 28. H. 0.05. Left hand and piece of drapery preserved.

Reddish brown clay. Hand closed and holds fold of himation. Heavy folds fall over arm to wrist.

This fragment, small as it is, shows the grand conception of the figurine and its superior modelling. For the arrangement of the drapery compare a figurine said to come from Corinth.150

54 (KT5–28). Fragment of large female figure. Plate 28. H. 0.056. Left hand and part of drapery preserved.


145 Corinth, XV, part 1, p. 100, no. 32.
146 MF 3350 and Corinth, XII, no. 242.
147 Hesperia, XI, 1942, p. 115, fig. 5, no. 35.
149 Cf. Bieber, Entwicklungsgeschichte, pl. 33.
150 Winter, Typen, II, p. 34, no. 1.
Class XVIII. Post-archaic Mouldmade Male Figures

This class comprises 17 figurines, 13 of which are discussed below. As in the case of the archaic male figures, there is little which can be said about the group as a whole. The range of date is from the second quarter of the 5th century to perhaps the end of the 4th century. In distinction from the archaic male figures, where the body is usually handmade and only the head mould-made, only No. 1 certainly has a handmade body; only the heads of Nos. 2, 3 and 13 are preserved and one cannot determine how the bodies were made. In the case of the other figurines, except for Nos. 11 and 12, the entire front, head and body, was made in one mould and the back fashioned by hand. Nos. 11 and 12 were made in at least two moulds, one for the front of the body and one for the back; the heads are not preserved. Most of the figurines are open only at the bottom; in one of the 4th century figures, No. 8, we find a rectangular opening in the back for facilitating firing.

Nos. 1-4 are closely related to each other, to XIV, 2, and XV, 1, and also to certain figurine types commonly found on Boeotian sites; it is not certain whether the Boeotian types are inspired by Corinth, or whether the Corinthian types imitate the Boeotian (see, however, pp. 16 f.). All are characterized by a typical arrangement of the hair, which is cut off all around just below the ears and is worn in a small knot over the forehead. This arrangement has already been seen in XIV, 2, and in XV, 1. It is nearly entirely restricted to representations of young boys. Its earliest appearance may be on the stele from Sounion, dated by Buschor and Langlotz at ca. 480 B.C. and by Richter ca. 470 B.C. It also appears on a bronze head in Berlin, dated by Furtwängler at ca. 480 B.C. Its latest appearance in the 5th century seems to be on a slave boy on the west frieze of the Parthenon. Between these limits we have such works as the Triptolemos relief from Eleusis, the Chatsworth bronze head and a marble head in Dresden.

The numerous terracottas from the Kabeireion, including examples of the Kriophoros types mentioned below, which show this arrangement of the hair were dated by Furtwängler at ca. 460 B.C. Two bronze statuettes in which the knot is represented are dated by Langlotz in the middle of the 5th century; the statuette of Dionysos in the Louvre, probably from Olympia, is generally dated at ca. 460 B.C. A similar arrangement of the hair occurs occasionally later, particularly in the Hellenistic period.

The finest of the Boeotian figurine types which are related to Nos. 1-4 (and 7) is a Kriophoros type, in which a chlamys, fastened on the right shoulder, and a conical pilos are worn, and a
ram is carried under the left arm. This type has sometimes been thought to reflect a statue of Hermes made by Onatas for Pheneos in Arkadia (Pausanias V, 27, 8). The modelling of the side hair seems to be identical with that of No. 2 and the modelling of the face is similar, although that of No. 2 lacks the sharpness of the best of the Boeotian examples and has, in addition, been somewhat obscured by paint. The pilos is similar in shape to that of No. 1. A very closely related type differs in having the ram standing behind the figure, instead of being carried under the arm, and in having a short chiton worn under the chlamys. The modelling of the head and the chlamys seems to be nearly identical with that of the preceding type. Another Kriophoros type, less common and usually considered to reflect the statue of Kalamis at Tanagra (Pausanias IX, 22, 1), carries the ram over the shoulders. The hair and pilos are similar to those of the first type; the chlamys, however, is worn like a shawl. Our No. 4 seems to be closest to this type. In still another variety the chlamys is worn like a shawl, but the ram is carried under the left arm. In other figurine types, found commonly in Boeotia, which are of similar style and date a cock is carried in the left hand or various other objects, such as lyres, phialai, etc., are held. In practically all these figurines the chlamys is worn like a shawl over both shoulders. Our No. 2 is very close in style to one of these types, and the figurines with lyres and phialai are closely related to the figures of our Class XV.

The 4th century male figures are even fewer in number than those of the 5th century, and certainly show no unity of style. Two of them, Nos. 7 and 8, seem to reflect earlier prototypes, and No. 13 may belong to a period which is later than the Potters' Quarter. Nos. 9 and 10 are of a very peculiar style which seems to have no real parallels except among a few other figurines from the Potters' Quarter (see pp. 118f.).

1 (KT23–3). Upper part of male figure. Plate 29. H. 0.061.

The head is extremely close to that of a seated figure from Corinth, probably from the cemetery (W 160); the arrangement of the chlamys, which is fastened on the right shoulder, is also similar. Outside Corinth the nearest parallel seems to be the Boeotian Kriophoros type in which the ram is carried under the arm (see above).

2 (KT24–7). Large male head. Plate 30. H. 0.053. Large fragment missing from back.
Yellowish brown clay. Hard, polished brownish black paint, partly mottled red in firing. Soft purplish red paint. Head flat on top and shallow from front to back. Hair projects strongly over forehead; rises in slight point in center where it forms low knob. Hair cut off all round just below ears, with three wide horizontal ridges at either side; back and top left plain. Hair painted black. Eyes deep set and rather indistinctly modelled. Large black spot on eyeballs, and thin black lines on brows and upper eyelids; tiny dots along lower lids represent eyelashes. Nose short and small. Mouth curves downward at corners; red line between lips. Chin well modelled. Neck too thick from front to back. At right shoulder traces of red paint, perhaps on garment.

A very similar, though not quite identical, head was found in the Asklepieion. This was unpainted. The head of a fragmentary figure from the Kabeireion, now in the National Museum (10805), together with another head from the same mould, may be identical with the Potters' Quarter head or perhaps with the Asklepieion head. Both are unpainted. The part of the Kabeireion figure which is preserved shows that the himation was worn like a shawl, covering both arms with diagonal folds. In all these heads the modelling...
of the hair at the sides is identical with that of a Kriophoros type mentioned above.  


Pale greenish gray clay. Red paint. Pilos very high and pointed with wide, downward slanting rim. Back of head left flat except for slight narrowing at neck. Hair at sides cut off straight just below ears; surface pitted with small shallow depressions. Eyes deep set with heavy jibs. Mouth droops slightly at corners. Traces of red paint all over face.  

The modelling of the cheeks and of the area around the mouth and the base of the nose is particularly fine. The arrangement of the hair is the same as that of the preceding heads, although the surface is treated in a more impressionistic manner. The other heads were dated in the second quarter of the fifth century, but the softer contours and modelling of this head probably indicate that it belongs a little later in the century. The shape of the pilos and the arrangement of the hair are closely paralleled in a figurine from Lokris, representing a seated male figure holding a large dish.  


Light yellowish brown clay. Only front made in mould; figure hollow below shoulders. High conical cap. Ram carried across shoulders with head on left side, facing outward, and with forelegs and front of body turned to front. Flat strip of clay applied across forehead and around ears to represent horns.  

From the Circular South Shrine, hence to be dated around the third quarter of the fifth century. Of the numerous Kriophoros types the most closely related seem to be two from Boeotia.  

5 (KT23–7). Seated male figure. Plate 30. H. 0.054.  

Head, arms, legs below knees, and part of back missing. Soft brown clay, partly fired red. Only front made in mould; figure hollow below shoulders. High conical cap. Ram carried across shoulders with head on left side, facing outward, and with forelegs and front of body turned to front. Flat strip of clay applied across forehead and around ears to represent horns.  

From the Kabeireion, probably belongs to one of these three mould-types. A figurine from Halai probably belongs to one of these types.  


Hard yellow clay. Base round in front and square behind; moulded in two steps, lower of which is curved. One of the figures has a rectangular cutting in the back. The type is very similar to a mould-type (or a group of nearly identical mould-types) which occurs chiefly at Boeotian sites, but also at Olynthos and Rhodes, and to a related, but less common type found also in Boeotia. A third type, even less common, is represented by a figurine in Berlin and one in the Loeb Collection. This type is characterized by the angular line formed where the right hand holds together the folds of the chlamys. In the second type this line is curved. In the first there is a sharply angular line, but it represents the corner of the chlamys, not the drawing together of its folds. About a hundred examples of the draped, seated boy are said to have been found at the Kabeireion, and they doubtless fall into one or more of these three mould-types. A figurine from Halai probably belongs to one of these types.  


Brown clay. Only front mouldmade; inside hollow. Both knees drawn up. Forearms bent forward and lie along thighs. Right hand drops over knee; left apparently raised against breast. Figure enveloped in chlamys or himation. Head similar to No. 4. High conical pilos.  

Two figurines from the same mould were found in the Asklepieion. These show that the base was circular. One of the figures has a rectangular cutting in the back. The type is very similar to a mould-type (or a group of nearly identical mould-types) which occurs chiefly at Boeotian sites, but also at Olynthos and Rhodes, and to a related, but less common type found also in Boeotia. A third type, even less common, is represented by a figurine in Berlin and one in the Loeb Collection. This type is characterized by the angular line formed where the right hand holds together the folds of the chlamys. In the second type this line is curved. In the first there is a sharply angular line, but it represents the corner of the chlamys, not the drawing together of its folds. About a hundred examples of the draped, seated boy are said to have been found at the Kabeireion, and they doubtless fall into one or more of these three mould-types. A figurine from Halai probably belongs to one of these types.  

Winter, Typen, I, p. 180, nos. 1, 2.
found in the same grave with a standing Kore from the same mould as X, 18, (see also XXII, 5, and p. 158). The Potters’ Quarter figurines from this mould were all of 5th century date, probably indicating that the male figures mentioned above as of better style than No. 7 are also of earlier date.


Yellow clay. Brownish black and red paint. Figure hollow inside and open underneath. Back handmade, with long rectangular cutting which leaves only narrow strip across back of base. High-backed chair placed on low, roughly square base. Feet rest on rectangular footstool. Front legs of chair decorated with vertical grooves, terminating just under seat in small volute, visible only on right leg. Arms of chair low. Back has two rounded projections at upper corners. Figure wears high conical pilos with narrow rounded rim. Tip and rim painted red. Hair in small scallops on low, roughly square base. Nose with long rectangular cutting which leaves only narrow vertical grooves, terminating just under seat in small hollow inside and open underneath. Back handmade, as well as edge of base. Both arms and legs are correct in Winter’s drawing, the length from the knees down appears to be much shorter in the Berlin figurine also is post-archaic. The style may be compared with that of several heads on the bases from the Themistoclean wall. A similar treatment of the eyes occurs on several of the later Korai from the Acropolis. Perhaps the best parallel is a head from the Acropolis which has snailshell curls, flat, superficial eyes, and a beard which is modelled in fine, wavy parallel lines. A late archaic head in Copenhagen,38 variously identified as Hephaistos or Hermes, also resembles the head of the figurine in several respects: the shape of the hat, although that of the Copenhagen head shows a wide, turned up brim behind, the arrangement of the hair, and the fine, wavy lines of the beard. A head in the Louvre39 has the superficial eyes and a similar treatment of the beard. The same wavy strands of the beards occur in other heads of the same period or slightly later.40 Several of these heads show also the double row of snailshell curls.

A figurine from Thebes in Berlin is perhaps from the same mould as our figure, although the illustration of the Berlin figurine is not clear enough to make this identification certain. The height of our figurine, moreover, is 0.17 m. and that of the Berlin figurine is stated to be only 0.15 m.; indeed, if the proportions are correct in Winter’s drawing, the length from the knees down appears to be much shorter in the Berlin figurine also is post-archaic.

A crack caused by imperfect filling of the mould cuts across the beard and makes it appear much shorter than it really is.
figure than in ours. The modelling also seems to be much sharper and more detailed, or else the Berlin figure was more carefully re-worked. The pose and costume of our figurine are also paralleled in a figurine of a seated youth from Lokris, who holds on his knees a deep dish, perhaps a mortar of some kind, on the rim of which is seated an animal, perhaps an oversized mouse.

The subject of our figurine is not certain, but is probably Hephaistos, who is commonly depicted as bearded and wearing a pilos. Although he is not often represented in sculpture, or at least there are few statues which can be identified as Hephaistos types, there are numerous representations on 6th and 5th century vases. In these he is usually bearded and frequently has long hair. The short chiton, or exomis, is almost invariably worn; it is usually combined with the chlamys, although either may occasionally appear alone. A long garment is more rarely seen. The pilos appears in several of these representations. The figure of Hephaistos on the Kleophrades krater affords the closest parallel to the Potters' Quarter terracotta, both in clothing and pose. Hephaistos is seated sideways on a mule with his knees drawn up; he is bearded, wears a pilos, and has a himation which leaves the right shoulder uncovered; another garment is worn underneath, as may possibly be the case in our figurine also. Hephaistos seems more likely to be the subject of the terracotta than Hermes. Representations of Hermes show a wide range of hat styles, but rarely the conical pilos with the narrow brim; moreover, the arrangement of the upper part of the garment of our figurine, leaving the right arm and shoulder bare, is not a characteristic of Hermes types, as it is of Hephaistos types. A figurine of Hephaistos would be an appropriate object to find in the shrine of our figurine, leaving the right arm and shoulder uncovered; another garment is worn underneath, as may possibly be the case in our figurine also. It is of Hephaistos types and which have points in common with our figurine are a bust in the Vatican, Die antiken Skulpturen und Bronzen in Cassel, pl. XX) and the Berlin Museum (De Clarac, Musee de sculpture, IV, pl. 666 A, no. 1545 E). Cf. also Reinach, Répertoire de la statuaire grecque et romaine, II, pp. 151-4).

Examples which, or the originals of which, are probably Hephaistos types and which have points in common with our figurine are a bust in the Vatican (Brunn, Griechische Götterideale, pp. 16-25, pl. II), torsos in Cassel (Bieber, Die antiken Skulpturen und Bronzen in Cassel, pl. XX) and Florence (Arndt, Einzelneuhmen, no. 331), the latter restored as a Silen, and bronze figurines in the British Museum (Society of Dilettanti, Specimens of Antient Sculpture, I, pl. XLVII) and the Berlin Museum (De Clarac, Musee de sculpture, IV, pl. 666 A, no. 1545 E). Cf. also Reinach, Répertoire de la statuaire grecque et romaine, II, p. 39f. The Vatican head and the Cassel torso are combined in a most unusual style and at first glance look as if the fan of drapery hanging from the muffled left hand. The low base with its irregular upper surface is seated an animal, perhaps an oversized mouse.

Two figurines from the Pnyx which are comparable in date are among the closest. They are almost certainly made by the same hand (see pp. 118 f.). They are of a most unusual style and at first glance look as if they might belong to a later period. There is no evidence, however, which points to a date later than the first half of the 4th century for the deposit, and even if these figurines are later than the rest of the material from the shrine, it is very unlikely that they can be later than the third quarter of the century. For the muffing of the arms in the drapery see XVII, 36. There seem to be no figurines which are very close in style, although there are a few which may be compared. Two figurines from the Pnyx which are comparable in date are among the closest. They are fairly similar in pose, particularly to No. 10, and in several details, such as the straight V-folds around the neck and the fan of drapery hanging from the muffled left hand. The low base with its irregular upper surface which appears in one of these figures is very close indeed to

9 (KT23–8). Male figure in himation. Plate 27. H. 0.129. W. (base) 0.045.

Brown clay. White slip. Pink, crimson red and grayish blue paint. Figure hollow inside and open underneath. Back fashioned by hand, but roughly modelled. Low base, rectangular in front, with back corners rounded. Himation falls from left shoulder across breast, leaving right arm and part of breast bare. Arms at sides, left muffled in drapery. Head bent forward; encircled by head band pleated with horizontal folds which, except for thick upper edge, give impression of thin cloth. Heavy locks on shoulders, applied by hand and modelled in impressionistic style. Short, curly beard, pitted, like hair, with irregular depressions. Forehead wrinkled, with heavy ridge across lower part and slight hollow between brows. Flesh parts and perhaps head band painted pink; mouth red. Blue paint on shoes and on edges and upper surface of base.

From the same deposit. This figurine and No. 10, as well as the cart group, XVII, 36, and several small female heads from the same deposit, were almost certainly made by the same hand (see pp. 118 f.). They are of a most unusual style and at first glance look as if they might belong to a later period. There is no evidence, however, which points to a date later than the first half of the 4th century for the deposit, and even if these figurines are later than the rest of the material from the shrine, it is very unlikely that they can be later than the third quarter of the century. For the muffing of the arms in the drapery see XVII, 36. There seem to be no figurines which are very close in style, although there are a few which may be compared. Two figurines from the Pnyx which are comparable in date are among the closest. They are fairly similar in pose, particularly to No. 10, and in several details, such as the straight V-folds around the neck and the fan of drapery hanging from the muffled left hand. The low base with its irregular upper surface which appears in one of these figures is very close indeed to

43 Ibid., p. 179, no. 2; Klein, Child Life in Greek Art, pl. XIV, A and C.
44 Examples which, or the originals of which, are probably Hephaistos types and which have points in common with our figurine are a bust in the Vatican (Brunn, Griechische Götterideale, pp. 16-25, pl. II), torsos in Cassel (Bieber, Die antiken Skulpturen und Bronzen in Cassel, pl. XX) and Florence (Arndt, Einzelneuhmen, no. 331), the latter restored as a Silen, and bronze figurines in the British Museum (Society of Dilettanti, Specimens of Antient Sculpture, I, pl. XLVII) and the Berlin Museum (De Clarac, Musée de sculpture, IV, pl. 666 A, no. 1545 E). Cf. also Reinach, Répertoire de la statuaire grecque et romaine, II, pp. 39f. The Vatican head and the Cassel torso are combined in a most unusual style and at first glance look as if the fan of drapery hanging from the muffled left hand. The low base with its irregular upper surface which appears in one of these figures is very close indeed to

45 See pp. 8 f.
46 For the crimson paint see pp. 6 f.
47 The unusual head covering is a band of cloth wrapped around the head rather than a turban which covers the entire head (cf. Brunn-Arndt, Gr. röm. Porträts, plas. 151-4).
48 Hesperia, V, 1936, p. 173, fig. 19, 1 and m. These are here assumed to be female, but seem more probably to be boys. Dorothy Burr Thompson informs me that she now dates these figures around the third quarter of the 4th century.

50 Similar piloi are, of course, worn by the Kriophoros men mentioned in the introduction, but these do not necessarily represent Hermes.

51 See Cook, Zeus, III, pp. 188-237, for a discussion of the connections between Hephaistos and Athena.

52 The lack of attributes in No. 8 makes it impossible to identify the figure with certainty, and there is always the possibility that the terracotta represents merely a seated male figure with no particular religious significance, and even if it does represent a particular deity, it may not have any especial significance for the Potters' Quarter.
that of our Nos. 9 and 10, as also are the flat, rather square feet. Even the hair of this same figure seems to show pitting rather like that of No. 9. A figurine in Berlin,51 said to come from Megara, may be compared in certain respects: the pose is similar to that of No. 10, reversed, and the long, scratched folds over the left shoulder are like those of No. 9. A figurine from a grave in South Russia52 is somewhat similar in pose and style to No. 10; a comic figure53 from the same grave has the same pose as No. 10 and the arrangement of the drapery around the neck and right arm is also quite similar. This grave is dated by Schefold54 in the decade around 380 B.C., but it seems hardly possible that such a figurine as Compte-rendu, 1869, pl. VII, at least, can be quite so early. Nos. 9 and 10 may also be compared in pose and in certain details of the drapery treatment with figurines of standing youths from Tanagra,55 which seem to be a later development from such types as ours and the Pnyx figurines. It is also interesting to compare a much later figurine from Asia Minor.56 Although this figure is twice as large as ours and of finer style, there are several details which invite comparison: the pose and the downcast face; the treatment of the surface of the beard with deeply bored holes; the position of the hands with one on the breast and the other grasping the drapery at the side, as in No. 10; the muffling of the arms in the himation; the twisted folds over the arm, as in No. 9, indicated by shallow, sharp-edged furrows; and the long folds, as in No. 10, from the shoulder.


Gray clay. White slip. Pink and maroon red paint. Figure hollow, with back modelled by hand. Low, roughly rectangular base. Entire figure and both arms muffled in himation. Left arm at side, right hand on breast. Head bent slightly downward and to left. Short hair indicated by shallow depressions all over

51 Ausgewählte gr. Terrakotten, pl. XXII, left.
52 Compte-rendu, 1869, pl. III, 8.
53 Ibid., pl. II, 3.
54 Untersuchungen zu den Kertscher Vasen, p. 71.
55 Cf. Sieveking, Terrakotten Loeb, II, pls. 65-68; Winter, Typen, II, p. 237, nos. 1-5, p. 238, nos. 1-7, p. 240, nos. 6 and 7; Cartault, Deuxième Collection Lecuyer, pl. 60 (extreme right); Furtwängler, Sammlung Sabouroff, II, pl. CXXI.
56 Fröhner, Terres cuites d’Asie Mineure (1881), pl. 8.

Winter, op. cit., p. 437, no. 10 a, suggested that the figurine came from Myrina rather than Tarsus, and also questioned whether the head belonged to the figure (see also Antike Plastik, p. 199). Winter, op. cit., p. 239, no. 10, is a related type, of which several examples were found at Myrina. Compare also Fröhner, Terres cuites d’Asie de la Collection Gréau, II, pl. 113, left and right, said to come from Tarsus, and Pottier and Reinach, Nérop. de Myrina, pl. XLI, center. Fröhner, Terres cuites d’Asie Mineure, pl. 8, reflects very closely the style of a statue published in Antike Plastik, pp. 191-200, said to be female, but certainly, from the costume, male.

head and by red paint. Face and neck painted pink. Beard indicated by red paint over pink. Forehead wrinkled, with very heavy ridge over brows. Nose thin and straight. Corners of mouth pulled up. Shoes and edge and upper surface of base painted pink. Pink paint on face, especially at back of neck, apparently applied over coat of deeper pink paint.

From the same deposit. This figurine was obviously made by the same hand as the preceding. The left arm and the treatment of the hanging end of drapery below it are identical in both figures and the modelling of the face, hair and drapery is extremely similar. Moreover, the quality of the clay, the slip and the pink paint is the same. The very peculiar shade of brownish red paint used for the hair and beard of No. 10 is quite unlike that of any other figurine, but lumps of this same coloring matter have been found in the Potters’ Quarter. For the style and probable date see No. 9.

11 (KT40-3). Fragment of large horse and rider. Plate 27. H. 0.135. L. 0.13.

Hard, light gray clay. White slip. Pale pink and brilliant red paint. Figure made in two halves, thinned, with space between left empty and bottom open. Sides continued straight down under body of horse, so that lower part of figure is in relief. Forelegs of horse lifted. Rider wears short chiton, with shallow round depressions indicating folds, and chlamys which falls over right side of horse in swallow-tail folds. Left hand held against neck of horse, probably with reins. Horse and rider covered with thick white slip which, when it peels off, leaves thin gray residue. Traces of pink on legs of rider and of red on chlamys and chiton.

There is no evidence for the date of this figure, but from the quality of the pink paint it should probably be assigned to the 4th century. The red paint is of a much more intense shade than is usually found on Corinthian figurines57 and also indicates a comparatively late date. The modelling of the horse is fairly skilful. The right knee of the rider is carefully studied and the drapery on this side very effectively modelled. The figure was doubtless intended to be seen from the right. The interior is quite rough, and covered with finger prints and depressions where it was pressed into the mould.


Clay partly red and partly light brown. Rider wears cuirass with flaps, under which appears short pleated chiton, and greaves. Horse has short upright mane; hair indicated by fine lines. Two grooves divide upper part of mane. Ear pointed forward.

These fragments are not certainly all from one

57 One may compare the somewhat similar crimson pigment used in XII, 17, and XVIII, 9.
figurine, and not certainly from a figure in semi-relief such as the preceding, since the horse’s head is modelled in relief rather than in the round. The appearance of the lower edge and back of the fragments seems to indicate, however, that they probably formed part of a somewhat similar figure. The style is quite similar to that of the preceding. The horse’s head is very strongly modelled, with a deep groove between jaw and neck, a large eye and a projecting bone behind it.

13 (KT24-21). Male head. Plate 30. H. 0.047. Top of head and right side of face broken away.

Orange-red clay with grey core. Back of head flat and modelled by hand. Low forehead with strongly projecting brows. Eyes sharply modelled with rounded eyeballs and strongly marked lids. Nose wide and aquiline, considerably flattened on top. Mouth slightly open, with bow-shaped upper lip drawn back. Deep lines from nose to corner of mouth. Dimple just under lower lip. Flat, angular jaw and high cheek-bones. Hair covers ears; irregularly modelled with shallow, horizontal gouged lines.

The head seems to be of later style than the rest of the figurines from the Potters’ Quarter. If it is early Hellenistic, it must be later than the destruction of the Potters’ Quarter and hence have been made elsewhere. The clay is certainly different from that of most Corinthian terracottas, although vases employing a similar type of clay have been found in the Potters’ Quarter.58 The coarseness of the features and particularly the flattened nose may indicate that the head is that of a boxer. The deep-set eyes and the mode of wearing the hair over the ears may reflect the influence of Alexander types.

58 Cf. also Hesperia, VI, 1937, p. 290 (under nos. 139–141)

Class XIX. Grotesque Mouldmade Figures

Of the 23 figures and heads inventoried in this group, 19 are discussed in the catalogue. The mouldmade grotesques are somewhat fewer in number than the handmade ones. With one probable exception, No. 8, they are male like the handmade grotesques and, like them, they tend to be of comparatively late date, being of very rare occurrence before the 5th century. The moulds for grotesque types should be considered in connection with this group; these comprise Nos. 43–50 and probably 95.1 XII, 15 and 17, are also grotesques.

The group is rather miscellaneous in subject matter. The earlier figurines show considerable individuality and diversity. There are two examples, Nos. 2 and 3, of the “orator” type (see p. 52). These differ from the rest of Class XIX in having handmade bodies. No. 5 is probably from a figurine of similar type. Presumably the heads of Nos. 2 and 3 are mouldmade, since they were made separately and attached to the bodies; if the heads were handmade, there would be little reason for modelling them separately. The head of No. 2, however, even though almost certainly mouldmade, is very rough in its modelling. Several fragmentary figurines which were placed in Class VI have similarly modelled bodies and may possibly also have had mouldmade heads (cf. VI, 7). VI, 10, however, is of similar style and has a handmade head. All these figurines are related to a Silen type which occurs most frequently in Boeotia.2 Figurines of this type have handmade bodies with legs wide apart, mitten-shaped hands in a variety of positions, and rear supports. The heads, which have large beards and animal ears, are probably mouldmade, although they are almost always carelessly modelled and have sometimes been thought to be handmade. Several of these figures are in an “orator” pose (see under No. 3). A less closely related group of figurines with similarly modelled bodies, but with heads of a negroid type, is also found chiefly in Boeotia.3

1 Corinth, XV, part 1, pp. 102–104, 111.
2 Danish National Museum, Cat. of Terracottas, pl. 38, no. 317; F. de D., V, pl. XXIII, 2; Paris, Étude, pls. II and II bis; B.M. Cat. Terracottas, B 23, B 24 (= Winter, Typen, I, p. 219, no. 1), B 25, B 60; Martha, Cat. fig. Ath., nos. 61 (= Winter, op. cit., p. 219, no. 4), 423 and 463; Mon. Ant., I, part 2, 1889, pl. VI, 2 (from Megara Hyblaia); Winter, op. cit., p. 219, no. 11 (from Tarentum).
3 Danish National Museum, op. cit., pl. 38, nos. 319–321 (although the provenance is here given as Aegina, it is given in Winter, op. cit., p. 219, nos. 7–9, as Boeotia); B.M. Cat. Terracottas, B 53 (from Theopisti); Winter, op. cit., p. 219, nos. 5, 6; Martha, op. cit., no. 400; Ἀχανης, Δεκαγενες, XV, 1983–35, pl. 3, 3 (from Grave 5 at Argos, hence of 5th century date).
The later 5th century gives us satyr and Silen types (cf. Nos. 5 and 7, and perhaps No. 19, although its date is uncertain). The 4th century figures are mostly drawn from the stock types of comedy, i.e., Old and Middle Comedy. All the moulds listed above are for comic actors of conventional types. They wear a short, long-sleeved tunic, long, tightly fitting trousers, a chlamys, and usually a pointed cap, and are characterized by a pointed beard, open, grinning mouth, wrinkled cheeks and forehead, bulging eyes and sharply peaked eyebrows. With minor variations all are of this type. They can be dated from the mould deposits in the Terracotta Factory at about the middle of the 4th century and certainly cannot be later than the end of the third quarter of the century. This period of extreme popularity must occur just before the decline of the type, since New Comedy replaces Middle Comedy at about 330 B.C.\(^4\)

1 (KT24-18). Grotesque male head. Plate 29. L. 0.036.

Light brown clay. Hard black paint, mostly fired red. Neck continued to form roughly cylindrical base. Hair projects over forehead and is pitted with small, shallow depressions. Forehead very narrow and wrinkled. Brows drawn up in points at inner ends; short vertical furrows between. Hair, forehead and nose painted black. Eyes small with wrinkles at outer corners. Nose flat (partly from wear). Wide mouth, curved downward at ends. Deep furrows run downward from nose. Cheeks deeply hollowed. Chin flat, with one side longer than other. Paint irregularly applied to eyes, cheeks, mouth and chin. Splashes of paint all over neck, and even on under side of base.

This head appears to be complete in itself; there is no evidence that it was ever attached to any other object. If the head rested on the flat surface of the base, the face would look upward. The date is difficult to determine. The paint is very like that in use before the middle of the 6th century, yet to find a mouldmade head of a grotesque type at that date is rather surprising. The face certainly shows a well-developed power of caricature and a free plastic quality which we should hardly find surpassed even at a later date.

2 (KT29-17). Grotesque figure of “orator.” Plate 29. H. 0.062. Body missing below hips.


From the Aphrodite Deposit, and presumably of late 6th or early 5th century date. The caricature, in spite of its roughness, is fairly skilful; indeed, the impressionistic quality of the modelling perhaps adds to the life-like expression. For parallels to the pose, see the following figurine.

3 (KT16-13). Seated male figure in “orator” pose. Plate 30. H. 0.084. Head, left hand, right foot, left leg from knee, rear support broken off.

Yellow clay. Grayish black paint. Head added separately and undoubtedly mouldmade. Right hand applied to breast. Left arm raised and slightly bent at elbow. Legs slightly bent at knee. Figure originally supported by tail-like prop. From rear, twist of body very noticeable. Whole body covered by paint with exception of area on breast, probably originally covered by beard, and area under support and on inner surface of legs.

A figurine in Copenhagen\(^8\) shows a very similar pose with the right hand on the stomach and the left outstretched. Another from Elateia\(^6\) is also represented in an “orator” pose, this time reversed, with the left hand on the side and the right raised. A figure from Tanagra\(^7\) is represented in a rather similar pose, with the legs wide apart, the right hand applied to the stomach and the left to the top of the head. The position of the arms is paralleled in a handmade figurine of much earlier date from Sparta\(^8\).


It is rather difficult to find a date for this skilful caricature. The heavily ridged eyelids tend to indicate a fairly early date, perhaps early in the 5th century.

5 (KT22-9). Head of satyr. Plate 29. H. 0.025.

Yellow clay with red core. Under surface smooth;

\(^4\) Bieber, History of the Greek and Roman Theater, p. 163.


\(^6\) Paris, Élâte, pls. II, II bis.

\(^7\) B. M. Cat. Terracottas, B 60, pl. VI (upper right).

\(^8\) Art. Orthia, pl. XL, 10.
head evidently made separately but intended to be attached to figure. Animal ears set high on head. Large flat eyes with heavy arched brows. Small, very snub nose. Mouth smiling. Ends of moustache droop over broad, projecting beard.

This head is very close to one in the British Museum, said to come from Athens; this is set on a handmade figurine of a type rather like that of our Nos. 2 and 3.


Red clay. Surface of hair covered with thin scratched lines, close together. Very heavy, drooping brows and deep set eyes. Nose broad and concave with deeply bored nostrils. Cheeks puffed out and lips thrust forward.

From the Circular South Shrine, hence probably datable in the third quarter of the 5th century. Another fragment, KT22–6, from the same mould was found in the Potters’ Quarter. Two figurines from near the Peribolos of Apollo in Corinth are almost certainly from the same mould, and probably also a figure from the Asklepieion. The head of the latter seems to be identical, but it has been trimmed less on the sides than the one from the Potters’ Quarter. A head from the same mould was found at Pitsa. The other examples from Corinth show that the figure was squatting on a low, round base with both knees drawn up. Figurines which are probably from the same mould as No. 7 exist in various collections. There are several other variants of the type.


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Light brown clay, partly fired red. Flat, handmade back; figure hollow from knees down. Low, square stool. Face very broad and flat. Hair cut straight across forehead. Nose short and very broad, and mouth extremely large. Forearms were probably handmade.

From the same deposit. A negroid type is probably intended. If the figurine is female, it is one of the very few grotesque female figures from the Potters’ Quarter.

9 (KT24–9). Large grotesque male head. Plate 30. H. 0.063. W.0.048.

Brown clay. Head solid. Back handmade and too flat. Neck, small and tapering, forms projection which was doubtless inserted into socket in neck of figurine. Top of head slightly conical. Forehead marked by long wrinkles. Brows heavy, pulled up in points, and outlined with narrow grooves. Eyeball formed by raised boss with depression in center to indicate pupil. Line of strongly marked upper lid continued in wrinkle running from outer corner of eye to ear. Nose projects nearly at right angles to forehead and is bent to right. Wings of nose strongly marked and asymmetrical. Cheek bones and jaw muscles very prominent. Mouth wide open. Upper lip droops in center. Deep wrinkles from corners of nose to mouth. Ears rendered by large shallow depressions with projecting rims.

This is by far the finest grotesque figure from the Potters’ Quarter, excelled only by the mould No. 26, which represents a distinctly higher order of caricature. Of particular effectiveness is the breadth of the modelling and the use of large, simple forms with every non-essential detail omitted. In a general way we may connect the head with the actor moulds from Terracotta Factory deposits of about the third quarter of the 4th century. These also show the round eyes with wrinkles at the outer corners, the nose which makes a sharp angle with the forehead and which is bent to one side, the furrowed cheeks, and the wide, open mouth, but the breadth of conception and the skilful modelling set this head above most actor types.

10 (KT22–1). Very small comic actor. Plate 29. H. 0.043.

Red clay. White slip. Round base, with front moulded in two low steps. Legs and feet bare. Strongly protruding abdomen, only partly covered by short tunic, which probably had stippled surface. Head and arms wrapped in chlamys. Left hand on hip, right on breast. Head large with long, pointed beard falling on breast. Heavy brows, round, protruding eyes, con-
cave nose and wide, grinning mouth. Artificial phallos looped up.

The figure, extremely well modelled for its very small size, is that of a typical Old or Middle Comedy actor, probably of the first half of the 4th century, possibly earlier. The type of face, the costume and the pose with the legs close together, the right hand on the breast and the left on the hip, both enveloped in the chlamys, are paralleled in other actor figurines. A relief of an actor, found at Sikyon, is also very closely related; in this the right hand is at the side of the head, the left on the hip.

11 (KT22-2). Part of comic actor. Plate 29. H. 0.051. W. 0.031. Legs missing.

Light brown clay. Figure wears high conical pilos, short tunic with stippled surface, long, tightly fitting trousers, chlamys falling from shoulders, and artificial phallos looped up. Hands under chin. Long pointed beard. Bulging forehead and grinning mouth.

This figurine was made from a mould, No. 49, found in the Terracotta Factory. For the type and date see the mould. An actor figurine from the Agora in Athens is somewhat similar.

12 (KT24-11). Grotesque bearded head. Plate 29. H. 0.034. W. 0.025.


This extremely ugly head is apparently a caricature of a child and is doubtless of 4th century date.

13 (KT24-10). Grotesque male head. Plate 30. H. 0.08. One ear broken off.


From the court of the Terracotta Factory, and doubtless of the same date as the preceding. The head is obviously a caricature, and also shows strong negroid traits, such as the low, projecting brows, the small eyes, the broad nose, and the strongly salient lips.


Hard buff clay. Back flat, forming sharp ridge at crown. Projection at back of neck for insertion into socket. Face broad with very full cheeks and very small chin. Eyes long with wide flat lids and small raised bosses for pupils. Thick lips, partly open, begin close under nose.

The caricature is perhaps that of a child.


This extremely ugly head is apparently a caricature of a child and is doubtless of 4th century date.

16 (KT22-7). Part of comic actor in himation. Plate 30. H. 0.05. Head and right shoulder preserved.

Hard yellow clay. White slip. Figure hollow with handmade back. Body and arms wrapped in himation which also covers head. Right hand under chin. Small, deep set eyes and heavy brows. Very short, broad, snub nose and wide, partly open mouth. Long pointed beard, covered with short, lightly scratched lines. Red paint probably covered face.

Another fragment from the same mould was also found in the Potters' Quarter, in the same place as No. 17. The clay and the red paint are the same, but the white slip is not used. For the costume see Bieber, op. cit., figs. 90, 91, 99, 127, 131. The small, sunken eyes are quite different from the bulging eyes of most actor figurines.

17 (KT23-10). Figure of old man in himation. Plate 30. H. 0.062. Broken off below hips. Left arm missing.


18 Cf. Bieber, History of the Greek and Roman Theater, figs. 89, 91; Olynthos, VII, pl. 37, no. 297; Auswärtliche gr. Terraboliden, pl. XXXVI (upper right); an example in the National Museum in Athens (N.M. 5848).

19 Πραξικόπεδα, 1941–44, p. 64, fig. 3.

20 Corinth, XV, part 1, p. 103.

21 Hesperia, VIII, 1939, p. 219, fig. 15 (lower left).

22 Corinth, XV, part 1, p. 103, nos. 47, 48.
TERRACOTTA FIGURINES – CLASSES XIX–XX

Found southwest of the Circular South Shrine in the small deposit which contained the large horse's head, XXX, 1. The latter seems to be datable shortly after the middle of the 5th century, but No. 17 must be of 4th century date.

18 (KT16–28). Part of figure of comic actor. Plate 29. H. 0.089. Head and shoulders, back, left leg and most of right broken away.

Soft yellowish brown clay. Figure wears short flaming tunic. Two deep sockets underneath for insertion of legs. Phallos formed of three short strips of clay, attached to under surface of tunic.

Several other fragments of identical type were found. All probably had mouldmade heads.

19 (KT20–14). Part of large seated Silen (?). Plate 30. H. 0.07. Head, right arm and leg, left foot, base and entire back missing.

Brown clay with red core. Thin hollow shell, probably originally with back. Left elbow rests on drawn-up left knee; hand clasps edge of chlamys, which is tied in knot under chin and falls over back. Abdomen strongly protruding, with navel carefully modelled. Some outlines emphasized by thin grooves, probably added by hand.

This fragment is probably from a Silen figure. A figurine from the Asklepieion is very similar in style and wears a chlamys, similarly arranged; the pose, however, is different.

21 Cf. Winter, Typen, I, p. 217, nos. 1, 2. 22 Corinth, XIV, pl. 54, no. 21.

CLASS XX. JOINTED DOLLS

Of these, 27 bodies were inventoried, 56 arms and 48 legs. To these may be added a number of uninventoried fragments, comprising 7 bodies, 11 arms and 24 legs. The total of inventoried and uninventoried figures and fragments is therefore 173. Of these, 31 are included in the catalogue. With them should be considered the moulds for making jointed dolls which were found mainly in the Terracotta Factory. These include moulds for the body (Nos. 66, 67 and probably 68), the leg (Nos. 69–72), and possibly the arm (No. 73). No arms and legs from any of these moulds were found; in fact, all the arms and legs found appear to be handmade, as is generally also the case with the jointed dolls of Corinthian type found on other sites. Some of the 4th century moulds for female heads, notably Nos. 33 and 34, were perhaps intended for jointed dolls.

The bodies include four distinct types, each of which comprises several mould-types. Type 1 is a standing nude figure, represented as far as the knees, with both front and back mouldmade; Type 2 is also nude, but is represented only to the hips and has a mouldmade front and a back which is flat or modelled slightly by hand; Type 3, also standing, is draped, has a flat back, and again stops at the hips; Type 4 is nude and seated, and probably included the entire legs. In none of these dolls is the head preserved, but the types may usually be determined from the heads of dolls found elsewhere. The heads of dolls of Type 1 seem elsewhere to be of late 5th or, more often, 4th century style. Although four of the Potters' Quarter dolls of Type 1 came from very near Stelai Shrine A, they were not actually found in the shrine itself, but either on top of the low wall behind the stelai or in the area between this wall and the outer wall of the South Long Building. It might seem probable that these dolls came from the shrine, especially as the other figurines from this same area were of types similar to those found in the shrine itself, but in view of the fact that dolls of this type from other sites have heads of later style, we can probably not assume that dolls of Type 1 originated as early as the first half of the 5th century. All the certainly datable dolls of this type and, of course, the moulds belong to the 4th century. Type 1 dolls elsewhere usually have heads of late style with the hair arranged in a knot, or two knots, on top of the head. They are very similar to XVII, 43–46, which may have come from jointed dolls of Type 1. The examples of Type 2 found elsewhere have heads of the Kore type

1 Corinth, XV, part 1, pp. 106f. 2 Ibid., p. 100.
with a high polos and hair falling in long, ribbed locks on the shoulders; this is probably an indication that dolls of this type are earlier in origin than those of Type 1, although in the Potters’ Quarter they do not occur before the late 5th century. The later date, however, is not incompatible with the continued use of the Kore type of head. This type we may probably supply for the dolls of Types 2 and 3 in the Potters’ Quarter, although No. 8, on the back of which appears the end of a crest, may be an exception.

Type 1 in the Potters’ Quarter comprises several mould-types. Seven are listed below, but it is impossible to say whether this number is quite correct, since many of the figurines are fragmentary and the mould-types differ so slightly one from the other. From a study of photographs alone, it is impossible to ascertain whether the nude jointed dolls from other sites which have been published are exactly identical with these seven mould-types from the Potters’ Quarter, although in some cases it is possible to say definitely that they are not. Dolls which are in any case very similar to our examples of Type 1 have been found in Corinth, Delphi, North Africa and Olynthos. Others, probably largely of unknown provenance, although Athens is in some cases suggested as the source of origin, exist in various museums. Still others are listed under Winter, *Typen*, I, p. 169, no. 4, but it is not certain that these are all of Type 1. Others from Rhodes and South Russia, though nude and modelled in the round, are certainly not identical with any of the Potters’ Quarter mould-types. Examples which are certainly Attic show that Attic dolls of this type differ little from the Corinthian.

Under Type 2 only two mould-types are listed, one datable in the late 5th century and the other in the 4th century. Both look more male than female, and in both the musculature is elaborately rendered. In the earlier example this is fairly skilfully done. The broad band across the lower abdomen probably represents the edge of a cuirass. In No. 9 the muscles are outlined by distinct grooves, occasionally with punched holes at their intersections, and the band is again present above the leg sockets. This latter mould-type is paralleled by a doll in Athens. A doll which is probably of the same mould-type was found at Elteghen in South Russia. The details are clear and show a raised edge around the neck, possibly added by hand, which probably indicates the upper edge of the cuirass. Another doll in Athens, said to come from Corinth, is listed by Winter under this mould-type. A doll found at Kertsch is also extremely close to this mould-type, but is probably not quite identical. In this figurine the details are more blurred. The heads of all three of these dolls are of a Kore type. The legs and arms attached to the two from South Russia are of quite different sizes and, if they were really found with the dolls, show that little care was taken to select parts of a size suitable to individual bodies.

Type 3 also has a flat back and is draped in a short chiton. It probably had a head of the Kore type with long hair and polos. Three mould-types can be distinguished by observing the

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3 Corinth, XII, nos. 131–133; B. M. Cat. Terracottas, p. 185, C 10, p. 129; B 332–354 (B 352 is very close to our No. 2); F. de D., V, p. 163, no. 292; Janssen, *Terra-cotta’s uit het Museum van Oudheden*, pl. IX, no. 47; Laumonier, *Terres cuites de Madrid*, p. 103, no. 529; Olynthus, IV, pl. 29, no. 257; *ibid.*, XIV, pl. 99, nos. 296–7.

4 Martha, *Cat. fig. Ath.*, nos. 796–799; Schneider-Lengyel, *Gr. Terrakotten*, fig. 36; B. M. Cat. Terracottas, p. 184, C 2, fig. 48; Maenner, *Sammel. ant. Vasen u. Terracotten*, no. 891; Danish National Museum, *Cat. of Terracottas*, pl. 73, nos. 591, 592 (593 and 594 are said to be of similar type); *A.J.A.*, XXXIV, 1930, pp. 461–3, figs. 9, 10 (both very similar to our No. 2), 11 (quite similar to No. 1), 12 (similar to the mould No. 66); *Genova*, X, 1932, p. 116, fig. 11, center. Danish National Museum, *op. cit.*, no. 592, is published as Hellenistic, but the head is very close in style to 4th century heads from the Potters’ Quarter. In fact, although one could not be certain without seeing the clay, it seems not unlikely that this doll is Corinthian.

5 Lindos, pl. 112, no. 2388; Clara Rhodos, VI–VII, part 2, p. 449, figs. 3, 4; Danish National Museum, *op. cit.*, pl. 30, no. 270.

6 Compte-rendu, 1872, pl. III, 5.


8 Mrs. Thompson (*ibid.*, p. 115) suggests that a cuirass is worn by the figures of this type.


10 Compte-rendu, 1877, pl. VI, 8.


12 Compte-rendu, 1875, pl. II, 32.
edge of the overfold as it falls on the hips. In the first mould the edge is straight across the center and dips down at either side in two curving folds. The chiton also shows faint vertical grooves, very close together. There seem to be no parallels for this mould-type. In the second mould-type the edge of the overfold forms a slightly downward-curving line just above the sockets for the legs. This edge is marked by very short vertical grooves and there are faint indications of hanging drapery at the sides of the body, but most of the surface of the chiton appears to be plain. The third mould-type is slightly larger but very similar, with the overfold ending in a straight line across the hips and with folds discernible at the sides of the body. Figurines with the straight or slightly curving overfold have been found on many sites and exist in a number of museums. It is impossible to say, from a study of photographs alone, whether any of these are exactly identical with the two mould-types from the Potters’ Quarter. A doll from the main excavations of Corinth is very similar to No. 11, although it does not seem to show the short parallel lines at the bottom of the overfold. A doll from Ithaka is said to be Corinthian, and it is not impossible that it is from the same mould as No. 11. Others which seem to resemble our mould-types very closely came from Rhodes. Dolls from Boeotia and Kamarina are possibly also from the same mould as No. 11. Other dolls in various museums, including unpublished examples in the Eleusis Museum and the Princeton Museum, are of the same type, but of somewhat more doubtful similarity. In some of these there is no indication of folds at the lower edge of the overfold. A doll from a grave at Apollonia shows a straight line at the bottom of the overfold. Dolls which are presumably Attic also may have an overfold ending in a curved line and folds indicated at the sides. Several other dolls which are probably not Corinthian may be mentioned here, since they are draped, have a straight-edged overfold and are moulded only on the front. One of these, which was found in France, is very similar to one said to come from Kyrenaika and another from South Russia. This group is characterized by the straight edge of the overfold, the absence of drapery folds and the very sharply cut, zigzag outline of the leg sockets.

Type 4 is seated and nude, with the legs held closely together and sloping downward rather than at right angles to the body. Only the front is mouldmade. The head was doubtless of 4th century style. Only one figure of this type was found in the Potters’ Quarter and exact parallels do not seem to exist elsewhere. Most of the seated dolls from other sites are of larger size and better modelled. Dolls of related type have been found at a number of sites.

Two types of figurines which seem to be exclusively Attic may be mentioned briefly here. The first is not unlike the Corinthian dolls of Type 1, except for its much larger size. The head

14 Corinth, XII, no. 130. Cf. also Olynthus, XIV, no. 295.
16 Lindos, pl. 112, no. 2388; Clara Rhodes, IV, fig. 229; B. M. Cat. Terracottas, p. 124, B 315, and perhaps B 316–321; Annuario, VI–VII, 1925–26, p. 272, fig. 171; Salzmann, Necropole de Camiros, pl. XXII, 2. The first three, at least, are quite possibly from the same mould as No. 11. The doll from Lindos is described as of Corinthian fabric; from personal observation of the doll published in Clara Rhodes, IV, fig. 229, I should say that it is very possibly of Corinthian clay.
17 Genava, X, 1932, p. 113, fig. 11, right (apparently of Corinthian clay); Mon. Ant., XIV, 1904, col. 688, fig. 73.
18 Martha, op. cit., no. 523 (from Corinth), and perhaps nos. 800–803; B. M. Cat. Terracottas, p. 76, B 33, B 35 (the latter from Corinth); Genava, X, 1932, p. 113, fig. 11, left (said to come from Boeotia, but to be of Corinthian clay); A.J.A., XXXIV, 1930, p. 461, fig. 8; Ménard, La vie privée des anciens, II, p. 91, fig. 143; Déllos, XVIII, pl. XV, 832 and 834 (four examples); Laumonier, op. cit., pl. XLIV, nos. 521 and 522 (both from Kyrenaika); Aurigemma, Il Re. Museo di Spina, pl. XLVII, third from left in lower row; Janessen, Terra-cotta’s uit het Museum van Oudheden, pl. IX, no. 48.
19 Albania, IV, 1932, p. 25, fig. 31.
20 Cf. Buschor, Grab eines attischen Mädchens, fig. 16, and a doll in the Acropolis Museum.
21 Tudot, Collection de figurines en argile, pl. 73, A.
22 Heuzey, Fig. ant. Louvre, pl. 40 bis, 5.
is fairly close to the 4th century heads from Corinth which usually have a knot of hair over the forehead. The main points of difference lie in the modelling of the fingers and toes (the legs and arms are doubtless mouldmade). Some of these dolls have the legs suspended, as in the Corinthian dolls of Type 1, from pointed projections at the knees; in others they are suspended from a string passed through a small perforation which runs through the knees. The other Attic type is a very beautiful one and is of 5th century date. It differs from the preceding in that the arms are included in the mould as far as the elbows or a little below, and that the legs extend only part way down the thigh. Curiously, there are no holes for attaching the arms or, probably, the legs. It is possible, therefore, that this type does not represent a true jointed doll. It does seem definitely to reflect a type of figurine represented on Attic grave stelai. There are examples of figurines of this type in various museums and collections.

Many of the arms found in the Potters' Quarter seem to have held a disk in the hand. Of the inventoried arms (in 16 cases the hands are missing), 17 hold disks. One holds a shield. Several others have the hand closed and empty, and one holds a rectangular object; these arms are, however, broken off below the shoulder, so that it is impossible to determine whether they formed part of figurines or dolls. In only four cases the hands are flat and certainly held no object of any kind. In all the other cases the hand is more widely open than is usual when a disk is held, but often shows the distinct imprint of an object now missing. What these objects were, it is impossible to say; perhaps they were disks of a larger size. It is very curious that none were found with castanets, since these are apparently the most common attribute of the dolls found on other sites. Only one of all the arms found has painted decoration. The legs, which, with one exception, begin at the knee, are slender and straight, usually swelling a little at the calf, but sometimes of uniform width all the way down. The greater number of them, like the arms, are of one type. The heel projects slightly behind, the foot is usually bent slightly downward, and the toe is pointed and bent upward. The main part of the foot is usually broad and flat, and the right and left foot can usually be distinguished. The leg which accompanies this type of foot is practically always the same; it begins in a point at the top, widens rapidly and then tapers gradually and very slightly to the ankle. Of the inventoried number 15 are of this type, while in 13 cases the foot is missing. In only four examples is the foot set at right angles to the leg. The remaining legs show minor variations; two, for example, have a pointed toe which does not turn up at the end and three have a round toe. One leg differs markedly from the

25 A.J.A., XXXIV, 1930, p. 466, fig. 15. Cf. also Danish National Museum, Cat. of Terracottas, pl. 70, no. 562, which is said to come from Tanagra.
26 Cf. Koster, Gr. Terrakotten, pl. 29; B. M. Cat. Terracottas, p. 194, C 1 (= Hutton, Greek Terracotta Statuettes, fig. 2) Heuzey, op. cit., pl. 40 bis, 6.
29 Winter, op. cit., p. 170, no. 3; Koster, op. cit., pl. 31; Charbonneaux, Les terres cuites grecques, nos. 30 and 31; Röm. Mitt., XLIV, 1929, pls. 1–4; Jahrbuch, LIV, 1939, Arch. Anz., col. 494, fig. 3; Danish National Museum, op. cit., pl. 29, no. 266; Pimpruc, 1935, p. 87, fig. 1; Burlington Fine Arts Club, Exhibition of Ancient Greek Art, pl. LXXXVIII, E 24; Genava, X, 1932, pp. 114f., fig. 13.
30 The last two examples in the list of figures of this type are exceptional in that the front hair is deeply scalloped. These two are possibly from the same mould. The figure in Würzburg (Röm. Mitt., XLIV, 1929, pl. 4) shows a similar treatment of the hair.
others, both in beginning at the hip and in having painted sandals. The toes, moreover, are indicated by incision.

Two dolls (Plate 31), one nude and one draped, have been restored by attaching legs and arms of suitable sizes, not necessarily those originally belonging to them. Oddly enough, no head could be found which would fit any of the dolls, although many of the small female heads found in the excavation must certainly have come from dolls.

1 (KT13–2). Jointed doll of Type 1. Plate 31. H. 0.079. Head and upper part of back missing. Ends of leg sockets broken off (restored).

Light brown clay. Front and back obviously moulded separately, since inside surface of both shows finished surface.

From immediately west of Stelai Shrine A. Six other dolls and fragments appear to be from the same mould. Although four out of the seven were found near the Stelai Shrine, the origin of this particular mould-type can probably not be assumed to be the first half of the 5th century.


Clay light brown in interior, reddish on surface. Smaller than preceding mould-type. Shoulder sockets project strongly.

3 (KT13–8). Jointed doll of Type 1. Plate 31. H. 0.064. One leg and one shoulder socket broken off.

Head missing. Break in front surface.

Brown clay. Traces of white slip. Size same as that of preceding. Modelling less careful.

4 (KT13–18). Part of back of jointed doll of Type 1. H. 0.042. Upper back and leg sockets broken off.

Hard yellow clay. Inner surface of back finished off smoothly, showing front and back moulded separately.

From the Shrine of the Double Stele. Another fragment from the same deposit is also of Type 1 but is from a doll slightly larger than No. 4.

5 (KT13–9). Back of jointed doll of Type 1. H. 0.06. Broken off above shoulders.

Red clay. Traces of lighter slip. Quite similar to No. 1, except that legs are shorter. Bits of clay rather clumsily added to strengthen leg sockets.

From the South Room of the Terracotta Factory. The fragment is probably from the mould, No. 67, found in the factory. Two other fragments, both from the back, are apparently also from this mould. One was found near the Terracotta Factory and the other in the East Room.

6 (KT13–17). Upper part of jointed doll of Type 1. H. 0.026. Head missing, and body below waist.

Reddish brown clay. Traces of white slip. Vertical hole through body for attachment of head.

This mould-type is very similar to the preceding. Only one other fragment has a similar hole; in most cases the head was merely attached with clay. Another fragment has a vertical hole partly piercing the body, but not emerging at the neck.

7 (KT13–10). Back of jointed doll of Type 1. H. 0.045. Head and legs broken off.

Soft red clay. Rather well modelled, showing muscle across small of back. Depression between shoulder blades inclines a little toward left shoulder.


Soft red clay. Trace of crimson paint under leg sockets. Body much smaller than any of Type 1, and ends at hips. Anatomy very carefully modelled, showing ribs and muscles of diaphragm. Broad band in low relief near lower edge probably represents edge of cuirass. At back of shoulders appears end of long crest. Back modelled with minimum of detail.

From the Circular South Shrine, and therefore to be dated in the late 5th century.


Soft brown clay. Anatomy, as in preceding, rendered in great detail, though with less skill. Pectoral muscles, line of ribs, and muscles over stomach all strongly outlined by grooves. Few small holes punched at junctions of grooves; another hole indicates navel. Back flat; probably figure is complete without addition of back.

From the Shrine of the Double Stele, and probably to be dated in the first half of the 4th century. Parallels have been cited in the introduction.


Red clay. Faint traces of fine vertical folds below breast and of edge of overfold across hips. Overfold straight across front of body, looping down over either hip. Back flat. Shoulder sockets do not project as far as in nude types.

From the South Room of the Terracotta Factory. Another doll, KT13–19, probably from the same mould, has enough of the neck preserved to show that the hair fell to the shoulders.


Pale pinkish buff clay. Spot of white paint on back, probably accidental. Drapery fits upper part of body closely; folds indicated only at edge of overlap. Latter projects in slightly downward curving line over hips. At arm holes traces of hanging edges of drapery.

Found just outside the west wall of the Terracotta Factory. A second figure, KT13–21, from the same mould was found elsewhere. Dolls from Corinth, Ithaka, Rhodes and elsewhere are possibly from the same mould (see introduction).

12 (KT13–22). Fragment of jointed doll of Type 3. H. 0.049. Center of body and one leg socket preserved.

Reddish clay with buff slip. Figure larger than preceding, but about same size as No. 10. Overfold in straight line across hips, with small scalloped folds along edge and longer folds at sides of body.


Yellowish brown clay with red core. Faint traces of white slip. Only front moulded. Legs close together, but not at right angles to body. Division of legs not indicated behind.

14 (KT8–2). Seated handmade doll. H. 0.075. Feet broken off.


Buff clay. Upper arm short. Thick, flat disk in hand. Large, flat thumb applied across outside of disk. Rest of hand, mitten-shaped with fingers not separated, bent around lower edge of disk.

In size, shape and modelling this arm is a typical representative of those found in the Potters' Quarter.

16 (KT13–54). Left arm holding disk. Plate 31. L. 0.039.

Light brown clay. Smaller than preceding. Very small disk, nearly concealed by hand.

17 (KT13–51). Left hand with disk. Plate 31. L. 0.028.

Soft brown clay. Hand of usual type. Disk larger than any of others, being 0.015 in diameter, while the usual diameter is 0.011 to 0.013.

18 (KT13–49.2). Left arm with disk. Plate 31. L. 0.057.

Pale grayish yellow clay.

From the Terracotta Factory. This arm differs from the others in being perfectly straight with no indication of the elbow. At the end the hand forks into two thick flaps, pointing nearly straight downward, and a small, thick disk is inserted between them.

19 (KT13–42). Right arm with open hand. Plate 31. L. 0.057.

Yellowish brown clay. Hand mitten-shaped and nearly flat with slight depression inside. Thumb separate and projects at right angles to rest of hand. No definite trace of any object in hand.

From the East Room of the Terracotta Factory.


Buff clay. Black paint. Arm straight; end flattened to indicate hand. Fingers divided by black lines. Painted bracelet of open type with overlapping ends. Second bracelet, painted under hole at shoulder, consists of two thin lines with short vertical strokes between. Tip of arm black.


Soft red clay. Trace of red paint at tip of shoulder. Elbow better modelled than most. End of arm flattened to form open hand with no indication of fingers. At upper edge small bit of clay added to form thumb.

An arm from the temple of Athena Alea at Tegea is very similar.


Most of hand broken off.

Buff clay. Arm very wide at shoulder, with unusually large attachment hole. Smaller hole pierced through tip of shoulder above attachment hole. Inner surface of shoulder flattened to fit against body. Forearm slightly modelled. Thumb separate from rest of hand.

23 (KT13–70). Large right arm. Plate 31. L. 0.045.

Hand broken off.

Light brown clay. Inner surface of upper arm flattened to fit against body. Upper arm wide, narrowing at elbow. Attachment hole through shoulder. Small hole pierced diagonally through arm just above elbow.

24 (KT13–67). Small left arm holding shield. Plate 31. L. (arm) 0.027. D. (shield) 0.027.

Soft brown clay. Arm short and bent at elbow. Lower end flattened against shield. Latter roughly circular with rim slightly turned up.


The hand is somewhat more carefully modelled

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33 B.C.H., XLV, 1921, p. 406, fig. 53, no. 354.
TERRACOTTA FIGURINES – CLASSES XX–XXI

than usual, especially around the wrist. It may have been broken from a figurine, but it is more probably from a doll.

From Deposit 8 of the Terracotta Factory.


This, and the legs which have been restored on Nos. 1 and 10, are representative of the type of leg most commonly found in the Potters’ Quarter.

28 (KT13–73). Lower part of large leg. Plate 31. L. 0.059.
Yellowish brown clay. Foot bent downward; very broad and flat with rounded tip.

29 (KT13–85). Leg of doll. Plate 31. L. 0.055.
Hard yellow clay. Top twisted so that, if leg were attached to doll, foot would not be parallel with other foot. Leg very thin and of uniform width. Small, pointed foot, at right angles to leg.

Light brown clay. Leg widens at calf, but is badly modelled. Foot pointed and much too small; set at right angles to leg.

Buff clay. Black paint, mostly fired red. Leg begins at hip instead of at knee, as is usual. Back straight. Knee projects in front. Ankle of same diameter as calf. Foot bent a little downward; fine incisions mark division of toes. Sandal painted in thin lines.

CLASS XXI. RELIEFS

There were 15 of these, 12 of which are described below. The reliefs extend over a wide range of date. About half the total number is archaic, covering the period from the third quarter of the 7th century to about the middle of the 6th. The rest are probably of late 5th century date. There is no relief from the Potters’ Quarter which is certainly of 4th century date. Two of the archaic reliefs were made from moulds found in the Potters’ Quarter, both for heads alone. Neither of these moulds, however, was intended for use solely in making reliefs. In fact, several figurines of different types, but all with heads made from one of these moulds, were found in the Potters’ Quarter, in addition to the relief from the same mould. Another of the reliefs is from the same mould as a figurine in the round also found in the Potters’ Quarter. Most of the other archaic reliefs, however, and probably all the 5th century reliefs were doubtless made from moulds designed specifically for that purpose.

1 (KT27–1). Upper part of relief with two female figures. Plate 32. H. 0.086. W. 0.094. Th. ca. 0.008. All edges broken. Figures preserved to waist. Outer arm of each broken off. Chip missing from head of right hand figure. Face of other much chipped. Published in A.J.A., XXXV, 1931, p. 25, fig. 23.

Hard pale yellow clay. Brownish black paint. Raised border across top. Arms bent upward at elbow; arm and hand of right figure overlap those of other figure. Head of right figure in higher relief. Heads flat across top. Hair straight across forehead with three snail-shell curls at either side of central parting. Wig-like mass at either side, rectangular in section; ends square in front and curve up over shoulders at sides. Horizontally ribbed on sides and front. Paint on hair carefully applied. Faces triangular. Large eyes with prominent eyeballs. Strongly marked brow ridges, painted with black lines; thin grooves mark upper edges. Eyes outlined in black; large dots on eyeballs. Close-fitting dress with modelling of breast indicated; edge in low relief at neck. Two thin parallel lines outline edges of dress at neck and armholes. Black line at waist. Upper arms short and forearms elongated. Hands open with palms facing outward; badly modelled, with excessively long thumbs.

2 The incised line over the eyebrow is found on ivories of earlier date than the relief (cf. Hogarth, Excav. at Eph., pl. XXIX, 2, 8; Iraq, II, 1935, pl. XXV, 2, right; Art. Orthia, pl. CXVII, 1 and 3) and on bronzes of later date (cf. Langlotz, Gr. Bildhauerschulen, pls. 41 a and b, 47 a, 48 b, 63 a and d), but is rarely found in terracottas. The double line of the eyebrow in an earlier mould from the Potters’ Quarter (Corinth, XV, part 1, pp. 87f., no. 1) is differently schematized.

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This relief is one of the finest pieces from the Potters' Quarter and an important representative of 7th century Corinthian art. There are two other objects from the Potters' Quarter which show striking similarities with this fragment. The first is a mould which shows the same pose, the same costume and the same arrangement of the body, in the triangular shape of the face, and in many smaller details, such as the long fingers, the protruding eyeballs, the full, slightly drooping mouth. The mould and the relief must be nearly contemporary, though the mould may be very slightly earlier. There is also a strong resemblance between the relief and a figurine, VIII, 6 (Plate 10). Such details as the projecting edge of the dress at the neck, the short upper arms, the spiral curls over the forehead, and the manner in which the edge of the hair follows the contours of the cheeks and the shoulders are indications of the relationship between them. Of the two the relief, with its far shallower profile, must be the earlier. The figurine has already been compared with the head from the Berlin lion lekythos, and we may note also certain points of resemblance between the latter and the relief. The arrangement of the hair at the sides is the same, the shape of the eyes is similar, and in profile the two heads are very close. The treatment of the lower parts of the faces is, of course, entirely different. The Berlin lekythos is dated at about 650 B.C. by Johansen and Payne, at about 645–640 B.C. by Jenkins. The arrangement of the hair in six snail-shell curls over the forehead is like that of the statuette from Auxerre, except that in the latter the spirals turn toward the center of the forehead, while in the relief they face away. The relief is probably to be dated in the early part of the third quarter of the 7th century.

2 (KT27–2). Fragment of similar relief. H. 0.075. W. 0.086. Th. 0.008. Shoulder, part of arm and part of skirt preserved.
Gray clay. Purplish red paint. Arm bent at elbow and raised upward. Close-fitting garment with narrow waist and somewhat flaring skirt. Skirt painted red. Figure in lower relief and not as carefully modelled as No. 1.

3 (KT27–8). Fragment of large similar relief. H. 0.081. W. 0.083. Th. 0.01. Piece of right edge preserved with arm and shoulder of figure.

4 (KT27–4). Part of relief with female head. Plate 32. H. 0.083. W. 0.052. Th. 0.005. Part of upper edge preserved.
Hard yellowish gray clay. Hard red and orange-brown paint. Thin plaque used as background; upper edge appears to be curved and is thinner than central part. Broad polos, with faint traces of diluted red. Hair parted in center and finely scalloped on forehead with very fine incised grooves running parallel to edge. Part which falls behind ears to shoulders is horizontally ribbed; front surface covered by extremely fine, vertical, wavy lines. Traces of brown on hair. Face turned a little to left. Eyes large and round with strongly marked lids. Nose thin and sharp, projecting strongly beyond line of forehead. Edge of dress in slight relief at neck; dress painted red.
The head for this relief was probably taken from the mould No. 9, but rather carelessly, as is evidenced by a crack under the chin and by the blurred front surface of the hair. The lack of sharpness in the details of the eye contrasts strongly with the beautifully clear-cut modelling in the mould. The date of the mould probably lies in the second quarter of the 6th century. The combination of orange-brown and hard red paint on the relief makes it nearly impossible to date it later than that.

5 (KT27–5). Part of relief with female figure. Plate 82. H. 0.052. W. 0.062. Th. 0.005. Part of left edge of plaque, and neck, right shoulder, upper arm and part of breast of figure preserved.
Yellow clay. Black paint. Thick purple paint, applied over black. Black border at edge of plaque. Hair hangs to shoulders; marked by broad horizontal grooves and painted black. Necklace purple. Edge of dress in relief at neck. Forearms held forward and probably made separately. Dress purple, overlaid on black; reserved band down front decorated with black alternating triangles with stepped edges. The relief is probably from the same mould as VIII, 37, and probably decorated by the same hand. The color of the paint is the same in both cases. VIII, 37, was dated early in the second quarter of the 6th century. As it was pointed out in the discussion of that figurine, the alternating triangle pattern in Corinthian pottery appears first in the first quarter of the 6th century and becomes most popular after the middle of the century.

6 (KT27–4.1). Part of relief with female head. Plate 32. H. 0.041. W. 0.047. Th. 0.004. Part of upper edge preserved. Surface much worn.
Soft yellowish brown clay. Trace of white slip
(perhaps accidental). Suspension hole at right side. High applied polos, hollow and projecting slightly above edge of plaque; thin ring applied around base.

The head is one of the series taken from a mould, No. 18, found in the Potters' Quarter, and is probably to be dated about the middle of the 6th century.

7 (KT27–7). Part of rectangular plaque with warrior in relief. Plate 82. H. 0.119. W. 0.142. Th. ca. 0.005. Upper right hand corner preserved, with warrior to waist. Grayish yellow clay. Traces of white slip all over surface. Purplish red paint. Thin plaque with figure in medium relief, facing right. Small suspension hole in front of helmet; edge of second appears behind crest. Corinthian helmet, with ridge along top supporting crest. Hair of crest indicated by thin incised lines. Eye openings and nose piece represented. Hair in heavy curled locks, painted red. Short beard, modelled by very shallow grooves. Lips slightly parted. Right hand doubtless held sword. Left arm carries shield, of which only rim and little of central part, much foreshortened, is visible; arm through handle, with hand disappearing under rim. Back of relief irregular and covered with finger prints. Deep depression where head and helmet were pressed into mould.

Found east of the Circular South Shrine in a smaller deposit which, if it is contemporary with the main mass of offerings in the Shrine, must be dated in the third quarter of the 5th century or the beginning of the last quarter. The modelling of the whole is effective; that of the torso and arms is skilful and smoothly finished, while that of the face and hair is more impressionistic. The treatment of the perspective of the left arm and shield is rather confused. The relief should be of about the period of the Phigaleia frieze, and one may note certain resemblances, e.g., the treatment of the eyes in a number of the figures, the modelling of the beard and the proportions of the torso in several Centaurs from the frieze, and the manner in which the hair is represented under rim. Back of relief irregular and covered with finger prints. Deep depression where head and helmet were pressed into mould.

Very hard grayish brown clay. Edges somewhat irregular. Relief in long, rectangular, slightly sunken panel across center. Near top is small fish (dolphin?) with long, pointed nose, facing larger fish (sword-fish?) with long, sharp spine projecting from head. Eyes, gills, fins, and spines of tail well indicated. In center of panel, large fish, to left, followed by large crab with square body, protruding eyes, eight small bent legs at sides, and two larger legs in front with claws well indicated. Probably another fish behind crab. At lower edge, long, thin object (possibly reed?) with two spikes at one end and one at other; thin, sharp spines, arranged in double rows, along either side.

From the same deposit. An earlier coin from Kyзzikos shows a crab of very similar style. The body
is somewhat shorter and the claws a little larger; the eyes are the same.

11 (KT27-12.1). Fragments of relief representing food. L. (larger piece) 0.091. W. 0.049.
Reddish buff clay.

Two of the objects appear to be fish. Except for the lack of the spine, one is very similar to the swordfish at the upper edge of the preceding relief. The thick, rectangular object is perhaps a loaf of bread, as also the objects of which traces remain on either side of it. The back of the relief is extremely irregular, with deep depressions made by pressing with the fingers.

12 (KT27-13). Fragment of plaque with animal in relief. Plate 33. H. 0.03. W. 0.047. Th: 0.005.
Hard buff clay. Slightly sunken panel containing animal, perhaps bull, in low relief. Long, thin tail, and probably widely spreading horns which curl at ends.

From the quality of the clay the relief would appear to be of 7th or early 6th century date. It is perhaps from a plaque like those found at the Argive Heraion, which also have designs in sunken panels. One may also compare tile fragments from Aegina, with rectangular stamps representing running rabbits.

20 Aegina, pl. 111, no. 7.

CLASS XXII. CUT-OUT RELIEFS

These numbered 69 inventoried examples. The un inventoried fragments bring the total to 89, and 28 of these are described in the catalogue. The term has been employed to designate a type of figurine which is stamped in low relief, with the background cut away around the outlines of the figure. These reliefs comprise chiefly the horse and rider, the sphinx, the Gorgon, the cock and the snake reliefs. The latter do not strictly belong in the category of cut-out reliefs, but are placed here because they are more or less related. Two isolated reliefs which do not belong in any of these groups have been placed at the end of the catalogue. The holes pierced through the examples of two of these groups, the Gorgons and the cocks, show that they were intended to be suspended. The technical excellence of a great number of the reliefs is notable, both in the modelling of the mould itself and in the careful finishing of the relief. The examples from the Potters’ Quarter and from other excavations in Corinth, as well as many of those from outside Corinth, are certainly of Corinthian clay. In fact, all the examples of the Gorgon and cock reliefs which I have myself seen are of Corinthian clay, although the sphinx relief seems sometimes to have been imitated in local fabrics. It seems certain that these three types, which are usually called “Melian reliefs”, originated in Corinth. The more elaborate types of “Melian relief” must have originated elsewhere, since none were found in the Potters’ Quarter and the examples which I have seen, at least, are not of Corinthian clay. Our two fragments, Nos. 27 and 28, may indicate that they were occasionally imitated in Corinth.

Horse and rider reliefs

Only four examples of this type were found, of which two are described. There was also an un inventoried fragment. Three of these belong to a single mould-type and the fourth is identical, except for its somewhat smaller size. All are of 4th century date. A fragment of a mould for such a relief, No. 96, was found in the Potters’ Quarter and, although its incompleteness makes it impossible to determine the point definitely, No. 1 was probably made from this mould. The horse is represented in profile, facing right. He stands on a low base with his left foreleg raised and his left hindleg advanced. The tail is long and held free of the body. The rider, who is male and evidently represents a youthful type, is seated astride with his upper body and head turned

2 Corinth, XV, part 1, p. 111.
in three-quarters view. He wears a chlamys which envelops his bent right arm. The left hand appears to hold the reins at the neck of the horse. No head-covering is worn and the leg is bare, although shoes are perhaps represented. The reliefs are always unpainted. The background is left under the body, tail and raised leg of the horse; this background is not flat but varies in depth according to the depth of the relief. The back of No. 1 has a strip of clay added across the bottom to enable the figure to stand.

The horse and rider relief is fairly common, especially outside the mainland of Greece, but the Potters’ Quarter type is not exactly paralleled elsewhere, even in Corinth. Several of these reliefs were found in the main excavations of Corinth.3 The arrangement of the drapery in our reliefs, muffling the bent right arm of the rider and covering his legs to the knee, is most closely paralleled in one of the reliefs from the South Stoa,4 although the latter, which is of later date, is much less carefully modelled. Except at Corinth, such reliefs have not, I think, been found elsewhere on the Greek mainland. Various related types5 have occurred in Rhodes, Kos, Samos, Cyprus, Asia Minor, Kyrenaika, Egypt, and in Italy and Sicily. A large number of different mould-types are represented among these reliefs. The horses face right or left; they stand with a foreleg raised or with all the feet on the ground, or are represented in a galloping position. The riders, always young, are nude or clad in the chlamys. Many of them wear piloi or other headresses, and a number are depicted with wings. In connection with the type of the boy riding on a horse, we must at least mention the Graeco-Egyptian type of Harpokrates on horseback,6 which is very closely related indeed. The technique is very similar, with the rectangular base, the flat back, the upper part of the group modelled in the round and the lower part against a flat background. The horses are of the same short, fat type and usually have the foreleg which is away from the observer raised. The rider is of childish form and usually wears a cloak, though sometimes a short, belted tunic is worn.

Cock reliefs.

Of this type, 22 examples were inventoried, and 12 more fragments were not considered worth inventoring. In the following catalogue 11 are discussed. These figures, with the exception of No. 13, are all very much the same. They represent a cock in profile view, standing on a low base. For added strength the background is left between the legs and underneath the wings. The type shows only very slight variations, but eight distinct mould-types are recognizable. They face right or left in about equal numbers. The chief differences lie in the modelling and arrangement of the feathers. The reliefs are pierced with two holes, doubtless for suspension. No. 13 is quite dissimilar in style from the rest, since it apparently consisted of a flat, handmade plaque, roughly shaped to represent a cock, on which the details were to be added by incision. The earliest examples of the cock relief are probably to be dated in the first half of the 5th century.7 There are two of these, representing different mould-types, and they were found in the Stelai Shrine deposit. The greatest number from any one deposit was


4 Hesperia, XI, 1942, p. 111, fig. 3, no. 15.

5 Cf. Winter, Typen, II, pp. 399–392; Lindos, pl. 111, no. 2963; Salzmann, Nécropole de Camiros, pl. 21, 2; B. M. Cat. Terracottas, p. 116, B 260, p. 272, C 737–741; Heuzey, Fig. ant. Louvre, pl. 52, 3; Danish National Museum, Cat. of Terracottas, pl. 81, nos. 664–666; Breccia, Necropoli di Sciacchi, pl. LXXIII, 224. There are several examples in the Trieste Museum.

6 Cf. Kaufmann, Graeco-EGyptische Kero plastik, pl. 21, nos. 138–142; Königl. Museen zu Berlin, Die aegyptisch-griechischen Terrakotten, pl. 7, pl. 8, nos. 82–92; Breccia, Terracotte figurate greche e greco-egizie del Museo di Alessandria, pl. XXXIX, 1, 3, pl. XL, 6.

7 The example from Grave 5 at Argos (see below) is of the same date.
eight, four of them uninventoried fragments, from the Circular South Shrine. One small
fragment came from the Shrine of the Double Stele, but, since no other example was found
which could definitely be assigned to the 4th century, its presence there was perhaps accidental.

The type is a fairly common one, particularly on the mainland of Greece and the islands,
although there are several examples from Syracuse and one from South Russia. Three different
mould-types are illustrated in Jacobsthal, *Die melischen Reliefs*, pl. 67 a, b, c. The last is
identical with No. 3 from the Potters’ Quarter. Jacobsthal (op. cit., pp. 90f.) gives a list of
cock reliefs under sixteen headings. To this list may be added the following:

17. 'ΕΦ. Ἀγν., 1910, col. 177, fig. 1 (from Aegina).
18. F. de D., V, p. 203, fig. 894.
19. An example in the Thebes Museum.
23. *Perachora*, pl. 101, no. 195 (seven others are said to have been found).
24. An example in the Nauplia Museum from the cave near Klenies.
25. ‘Ἀγν. Δελτ., XV, 1933–35, p. 31, fig. 15, 3 (from Grave 5 at Argos).
27. An example in the Bowdoin College Museum (acc. no. 28.8, said to come from Daphni
in Attica*).
28. About twelve from Corinth, all from the main excavations (*Corinth*, XII, pp. 17f., nos.
206, 207) except one fragment from the Asklepieion (*Corinth*, XIV, pl. 56, no. 37).
29. About 34 examples from the Potters’ Quarter.

The reliefs, probably over fifty, from sites other than the Potters’ Quarter, include eight from
the same mould as our No. 3, two from the mould of No. 5, probably three from the mould
of No. 7, and three which are from the same mould as Nos. 8 and 9. The first example in Jacobsthal’s
list is larger than the rest and of different style, and looks definitely un-Corinthian. All those
in his list and in the supplementary list above which I have myself seen are of Corinthian clay;
it seems certain that the cock relief originated in Corinth and it is very probable that all (with
the exception, of course, of Jacobsthal’s no. 1) of the examples of the type were made at
Corinth.

Snake reliefs.

Of these 13 were found, 4 of which are included in the following catalogue. Five of the total
number are handmade and eight mouldmade. Both types consist of a long, rectangular plaque
with square or, more rarely, rounded ends. On this are usually modelled two snakes lying side
by side and arranged in a zigzag position. In the handmade reliefs the snakes are fashioned
separately and applied to the background. Three reliefs represent a single snake. All the reliefs
except No. 17 have painted decoration; the handmade snakes are usually striped in red and
black on a red background; the mouldmade ones are either unpainted, yellow or, more rarely,
red, also on a red or partially red background. The earliest appearance of both handmade and
mouldmade types is in the Stelai Shrine A and Aphrodite Deposits. Two examples of the
handmade type and four of the mouldmade occurred there. With one exception the other hand-
made reliefs seem to be of the same date. The snake reliefs are not as numerous in later deposits,

* I owe this information to G. Roger Edwards.
only two being found in the Shrine of the Double Stele, one in a 5th century deposit south of the Terracotta Factory and none at all in the large deposit in the Circular South Shrine.

As far as I know, only one such relief has been found elsewhere in Corinth which is represented by the single snake is, of course, reminiscent of a type of terracotta relief which represents a stele with a helmet on top and a snake zigzagging up the side. This type, though certainly of Corinthian origin and found frequently in Corinth, has never appeared in the Potters’ Quarter, indicating, probably, that the type originated after the middle of the 4th century in some factory which succeeded that of the Potters’ Quarter. An interesting parallel to the snake relief is found in a fragment of a clay plaque, KT47-9, on one side of which is painted a pair of snakes. The plaque is narrow at the end where the tails came and widens toward the other end. Interestingly enough, the clay is of a hard green variety and the paint of a hard, thin black which appear most commonly on vases of the Middle Corinthian period. It does not seem possible that this plaque can be much later; hence it must be our earliest representation of a pair of snakes. The exact significance of the snake reliefs, as well as that of the stelai with snakes and helmets, is uncertain, but must have some reference to a hero cult.

The motive of a pair of snakes goes back to a very early period in Greece, and elsewhere is known from the palaeolithic and neolithic periods. It occurs frequently on Cypriote vases which range in date from the Early Bronze Age to the end of the Mycenaean period. In a terracotta model of a ritual scene from Cyprus, said to date from the Early Bronze Age, two snakes are modelled in relief on the wall of the enclosure, and a pair of snakes appears on a Cypriote cylinder seal. A limestone sarcophagus from Cyprus has at either end of its upper surface a pair of snakes modelled in the round, and confronted snakes appear on a limestone relief from Curium. Among the numerous representations of snakes in Cretan art there are a few which show them in pairs. Pairs of snakes are represented on late Mycenaean vases, and the same motive occurs on vases of the Geometric period and on Proto-Attic vases. On a terracotta chest from Thebes, which is probably not to be dated earlier than the latter part of the 7th century, two snakes, side by side, are painted on the cover. A snake is represented at either side of a standing female figure on a 7th century plaque from the Agora at Athens. Two snakes, placed in the manner of our reliefs, are painted on a clay shield from the Potters’ Quarter, XXXVI, 11, and occasionally on shields on Attic vases. On an Attic B.F. oinochoe two snakes confront each other on a door, probably that of a tomb. Pairs of snakes are sometimes represented on reliefs dedicated to the Dioskouroi. A snake on a fragmentary Hellenistic
relief from Tegea, depicting a banqueting scene, must originally have been confronted by a second snake. Confronted, intertwined snakes appear on Corinthian vases of the Orientalizing period, and occasionally on other classes of pottery. Two snakes, intertwined, form the handle of an early 5th century mirror in Athens. Pairs of intertwined snakes appear on the reverse of a series of coins, the so-called cistophoric issues, of the Hellenistic period from Asia Minor. The motive of a pair of snakes survives, of course, into Roman times and is found on walls, altars and even water pipes in Pompeii; the snakes sometimes lie horizontally, confronting each other, but are sometimes parallel, as on our reliefs. Although they are not strictly comparable with the representations already discussed, one may mention the intertwined snakes of the caduceus, and a long series of monuments, ranging from Attic vases to Roman paintings and reliefs, which represent a chariot drawn by two snakes.

Gorgon reliefs.

This group is very small, only three examples having been found, all apparently from the same mould. None of the three is complete, but from them the complete type can be restored. The Gorgon is represented in the “knee-running” position, with the lower body in profile and the upper body, wings and head in front view. The elbows are bent and the hands are clenched at the waist. The garment is a tight-fitting chiton which reaches to the knees. The head is circular, with wide, grinning mouth, protruding tongue and large, round eyes. In contrast to the sickle type of wing often affected by Gorgons, these are flat and drooping. On the ankles, however, are small sickle wings. In the upper part of the wings are bored holes for suspension. None of the three was found in a datable deposit. The red paint employed in Nos. 18 and 19, however, could quite easily be of 6th century type, although the reliefs are probably to be dated late in the century.

About ten examples are listed by Jacobsthal; of those whose provenance is known all, with the exception of an example from Selinos, are from the mainland of Greece. To Jacobsthal’s list may be added the following:

11. Lindos, pl. 120, no. 2539.

12. Danish National Museum, Cat. of Terracottas, pl. 25, no. 244 (“from Melos”).

13. Olynthus, XIV, pl. 98, no. 291.

14. Αρχ. Α.λ. Περ., XV, 1933–35, p. 31, fig. 15, 1 from Grave 5 at Argos.)

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26 Ath. Mitt., XXXIX, 1914, p. 198, fig. 5, pl. XI, 2.
28 Cf. Ath. Mitt., XXVIII, 1908, pl. 4; Furtwängler, Beschreibung der Vasensammlung in Antiquarium, no. 1101; Payne, Necrocorinthia, no. 1428.
29 Cf. Langlotz, op. cit., pl. 21, no. 129 (a Chalkidian krater), and Brants, op. cit., pl. XVI, 7 and 8 (Ionian amphora).
33 The branches of the caduceus had occasionally assumed the form of snakes at least as early as the beginning of the 5th century, and perhaps earlier (cf. Darenberg and Saglio, op. cit., “Mercurius,” p. 1908, and de Waele, The Magic Staff or Rod in Graeco-Roman Antiquity, p. 36).
34 Overbeck, Griechische Kunstmythologie, III, 4, Münztafel IX (in text), 1–6, 16–21; ibid., Atlas, pls. XV, 4, 14, 16, 18, 21, 22a, 30, XVI, 2, 8, 11–15, XVII, 1, 3, 5, 7, 9, 20–22, 24, XVIII, 19, 20. The chariot in these is driven usually by Triptolemos, sometimes by Demeter; once, at least, a similar chariot is driven by Athena (C.V.A., Denmark 4, Copenhagen 4, pl. 163, 1).
35 The example from Argos can probably be dated in the second quarter of the 5th century.
37 Mon. Ant., XXXII, 1927, pl. LXXVIII, 1. This relief is certainly of Corinthian clay.
Sphinx reliefs.

This group is larger, comprising 25 inventoried figures, of which 6 are described below, and 7 uninventoried fragments. The sphinx is represented in profile view, seated, with the feet resting on a low base. Five distinct mould-types may be distinguished, four of them facing right and one left. The head is usually in front view, though that of No. 23 is turned in three-quarters view; it resembles that of the Kore type with its high polos and long hair. The tip of the sickle wing touches the head. The tail is laid against the back in a figure-8 curve; in either the upper or lower loop of the tail the background is usually cut out. It is also cut away between the wing and the head and underneath the body, and occasionally the figure is cut in between the body and the bent hindleg. Most of the reliefs are either unpainted or show a little red only on the polos. No. 23, however, is more elaborately decorated, with red paint not only on the polos but also on the mouth, body and wings, and has a painted red necklace. The earliest datable figure of this type came from the Stelai Shrine deposit. Since none of the other reliefs, either from the Potters’ Quarter or elsewhere, seem to provide any evidence of earlier date, we may assume that the type originated in the early 5th century. By far the greatest number from any deposit was nine from the Circular South Shrine. One relief and an uninventoried fragment came from the Shrine of the Double Stele, indicating that the type persisted at least into the early 4th century.

The sphinx relief is a fairly common type at many sites on the mainland of Greece. Like the Gorgon and cock reliefs, the type is undoubtedly of Corinthian origin, although some examples appear to be copies in the clay of other localities. Almost exactly the same type, with the same pose and similar details of hair, features, wings, etc., appears in bronzes. Reliefs similar to those from the Potters’ Quarter have been found elsewhere at Corinth and at Perachora. The principal sites at which they occur in any number are in Central Greece, in Attica, Boeotia, Lokris and Phokis, although they have been found also in the Peloponnesos and in Macedonia; outside the mainland they seem to occur only in Sicily. To Winter’s list (Typen, I, p. 229, no. 9) and those from Corinth and Perachora may be added a number of other examples.

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28 I am indebted to Gladys Davidson Weinberg for knowledge of this example.
29 Jacobsthal, op. cit., p. 89, no. 3.
31 Corinth, XII, nos. 204, 205; Tf 63 from the Asklepieion.
32 Perachora, pl. 101, no. 194 (six examples from this site).
33 Mon. Ant., XIV, 1904, col. 811, fig. 30 (from Kamarina).
34 Terracotta sphinxes are said (ibid., col. 809, note 1) to have been found also at Magara Hylaja.
35 Goldman, Ezew. at Eutresis, fig. 308, 4; Jacobsthal, op. cit., pl. 60 b; two other examples in Athens (N.M. 4020 and 5912, the former from Tanagra); two examples in the Chaireonoea Museum (nos. 461 and 462) from graves at Abai;
B.C.H., LXIII, 1939, pl. XXXIX, upper right, and B.C.H., LXIV–LXV, 1940–41, p. 259, fig. 25 (both from Delphi); Münchener Jahrbuch, 1910, p. 141, no. 3 (said to come from Attica); *Aeol. Ant., XV, 1938–39, pp. 29 f., fig. 15, 1 (from Argos); Welter, Troizen und Kalauria, pl. 9 b, 13; Mendel, Cat. fig. gr., p. 501, no. 3188 m; Danish National Museum, op. cit., no. 245; Olynthas, VII, nos. 208 and 284; XIV, no. 192; examples in the Louvre (no. 328), the Fitzwilliam Museum, the Metropolitan Museum in New York (X. 189), the Walker Art Museum at Bowdoin College (no. 23.7), and the University of Pennsylvania Museum (MS 5403). B.S.A., XXXIX, 1958–59, pl. 22, no. 59 (from Ithaka), is a related type but differs in having stippling on the wing-cap.
1 (KT31–2). Horse and rider relief. Plate 34. H. 0.066. W. 0.065. Heads of horse and rider broken off.

Hard, light brown clay. White slip. Red spot on edge probably accidental. Background undulates according to depth of relief.

From the Shrine of the Double Stele, hence probably to be dated in the first half of the 4th century. Two other reliefs from the same mould were found in the same deposit. One of these, KT31–3, is much better moulded than No 1. It seems to fit the mould fragment found in the Potters’ Quarter, and all three of the reliefs were probably made from this mould. In the other relief, KT31–4, the heads of the rider and the horse are preserved. The rider’s head is turned in three-quarters view, and the hair is modelled, probably by hand, with small shallow depressions. The horse’s head is short, with the eye indicated and a groove for the mouth; in the original mould, the neck and chest muscles were probably well modelled. The muffling of the hand in the chlamys and the treatment of the drapery are closely paralleled in a female figure, XVII, 38, from the same deposit. It is probable that the two are by the same hand (see pp. 118f).

2 (KT31–1). Horse and rider relief. Plate 34. H. 0.066. W. 0.057.

Pinkish clay.

From the court of the Terracotta Factory, and therefore probably to be dated in the third quarter of the 4th century. This relief is very similar to the other and, but for its smaller dimensions, could have been taken from the same mould. It may perhaps have come from a mould which was repeated from the original one and hence had decreased in size. The outlines are, in fact, rather indistinct, as if from a worn mould.

3 (KT45–2). Relief of cock, facing left. Plate 33. H. 0.089. W. 0.082.

Light brown clay. Red paint. Thin legs with sharply moulded claws and spurs. Feathers of wing-cap indicated by small, faintly raised bosses; two rows of thin, straight feathers below. Few small feathers fall from back over upper edge of wing and two long ones droop over tail. Tail broad and fan-shaped, with feathers indicated by parallel ridges; at upper edge two long curved feathers project beyond rest. Ear and wattle indicated; latter has depression in center. High comb with scalloped edge. Two suspension holes. Traces of red on tail and comb.

The fragments of this relief were found scattered in the neighborhood of Stelai Shrine A and doubtless formed part of that deposit or of the Aphrodithe Deposit. This is the most carefully moulded of all the cock types. Two more fragments are certainly from the same mould and two others less certainly. Reliefs46 which are apparently from the same mould have been found elsewhere in Corinth, and at other places, such as the Argive Heraion, Aegina, Melos, the Kabereion and South Russia. The examples from the Kabereion and the Argive Heraion, at least, are certainly of Corinthian clay. The attribution to Melos, as usually with “Melian reliefs”, is open to doubt.


Hard, pale yellowish gray clay. Very similar to preceding, but more sharply moulded. Fringe of feathers faintly visible at shoulder. Two holes for suspension.

This fragment and one other, identical with it, are probably from the same mould as the preceding. The far greater sharpness of detail may be due to the greater hardness of the clay, or perhaps this figure was made earlier before the mould became worn.

5 (KT45–8). Relief of cock, facing right. Plate 38. H. 0.091. W. 0.076.

Reddish brown clay. Red paint. Type similar to No. 3, except for reversed direction. Modelling much more indistinct. Two feathers which fall from back over tail are much longer. Feathers of wing-cap apparently arranged in long ridges which are broader than feathers of lower wing. Feathers of tail broader; indicated only at edge. Wattle lacks central depression. Comb much larger with larger scallops. Legs in parallel position. Two holes for suspension. Comb, wattle, and edge and back of base painted red.

From Stelai Shrine A, and thus contemporary with No. 3. One other fragment appears to be from the same mould. A relief from the Kabereion,48 almost certainly of Corinthian clay, and one from Argos47 are identical. The latter is of the same date as No. 5.

6 (KT45–9). Fragment of cock relief, facing right. H. 0.054. Head and breast preserved.

Reddish buff clay. Red paint. Similar to preceding, but from slightly different mould. Wattle has depression in center. Comb smaller and more finely scalloped. Upper wing feathers modelled in low bosses similar to those of No. 3. Holes for suspension. Traces of red on comb and wattle.

7 (KT45–12). Relief of cock, facing right. Plate 34. H. 0.09. W. 0.076.

Light brown clay. Traces of white slip. Modelling very sharp; probably retouched. Scratched lines on neck and breast indicate short feathers. Wings have two rows of feathers, broader than those in preceding

46 Corinth, XII, nos. 206, 207; Arg. Her., II, p. 41, fig. 76; Jacobsthal, op. cit., p. 90, nos. 3, 4, 6; Comptes-rendus, 1868, pl. III, 14. The example in the Bowdoin College Museum is probably also from this mould.

48 Jacobsthal, op. cit., p. 90, no. 7.

47 Αρχ. Δελτ., XV, 1933–35, p. 31, fig. 15, 3.
reliefs. Tail feathers outlined by deep grooves. Wattle large. Comb high, but with few scallops; scallops as cut out do not quite correspond with scallops of mould. Holes for suspension.

From the Circular South Shrine. Fragments exist of one other relief which is probably from the same mould. There is a relief in the Loeb Collection\textsuperscript{48} and one formerly in the Piot Collection\textsuperscript{49} which are certainly from this mould. A fragment from Perachora\textsuperscript{50} seems closer to this mould-type than to any of the others, although the feathers on the neck and breast are not indicated.

8 (KT45–14). Relief of cock, facing right. Plate 33. W. 0.073. Head broken off.

Brown clay. Red paint on edges of base. Legs much thicker and shorter than in preceding reliefs. Two rows of feathers on wing. Suspension holes wide apart.

From the same deposit. There are four other figurines of this mould-type, two of which are un-inventoried fragments. A fragment from the same mould was found in the Asklepieion.\textsuperscript{51} The beak was trimmed differently and painted blue, the comb and wattles red. The two reliefs from Olynthos\textsuperscript{52} are probably from the same mould.

9 (KT45–16). Relief of cock, facing right. Plate 33. H. 0.063. Legs, tail, and end of wing missing.

Brown clay.

From the same deposit and the same mould as the preceding. Here the comb is fully preserved and shows six notches.


Red clay. Relief smaller and flatter than rest. Wing feathers indicated by fine ridges, extending nearly entire length of tail. Tail large, widely spread and finely grooved. Three long, curving feathers, instead of two, fall from back over tail. Holes for suspension very close together.


Red clay. Red paint. Figure very flat, with details in very low relief. Tail large, fan-shaped and widely spread, with deeply scalloped edge. Small holes for suspension, widely spaced. Red paint on neck and breast.

12 (KT45–21). Tail of cock relief. W. 0.037.

Hard, pale grayish yellow clay. Tail has wide grooves outlining feathers, with single long, curved feather at top. Edge of tail sharply notched. Three curved feathers fall from back over surface of tail. Hole for suspension.

13 (KT45–1). Fragment of cock relief, facing left. Plate 33. W. 0.045. Hind end of body preserved. Feet and part of tail broken off.

Hard brownish gray clay. Tail short and fan-shaped. Pointed wing outlined by crude incisions on flat surface of body. Two curved incisions across wing. Legs also drawn in incised lines.

14 (KT46–1). Handmade relief with two snakes. Plate 34. W. 0.02. L. 0.067. Tail of one snake broken off.

Light brown clay. Red and black paint. Snakes are long rolls of clay applied to flat rectangular plaque with rounded ends. Upper surface of plaque painted red after snakes applied. Snakes have red dots for eyes. Thin red line down back and down either side; rows of small black dots between lines.

From the Aphrodite Deposit. A fragment from a similar relief, also handmade, was found in the same deposit. This is similarly decorated, except that thin, wavy black lines replace the rows of dots. Parts of two snakes from similar reliefs have also been found, both of which show the same scheme of decoration, i. e., three red lines with rows of small black dots between. From the color of the red and black paint employed and from the fact that two examples were found in the Aphrodite Deposit we may assume that all the handmade painted snake reliefs are to be dated in the late 6th century or the early 5th.

15 (KT47–1). Mouldmade relief with two snakes. Plate 34. W. 0.031. L. 0.059. One corner broken off.

Brown clay with red core. Red and yellow paint. Wide rectangular plaque with red band along edges of upper surface. Snakes short with broad, triangular heads. Traces of yellow on bodies. Depressions on under surface where snakes were pressed into mould.

From Stelai Shrine A. Two other fragments from the same mould were found in this deposit and one in the area near the shrine. The handmade and mould-made types thus seem to be about contemporary. One of the fragments from the shrine shows the same coloring, i. e., red background and yellow snakes; in the second the snakes and most of the background are red. The third fragment, which must be of later date, is covered with a white slip and has traces of red on the background. Another relief from the same mould, KT47–5, was found in the Shrine of the
Double Stele. Its presence there could be accidental, since the two shrines are so close together. The type of clay, however, and the fact that the relief has become lower and the edges more indistinct seem to indicate that the relief may be of the same date as the deposit and that it was made after the mould had become worn and somewhat clogged with clay. If the relief is really of 4th century date, it affords an instance of the longevity of mould-types, as the deposits are about a hundred years apart.

16 (KT47–6). Mouldmade relief with single snake. Plate 34. W. 0.029. L. 0.078.

Hard, pale yellowish brown clay. White slip. Red paint. Snake has large oval head, with neck very sharply bent. Background not flat, but higher near snake. Traces of red at edges of plaque.

From the Shrine of the Double Stele. Another relief, KT47–7, which is probably from the same mould is much more sharply modelled and must have been made from the mould at an earlier period, before it became worn. The condition of this second relief shows that the unevenness of the background in the other is caused by careless moulding. In this relief the background is painted red and the snake yellow. One other fragment from this same mould was found. A relief from the main excavations of Corinth seems to be of similar type, though it is not certain that it is from the same mould. At the top of this relief two thin ridges form a border.

17 (KT46–5). Part of handmade relief with snake. L. 0.08. One side and both ends broken off.

Hard pale clay. Snake formed of roll of clay applied to rectangular plaque. Body nearly straight with very shallow undulations.

From Deposit 9 of the Terracotta Factory, which is probably to be dated late in the 5th century. This is the latest example of a handmade snake relief.

18 (KT48–1). Relief of running Gorgon. Plate 35. H. 0.061. W. 0.076. Head and feet missing.

Buff clay. Thick purplish red paint. Wings have plain wing-cap and long moulded feathers. Holes for suspension at either side. Garment, legs and background painted red. Red spots scattered irregularly over wings.

19 (KT48–2). Fragments of similar relief.Plate 33. W. 0.051. Lower left side preserved.

Pinkish buff clay. Dilute red paint. From same mould as preceding. Tendon in calf of right leg indicated. Wing, foot and sickle wing at ankle painted red.

The good quality of the clay and paint may indicate a 6th century date. The careful moulding of this example is paralleled by that of a fragment from the Argive Heraion.

20 (KT48–3). Head of Gorgon from relief. Plate 35. W. 0.02.

Buff clay with red core. Probably from same mould as preceding. Hair in very fine scallops over low forehead. Heavy arched brows with slight depression between. Eyes large and protruding, with encircling groove. Mouth wide and grinning, with deep depression surrounding it. Tongue protrudes over lower lip. Short, broad chin.

21 (KT49–2). Relief of sphinx, facing right. Plate 34. H. 0.1. W. 0.067.

Red clay. Red paint. Modelling much blurred. Wings have row of broad, curved feathers at end, and probably row of shorter feathers at edge of wing-cap. Tail small with background inside lower loop cut out. Trace of red paint on polos.

From Stelai Shrine A, hence to be dated in the first half of the 5th century. The example from Kamarina is very similar to this, although the background is not cut away, except around the outer edges of the figure, and the polos seems to have been considerably trimmed. As the measurements of the Kamarina relief are not given, it is impossible to determine whether it can be from the same mould as No. 21.

22 (KT9–33). Head from sphinx relief, facing right. Plate 35. H. 0.058.


Found in the Altar Room of the Terracotta Factory, but the head seems, from its style, to be of early 5th century date. We may note a certain resemblance to Peloponnesian bronzes, not of Corinthian origin, particularly in the straight mouth, short, rounded chin, long nose, narrow, superficial eyes, and in the low line of the hair over the forehead. A complete relief in the National Museum in Athens is very possibly from the same mould as this head, although probably made when the mould was more worn or had become clogged with clay. Another relief in Berlin may also be from the same mould.

23 (KT49–5). Upper part of sphinx relief, facing left. Plate 34. H. 0.062.

Light brown clay. Red paint. Red stripe at upper

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53 Corinth, XII, no. 183.
54 In the photograph the upper fragment should have been placed further to the left.
and lower edges of polos. Hair over forehead marked by short vertical incisions. Narrow face with shallow eyes and smiling mouth. Thin red necklace with small pendant at center. Mouth, breast and wing-cap red. Strongly marked ridge along lower edge of wing-cap, then row of short feathers, and finally longer, broader feathers forming sickle wing. Few red stripes follow curve of longer feathers.

24 (KT49–4). Relief of sphinx, facing left. Plate 34. H. 0.086. W. 0.062. Head missing.


From the Circular South Shrine. Beside Nos. 23 and 24, there are two other fragments from the same mould.

25 (KT49–8). Upper part of sphinx relief, facing right. Plate 33. H. 0.063.

Brown clay. Except for reversed pose, figure very similar to preceding. Outer wing feathers narrower and hence more numerous. Ridge across wing-cap forms strong ogival curve. Head smaller and face narrower than preceding. Hair in small loops over forehead.

From the same deposit. A figurine found near Temple E in Corinth\(^{60}\) is probably from the same mould, and perhaps also one from the Asklepieion (TF 63). The Circular South Shrine contained three more figures which are doubtless from this mould, and two other fragments were found elsewhere. For a similar arrangement of the hair in loops compare a protome head, XII, 14. Of the sphinx reliefs from other sites those closest to this mould-type seem to be a pair from Olynthus,\(^{61}\) probably of Corinthian origin. A relief formerly in the Piot Collection\(^{62}\) and one in the University of Pennsylvania Museum are of very similar type.

26 (KT49–19). Relief of sphinx, facing right. Plate 33. H. 0.076. Head, forelegs, tail, and hind paws broken off.

Hard, polished buff clay. Body much more slender than that of preceding examples, and deeply cut in between body and hindleg. Short feathers outlining wing-cap are in higher relief than usual.

From the Rectangular South Pit. There are several other fragments of sphinxes which may be from the same mould, including two from the Circular South Shrine and one from the area of the “Erosa Shrine.” A relief from Halaf\(^{63}\) seems to be related to this mould-type.

27 (KT27–6). Part of relief representing Artemis. Plate 34. W. 0.089. Th. ca. 0.009. Broken off under chin and across legs.

Hard buff clay. Black paint over broken edge at upper left hand corner. Extremely low relief with background cut away around figure. Figure faces left and carries bow in horizontal position in left hand. Ends of hair apparently caught up over fillet and form small, pointed projection at back. Dress in slight relief at neck, with sleeves reaching to elbow. Long flat object in slightly lower relief in front of body perhaps end of mantle. End, probably of same mantle, appears also behind figure. At left edge of relief, just above tip of bow, appears end of staff or spear.

This fragment resembles the so-called “Melian reliefs,” but is in much lower relief. The modelling of the upper body may be compared with Jacobsthal, op. cit., pl. 4. The style seems to be late archaic.

28 (KT40–1). Two fragments of relief of horse and rider. Plate 35. H. (upper fragment) 0.042.


Found just west of Stelai Shrine A, and perhaps belonged to that shrine. The style seems to be that of the early 5th century. The manner in which the edges are cut is like that of a group, cruder in execution, in the British Museum.\(^{64}\) A very similar head was found in the Odeon deposit in Corinth.\(^{65}\)

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**Class XXIII. Handmade Horses**

This large group comprises 263 inventoried figurines, of which 36 receive separate mention in the catalogue.\(^1\) Of the total number, 29 are riders who have lost their horses. In addition, fragments of 261 other horses were found in the excavations but not inventoried. As the total number of horses found was over 500, they are far more numerous than any other type of

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\(^{60}\) Corinth, XII, no. 204.

\(^{61}\) Olynthus, VII, pl. 41, nos. 333 and 334.

\(^{62}\) Collection Eugène Piot (auct. cat.), 1890, pl. XII, no. 328.

\(^{63}\) Winter, Typen, I, p. 229, no. 9.

\(^{64}\) Jacobsthal, op. cit., pl. 69b.

\(^{65}\) Corinth, XII, no. 214.

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\(^1\) Two others, both isolated riders, are included in the catalogue of Class V (Nos. 2 and 5). One of the grotesque figurines, VI, 1, is also a rider.
figurine. Since a large percentage of them occurred in datable deposits, much interesting information was obtained concerning the development of the type and a few generalizations may safely be offered. In about four-fifths of the entire number riders either are preserved or have left traces on the back of the horse. The popularity of the type continues undiminished into the late 5th and 4th centuries, where it is found in deposits which also contain mouldmade figurines of sophisticated style. In fact, the horses of the Late Group, which covers this period, are much more numerous than those of either the Early or Middle Group. Thus it appears that, while the handmade female figures (Class I) were extremely popular in the late 7th and 6th centuries, but perhaps slightly less so in the 5th and 4th centuries, the horse and rider type, on the other hand, shows a distinct increase in popularity in the later periods. Although the type has a great many variations, a comparison of three figurines, Nos. 22, 29 and 33, shows that, once an easy and satisfactory formula was found, it continued to be employed with very little change. No. 22 is from Stelai Shrine A and is datable in the first half of the 5th century; No. 29, from the Circular South Shrine, datable in the third quarter of the century, is very similar, though less carefully made; No. 33, found in the Terracotta Factory in a deposit which is probably at least 75 years later than that of the Circular South Shrine, is very nearly identical with No. 29.

Early Group

With the exception of No. 1, which is perhaps of early 7th century date, the earliest horses come from Well I and are to be dated in the last quarter of the 7th century and the first quarter of the 6th. The quality of clay and paint in these figurines affords an important criterion of date (see pp. 4 f.). The fragmentary condition of many of the horses of this period interferes to a great extent with a study of their modelling and style. Heads are particularly scarce, but one may say in general that in the late 7th and early 6th century examples the head and neck are extremely flat and in cross-section form a narrow triangle, of which the apex is the edge of the mane. The mane, which is nearly always fashioned in one piece with the neck and not applied, as it is later, is fairly deep, with a sharp edge and a high crest which ends in a point. The front edge of the mane generally forms a more or less straight line with the front of the neck. Usually (compare, however, No. 4) the front of the mane joins the face in a curved line rather than at an angle. The face is very small and usually pointed. In KT 28–18, which is from Trench J and hence to be dated at the end of the Early Group, the type of horse, with its small, pointed head, high, flat mane, concave back and arched tail, is quite close to the Well I examples. In Nos. 12 and 13, however, which are from the same area, the head is proportionately larger; in No. 13 the nose is cylindrical in shape with a blunt end, while in No. 12 it is rather carefully shaped, with a concave upper line and a convex jaw. The groove to represent the mouth occurs for the first time in these two figurines, with the possible exception of No. 9, whose date is not certain. In the heads which are definitely of early date the ears are not indicated. They appear only on Nos. 9, 10 and 11, which are of uncertain date, and on Nos. 12 and 13, which fall at the very end of the group.

The distinguishing characteristics of the body are its compactness and the deeply curved, sagging back, which is strongly arched at the base of the tail. The tail is usually thick and nearly round in section. No. 2, with its almost straight back and the thin tail which falls close to the body, is an exception to the general rule. Nos. 9 and 13 also have fairly straight backs, but No. 13 is at the very end of the series and No. 9 is probably not of very early date. No. 1 is different
from any of the others, having an extremely elongated body with a sharp-edged, slightly convex back, and is probably of much earlier date. The early and middle 6th century horses from Rhitsona have manes which are very similar to those of our Early Group. In these horses also the tail is arched at the base. It is interesting to find that some terracotta horses from a very early period in Syria are quite similar in shape to horses of the Early Group from the Potters' Quarter, with their braced legs, sagging backs, short, arched tails, and thin, pointed noses.\(^2\) An even earlier figurine from Kish,\(^3\) dated early in the 2nd millennium, also shows the small head, sharp-edged mane, concave back and braced legs characteristic of our Early Group.

Unfortunately, very few riders from the Early Group are complete; those which are preserved show considerable variety in shape. No. 8 has a long, cylindrical body and rather long, flat arms and legs with no modelling of the hands or feet. The face is formed by a prominent, beak-like projection for the nose and a low, rounded protuberance for the forehead. The rider of No. 7, who is nearly complete, also has a cylindrical body, but has extremely short, broad legs and narrow cylindrical arms. That of No. 14, complete except for the head, approximates the type common in later periods, since it has broad, flap-like legs and arms closely attached to the sides and neck of the horse. No. 14 is, of course, at the end of the series, but even in such early figurines as KT28–5 and KT28–8, the former from Well I, the riders seem to have been of about the same shape. The legs and arms of the rider of No. 3 were somewhat narrower. These riders, however, even though they appear similar in shape to those of the Late Group, are always placed at a more suitable distance from the necks of their horses. A few isolated riders from this period have also been found. One of these, V, 2, which seems to be of early 6th century date, has a deeply gashed mouth, applied pellet eyes and an applied polos. The arms and legs are missing, but were cylindrical in section rather than flat. A grotesque rider, VI, 1, perhaps of the same date, has very broad, flat legs and flat arms which are bent outward at the wrists. Two isolated riders from Trench J, hence belonging to the end of the Early Group, are quite carefully modelled. One, KT17–5, has a “gash” face, applied ribbed locks and an applied polos. The arms and legs are cylindrical in section, the latter bent at the knee. The garment is carefully indicated by paint. The other rider, which came from the actual deposit, also has fairly well-shaped arms and legs, the latter bent at the knees and ankles.

The decoration varies considerably among the different figurines. The horse may be unpainted or completely covered with paint (cf. No. 6). A rather characteristic method of decoration, rarely found in later periods, consists in painting the front of the neck and chest in solid color (cf. Nos. 1, 4, 9, 12 and probably 14). It will be noted that this practice is still employed in the latest examples of the group. Very frequently the mane is distinguished from the rest of the body by paint, applied in solid color, as in Nos. 2, 7 and 13, or in straight or wavy stripes, as in Nos. 4, 8 and 12. For the most part, the eyes are not indicated; in Nos. 2, 11 and 13, however, they are represented by painted circles, by painted spots in Nos. 7 and 12, and by applied disks in Nos. 9 and 10. Many of the heads are, of course, missing. The body, when not painted in solid color or left unpainted, is variously decorated with horizontal, vertical or diagonal lines, wavy lines or spots. The use of thin lines painted along the sides of the body seems to be characteristic of this period (cf. Nos. 1, 2 and 9), and rarely appears later. Bridle or reins are occasionally represented in the early period, by painted lines, as in Nos. 2, 4, 9 and 12, or by applied strips of clay in No. 18.

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\(^3\) Roes, Greek Geometric Art, fig. 71 a.
Briefly, the characteristics of the horses in the Early Group may be summarized as follows:

1. Hard, finely sifted clay.
2. Hard red paint applied directly to clay.
3. Combination of red and orange-brown paint.
4. Very flat heads and necks.
5. Nearly straight line formed by front edge of mane and front of neck.
6. Mane which is part of neck, not applied.
7. Sharp edge of mane.
8. High, pointed crest of mane, joining face in curve rather than at angle.
9. Small, pointed face.
10. Lack of ears.
11. Sagging line of back, with high curve at base of tail.
14. Thin stripes running horizontally along sides.
15. Rider separated from neck of horse.

**Middle Group.**

This group consists of the figurines from the Aphrodite Deposit and Stelai Shrine A, and the figurines which seem to be related to them. The period covered is thus roughly the second half of the 6th century and the first half of the 5th. The horse and rider figures of this period show considerable variety and do not lend themselves easily to statements of a general nature. As we also observed in the case of the handmade female figures (Class I), the figurines of the Middle Group are often small and are likely to be very carefully modelled. The Middle Group contains a series of seven figures (see Nos. 15 and 16) which are particularly small, but in general fairly well modelled, and which may be compared in these respects with a group of female figures (I, 29–34), probably of the same period, which are also of unusually small size and likewise modelled and painted with extreme care. In these horses the bodies are long, thin and cylindrical with a short neck, modelled ears, small head, and a short, thin tail, usually set in the vertical plane. The mane is low and applied as a separate bit of clay, and is continued in a sharp ridge down the back to the tail. This ridge is particularly characteristic of this little group of horses and is found also in some of the Stelai Shrine horses. In most of these small horses either the forelegs or the hindlegs or both are turned up slightly to indicate feet; compare also No. 17 from the Aphrodite Deposit and No. 19 from Stelai Shrine A. No. 17 is particularly close to these horses, perhaps indicating that they are to be dated late in the 6th century.

In the horses from Stelai Shrine A the bodies are thin and cylindrical. The tails vary considerably; they may be thin and round in section, or flat and either set in the vertical plane and arched or set in the horizontal plane and raised above the level of the back. The heads vary widely in shape, but on the whole are likely to be larger than in the Early Group. In several cases the face begins to narrow just below the eyes. The ears are usually indicated. The mane is usually applied and sometimes continued in a ridge down the back. Instead of joining the forehead in a gradual curve, as in the horses of the Early Group, it now ends sharply, sometimes in a flat, disk-like surface (cf. Nos. 21 and 22) and sometimes in other ways. In one case (KT28–48) the mane is indicated only by a crest which springs from the top of the head and is bent
slightly forward. This figurine is very close in all other respects to No. 22, and thus probably belongs to the Middle Group. This method of rendering the mane becomes the usual one in the Late Group. In several of the Stelai Shrine horses we find, apparently for the first time, the knee-joint of the hindleg indicated (cf. Nos. 19 and 21).

The riders of the Middle Group, where they are preserved, are seen not to differ greatly in shape from those of the Early Group. They are still well separated from the neck of the horse. In the case of No. 22, an apparent exception, a thick applied mane fills the space between rider and horse. The face is usually formed by extending the top of the head to a blunt point which is bent downward against the neck and slightly rounded to approximate a face. An applied polos is usually worn. The rider of No. 18 is exceptional in being of unusual height and in having a “gash” face. The decoration varies considerably among the horses of the Middle Group, although the general tendency is to leave the body more or less unpainted, to indicate the eyes by paint and to emphasize the mane and the ridge down the back by painting them in solid color or by painting a narrow stripe along the edge. Spots and stripes of color are still employed on the body, but rather exceptionally. Yellow paint is used on only one figurine of the Middle Group, No. 22. A small horse and rider in Boston (90.192), which seems to be of Corinthian clay, belongs to the Middle Group. The tail is held horizontally and the mane ends in a disk over the forehead. The rider is very closely attached to the horse and has a strongly projecting face.

The following traits may be said to be more or less characteristic of the Middle Group, although as a group it is far less homogeneous than the Early Group and there are exceptions to almost every point:

1. Thin, cylindrical body of horse.
2. Small face, but generally larger than in Early Group.
3. Applied mane, often continued in ridge down back.
4. Modeled ears.
5. Mane which joins forehead at sharper angle than in Early Group.
6. More or less unpainted bodies.
7. Painted manes and eyes.
8. Rounded faces of riders.
9. Wearing of poloi by riders.
10. Rider separated from neck of horse.

**Late Group**

The popularity of the handmade horse and rider continues to increase in the later 5th and 4th centuries. Forty were found in the late 5th century deposit in the Circular South Shrine, beside about fifty uninventoried fragments, while about twenty-five figures and twenty uninventoried pieces came from the much smaller deposit in the Shrine of the Double Stele in the early 4th century. A number of others were contained in the various mid-4th century deposits in the Terracotta Factory. The horses and riders of the Late Group form a fairly homogeneous series since, with only a few exceptions, they conform to a single type which varies only slightly in details.

The typical horse of the group has a very thin, cylindrical body and a much larger head and neck than has been common before. The legs are straight, pointed and set in a braced position, while the straight, short tail shows flat horizontal surfaces, is broad at the base and tapers to a
point, and is set so that it either continues the line of the back or is raised somewhat above it. The face is long, wide across the eyes, and with the sides of the nose usually pinched together. The mane is not applied and does not project beyond the surface of the neck; a high, tongue-shaped crest on top of the head is bent forward a little over the forehead. Normally, the ears are not represented. The rider in the Late Group appears to be formed by doubling a long strip of clay in the middle, where it is pinched flat and bent over to form the “disk” face. The ends of the strip are flattened and separated to fit over the horse. A short, flat strip is wrapped around the body halfway down to form the arms, and a polos is applied to the head. It will be noticed that No. 22, from the Stelai Shrine A deposit, represents very nearly the same type. Although there are exceptions, the riders in this group are usually more closely attached to the neck of the horse than are those of the Early and Middle Groups.

Among the horses and riders from the main deposits of this period there is a certain amount of variation from the general type. The most common variations, occurring occasionally in horses from all the deposits, consist in the presence of an applied mane and modelled ears, and in the bending of the hindlegs, and occasionally the forelegs, to indicate the knee-joints. The length of the legs also varies and is to some extent a criterion of date. Although horses with long legs do occur in 4th century deposits, horses with short legs are rare in the late 5th century deposits. In general, one may say that the type of horse with short, heavy legs is more likely to be dated in the 4th century than in the 5th. Most of the horses from the Circular South Shrine conform closely to the general type. Those from the Shrine of the Double Stele tend to have somewhat shorter legs. The heads are similar, but tend to be less square at the end. Those from the Terracotta Factory deposits show the greatest amount of variation. Some of these, from both Deposit 6 in the East Room and Deposits 1 and 2 in the court, are nearly indistinguishable from the Circular South Shrine type (e.g., No. 33, and particularly KT28–136). There is also a group, mostly from Deposits 1 and 2, in which the hindlegs are bent and the heads tend to be very large (cf. No. 34). The faces of the riders are rounded, occasionally with a gash for the mouth; this is the same modification of the “disk” face which we observed in Class I figurines from the same deposits (cf. I, 56). A third group, coming from Deposit 1, is characterized by very short, stumpy legs and tail and by a large head; the clay used is poor; there is a thick white slip, and yellow and pink paint is commonly employed (cf. No. 35). A small group of four horses which do not conform to the normal late type in any respect are Nos. 23, 25, 26, and KT28–106, two of which were from the Circular South Shrine, marking the type as of late 5th century origin. Nos. 25 and 26 are unusually large and extremely well modelled. They, and No. 23 as well, are represented with the forelegs raised as in a running position. The hindquarters are carefully studied, with the hip bones and knee-joints well indicated. The rendering of the chest muscles is particularly interesting: in No. 25 they are represented by two carefully shaped, rounded masses of clay applied to the chest; No. 26 has a single, rather elongated projection; the rendering in KT28–106 is still different and consists of two narrow vertical ridges separated by a flat area. The modelling of the shoulder bone and muscles is particularly well done in No. 26. The rider of No. 25, in spite of his stiffness, is far superior to the hastily executed horseman of the ordinary horse and rider figure. It is unfortunate that the head of none of these four horses was preserved.

The decoration of the horses of the Late Group usually consists in a stripe down the back and in rather irregular spots and stripes on the sides and legs. The upper surfaces of the mane and tail are generally painted. The eyes are practically always indicated in paint, most often by
spots, sometimes by circles with dots inside. A painted bridle is very frequently found and consists of two thin stripes drawn from the horse’s nose, or from a band encircling his nose, to the hands of the rider. The rider usually has a painted polos, sometimes dots for eyes, and is often painted on the back and on the outer surfaces of the arms and legs. A very large number of horses and riders, most of them not included in the catalogue, are either unpainted or covered only with white slip. Yellow paint is employed in several horses of the Late Group, and in a few of the horses from the mid-4th century deposits in the Terracotta Factory we find pink paint for the first time. Incised details are extremely rare, occurring only in No. 23, where the ribs of the horse are represented by a series of fine, incised lines, in No. 29, which has incised lines on the upper surfaces of the tail and mane, and in one other figurine, KT28–103, in which a few incisions appear on the tail.

To sum up, the typical horse and rider of the Late Group has the following characteristics:

1. Thin, cylindrical body of horse.
2. Large head and neck.
3. Short, straight tail, held either in horizontal position or slightly above level of back.
4. Long face, wide across the eyes and with a pinched nose.
5. Mane, usually not applied, which forms a tongue-shaped crest bent down over the forehead.
6. Irregular spots and stripes on sides and legs of horse.
7. Paint on upper surfaces of mane and tail.
8. Painted eyes.
10. Rider with flat “disk” face and applied polos.
11. Rider usually closely attached to neck of horse.

Handmade horses and riders have been found in fair numbers in the other excavations of Corinth and these were doubtless for the most part manufactured in the Potters’ Quarter. Those from Perachora, where over thirty were found, are said to be of Corinthian fabric. Outside the Corinthia, however, very few indeed seem to be even possibly of Corinthian manufacture, and we must assume that the Potters’ Quarter produced such figurines almost exclusively for the Corinthian market. In fact, many localities in Greece and the eastern Mediterranean had their own particular horse and rider types which developed along local lines. Chief among these are the great ceramic centers of Cyprus, Rhodes and Boeotia. The horses of Rhodes and Cyprus have much in common: the crude modelling, the heavy forms of the horses, the long, flat chins, prominent noses and pointed caps of the riders, and the fondness for striped

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4. A.J.A., II, 1898, pp. 206–8 (of 44 horses and riders found, all but one are said to have come from the theater); A.J.A., X, 1906, p. 159, pl. X, 1; Corinth, III, part 2, p. 116, fig. 86, left; Corinth, XII, nos. 30–27, 29–33; Corinth, XIV, pls. 6, nos. 2–4, and 56, nos. 27, 28. B. M. Cat. Terracottas, p. 76, B 34 is said to come from Corinth.

5. Perachora, pp. 228f., nos. 165–169. Of these, however, nos. 166 and 167 certainly look as if they were Argive.

6. Certainly of Corinthian manufacture is a small horse in Boston (90.192), and possibly Corinthian are: Winter, Typen, I, p. 25, no. 1; Tiryns, I, p. 84, no. 145; Aegina, p. 378, no. 57, pl. 108, 23; Papers of British School at Rome, 1938, pl. XVIII, B 6 (from Schinos). Of the twenty horses found in the Kabei-
decoration. As a rule, the Boeotian types are better.9 Although some are well modelled and carefully painted, most of them follow their Geometric prototypes fairly closely in shape and decoration even as late as the middle of the 6th century. After that date the horse and rider is less commonly found in Boeotia,10 nor are there many examples from the neighboring necropolis of Halai,11 which begins in the late 6th century. There is also a distinctive Argive type, in which the rider is usually represented with a shield and helmet and with applied pellets for eyes. Nearly fifty were found at the Argive Heraion12 and fifteen at Tiryns,13 and there are examples from other sites.14 The horses found at Sparta,15 which are probably mostly of 7th century date, seem much less well modelled than those from Corinth, perhaps on account of the inferior clay used. In general they, like most of the Argive horses, show the concave back, high-arched tail, thin-edged mane and pointed crest characteristic of Corinthian horses of the Early Group. The applied pellet eye with the hole in the center seems to be a peculiarity of Spartan horses. Painted stripes completely encircling the body, neck or legs are very common. The terracotta horses from Olympia are also unlike those from Corinth, but again they tend to have the concave back, arched tail and sharp-edged mane.16 These characteristics may be noted also in the bronze horses of early date from the same site.

The Attic horses, at least those of the 7th century, seem to be closer to the Corinthian type than to those of Sparta or the Argolid. After the 7th century the handmade horse and rider seems to lose its popularity in Attica. The horses from a 7th century deposit in the Agora at Athens,17 although of somewhat earlier date than the horses from our Well I, have much in common with these and form an interesting comparison with them. The neck is long with the upper edge flattened to form a mane; the crest of the mane is sometimes high and forms a curved line or an obtuse angle with the line of the face, as in most of the horses from Well I, but more often forms a very low projection on top of the head or is bent forward in the manner of our No. 4. The muzzle, as in the horses from Well I, is small and pointed. The back is less strongly concave; the tail is less arched at the base and is usually flat and closely attached to one leg. These horses seem to have much in common with horses, probably of about the same date, from Samos;18 the chief differences are the longer legs of the Attic horses and the fact that the muzzle is pointed rather than cylindrical. The Samian horses are also somewhat similar in style to the earliest horses from the Potters’ Quarter. Noteworthy in many are the sagging line of the back, the high arch at the base of the tail and the sharp edge of the mane. The painted decoration is sometimes very similar. As has already been mentioned, however, the noses of the horses tend to be cylindrical in shape rather than pointed, and the legs are shorter. The tails are usually short, thin and pressed against the hindlegs, as generally also in the Attic horses (cf. B.C.H., LXXIII, 1949, p. 379, fig. 10, 3 (from Epidauros); Asine, fig. 225, 6 and 7; B.C.H., XLVI, 1923, p. 500, fig. 4, upper row (from Asine); Roes, op. cit., fig. 125 (from Tegea); B.C.H., XLV, 1921, p. 424, fig. 68, no. 348 (from Tegea); Schleemann, Mykenae, pl. XIX, no. 110; ’Aγύ, ’Επ., 1912, p. 159, fig. 37, left (from Lykosoura); Perachora, pl. 100, nos. 166 and 167, look as if they might be Argive.

9 Cf. Ure, Argv. and Fig. from Rhithiona, pp. 61–64, pls. XV, XVI; B.C.H., XIV, 1890, pp. 217–222, figs. 6–8, pl. XIII; ’Αγύ, ΔΔεκ., III, 1917, p. 67, fig. 55; Winter, Typen, I, p. 7, nos. 1, 2; Köster, Gr. Terrakotten, pl. 8; Danish National Museum, Cat. of Terracottas, pl. 16, nos. 149–154; Jahrbuch, XLIII, 1928, Arch. Anz., col. 367, fig. 82; Bull. ant. Beschaving, II, 1, p. 12, fig. 1 (center); Zervos, L’art en Grèce (1946), nos. 86, 87–99; Roes, De Oorsprong der geometrische Kunst, fig. 146. Ibid., fig. 124, is probably also Boeotian.
10 Cf. Winter, op. cit., p. 37, nos. 1, 2; Ure op. cit., pp. 64–66, pl. XVII, 112,77, pl. XVIII, 31,378; Bull. ant. Beschaving, II, 1, p. 12, fig. 2, (left).
13 Tiryns, I, p. 83, no. 141, fig. 20.
14 Ath. Mitt., XX, 1895, p. 817, fig. 33 (from Kalauria);
also our No. 2). Handmade horses and riders are found on many other Greek sites, but not in any great numbers. In Italy and Sicily they are extremely rare,\textsuperscript{19} the interest of the coroplasts there being centered almost exclusively in the human figure.

**Early Group.**


Hard pale clay. Hard black and applied red paint. Convex back with strongly marked ridge. Black paint on chest. Black stripes down back and along sides, connected by short vertical stripes, alternately black and red applied over black.

This peculiar fragment is extremely archaic in appearance and may go back as far as the early 7th century, perhaps even earlier. A fragmentary terracotta bull of the Mycenaean period from Krisa\textsuperscript{20} is similarly decorated with long, horizontal stripes on the sides connected by a series of short, wavy, vertical lines.

2 (KT29–1). Horse with traces of rider. Plate 36. L. 0.071. Legs and tail broken off (restored).


From Well 1, hence datable in the last quarter of the 7th century or first quarter of the 6th. The hardness of the clay, the high, sharp-edged mane and the heavy proportions are all characteristic of the period. The shape and position of the tail are paralleled on hand-made horses from Athens and Samos (see above).

3 (KT28–2). Horse, with legs of rider. Plate 35. L. 0.072. Legs and end of tail broken off.

Very hard grayish yellow clay. Hard red paint. Back concave. Legs of rider unequal in length; painted red. Tip of right arm, also red, preserved on neck of horse. Horse has long neck, broad in front; flat-edged mane ends in high, sharp point over forehead. Head very small and pointed. Tail high-arched, falling free from body. Body, except legs and tail, painted red.

From the same deposit. A horse of very similar shape was found at Tegea,\textsuperscript{21} and a mane of similar type appears in a figure from the Argive Heraion.\textsuperscript{22}

4 (KT29–1). Head of horse. Plate 35. H. 0.059.

Hard yellowish paint. Neck and head extremely flat. Head small, with pointed nose and slightly bulging forehead. Mane ends in small pointed projection; vertical zigzag lines down sides. Black stripe down nose. Chest painted black. Bridle indicated by black stripe at either side of mouth, joined at right angles by stripe down sides of head; at right angles to latter, stripe runs across top of mane at either side.

From the same deposit. The horse illustrated in *Perachora*, pl. 100, no. 169, seems to be fairly similar, except that the front of the mane projects less strongly. The Perachora horse, from the shape of the head and the painted decoration, would also seem to be of late 7th or early 6th century date.

5 (KT29–5). Leg of large horse. Plate 35. H. 0.049.

Hard gray clay. Black paint. Leg tapers to bottom, where it is slightly flattened. Three thin stripes down front with zigzag lines between. Row of large dots on inner surface.

From the same deposit. The legs of all the horses from this deposit happen to be missing, but this fragment indicates their probable shape.

6 (KT29–8). Horse without legs or tail. Plate 36. L. 0.052. Head missing. Break on left side.


Found at the west edge of the hill, outside the walls, with Early and Middle Corinthian pottery. The fine red paint is characteristic of the period. The painting of the entire under surface shows that the legs were never added.

7 (KT28–15). Horse and rider. Plate 36. L. 0.061. Head of rider, tail and three legs of horse broken off. Legs restored.

Light brown clay with red core. Hard purplish red and brownish red paint. Head and neck, as well as tail, obviously made separately and attached to body. Head small with flat nose. Tail high-arched. Legs of rider hardly project below body, but are continued in paint. Back, legs and shoulders painted purple. Eyes of horse purple, also mane and two short stripes across nose. Across chest two brown stripes with row of purple dots between. Purple stripe and brown zigzag stripe down either foreleg. On either haunch three parallel brown stripes. Purple stripe round tail.

This figure shows the characteristically early com-

\textsuperscript{19} Cf. *N. d. Sc.*, 1925, p. 304, fig. 59, lower center (from Syracuse); *Mon. Ant.*, I, 1889, col. 834 (from Megara Hyblaea).

\textsuperscript{20} *B.C.H.*, LXII, 1938, p. 144, fig. 22, 2.

\textsuperscript{21} *B.C.H.*, XLV, 1921, p. 425, fig. 64, no. 357.

\textsuperscript{22} *Arg. Her.*, II, pl. XLVIII, 2.
bination of purple and brown paint. Its shape may be compared with that of a horse found at Delphi.23 Three horses from the Asklepieion in Corinth (TF 4, 4 b, 6), especially the last (published in *Corinth*, XIV, pl. 6, no. 3), are very close in shape and painted decoration.

8 (KT28–10). Forepart of horse, with rider. Plate 36. H. 0.059. Head and legs of horse, left leg of rider missing.

Red clay. Hard red paint. Horizontal red stripes on chest and mane of horse. Short stripes across sides and arms of rider; traces of red on head. Face elongated into point; perhaps intended to represent monkey?

For the decoration compare a fragment from Samos.24

9 (KT29–14). Horse. Plate 36. H. 0.075. Tail and three legs missing (restored).


This horse, though rather different from any of the others, except No. 10, probably belongs to the Early Group. The clay, the paint, the decoration of the chest in solid color, the stripes along the sides, the small head and the general style all point to this period, although the long, cylindrical body may indicate that the figure falls rather late in the group. The groove for the mouth, the applied ears and the disk eyes do not occur in any of the Well I examples, but the grooved mouth and the ears do occur on two figures, Nos. 12 and 13, which certainly belong at the end of the series. A rider was probably never added to No. 9.


Very hard yellowish gray clay. Black and brownish purple paint. Modelling of body rather similar to preceding. Back more concave; tail has higher arch and sharp upper edge. Mane continued in sloping ridge to center of back; probably ended in low projection between ears. Applied ears, slightly pinched for more realistic effect; outside purple, inside black. Small applied eyes, painted black. Black stripes down nose, along cheeks, round neck, down chest and along front of forelegs. Black stripe down either shoulder, with horizontal stripes connecting it with paint on chest. Purple spot on mane; purple paint across lower back and base of tail, partly covered by black stripes down tail ridge and haunches. Black paint under tail. Applied genitals.

This horse, also undatable from its context, resembles the preceding in many respects and, like it, is quite different from any of the other horses. The clay, paint, decoration, and the high arch of the tail, however, show that it must be assigned to the Early Group.


Very hard yellow clay with pink core. Black paint, mostly fired yellowish orange. Body heavy but fairly well modelled, especially around haunches. Lines painted down nose and along cheeks; eyes drawn in thin lines. Mane formed by series of applied strips which end around face in small, flattened disks. Small ears project through mane. Between ears two tiers of applied locks, upper ending in smaller disks. Top of mane painted in stripes, sides and edge in solid color, chest with irregular vertical stripes, back and tail in thin diagonal stripes which meet in V on top. Large spots on haunches and right flank.

The clay and paint point to an early date, probably no later than the early 6th century. A black paint fired to a very similar yellowish orange occurs on a Middle Corinthian sherd from Well I.

12 (KT28–21). Large horse, with traces of rider. Plate 38. H. 0.11. Tail and right foreleg broken off (restored).

Buff clay. Black and purple paint. Legs tipped with black. Slightly concave nose and angular lower jaw. Groove for mouth, small depressions for nostrils. Applied ears; outer surfaces purple. Mane ends in long applied flap low on forehead; crossed by deep grooves. Tip of nose and under jaw purple. Purple spots for eyes. Bridle indicated by purple line on either side from mouth to ear and by two lines from ear to edge of mane. Edge of thin mane and flap on forehead painted purple over black; diagonal, black zigzag lines on sides. Front of neck and chest painted black with applied purple. On right shoulder short, curved black line between purple lines. Two curved purple lines on right haunch. Broad purple stripe on left flank. Tip of left arm of rider appears on mane of horse; break painted over in purple.

From the Deposit in Trench J, and probably to be dated around the middle of the 6th century. The size of the figure, its careful modelling and, above all, the care taken in its decoration make this perhaps the finest of all the horses. The fact that the color of the mane goes over the broken surface of the rider's arm, and that the mark of the rider on the back appears to have been smoothed off, indicates that the rider was

23 *F. de D.*, V, pl. XXIII, 3.
24 *Ath. Mitt.*, LXV, 1940, pl. 59, no. 954.
purposely removed, perhaps because he had become damaged in the making. For the indication of the mane by zigzag lines, compare two Boeotian figurines in Copenhagen and one in Athens.\textsuperscript{25} The shape is quite similar to that of another Boeotian figurine.\textsuperscript{26}

13 (KT28–22). Horse. Plates 36 and 44 (with XXXII, 2). L. 0.065. Legs, tail, ears and part of reins missing. Legs and tail restored.


From the same deposit.

14 (KT28–23). Horse and rider with shield. Plate 35. H. 0.08. Head, tail, forelegs, and end of right hindleg of horse missing, also head of rider.

Pale grayish yellow clay. Red paint. Back of horse concave with high-arched tail. Thin mane, ending in high point. Traces of red on chest and on front edge of mane. Traces of red on rider; shield has red rim.

From Trench J, and probably of nearly the same date as Nos. 12 and 13. The shield, which occurs only twice in the riders from the Potters’ Quarter, perhaps indicates Argive influence.\textsuperscript{27} Two figurines from the main excavations of Corinth\textsuperscript{28} are very similar. One which is particularly close came from a deposit in the Odeion which seemed to be largely datable near the middle of the 5th century.\textsuperscript{29} There are several riders with shields and helmets from Perachora.\textsuperscript{30}


Pale clay. Black paint. Red spot on shoulder probably accidental. Long, thin body with sharp ridge down mane and back. Mane ends in broad flap, applied between pointed ears. Small applied disks for eyes, close together, with black dots. Black line indicates mouth. Mane, tail and ridge down back painted black. Black stripes round neck, down nose and around mouth.

This is the best example of a group of very small horses which are made and painted with careful attention to detail (see p. 166). They are probably to be dated in the late 6th century. No. 16 belongs to the same group. One of the group, KT29–34, was probably made by the same hand as No. 15.

16 (KT28–32). Small horse with leg of rider. Plate 36. H. 0.031. Tail and one leg missing (restored).

Pale brownish gray clay. Black and soft red paint. Sharp, rather wavy ridge down mane, back and tail; black line along edge with short vertical lines on either side. Mane ends in point over forehead. Ears project strongly; black inside. Black spots for eyes; black stripes down nose and around tip. Red stripe and black line round neck. Feet turned up slightly and painted black in front. Around each leg wide red band bordered with black lines. Leg of rider bent to form foot.

17 (KT29–43). Horse. Plate 35. H. 0.079. Tip of tail and one foot broken off (restored).

Light brown clay. Hard black and soft red paint. Clumsily modelled with bits of clay projecting from surface. Feet turned up and painted black; appearance of under surface suggests figure stood on base. Mane applied in heavy ridge down back and divided into two thick locks on forehead; painted black. Rough bosses at sides of head probably represent ears. End of nose black. Black spots for eyes, with black brows. Red collar. Line of red dots down either foreleg. Irregular black spots on various parts of body.

From the Aphrodite Deposit, and to be dated in the late 6th century or first half of the 5th. The modelling is of the same rough quality as that of XIX, 2, and the quality of the hard, polished black paint is the same as that used on I, 35.

18 (KT28–44). Horse and rider. Plate 36. H. 0.094. Nose, one leg and tip of another broken off. Legs restored.


From the same deposit, and hence contemporary with No. 17, which it resembles, however, only in the crudeness of its modelling. For the face of the rider, compare I, 37 and 38, one from the same deposit and he other from Stelai Shrine A.

19 (KT28–46). Large running horse, with traces of rider. Plate 35. H. 0.075.

Pale yellow clay. Brownish black and red paint. Body cylindrical. Legs extended; bent to form feet.
Knee-joints of hindlegs modelled. Tail long, pointed, flat on top, and bent slightly to left. Neck and head disproportionately large. Applied, sharp-edged mane ends in rectangular crest; painted black. Small ears. Head turned slightly to left; face narrows below eye-ridges. Painted eyes long and almond-shaped with central dot and thin, arched brows. Bridle represented by thin line down nose, line round mouth and lines from mouth to mane. Irregular black stripes on outer surfaces of legs, with large red spots applied on forelegs. Roughened area on back, with large black spot, marks position of rider; paint used to attach rider. Tip of arm appears on left side of mane, but break painted over in black, so rider probably removed in process of manufacture.

From Stelai Shrine A, hence probably to be dated in the first half of the 5th century. Here, probably for the first time, the knee-join of the hindleg is indicated. This feature adds much to the realistic effect of the horse but never appears with great frequency, doubtless because it took more time to model. Also apparently for the first time the structure of the face is studied and the head is made much wider across the eyes than across the nose. This improvement is quite commonly adopted hereafter. The running position occurs only in this figure, although the forelegs of No. 25 are raised as if for a galloping position. In respect to the pose and modelling, particularly that of the tail and legs, No. 19 may be compared with a figurine from Megara Hyblaia and one formerly in the Hoffmann Collection.

Light brown clay. Traces of white slip. Red paint. Tail high-arched and flat, set with broad surface in vertical plane. Mane indicated by flattened projection, bent downward over forehead with small strip of clay inserted under edge. Trace of red paint here. Forehead slightly convex. Rider's head slightly pinched to form face; double applied polos.

From the same deposit. A female figurine, KT1-124, from the same deposit was probably made by the same hand. The clay is identical, as are also the shape of the face and the double polos with the wider strip on top. III, 5, from the same deposit, also has the same type of face and polos.

Brown clay. Brownish black and red paint. Hindlegs bent at knee. Tail long, flat, tapering and held above line of back; upper surface black. Sharp-edged applied mane, flattened on top; ends in small disk between ears. Front surface of disk black, top red. Ears close to mane. Face broad across eyes. Black spots for eyes. Wide black stripe down nose. Broad red collar. Two large black spots on outer surface of each leg and two on either flank. Rider has "disk" face, half covered by broad applied polos; top of head black.

From the same deposit.

22 (KT28-47). Horse and rider. Plate 36. H. 0.076. Tip of one leg broken off (restored).
Pale gray clay. Yellow and red paint. Tail broad, flat, pointed and raised above back. Thick applied mane, ending in large disk between upright ears. Below eyes, nose is narrower with flattened sides. Rider's head pinched to form face. Wide applied polos. Horse and legs of rider painted yellow, rest of rider red. Red also on mane of horse, tips of ears, end of nose, tips of feet and tail.

From the same deposit. The charm of this figure lies in its coloring. Both the red and the yellow are dilute and the combination is most harmonious. Among the horses yellow occurs only on this figure, No. 29 and four others. A small dog, XXV, 10, from the same deposit is obviously from the same hand as No. 22. The clay and coloring are identical, as well as the shape of the legs and the shape and position of the tail. The two figures may have been intended to form a group. A horse and rider illustrated in Winter, Typen, I, p. 25, no. 1, seems to resemble No. 22 and looks definitely like a Corinthian type.

Late Group.

23 (KT28-105). Body of horse. Plate 37. L. 0.058.

24 (KT28-61). Horse and rider. Plate 37. H. 0.075. Tail and one leg of horse and part of arms of rider missing. Leg and tail restored.
Brown clay. Black paint, mostly fired red. Head of horse long and thin with projecting eye-ridges. Mane represented by very high, pointed crest, painted black on top. Large painted oval eyes with small dot in center. Bridle consists of thin line down nose, with short line crossing it just under mane and another line encircling nose. Reins run from top of nose to hands of rider. Thin black stripe down back of horse. Rider has "disk" face with spots for eyes and broad applied polos, painted black.

From the area of the "Erosa Shrine."

31 Mon. Ant., I, 1889, col. 584.
32 Winter, Typen, I, p. 37, no. 4.
25 (KT29–69). Large horse and rider. Plate 38. H. 0.09. Heads of horse and rider, forelegs of horse, lower part of hindlegs, tail of horse, and right foot of rider missing.

Reddish clay with pale brown, polished slip. Body of horse extremely well modelled, especially hindlegs, projecting hip bones, and two rounded chest muscles. Forelegs raised; horse probably galloping. Sharp-edged mane. Small hole at base of tail. Rider carefully modelled. Arms bent slightly at elbow; closed hands, pierced with vertical holes, rest on horse’s mane. Left hand apparently too small at first, as extra piece of clay was added.

From the Circular South Shrine, and datable in the late 5th century. This and the following are by far the most skilfully and accurately modelled of any of the handmade horses found in the Potters’ Quarter.


Brown clay, partly fired red, with polished surface. Black and red paint. Body heavier than preceding, but equally well modelled. Chest and neck very heavy in proportion to hindquarters. Hip bones less prominent than preceding, while shoulder bones are more so. Single elongated muscle on chest instead of two muscles, as in No. 25. Red collar. Applied mane, painted black. Roughened area on back probably trace of rider.

From the same deposit. Another horse, KT28–106, shows very similar proportions. In this the chest muscles are interestingly rendered by two narrow, raised ridges, which run vertically and are separated by a very narrow, flat space.

27 (KT28–71). Horse, with traces of rider. Plate 37. H. 0.065. Tail and one leg broken off.

Hard reddish clay. Black paint, mostly fired red, and thick purple paint. Both hind and front legs bent at knees. Ends of forelegs slightly bent to form feet; forefeet black, also spots on legs. Black spots on flanks, stripe down back and curved lines on haunches. Nose narrow below eyes; end carefully modelled with flaring nostrils, and painted purple. Eyes black. Applied, sharp-edged mane ends in flattened crest which is bent forward; upper edge of crest painted black. Long ears, slanting outward.

From the same deposit, and one of the few painted horses from that deposit. The figure presents a curious combination of clumsily modelling and the representation of features, such as the nostrils and the joints of the legs, which do not appear on many far superior figures. The flaring nostrils and the length of the ears make it possible that the figure is intended to represent a mule.


From the same deposit.

29 (KT28–98). Horse and rider. Plate 37. H.0.077.

Light brown clay, partly fired red. White slip. Red and yellow paint. Tail short, flat and tapering; thin, shallow incisions over upper surface represent strands of hair. Traces of yellow paint on tail. Large head with prominent eye-ridges and very narrow nose, flat on sides and square at end. Mane indicated by high, tongue-shaped crest, bent forward; long incisions scratched on upper surface. Rider has large “disk” face with broad applied polos. Upper part, at least, of rider painted red.

From the same deposit. This figure is typical of the majority of horses from that shrine. The pointed, braced legs, the tongue-shaped, forward-inclined crest, the lack of ears, the long face with the pinched-in nose, and the close application of the rider to the neck of the horse, are all characteristic of the group from the shrine. This particular example is, however, nearly unique in having the strands of the mane and tail incised. Only one other horse, KT28–108, which is from the same deposit, shows incised details, also on the tail.

30 (KT29–26). Horse. Plate 37. H. 0.051. Tail, two legs and tip of third broken off (restored). Ears chipped.


This fine figure was found in the Shrine of the Double Stele, but at the west side, a little removed from the main deposit. It is, of course, possible that it is to be dated in the 4th century with the rest of the deposit, but the superior quality of the clay, paint and modelling, as well as its complete dissimilarity from the other horses in the deposit, would lead one to consider it an intruder. In style it is far closer to a late 6th century group of small horses (cf. Nos. 15 and 16). The cylindrical nose and incised mouth, the detailed rendering of the eyes, the modelling of the ears, and especially the low ridge running from the top of the head to the tail are all more characteristic of horses of the Middle Group than of the Late Group. In No. 32, however, we have a very similar figurine, found in an even later context. This may mean that both
figures, despite their style, must be assigned to the 4th century.

31 (KT28–152). Horse and rider. Plate 37. H. 0.064. Tip of nose and one leg of horse broken off. Leg restored.


From the same deposit. A very similar horse was found in the main excavations of Corinth.34

32 (KT28–84). Small horse with leg of rider. Plate 37. H. 0.044. Tail, ear and one foot broken off.

Light brown clay. Black and red paint. Fairly well modelled body. Black stripe down back, curved stripes on haunches and spots on outer surfaces of forelegs. Feet, top of tail, eyes and end of nose black. Thin black line down nose. Red stripes around nose and neck. Applied mane, cut straight over forehead, where it is painted red; rest black. Applied ears, hollow inside; black on tips and red inside. Leg of rider bent at knee, with foot turned up. Upper thigh painted red.

From the North Room of the Terracotta Factory, and perhaps of 4th century date. The style, however, looks earlier and the figure is rather close in many respects to No. 30, which came from the Shrine of the Double Stele, but which also seemed earlier than the deposit in which it was found. Since we have two figures of similar style, both in 4th century contexts, it may be safer to consider them exceptional products of the 4th century.

33 (KT28–126). Horse and rider. Plate 37. H. 0.069. Pale yellowish gray clay. Thin black paint. Short tail, raised above level of back; stripe on top. Mane formed by tongue-shaped projection, black on top. Nose flat on sides with prominent eye-ridges. Black rings for eyes. Reins run from top of nose to rider’s shoulders. Rider has small “disk” face with thick applied polos partly encircling head. Polos and top of head black.

From Deposit 2 of the Terracotta Factory, hence to be dated about the third quarter of the 4th century.

34 (KT28–122). Horse and rider. Plate 37. H. 0.065. Tail of horse and right arm of rider missing.

Pale yellowish clay. Black and red paint. Hindlegs bent at knee, with prominent joints. Tail high above back; perhaps fell in S-curve. Black stripe down back and tail. Forefeet and knees black. Prominent eyeridges; black spots for eyes. Nose flattened at sides; tip red. Red reins from top of nose to mane. Mane forms broad, low crest, flattened on top and bent forward; painted black. Rider leans backward, with arms forward, not touching horse. Rounded face with pinched nose. Eyes black. Small gash indicates mouth, also red spot well below gash. Applied polos, and back of body, arms and legs painted red. Top of head black.

From Deposit 1 of the Terracotta Factory, and of the same date as the preceding. The face of the rider is very similar to those of two female figures from the same deposit, I, 56, and KT1–196. These also hold their free arms in much the same pose as the rider.

35 (KT28–139). Horse and rider. Plate 37. H. 0.061. Leg of horse and fragment from head of rider missing. Leg restored.

Soft grayish brown, slightly micaceous clay, covered with thick white slip. Yellow, pink and purplish red paint. Legs and tail extremely short, thick and blunt. Neck and head large in proportion. Face broad across eyes, with very short nose. Mane forms tongue-shaped projection. Mane and tail painted yellow. Rider has “disk” face and heavy applied polos. Traces of red on polos and top of head; rest of body pink. Traces of red reins.

From the same deposit. This figure represents the lowest ebb of the horseman class. The use of three colors, beside the slip, is rare.35 There are four other nearly identical figures from the same deposit, one made from the same clay and the others from an equally inferior, soft red clay, all covered with thick white slip, all decorated with red or pink paint, and all but one with yellow paint.

36 (KT28–149). Horse and rider. L. 0.052. Head, legs and tail of horse, head and legs of rider broken off.

Brown clay. Yellow, pink, red and thick sky-blue paint. Body of horse very heavy. Thin applied mane. Arms of rider bent so that wrists meet and hands are bent outward to clasp neck of horse. Horse painted yellow with red collar. Rider painted pink; between hands traces of blue paint, probably from mane of horse.

The only interest of this fragment lies in the employment of four colors. The date is uncertain, except that it must be either late 5th century or 4th century.

34 Corinth, XII, no. 26.
Class XXIV. Handmade Mules

Of the 21 found, six are described below. About 10 fragmentary examples were not inventoried. Twelve of the entire number inventoried were found in a single deposit in the East Room of the Terracotta Factory and are almost certainly to be dated in the middle or third quarter of the 4th century. A number of horse and rider figures were found in the same small deposit, which doubtless represented the result of an unsuccessful firing. One of the mules, No. 5, affords ample evidence that such was the case. The rest of the deposit contained mainly miniature vases and miniature lamps. The figurines of mules found elsewhere than in this deposit afford no evidence that the type existed at any earlier date.

The figurines are all larger than the great majority of horse and rider figures. The modelling of the body, legs and tail is similar to that of the horses of the Late Group, although the neck is a little longer. The face is long, narrowing below the eyes. A separate applied piece of clay represents the muzzle, in which a groove is cut for the mouth. The long, pointed ears are carefully modelled, usually with a hollow front surface. The mane, which appears only between the ears, is of varying shapes: a low ridge in No. 1, a high, tongue-shaped crest in No. 4, and a low flap in No. 6. In Nos. 4 and 5 a small hole, presumably for reins, is bored horizontally through the nose; in another fragment, KT30-20, the nostrils are indicated by deeply bored holes surrounded by raised rims. The mules are all unpainted; not even a white slip was employed. The rider of No. 4 is rather similar in modelling to one on a horse, XXIII, 31, from the Shrine of the Double Stele. Both are unusual in their height, in the treatment of the face and in the fact that the knees are bent. The face of the mule rider was modelled with a strongly projecting nose. The monkeys of Nos. 1 and 3 resemble each other very closely and were doubtless made by the same hand. They have long, cylindrical bodies and legs which are slightly bent at the knee. The arms are formed of long rolls of clay and the hands are mitten-shaped. The muzzle projects strongly and is deeply gashed to indicate the mouth. Large projecting ears are added, but the eyes are not indicated. In No. 3 two small punched holes mark the nostrils. In both cases clay is added to fill the space between the back of the mule and the outer surface of the rider's legs.

Mules of Corinthian fabric do not appear to have been found outside Corinth, indeed rarely outside the Potters' Quarter.¹ The handmade mules, not really very numerous, which do exist are, like the handmade horse and rider figurines, mainly from the three centers of Boeotia, Cyprus and Rhodes. Terracotta mules of a type which has usually been assigned to Boeotia are not uncommon and are much closer to the Corinthian type than are those of Cyprus and Rhodes. These Boeotian mules are very homogeneous in style.² The body is very similar to the Potters' Quarter figures, thin and cylindrical, with a tail raised to the level of the back, pointed legs, and a long head with prominent eye-ridges and an accentuated muzzle. The chief differences

¹ A single head from the main excavations of Corinth (Corinth, XII, no. 28) can be identified as that of a mule. Possibly some or all of the mules usually considered Boeotian may be Corinthian (see note 2).

² Cf. B. M. Cat. Terracottas, B 30, pl. VI (said to come from Athens, but so similar in style to the two following examples in the same museum that they might have been made by the same hand), B 66 (illustrated in Webster, Greek Terracottas, pl. 11), and B 68, fig. 16; Charbonneaux, Les terres cuites grecques, no. 91 (said to have come from KyrenaiKa and obviously of the same style as the British Museum figurines); Sieveking, Terrakotten LoeB, I, pl. 6, 1 (of unknown provenance, but the style seems similar to that of the preceding figurines, although the mule’s head is larger than usual). Paris, Étude, fig. 5, though very probably of the same manufacture, differs from the others in having straight legs, a more pointed nose and an applied mane. Since writing the above, I have been informed by Mrs. Thompson that the clay of at least one of these figures (British Museum B 66) might be Corinthian. If this is so, then the entire group, which is quite homogeneous, should be assigned to Corinth; as has been stated, however, the style of the group differs in several respects from that of the Potters’ Quarter figurines.
lie in the fact that in the Boeotian group knee-joints are indicated in both fore and hindlegs, that the ears are much longer, and that the face is characterized, not by an applied muzzle, but by enlarged, perforated nostrils. The figures carry various objects: a monkey, a large fish, a tray of sacrificial objects, sticks, two baskets, two birds, or a grotesque figure. The Rhodian and Cypriote figurines are far inferior to the Corinthian and Boeotian. The former are characterized by a short, rounded nose and very thin, straight, pointed legs. The Cypriote mules are extremely crude in their modelling. They usually have a long, thin nose and often very short, thick legs. There remains to be mentioned a pair of figurines representing women riding sidewise on mules, one said to have come from Athens and the other from Kyrenaika. The female figures are perhaps from the same mould; the mules, which are handmade and naturally not identical, seem to be somewhat similar in style to the Boeotian group, if it is Boeotian, mentioned above. It is possible that these two figurines are Corinthian (see under XVII, 36).

1 (KT30–1). Mule carrying monkey. Plate 38. H. 0.103. Tail broken off and fragment of rider missing (restored).


From Deposit 6 in the East Room of the Terracotta Factory, which is almost certainly of the middle or third quarter of the 4th century. Eleven similar figures or fragments were found in the same deposit and, as we shall see under No. 5, appear to have been discarded after an unsuccessful firing. One of the mules in the British Museum (B 66) shows certain points of resemblance with No. 1. The theme of a monkey riding on a mule is illustrated also in a Cypriote figurine; here also the rider grasps the ears of the mule.


Hard yellowish buff clay. Nearly identical with preceding. Pointed tail raised above back. Ears larger and much better modelled, with pointed tips; edges pressed together near top to make ears appear hollow inside. From traces left on back, rider probably similar to preceding.

From the same deposit.


Yellowish buff clay, partly fired red. Body turned to right. Holds in bent arms long object, round in section, pointed at ends and with surface crossed by shallow horizontal grooves. Hands mitten-shaped. Head as in No. 1, except that two small holes indicate nostrils. Right ear has small hole. On head long applied fillet; at top three disks, placed with upper halves appearing above edge. Clay added under side of leg and flank of mule.

From the same deposit. The figure is obviously by the same hand as the others, though somewhat more elaborate. The elongated object in the arms is probably a loaf of bread. A fragment, KT25–21, representing two mitten-shaped hands grasping a similar long object with pointed ends and horizontal grooves, undoubtedly formed part of a similar figurine. Similar loaves are carried by two grotesque figurines from Attica. Similar loaves are represented on a terracotta relief from Tarentum. The modelling, particularly of the monkey’s face, is very similar to that of a figurine said to come from Boeotia. One may compare also a figurine whose provenance is given as Megara.


Hard yellowish buff clay. Mule similar to others, but larger. Head thinner and applied muzzle smaller. Groove for mouth. Horizontal hole through nose. Smaller ears, bent nearly double. High, tongue-shaped mane between ears, with strongly concave front surface. Leg of rider slightly bent at foot; clay, as before, applied along under side. Large “disk” face, pinched into strongly projecting nose. Broad applied polos.


4 Cf. Cemola, Cyp. Antiq., II, pls. XIV, 104–106, LXXII, 652; Brising, Antik Konst i Nationalmuseum (Stockholm), pl. IX, no. 1483 (probably Cypriote); Winter, op. cit., p. 37, no. 11.

5 Köster, Gr. Terrakotten, pl. 74; B. M. Cat. Terracottas, B 350, fig. 27.


7 Jahrbuch, LVIII, 1943, Arch. Anz., col. 125, fig. 5; Danish National Museum, Cat. of Terracottas, pl. 38, no. 321.

8 Rev. arch., XXXV, 1932, pl. III, 5.

9 Danish National Museum, op. cit., pl. 38, no. 318.

10 Schneider-Lengyel, Gr. Terrakotten, fig. 99.
From the same deposit. Of somewhat similar style is a horse and rider from Delphi.\textsuperscript{11}  
\textbf{5} (KT30–5). Mule with rider. H. 0.124. Forelegs, tail and ears of mule, and head of rider missing.

Clay of front and right side of mule is pale yellow, that of left side and hindlegs is brown. Very similar to No. 4. Hole through nose.

From the same deposit. The fact that the color of the clay is entirely different on either side of the break is clear evidence that the two halves of the figure lay in different parts of the kiln during the firing. A sudden expansion of the clay probably split the figure and flung one piece nearer the source of heat. Since this figure was obviously rendered worthless after the firing, it is reasonable to suppose that the entire group \textsuperscript{11} F. de D., V, pl. XXIII, 4.

of horses and mules found with it, which are made of similar clay and are probably all the product of one hand, represents a single lot of figurines discarded after an unsuccessful firing.


Light yellowish brown clay. Widely flaring nostrils, forming heart-shaped projection at end of nose. Large, partly open mouth. Long, pointed ear, slightly hollowed inside. Low applied mane which ends in flap lying flat on forehead.

This fragment perhaps represents a somewhat earlier type. It shows admirably the skill in humorous delineation which the coroplasts had at their command when they chose. This head is rather like those of the Boeotian group of mules.

\textbf{CLASS XXV. Handmade Dogs}

These comprise 87 inventoried examples, beside 63 fragmentary figures which were not inventoried. In the catalogue 16 receive special attention. For convenience the dogs have been divided into the same chronological groups as the horses, but those which have been placed in the Early Group were not found in datable contexts and may belong to a later period. The fact that no dogs were found in the early deposit in Well I must be significant. Very little development can be traced in the style of the handmade dogs. At all periods the body is practically always thin and cylindrical and the legs are pointed, with the knee-joints of the hindlegs sometimes indicated. The tail assumes a wide variety of shapes and positions. In most cases the head becomes narrower below the eyes; the ears are always modelled. The painted decoration, when it is employed, is extremely simple. Sometimes the figures are painted in solid color and sometimes decorated with irregular spots on the sides or legs. A painted collar is often added; in one case a collar was applied. The eyes, like those of the horses, are represented either by painted spots or by circles with central dots. Often the figures are left entirely unpainted. This is particularly true of those from the deposit in the Circular South Shrine; of the fourteen dogs from that deposit only two were painted, although several of the others were covered with white slip. The dogs from the Shrine of the Double Stele, eight in number, more frequently show painted decoration.

The handmade dogs from the other excavations of Corinth\textsuperscript{1} were doubtless made in the Potters’ Quarter. A figurine from Lousoi\textsuperscript{2} is so very similar to our No. 11 that we must probably assume that it is Corinthian. Dogs are of very infrequent occurrence outside Corinth\textsuperscript{3} and most of those which do exist are doubtless of local manufacture. Those illustrated in Sieveking, \textit{Terrakotten Loeb}, I, pl. 30, are probably Boeotian.

\textsuperscript{1} A.J.A., II, 1898, pp. 206f., figs. 2, 3, 8; Corinth, XIV, pl. 56, nos. 29, 30; Corinth, XII, nos. 34–43.
\textsuperscript{2} Jahreshefte, IV, 1901, p. 44, fig. 53.
\textsuperscript{3} Ath. Mitt., XV, 1890, p. 357 (about 20 are said to have been found at the Kabeireion); B. M. Cat. Terracottas, p. 83, B 69 (from Tanagra); Αἰγ. Δακτ., III, 1917, p. 296, fig. 170, no. 10 (from Thebes); Hesperia, XI, 1942, p. 398, VI–b–8, p. 406, VI–b–9 (from Halai); \textit{Art. Orthia}, pl. XII, 10, 12 (seven are said to have come from this site); B.S.A., XLIII, 1948, pl. 46, A 21 (from Ithaka); Olynthus, VII, pl. 41, nos. 388, 399; Lindos, nos. 1964, 1965, 1967, 1968; Clara Rhodos, III, p. 124, Grave LXXXIX, nos. 1, 3; Cesnola, Cyp. Antiq., II B, pl. LXXVI, 685; N. d. Sc., 1925, p. 304, fig. 59, right center (from Syracuse).
Early Group.

1 (KT32–1). Dog. Plate 40. H. 0.047. Three legs, tail and tips of ears broken off. Legs and tail restored.


There is no certain evidence for dating this figurine, but from the quality of the clay and paint it should probably be placed somewhere before the middle of the 6th century. It is certainly the most attractive member of the entire class, and the shape of the head and the drawing of the eyes give it a rather sly and very dog-like expression.


Light yellowish brown clay, covered with black paint, mostly fired reddish brown. Tail curves upward. Legs spread wide apart. Large head, turned to left. Face wide across eyes, with ridge down nose. Pointed ears, set horizontally and curved forward.

The paint used looks rather early. From the position of the tail it seems fairly certain that the animal is a dog, although the modelling of the head and body is somewhat like that of XXIX, 1, which represents a bull.

3 (KT32–7). Small dog. Plate 40. H. 0.03. Two legs and ear missing. Legs restored.


This is the only dog, with the exception of one, KT32–77, from the Shrine of the Double Stele, which has a short curled tail of the type which is so common among late mouldmade figurines. Its presence here probably indicates that dogs of the type usually called Maltese were known by the 6th century.

Middle Group.


Very hard yellowish gray clay. Black paint. Four large black spots along either flank. Short head, broad across eyes; very pointed nose, strongly curved upward. Black spots on tip of nose and ears. Eyes indicated by large black rings with dots in center. Right ear bent forward.

This alert animal was found near No. 1. The hardness of the clay may indicate a date in the 6th century, although nearer the end of the century, since the figure is rather similar in style to No. 7 from the Stelai Shrine deposit.


6 (KT32–9). Dog. Plate 40. H. 0.054. Three legs, tail and one ear broken off (restored, tail perhaps wrongly).


Probably of the same date as the two preceding.


From Stelai Shrine A, and therefore probably to be dated in the first half of the 5th century. The figure shows points of resemblance with the last three.


Yellowish buff clay. Hindlegs bent at knee and spread wide apart. Forefeet indicated by rounded projections. Head broad across eyes; large ears slant outward.

From the same deposit. An almost identical dog, KT32–12, was found in the same deposit, and a ram, KT32–10, from the Aphrodite Deposit is also very similar in style. In fact, these three figurines are so close to each other that they must have been made by the same hand, evidence that the two deposits are contemporary at least in part.

9 (KT39–2). Very large seated dog. Plate 38. H. 0.07. L. 0.147. Forelegs, tail and right ear broken off.

Soft clay, partly brown and partly red. Small head, turned to right. Prominent eye-ridges and pointed nose. Large, round, flat ear with slight hollow in front surface. Forelegs probably stretched forward.

From the same deposit. It is most unusual to find a handmade figurine of such a size. The modelling may have been fairly skilful, though it is much obscured by the poor preservation of the surface.

10 (KT32–14). Dog. Plate 40. H. 0.046.

Pale grayish clay. Yellow and red paint. Legs in
braced position. Tail raised above back. Broad head with pointed nose and short ears. Figure entirely painted yellow, with red on hind feet and tip of tail.

From the same deposit. This figure was probably intended as a companion piece to a horse, XXIII, 22, from the same deposit.


Light brown clay, covered with grayish black paint. Tail curved upward. Broad applied collar. Head turned to right. Mouth incised. Ears upright with depression in front surfaces.

This figure is certainly related to the Steleai Shrine A group. The peculiar grayish black paint appears on figurines from that deposit. The collar, the incised mouth and the head of the head give the animal a rather realistic appearance. A very similar figurine, also with an applied collar, was found at Lousoi.4


The markings are very similar to No. 7 from Steleai Shrine A, though it is impossible to say whether this figure is earlier or later.

Late Group.


Pale clay. Traces of white slip(?). Hindlegs bent at knee. Short tail, curving upward. Head broad across eyes, with sharp-pointed nose and large, round ears.

From the Circular South Shrine, and datable in the late 5th century.


Buff clay. White slip. Slender body and braced legs. Short, heavy tail, curving upward. Head broad across eyes, with pointed nose and upright ears.

From the same deposit. This figure is typical of the majority of dogs from the shrine, of which there are only fourteen, as contrasted with the forty horses from the same deposit. No. 14 is not very different from a figurine, KT32–13, from Steleai Shrine A. The legs are a little heavier and the body slenderer in proportion. The head is larger and the face flatter on top. The tail is more curved. In the use of the white slip, however, lies the most noticeable difference between the two figurines.


Light brown clay. Hard red paint, probably fired red from black. Short, pointed legs and heavy body. Tail curved upward. Spots on forefeet. Wide stripe down back and tail. Short, broad face with nose and eyes painted.

From the same deposit. This figurine is more or less typical of the deposit, since several of the others are quite similar to this.


From Deposit 1 of the Terracotta Factory. The style and coloring are quite similar to those of horses from the same deposit (cf. XXIII, 34). Another dog, KT32–61, from the same deposit has a similarly curved tail.

Class XXVI. Handmade Rams

Of these 38 were inventoried, and 11 are described below. In addition, there were 13 fragmentary rams which were not inventoried. The type never approached the horse and rider, the dog or the dove in popularity. It originated as early as the late 7th or early 6th century, since one was included in the deposit in Well I. The rams are fairly equally distributed throughout the entire period covered by the Potters' Quarter, a few having been found in all the main deposits. In proportion to the size of the deposit, the Shrine of the Double Stele with six had the largest number. The much larger deposit in the Circular South Shrine had only five.

All the figures have long, curled horns and thus are presumably rams; modern Greek ewes, at least, have no horns and, even if the sheep on the Parthenon frieze are ewes,1 their horns are

1 Michaelis, Der Parthenon, p. 243.
much shorter and straighter than those which are represented on rams. Little of a general nature can be said about the ram figurines. The earliest one, which, as we should expect, is very similar in shape to the horses from the same deposit, has a concave back and strongly arched tail. The head, unfortunately, is mutilated, but the face was apparently extremely small and short, the ears are small and placed low on the sides of the head, and the horns are represented by a strip of clay applied across head and ears. In the later periods the type does not vary very much. The body, like those of the horses and dogs, is thin and cylindrical and the legs are long and usually pointed at the tips. The ends are sometimes bent to form feet and the hindlegs are sometimes bent at the knee. The tail alone shows considerable variation; it may be short, thin and held free of the body; it may be longer, heavier and more drooping; or it may be short, extremely broad and flat, and held close to the body. The head is not unlike those of the dogs; it is small with a pointed face which widens across the eyes. Nos. 9 and 11 show a more careful study of the head and achieve a far more realistic effect. The horns are, for the most part, applied strips of clay encircling the ears. In two rams, one of them (KT33-17) from the Circular South Shrine, the junction of the horns is covered by a flat, applied piece of clay, pitted with small, shallow depressions, which represents the thick tuft of hair over the forehead. A great number of the figures are entirely without painted decoration. Where this does exist, it is sparingly employed, appearing usually on the nose, eyes and horns. A few of the figurines, however, are decorated with stripes, and in Nos. 2 and 5 a large part of the body is painted in solid color.

Handmade rams have been found elsewhere in Corinth and at Perachora, but outside Corinth there are very few localities in which they occur. About fifty are said to have been included in the figurine deposits at the Kabeireion, and there are a few from graves at Rhitsona and Halai. Examples have been found in Sparta, at the Argive Heraion, and in Samos and Rhodes. A bronze ram from Olympia is similar in style to many of the terracotta examples. Terracotta rams from an early period in Syria are not far removed in style from the Potters’ Quarter examples and, like them, are represented with applied curled horns.

Early Group.

1 (KT33–1). Ram. Plate 39. H. 0.052. Tail, one leg, nose, and tips of horns broken off. Leg and tail restored.

Very hard grayish yellow clay. Traces of red paint (accidental). Concave back with high-arched tail. Legs braced. Face narrow. Thin ears applied low on sides of head; applied strip across top of head and ears represents horns.

From Well I, and probably to be dated in the last quarter of the 7th century or in the early 6th. The body is not unlike those of the horses from the same deposit, but the head is quite different.

2 (KT33–8). Ram. Plate 41. L. 0.079. Legs and tail broken off.

Light brown clay. Hard black paint, partly fired red. Body extremely elongated and slightly sagging underneath. Horns represented by band applied across forehead, with ends brought forward and curved back over central part of band. Body and legs black. Two stripes around neck. Stripe down nose and spots for eyes. Short horizontal stripes on back of head. Central part of horns black, short stripes on ends.

Middle Group.

3 (KT33–11). Ram. Plate 40. H. 0.064. Right legs and tip of right horn broken off.

Soft brown clay. Hindlegs bent at knee. Short tail,
slanting downward. Head turned to right. Horns formed of single band, bent in middle to form rounded flap over forehead; ends curled forward with tips upperight. Ears project from center of spirals.

From Stelai Shrine A, and datable in the first half of the 5th century.

4 (KT33-7). Ram. Plate 40. H. 0.069. One ear, tip of nose and tip of one leg broken off. Leg restored.


From the area of the “Erosa Shrine,” and obviously related to the Stelai Shrine examples. The broad, flat tail occurs first in a figure, KT33-12, from the Aphrodite Deposit. With the head of No. 4 we may compare that of a ram from the early excavations of Corinth. A ram found at Perachora is also very close in style to this figurine.

5 (KT39-1). Seated ram. Plate 40. H. 0.034. Tail and most of left horn missing.

Buff clay. Black paint, fired red on one side. Short, heavy body with rounded shoulders and haunches. Applied legs, bent under body. Applied disks for eyes and spirals for horns. Upper body, eyes and lower face black. Row of spots around lower body; dots from top of head to end of nose.

From the same area.

6 (KT33-14). Ram. Plate 41. H. 0.071. Ears, one leg and tips of two others broken off. Legs restored.

Pale greenish gray clay. Tail short and very broad. Nose formed of flat piece, doubled over and folded underneath. Applied horns.

From the Circle Deposit.

Late Group.

7 (KT33-18). Ram. Plate 41. H. 0.053. One leg and fragments of body missing.


From the Circular South Shrine.

8 (KT33-27). Ram. Plate 41. H. 0.063. Two legs, left ear and right horn broken off. Legs restored.


From the Shrine of the Double Stele.

9 (KT33-24). Ram. Plate 40. H. 0.062. Three legs, most of chest and tip of left horn missing.


From the same deposit. This is by far the most elaborate of all the rams and one of the most carefully studied of any of the animals from the Potters' Quarter. The face is extraordinarily sheeplike, an effect which is gained chiefly by the length of the upper part and the flattened sides of the nose, by the wide nostrils and the outward slanting ears, and in particular by the aquiline curve of the nose. This latter detail argues direct observation of nature, since it is a feature, among modern Greek sheep at least, which is very prominent in rams and hardly noticeable in ewes. A ram's head from the early excavations of Corinth shows considerable similarity in modelling.

10 (KT33-29). Ram. Plate 40. H. 0.051. Two legs and parts of horns broken off.


From the same deposit. This is the most crudely modelled of any of the rams.

11 (KT33-23). Ram. Plate 40. H. 0.067. Left horn, one leg and tip of another broken off. Legs restored.

Hard, pale grayish yellow clay. Black paint. Hindlegs bent at knee and foot. Feet black. Long, thin tail. Stripe down back and tail. Head similar to No. 9, except that nose is not as wide at tip, and mouth and nostrils are not modelled. Ears slant outward; front surfaces black. Horns curl around ears with tips forward. Black spots at tips and junction of horns. Eyes represented by black spots with brows above. Stripe down nose; spot at tip of nose and dots at nostrils.

From Deposit I of the Terracotta Factory. This figure is so close in nearly all respects to No. 9 that they might have been made by the same hand, and yet they are from deposits of somewhat different date. Possibly No. 11 is earlier than the rest of its deposit.

11 Perachora, pl. 101, no. 174.
CLASS XXVII. Handmade Doves

Of the total number of 169 doves found in the excavations of the Potters’ Quarter, 134 were inventoried and 16 are described below. “Dove” is used here more or less as a generic term. Any attempt to distinguish species among such roughly modelled figures would be pointless, nor, indeed, do I think that in most cases the workman had any very definite concept in mind. The type seems to be one which becomes increasingly popular in later periods; none was found in the deposit in Well I, and there is no example which can be assigned with any certainty to the late 7th or early 6th centuries. At Rhitsona, too, doves were found in mid-6th and late 6th century graves, not in those of the early 6th. The gain in popularity in the Potters’ Quarter may be seen in the fact that, while only eight were found in Stelai Shrine A, and nineteen in the Circular South Shrine which is much the largest of any of the deposits, when we reach the 4th century we find seventeen in the Shrine of the Double Stele and nineteen in the Terracotta Factory, both much smaller deposits.

The doves are divided into the flying and the seated types, the latter being more than three times as numerous. In general, the modelling is extremely simple. The body of the flying type is like that of the seated type, although the wings show considerable variety in shape and position. In the seated type the body is usually long and rather flat, often hollow underneath. The neck is long and cylindrical with the tapering tip bent at right angles to form the head. The feet are represented by straight, pointed projections, varying considerably in length. Usually the tail is narrower than the body, with flat surfaces and a rounded end; more rarely it is fan-shaped with a more or less straight end; it is not until the 4th century, and mainly in the Terracotta Factory deposits in the middle of that century, that we find a variation which is produced by extending the body to a short, blunt point. When found in combination with this type of tail the legs tend to become more inconspicuous, being somewhat separated in front but at the sides hardly distinguishable from the body. No. 15 illustrates this phase of the dove type, which in crudeness of modelling rivals some of the horses from Deposit I of the Terracotta Factory (cf. XXIII, 35). Many of the doves, especially those from the Circular South Shrine, are entirely unpainted or covered only with white slip. A large number of the rest are decorated with stripes and spots, usually rather irregularly applied. Where painted decoration is employed, the eyes, beak and feet are most likely to be painted. In several cases a collar is painted around the neck.

Handmade doves of types similar to those from the Potters’ Quarter have been found elsewhere in Corinth. About forty are said to have come from the theater. There are also two from Perachora of Corinthian manufacture. Those which have been found outside Corinth are usually of very different style. They have occurred in considerable numbers in Rhodes, where they are very crudely modelled, usually in a flying position, but occasionally seated with the wings applied to the sides. Some of these have no feet, but rest on a roughly conical base. This base appears also in doves from Attica, Boeotia and Cyprus. There are a number of handmade doves which are probably of Boeotian manufacture, and doves of periods roughly compa-

1 Ure, Aryb. and Fig. from Rhitsona, p. 67.
2 A.J.A., II, 1896, pp. 209 f., figs. 9-12; Corinth, XII, nos. 56-66; Hesperia, XI, 1942, p. 117, fig. 6, no. 46.
3 Perachora, p. 227, nos. 154, 155.
4 Cf. Lindos, nos. 1971–8, 2429–31; Clara Rhodos, III, fig. 117; ibid., IV, figs. 203, 230.
5 Cf. Ure, Aryb. and Fig. from Rhitsona, pp. 67 f., pl. XVII, 104.42, 262.29, 117.12, 112.81, pl. XX, 138.15; B.C.H., LX, 1936, pl. XLVIII, lower right (from Mt. Ptoön); Roes, De Oorsprong der geometrische Kunst, figs. 127, 130. Hesperia, IX, 1940, p. 476, fig. 186, 2 and 3, from Halai, if not actually of Boeotian fabric, are closely related.
rable to ours have also been found at other sites. Examples from the Late Minoan and Geometric periods, are, of course, well known.

**Early Group.**


This figure, with its careful modelling, its unusual pose, and the excellent quality of its clay and paint, is one of the finest of the whole class. Its date must fall somewhere in the 6th century.

2 (KT41–2). Small seated dove. Plate 41. H. 0.022.


**Middle Group.**

3 (KT42–3). Small flying dove. Plate 41. H. 0.026. Tail and right wing broken off.

Brown clay. Black and red paint. Wing wide and flat with pointed tip. Black stripes on both surfaces of wing and on back probably represent feathers. Eyes, beak, front of feet and collar red.

Among the doves the representation of feathers is not very common. Another flying dove, KT42–4, has the feathers indicated by short vertical strokes, arranged in rows, on neck, back and wings.


Hard yellowish buff clay. Black paint. Body extremely flat and slightly hollowed underneath; broad across shoulders and narrowing sharply to tail, which is flat and nearly circular in shape. Legs wide apart; black spot on foot. Large beak with concave upper surface; black spot on tip. Eyes represented by black dots surrounded by black rings. Back covered with elongated spots, roughly arranged in four rows. Similar spots around edge of tail. Under side of body covered with finger prints; back bears impress apparently of palm of hand, showing network of lines.

This figure shows amazing similarities with a small group of dogs, XXV, 4–7, of which the last comes from Stelai Shrine A and the first may go back to the 6th century. The most startling resemblance lies in the head, which has the same concave nose, the same height of the top of the head as in XXV, 7, and the same method of representing the eyes by black rings with dots in the center as was employed in XXV, 4–6. Two dogs, XXV, 4 and 7, have similar elongated black spots on the back. Considering the strong resemblances, it is probably safe to assign the dove to the same date, and quite probably to the same hand as one of the dogs, either XXV, 4, or XXV, 7. Another dove, KT41–7, is certainly also by the same hand as No. 4, and a small flying dove, KT42–5, found in the same place as No. 4, is very possibly also by the same hand. The relationship of No. 4 with the Stelai Shrine A deposit is further indicated by the fact that a bird which was found in the same place as No. 4 is very similar to No. 9, which came from Stelai Shrine A.


The date of this figure is quite uncertain. It was found, like No. 1, in the area near the second tower of the City Wall. No. 1, which was assigned to the 6th century, has a similar type of tail, very round, with a ridge down the center. The clay of No. 5 and particularly the paint, however, are of types which one would not normally expect very early in the 6th century.


Light brown clay. Body small. Broad wings with pointed tips which are bent backward and slightly upward. Tail short and triangular. Faint indication of eye-ridges. Legs long and rather heavy.

From Stelai Shrine A, and hence to be dated in the first half of the 5th century. The widely spread wings and tail, and particularly the graceful, naturalistic shape of the former, make this one of the best modelled of the doves. A dove in the National Museum in Athens, found at the Kabeireion, is rather similar in shape; this figure is almost certainly of Corinthian clay.

From the same deposit. In its modelling this figure approaches the mouldmade doves.

7 (KT41–11). Large seated dove. Plate 42. L. 0.077. Tip of beak broken off.

Brown clay. Red paint. Body long and flat, but not hollow; narrows toward large, fan-shaped tail. Legs turned up at ends. Head raised. Red paint on beak, tips of feet, between legs and on back toward tail.

From the Aphrodite Deposit. A dove from a grave in Kephallenia is rather similar to this in the shape of the body, and particularly the very long, flat tail. A second dove from the Kabeireion resembles it closely and seems to be of Corinthian clay.

8 (KT42–7). Small flying bird. Plate 41. L. 0.027. Head, right wing and right foot missing.


From Stelai Shrine A. The long, forked tail and the black decoration indicate an undoubted attempt to represent a swallow. The body of a bird similar in shape and decoration was found with No. 4.

**Late Group.**

10 (KT42–16). Flying dove. Plate 42. L. 0.071. Wings missing.

Clay partly red and partly gray. Thin white slip. Body narrow and much elongated. Tail large, flat, nearly circular, and bent downward. Sharp angle between top of head and beak.

From the Circular South Shrine. Another figure from the same deposit is practically identical in shape with this. The shape is also not unlike that of a dove from the same deposit, III, 14, which has traces of a rider on its back.

11 (KT41–62). Seated dove. Plate 42. H. 0.027.

Hard, pale buff clay. Brownish black paint. Body broad with rounded back and depression underneath. Triangular tail, painted on top. Long, slender neck, inclined to right. Large black spots on eyes, tip of beak and feet. On each side two irregular curved stripes indicate wings. On back marks of palm imprint.

From the Shrine of the Double Stele, hence datable in the first half of the 4th century. One of the doves from the early excavations of Corinth resembles this closely in shape.


From the same deposit. The under surface shows very clearly the method of construction. The wings were made in a single separate strip applied across the under side of the body. The feet in turn were applied to the under surface of the wing strip.

13 (KT41–76). Seated dove. Plate 42. L. 0.059. Right foot broken off.


From the same deposit. The short, tapering tail does not occur on any earlier figurine, but becomes extremely common in the later 4th century.

14 (KT41–49). Seated dove. Plate 42. H. 0.044. Left foot broken off.

Pale buff clay. Traces of white slip. Body wide, rather flat on top and hollow underneath, narrowing toward fan-shaped tail. Under surface shows tail was doubled back on itself. Sharp angle between beak and top of head. Palm imprints on back.

From Deposit 6 of the Terracotta Factory, and thus to be dated at least as late as the middle of the 4th century. The type is not very different from the earlier ones, except that the angle between the head and the beak is somewhat more exaggerated than in any preceding example.

15 (KT41–48). Small seated dove. Plate 42. H. 0.026.

Soft brown clay. Thick white slip. Brick-red paint. Hollow underneath. Tail long, narrow and tapering to blunt point. Feet separated in front, but at sides continue line of lower edge of body. Large beak, painted red. Large red spots on feet.

From the same deposit. This figure represents the least possible amount of modelling compatible with the production of a recognizable bird. The soft, dark clay, the thick slip and the style all connect this figure very closely with several horses from Deposit 1 of the Terracotta Factory (cf. XXIII, 35). A very similar dove, KT41–50, was found in the North Room of the Terracotta Factory. The type is close to that of a dove of later date from the South Stoa in Corinth.\(^9\)

16 (KT41–97). Seated dove. Plate 41. L. 0.053. Head and right foot broken off.

Soft reddish brown clay. White slip. Body circular, rather flat on top and hollow underneath. Feet spread outward so that body is only slightly raised from ground. Long tail, rounded at end.

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\(^8\) *Aph. Eph.*, 1992, p. 5, fig. 4 (upper center).

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* Hesperia, XI, 1942, p. 117, fig. 6, no. 46.
Class XXVIII. Mouldmade Doves

These are far fewer in number than the handmade type, since only 14 examples were found, 5 of which are described below. At least five distinct mould-types exist, although the amount of variation among them is not great. The figures are very large and usually solid, with only the upper part of the body moulded. They are seated, with the wings folded close to the sides, and the tail and wing feathers modelled in low relief. A hole is pierced partway through the under part of the body. The earliest appearance of the mouldmade type is in the Stelai Shrine deposit in the first half of the 5th century. Others occur in various 5th and 4th century deposits down to the third quarter of the 4th century.

The range of date seems to be about the same at other sites. In general, the type seems to be more common in the 5th century than in the 4th. Mouldmade doves, probably from the same moulds as the Potters' Quarter examples, have been found elsewhere in Corinth. A mouldmade dove of Corinthian fabric was found at Perachora. Mouldmade doves have been found outside Corinth, especially in Boeotia and Rhodes. The Boeotian types are much closer to the Corinthian, though none of them seems to be identical with any of the Potters' Quarter mould-types. The Rhodian doves are quite different in style. They are usually very fat, with the line of the back strongly sloping. The tail is very short and there is very little indication of feathers. Mouldmade doves are fairly numerous at Olynthos and, with their indication of wing feathers, seem more closely related to the Corinthian types than to the Rhodian, although it is impossible to determine from the illustrations whether or not they are identical with any of the mould-types from the Potters' Quarter. In the Loeb Collection there is one in which the tips of the wings are crossed. Mouldmade doves were also found in a late 6th century grave at Delphi and in graves at Halai which ranged in date from the late 6th or early 5th centuries down to about the end of the 5th. In the Chaironeia Museum there are a number from the graves of Abai. Several doves from the cave of the Nymphs and Pan at Pharsalos in Thessaly are probably mouldmade, and there are others from Thera and Mytilene. A dove in the museum at Leyden has modelled tail feathers and wing feathers, the latter a single row with a plain wing cap.

I (KT43–1). Seated dove. Plate 41. L. 0.086. Feet and front of body broken away.

Soft red clay. Body well shaped and completely solid. Ends of wing feathers indicated by row of parallel grooves. Tail broad, flat and flaring slightly at end. Large hole pierced diagonally through under-body.

From Stelai Shrine A. The way in which the figure is split shows where the mouldmade back ends and the handmade under-body joins it. The head is possibly handmade. The figure is far superior to the others of the class, with the exception of No. 3. It seems to be the only example left from its particular mould. The other mouldmade dove from the Stelai Shrine is too poorly preserved for the mould-type to be determined. A dove from Perachora is very similar to No. 1 in modelling, though the tail seems a little longer.

1 Corinth, XII, nos. 208–210.
2 Perachora, pl. 100, no. 156.
3 Cf. λγυρ. Δεξη, III, 1917, p. 264, fig. 182, 11 and 13 (from the Amphiarion in Thebes); Ath. Mitt., XV, 1890, p. 357 (from the Kabeireion, where about 25 are said to have been found); Ure, Arqy. and Fig. from Rhisaea, p. 71, pl. XVII, 18-260; Danish National Museum, Cat. of Terracottas, pl. 17, no. 169. The Rhisaea examples are dated in the late 6th or early 5th century.
4 Lindos, nos. 3414–21; Clara Rhodos, IV, figs. 89, 110, 159, 204, 319, 370; ibid., VIII, fig. 154; B. M. Cat. Terracottas, p. 123, B 311; Jahrbuch, XXVII, 1912, Arch. Anz., col. 362, fig. 53 (from Olbia, but of Rhodian type).
5 Olynthus, IV, pl. 35, nos. 346–348; ibid., VII, pl. 43, nos. 358–368. Nos. 358, 366 and 368 are all assigned to the 5th century, but come from two graves (ibid., XI, Graves 115 and 584) which were assigned to the 4th century and contained terracottas which were variously dated from the late 6th to the early 4th centuries. Cf. also ibid., XIV, nos. 320–7, 329, 390, 384, 349, 351.
6 Sieveking, Terrakotten Loeb, I, p. 23.
7 F. de D., V, fig. 678.
8 Hesperia, XI, 1942, pp. 391, 390, 397, 413, Type VI–i–3.
9 Annuario, VI–VII, 1923–24, p. 41, fig. 51.
10 Ath. Mitt., XXVIII, 1903, p. 220, Beilage XLI, 6; B. M. Cat. Terracottas, p. 92, B 120.
11 Janssen, Terra-cotta's uit het Museum van Oudheden, pl. IX, no. 50.
12 Perachora, pl. 100, no. 156.
2 (KT48–5). Tail of dove. Plate 41. L. 0.052.
Buff clay. Larger than others. Wings similar to preceding except that second row of shorter feathers overlies longer end feathers. Tail short and broad; short parallel grooves represent feathers. Figure hollow.

From the Circle Deposit, and probably datable in the late 5th century. There are four other fragments from the same mould.

3 (KT49–6). Tail of dove. Plate 41. L. 0.052.
Brownish gray clay. Feathers in short row of parallel grooves, overlying longer row. Last feathers broader at end, where they curve slightly inward. Tail feathers as in No. 2.
There are three other figurines probably from the same mould, one from the Circular South Shrine and one from Deposit 2 of the Terracotta Factory. These show that the head was similar to that of No. 2. The figures are hollow with a hole pierced in the under surface. They are much more carelessly moulded than No. 3. A fragment from the same mould was found elsewhere in Corinth.

4 (KT48–8). Seated dove. L. 0.088. Head and feet missing.
Light brown clay. This type is larger than any of the preceding and, since it comes from the Terracotta Factory, is doubtless of 4th century date. The arrangement of the feathers seems to be much the same as in No. 3. The tail feathers were also indicated. The figure is solid and no vent-hole appears. Another small fragment appears to belong to the same mould-type.

5 (KT49–10). Large seated dove. Plate 41. L. 0.064. Head, end of tail and under side of body missing.

Yellow clay with red core. Body very broad and rounded, with small neck; hollow inside. Wings in slight relief, partly outlined by grooves which were probably added, or at least emphasized, after removal from mould. Groove across wings separates wing cap from longer feathers, which are indicated by faint grooves.

From Deposit 6 of the Terracotta Factory. A stray wing from this same mould also exists.

Class XXIX. Miscellaneous Handmade Animals

Under this category 57 figurines were classified. These include 8 bulls, 5 monkeys, 5 mice, 4 cocks, 2 sirens, 2 leopards, 1 goat, 1 rabbit, 1 turtle, 1 snake, and 27 unidentifiable animals, mostly fragmentary. Of these figurines 20 are included in the catalogue. Most of the figures were found outside deposits and can be dated only by the type of clay and paint used and by their general style. The majority seem to be of 7th and 6th century date.

Although handmade terracotta figures of bulls were very common in the Mycenaean period, they are of fairly rare occurrence thereafter. This is particularly odd in view of the fact that bronze statuettes of bulls are very numerous. Two of the Potters' Quarter figures seem to be of very early date, and the others show no indication of late date. A terracotta bull from the temple of Apollo Korynthos in Messenia is comparable to our No. 1. A figurine of a bull was found on the Acropolis of Sparta and nine are said to have been found at the Artemis Orthia sanctuary. There are several others from Lindos, and a considerable number from Samos.

The goat, although it must always have been a prominent feature of the Greek landscape, is even rarer in terracotta than the bull. One figurine which may be compared with that from the Potters' Quarter was found at Thera, but the published photograph leaves considerable doubt as to its precise appearance. Another, from Tanagra, appears to be handmade, but is modelled in much greater detail than ours.

To the monkey described under No. 5, and four others not described, must be added the two included in Class XXIV, Nos. 1 and 3. Figurines of monkeys, even the handmade varieties, are fairly common outside Corinth, most of them representing local types. There are, however, a few which may be Corinthian imports: one in Bonn is said to have come from Corinth, two in the

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1 _Αξιοντάκης, _II, 1916, p. 100, fig. 48, 3.
2 _B.S.A._, XXIX, 1927–28, p. 76, fig. 1.
4 _Lindos_, nos. 1937–1902.
5 _Ath. Mitt., LXV_, 1940, pp. 101f.
6 _Thera_, II, p. 77, fig. 276, 1.
7 _Hutton, Greek Terracotta Statuettes_, fig. 1.
8 _Winter, Types_, I, p. 224, no. 10. The figure is seated on a mortar of Corinthian type.
National Museum in Athens\textsuperscript{9} are made of clay which is quite possibly Corinthian, and another, said to come from Megara,\textsuperscript{10} is perhaps Corinthian. A figurine of a monkey which was found at Perachora\textsuperscript{11} is rather similar to one from the Potters’ Quarter, XXIV, 3. By far the greatest number of handmade monkeys, however, come from Boeotia, where they seem to have been much more popular than at Corinth or anywhere else. A very crude figurine type\textsuperscript{12} found in Boeotia in the 6th century perhaps represents a monkey. The figure has an animal head with prominent ears and is always seated with the feet stretched out and with the hands resting on them. Stripes form the usual decoration. In the more developed Boeotian types\textsuperscript{13} the monkey is represented in a great variety of attitudes: riding on a mule, seated, holding its young, holding various objects, pounding in a mortar or making bread. Handmade monkeys have also been found in some numbers at Rhodes,\textsuperscript{14} and there are isolated examples from many other sites.

The mouse as depicted in the five examples from the Potters’ Quarter has a rounded body, short tail, broad, triangular face with a pointed nose, and short, round ears. In one case at least, only the ears distinguish it from the dove type. Two of the figurines, including No. 7, seem to be attached to a flat base and may have formed part of a group of some kind. Only one of the figures of mice, KT36-4, and that one not certainly a mouse, came from a dated deposit, that of Stelai Shrine A in the first half of the 5th century. From the type of clay used in the figurines, however, it seems unlikely that any of them can be of earlier date and most of them are probably later. A terracotta mouse on a small rectangular base was found at Delphi.\textsuperscript{15} It is, as far as one can judge from the photograph, handmade but more realistically modelled than our examples. A figurine from Cyprus,\textsuperscript{16} tentatively identified with a hyena, resembles quite closely our No. 6. Another animal, probably handmade, on a flat base, which was found in the Athenian Agora,\textsuperscript{17} may represent a mouse. It is, however, of a shape quite different from any of the Corinthian examples. Another mouse is represented as seated on the rim of a large dish held by a figurine from Lokris\textsuperscript{18} which seems to be of the style of the mid-5th century or slightly later. A figurine from Perachora\textsuperscript{19} in shape rather resembles the Potters’ Quarter mice, though there are painted spots on the back.

The two figures of sirens from the Potters’ Quarter are of rather different types. In one case the body is like that of a bird with wings opened and extended backward; the head, however, is human, and forefeet are added. The other figure is much simpler, with a human head and a long, wedge-shaped body, tapering to a pointed tail, and with no indication of wings or feet. The first, at least, is probably of early 5th century date. Very few handmade figurines of sirens appear at other sites. Those illustrated in Winter, \textit{Typen}, I, p. 226, nos. 1–3, have mouldmade heads, and the bodies are quite unlike either of the Potters’ Quarter types. Some of the archaic ointment vases in the form of sirens (cf. \textit{ibid.}, p. 227, nos. 1 and 2) have some details in common with our first type, notably the round body, the short, rounded tail and the forefeet.

The single turtle in this class is one of the few handmade turtles to be found anywhere,
although the mouldmade type is of fairly common occurrence. A turtle from the sanctuary of Artemis Orthia in Sparta\textsuperscript{20} is apparently of early 7th century date; another from the same site, not illustrated, was found with 6th century pottery. One handmade turtle was found at Lindos,\textsuperscript{21} and one at Vouni in Cyprus.\textsuperscript{22} Two other figures of turtles,\textsuperscript{23} one from Thera and the other from Rhodes, are probably handmade, but are much closer to the mouldmade type than ours is.

1 (KT34–1). Bull. Plate 42. L. 0.093. One leg broken off.

Very hard, light gray clay with dark core. Brown paint, fired orange, pinkish red paint and thin, chalky white paint. Hind part much twisted, so that figure does not rest on all four legs. Short tail, painted red. Front of neck pinched to indicate dewlap. Face broad and triangular with long horizontal projections, probably horns, at sides. Head and neck painted white, horns and top of head brown, apparently with red wash on top. End of nose red. Brown eyes and brows. Brown stripe on either side from tip of horn down neck and front of foreleg. Thin red stripe across chest and down either foreleg. Wide brown stripe along either flank runs to tip of hindlegs and forelegs, with thinner red stripe running parallel. Short brown lines connect brown stripe on flanks with red line below. Short brown stripe at back of neck connects upper pair of red lines.

That this very peculiar figure represents a bull is fairly certain from the horizontal projections at the sides of the head, the indication of the dewlap and the very short, broad face. The decoration is quite without parallel among the Potters’ Quarter figurines, but gives the impression of a very early date. The combination of orange-brown and red paint is invariably early, and stripes which follow the line of flank and legs are nearly always an indication of early date. White paint, on the other hand, does not occur among the Potters’ Quarter figurines until the 6th century (see p. 5), although it is used on very early figurines from other sites; its use here may indicate outside influence. The general impression given by the shape, style and decoration is that of an early date and it is probable that the figure is to be dated in the 7th century, perhaps in the first half. The modelling is rather similar to that of early figurines from Samos.\textsuperscript{24} The appearance of the clay at the broken surface suggests over-firing, and it is probable that the twisting of the hindquarters was caused by too intense heat.

2 (KT34–2). Bull. L. 0.068. Nose, ears, tail and three legs broken off.


This fragment is so close in shape and decoration to the preceding that it may very well be of the same date.

3 (KT34–7). Head of bull(?). Plate 42. W. 0.019.

Buff clay, covered with hard black paint. Large projections at sides, flattened at tips and bent upward, probably represent horns. Face short with rounded nose. Deep groove for mouth and small punched rings for nostrils.

The peculiarity of this head is the fact that it is complete. There is no break at the neck and the entire under surface is covered with paint. A second head, KT34–8, also complete in itself, possibly represents a mule rather than a bull. It is possible that these heads were intended as applied decoration on vases; a bull’s head, for example, is so used on the lid of a Geometric pyxis (C.V.A., Greece 1, Athens 1, pl. I, 9).

4 (KT38–3). Goat. Plate 42. L. 0.088. Legs, tail and left ear broken off.


This figure is without parallel in the Potters’ Quarter, and I know of no other handmade goat among pre-Hellenistic Corinthian figurines.

5 (KT35–2). Seated monkey. Plate 42. H. 0.063. Left arm and foot broken off.


From Deposit 9 of the Terracotta Factory, hence probably to be dated in the late 5th century. For the position of the arm compare Winter, Types, I, p. 222, no. 10, and p. 224, no. 10, the latter said to come from Corinth, and N. d. Sc., 1895, p. 134, fig. 11.

\textsuperscript{20} Art. Orthia, pl. XLI, 14.
\textsuperscript{21} Lindos, no. 2439.
\textsuperscript{22} Scand. Cyp. Exped., III, pl. LXXVII, 5.
\textsuperscript{23} Thera, II, p. 77, fig. 276, 12; Clara Rhodes, III, p. 124, fig. 117.
\textsuperscript{24} Ath. Mitt., LXV, 1940, pls. 60, no. 957, and 61, nos. 956, 442.
6 (KT36–1). Small mouse. Plate 42. H. 0.023. Left hindleg broken off.

Pale buff clay. Body resembles dove in shape. Two short, flap-like legs at either side. Thin tail, curving to right. Head small and pointed, with large ears slanting outward.

From Deposit 8 of the Terracotta Factory.

7 (KT36–2). Mouse on base. Plate 42. L. 0.058. Left ear and most of base broken off.

Soft yellow clay, mostly fired red. Base probably circular, with mouse on edge. No feet indicated. Short, pointed tail. From above, body almost circular. Broad, pointed face with round ears.

Another figure, KT36–3, is almost identical. It also rests on a base and it is not impossible that the two are from the same group, although they were found more than a hundred meters apart.

8 (KT38–1). Leopard. Plate 42. L. 0.034. Tail, head and three legs broken off.


It seems probable, from the appearance of the clay and paint, that this fragment should be dated in the 6th century, very possibly in the first half. It may be contemporary with the marble leopards in the Acropolis Museum,25 dated in the second quarter of the century, or it may perhaps be as early as those in the Corfu pediment.26 This is one of the rare instances in which incision is used on an animal figurine. The modelling is fairly good and the decoration reasonably careful. The other leopard from the Potters’ Quarter, KT38–2, is also well modelled. The incised circles on the back, sides, legs and tail are rather more regular in shape than those of No. 8.

9 (KT38–4). Rabbit. Plate 42. L. 0.039. Hindlegs and right ear broken off.


From the area of the Terracotta Factory. Handmade rabbits are rare among Corinthian figurines (Cf. Corinth, XII, no. 202), although ointment vases were, of course, sometimes made in the form of rabbits.

10 (KT12–12). Small siren. Plate 38. H. 0.032.

Buff clay. Black and red paint. Seated on high,

cushion-like base with feet and tail projecting. Tail very short, broad and flat. Large gash for mouth, painted red. Strongly projecting chin. Black dots for eyes. Flat applied hair covers upper part of face; painted black and marked with widely spaced vertical grooves. Sharp-edged applied polos, decorated with vertical red stripes. Wide red band around neck. Two downward curving black lines on breast, with row of black dots between and red dots below. On back of shoulders short black stripe and two vertical red stripes. Red stripe across base of tail and around edge, and two vertical black stripes on upper surface with red stripe between; under surface red. Sides, feet, base and lower part of breast painted red. Red stripe around thin edge of wings. Wing feathers represented by series of black stripes at right angles to upper edge and by curved line near lower edge.

The under surface of the base is rough, showing that the figure was broken off from some object, perhaps the rim of a vase. The date is difficult to determine, but from the type of paint and the general style it seems likely that it should be dated in the first half of the 5th century, perhaps in the late 6th. In any case, it is a remarkable piece of work. The modelling and the decoration are both extraordinarily well done, especially considering the diminutive size of the figure.

11 (KT12–13). Siren. Plate 42. L. 0.042.

Pale yellowish gray clay. Back convex, tail long and tapering. Mouth indicated by slight depression. Chin deeply undercut. Applied polos. Figure slightly hollow underneath.

12 (KT38–5). Turtle. Plate 42. L. 0.032. Right legs broken off.

Pale grayish clay. Red and grayish black paint. Rather irregularly modelled; hollow underneath. Short, pointed tail and short legs. Small head, pinched together at sides, with small disks applied for eyes. Legs and tail black; head, neck and front of forelegs red. Black spots on back.

The type of paint used probably indicates a date in the first half of the 5th century.


Reddish clay. Head long and rectangular with blunt nose. Small eyes near top of head project slightly from surface. Slight groove indicates mouth; tiny hole just above it at end of nose.28 Short, pointed beard depends from chin.

From the Aphrodite Deposit, and probably datable in the early 5th century. There are several other coiled

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25 Payne and Young, Arch. Marble Sculp., pl. 15, 4.
26 Korkyra, II, pl. 20.
27 Compare the sharp-edged polos and the broad, vertically grooved band of hair which partly covers the face in such figurines as I, 40 and 41.
28 If this hole is intended to represent a single nostril, it indicates, of course, incorrect observation.
snakes in terracotta and bronze, most of which seem to be of 6th century date. A number of these are listed in the discussion of the bronze snake in Berlin. 29 To these may be added a terracotta snake in the Lykosoura Museum 30 and another in Boston (98.161), the latter found at the Heraion of Plataia. None of these are arranged in the same way as our example. The bronze from the Idaian Cave and that in Berlin are looped in a single coil, the bronze in New York in a complex series of loops, and the terracottas in Lykosoura and Boston in a spiral with the head projecting from the center.

14 (KT44–1). Cock. Plate 42. H. 0.028. Tail broken off.

Hard, light gray clay. Small wings applied flat against body; four grooves on each indicate feathers. Feet represented by single elongated piece of clay applied under breast. Small, upright ears, closely attached to small applied comb.

A cock which is possibly handmade, but not similar to ours in style, is of Cypriote origin. 31

Class XXX. Miscellaneous Mouldmade Animals

This class contains only 10 figurines, including 8 parts of horses, 2 parts of bulls and 2 of pigs, 2 cocks, and 1 turtle. In the catalogue 8 are described. The group is far too miscellaneous in character to allow of generalizations. The range of date is much later than that of the preceding class and seems to include only the 5th century and the early part of the 4th.

The horse’s head (No. 1) is by far the most interesting of the group and one of the finest figurines from the Potters’ Quarter. It was found in the vicinity of the Circular South Shrine and may perhaps be dated in the third quarter of the 5th century with the deposit in that shrine. The most obvious comparison is, of course, with the horses of the east pediment and the frieze of the Parthenon. The differences, however, are seen to be more striking than the similarities. The Corinthian head has, for instance, far less vertical depth than most of the Parthenon heads, the line of the nose is not as straight, and the cheek bone is smaller, less flat and not as sharply defined. Another horse of Attic workmanship, however, provides the closest parallel to the Corinthian head. This is the Sotades rhyton in Boston, 3 found at Meroe and dated soon after the middle of the 5th century. Here the line of the nose is the same, there is the same lack of vertical depth and the same small, unemphatic cheek bone, and the eye is of similar shape, although lacking the fire of that of the Corinthian horse. The similarity of these two heads may be an indication that the small deposit southwest of the Circular South Shrine should be dated slightly earlier than the deposit in the shrine, that is, at the beginning of the third quarter of the century. Another terracotta head which may be closely compared is that of a plastic vase from the Kabeireion. The size seems to be the same. The muscles and bony structure of the head seem to be less carefully studied in the Kabeireion horse, although they are perhaps obscured by the slip. The general outlines, however, are very similar, particularly the small, flat cheek bone, the shape of the end of the muzzle, and the modelling of the eye; the latter, though obscured by paint, seems to be quite close to that of our head. The similarity between this vase and the Corinth head may explain the purpose of the latter. The Kabeireion head is said to be of Boeotian clay and to be covered with a greenish slip which, it is suggested, might be due to Corinthian influence. A date around 470–60 B.C. is suggested for it, but it seems more likely to be contemporary with the Potters’ Quarter head.

The horse’s head from the Nemesis base at Rhamnous, 3 which is also to be dated in the third

29 Staatliche Museen zu Berlin, Die griechischen Bronzen der klassischen Zeit und des Hellenismus, no. 27.
30 Κοινουνιότα, Κατάλογος Μουσείου Λυκόσουρας, fig. 74. Is it possible that this can be the one in Halle mentioned by Neugebauer as having been bought in Lykosoura? The description and size are the same.
31 Cesnola, Cyp. Antiq., II B, pl. LXXVI, 684.
quarter of the 5th century, likewise shows similarities with the Potters’ Quarter head in the indication of the bony structure of the nose; note in both the heavy ridge behind the eye, the thin ridge under the eye and the three parallel ridges between the cheek and the end of the muzzle. A bronze statuette of a horse, found at Olympia\(^4\) and probably of somewhat earlier date, also exhibits a number of similarities with the Potters’ Quarter head. One may note particularly in both the small jaw bone, the similar modelling of the bone above the eye and of the nostril and the end of the muzzle, the similar shape of the neck and the prominence of the bone below the eye. The chief differences are the proportionately larger size of the eye in the Olympia horse and the less obtuse angle of the end of the muzzle at the nostril.\(^5\) The similarity of the Olympia horse to that from the Potters’ Quarter suggests as a possibility, at least, that the former may also be of Corinthian origin. Two terracotta heads of Tarentine origin may also be mentioned in connection with the Potters’ Quarter head. The first of these,\(^6\) though probably of a later period, shows considerable similarity in many details: the upper line of the muzzle with its convex tip is the same, and also the shape of the upper and lower lips; the modelling of the area between the mouth and the cheek bone is similar, and the heavy ridge over the eye; in both the nose is long and thin. The chief difference lies in the larger cheek bone of the Tarentine horse and the thicker flesh covering it. In this head the re-working of the mane gives great freshness and life to the modelling, as the re-working of the eye does in the Potters’ Quarter head. The other head, a mould in the Geneva Museum,\(^7\) is less close, but one may note the similar modelling of the cheek bone and of the bony ridge under the eye.

The figures of pigs, represented only by fragments (Nos. 5 and 6), are doubtless similar in type to the hollow mouldmade pigs found so commonly on Greek sites, particularly in Boeotia. The Potters’ Quarter figures, however, seem to be considerably larger than the usual type, since No. 5 must have measured well over 0.10 m. in length when complete, while most of the pigs from other sites are only about 0.06 to 0.085 m. in length. Numerous examples of such pigs were found at the Kabireion.\(^8\) While they often occur\(^9\) at other Boeotian sites and at near-by sites in Phokis and Lokris, they are also widespread over the rest of the Greek world,\(^10\) being particularly common in Rhodes.\(^11\) The type seems to originate in the late 6th century. The examples from Delphi are of this date, and probably that from Olbia. At Halai they occur from the late 6th century through the third quarter of the 5th century, but apparently not into the 4th. The Rhitsona pigs and at least two of those from Rhodes\(^12\) can be dated in the late 6th or early 5th century. An example from Grave 5 at Argos\(^13\) is probably datable in the second quarter of the 5th century. One of the Potters’ Quarter examples probably belongs in the first

\(^4\) A.J.A., XLVI, 1942, pp. 484–7, fig. 3.

\(^5\) If the nostrils of the Potters’ Quarter head were better preserved, the drooping line of the end of the muzzle would be somewhat less noticeable.

\(^6\) Wuilleumier, Tarente des origines à la conquête romaine, pl. XXXI, 5.

\(^7\) Monaco, XXX, pl. V, 3.

\(^8\) Ath. Mitt., XV, 1890, p. 357 (over 200 were said to have been found).

\(^9\) Cf. Ure, Argb. and Fig. from Rhitsona, pl. XVII, 36.21; Goldman, Eutresis, fig. 307, 4–6; \(\Delta \gamma \chi \Delta \lambda \chi \gamma\), III, 1917, p. 221, fig. 158, 5, p. 264, fig. 182, 9 and 10 (from Thebes); Danish National Museum, Cat. of Terracottas, pl. 17, no. 167, and probably no. 168; F. de D., V, p. 162, nos. 283, 284; Hesperia, XI, 1942, pp. 382, 384, 390, Type VI–b–4 and 5 (from Halai). Several pigs from graves at Abai are in the Chairemoia Museum.

\(^10\) Cf. Martha, Cat. fig. Ath., nos. 91–93 (from Athens); B. M. Cat. Terracottas, p. 90, B 108 (from Akarnania), p. 88, B 94 (from Melos); Ath. Mitt., XXVIII, 1903, Beiwa XL, 8 (from Therain); Therain, II, fig. 276, 13; Olymnius, IV, pl. 35, no. 351; ibid., VII, pl. 41, nos. 342, 343; ibid., XIV, pis. 100, 101, nos. 308–319; N. D. Sc., 1925, p. 304, fig. 59, upper right (from Syracusae); Danish National Museum, op. cit., pl. 51, no. 416 (a mould from Tarentum); Jahrbuch, XXXVII, 1921, Arch. Anz., col. 354, fig. 41, no. 5 (from Olbia).


\(^12\) Clara Rhodos, IV, figs. 110, 319.

\(^13\) \(\Delta \gamma \chi \Delta \lambda \chi \gamma\), XV, 1933–35, pl. 4 (lower right).
half of the 5th century. The other came from a deposit of the first half of the 4th century but, since it is only a fragment, it may be of earlier date, possibly coming originally from the neighboring Stelai Shrine A, and may merely have been present in the earth filling the later shrine.

Mouldmade turtles occur at a wide variety of sites on the mainland of Greece, in the islands and in Sicily. In many cases they are made of a coarse red or brown clay, covered with a white slip, and many may have been imported from a single center, perhaps in Boetia. The single example from the Potters’ Quarter, in view of the poor quality of the clay and its dark color, is probably an import. The size of the figurines of this type is in general fairly constant and is about the same as that of our figure. Some, however, are larger, and range between 0.075 and 0.085 m. in length. An unusually small example from the Argive Heraion measures only 0.04 m. in length. Of the many mouldmade terracotta turtles which exist, examples which are very similar in style to ours, although it is impossible to determine whether any of them are from the same mould, have been found at Aegina, Delphi, Olynthos and Rhodes. One example is in the museum at Spina and there are three in Copenhagen, the first perhaps from Rhodes. The Potters’ Quarter turtle is datable in the third quarter of the 5th century and one from Halai is of the same date. Those from Rhitsona and Delphi and some, at least, of those from Rhodes can be dated in the late 6th century and the early 5th. The turtles are thus seen to be nearly contemporary with the pigs and to date mainly in the late 6th and the 5th centuries. An example from Olynthos, however, comes from a grave which is said to date in the second quarter of the 4th century.

Mouldmade cocks, none from the same mould as either of the Potters’ Quarter examples, though showing similarities in various respects, have been found at several sites. Some of these figurines are hollow with a vent-hole underneath, like No. 8. Others, like No. 9, have the entire under side of the body left open. The wattles, and sometimes the comb, were usually applied after the figure was taken from the mould. Two moulds must have been employed in making these figurines. The type of cock represented by No. 8 seems to be unparalleled except for a figurine from the Asklepieion at Corinth and one from Syracuse. No. 9, which is hollow underneath, is closely related to a type which occurs at various sites. Both our examples are from the Circular South Shrine, hence may be dated in the third quarter of the 5th century.


From a small deposit at the west edge of the hill, southwest of the Circular South Shrine. The model-

14 Arg. Her., II, pl. XLVIII, 22.
15 Aegina, p. 383, no. 98, pl. 111, 22; F. de D., V, p. 162, nos. 285, 286; Olynthus, VII, pl. 41, no. 947; Clara Rhodos, III, fig. 233; ibid., IV, figs. 137, 221, 223, 319; Ammario, VI–VII, 1923–24, p. 268, fig. 168; Lindos, pl. 114, no. 2437 (20 are said to have been found at this site); B. M. Cat. Terracottas, p. 128, B 308 and 309. Mendel, Cat. fig. gr., p. 118, nos. 1456–63, are probably also similar.
16 Argigemma, Il Re Mus. di Spina, pl. XLVII, no. 457.
17 Danish National Museum, Cat. of Terracottas, pl. 12, no. 134, pl. 21, no. 225.
19 Ure, Argiv. and Fig. from Rhitsona, pp. 71f., 130.122; B.S.A., XIV, 1907–08, p. 295, no. 261. The latter is apparently solid.
20 Clara Rhodos, III, fig. 233; ibid., IV, figs. 137, 223, 319.
21 Olynthus, VII, no. 345; ibid., XI, p. 24 (Grave 108). The grave is assigned to the 4th century, but the terracottas from it to the 6th and 5th centuries.
22 Corinth, XIV, pl. 56, no. 50.
23 N. d. Sc., 1925, p. 304, fig. 59 (lower left). Compare the shape of the body and of the upper part of the tail, and the applied wattles.
24 Cf. Arg. Her., II, pl. XLVIII, 22; op. cit., pl. XVII, 130.121; Olynthus, VII, nos. 353, 356, 357; Clara Rhodos, III, fig. 247; Ohnefalsch-Richter, Kypros, pl. CX, 6 (left); N. d. Sc., 1925, p. 198, fig. 25 (from Syracuse). Examples from the Kabereineon (Ath. Mitt., XV, 1890, p. 357), where over thirty are said to have been found, and Halai (Hesperia, XI, 1942, p. 381, Type VI–a–1) may be of this type.
ling is extraordinarily good, and not only accurate but full of life and spirit. The bones and hollows above the eye, the muscles between the cheek and mouth, the outline of the jaw and the bony ridge of the nose all evidence careful study from life. The right eye shows distinct signs of re-working with added bits of clay after the head was taken from the mould and the marks of the tool used are clearly visible. It is the skillful remodelling at this particular point and especially the fact that all the surfaces are not carefully smoothed off, but are left rather rough, which are largely responsible for the astonishing impression of life and fire. The mane was probably added by hand. The ears are omitted and were doubtless intended to be added separately. The head and neck are complete as they are and the rest of the animal, if it was ever complete, which seems from the size rather unlikely, must have been made in other moulds. It may have formed part of a vase (see pp. 192f., also for the date).

2 (KT40–5). Part of hindleg of horse. Plate 43. L. 0.087.
Buff clay. Prominent fetlock. Small hoof with slight ridge around upper edge and groove down back.

3 (KT40–6). Part of foreleg of horse. Plate 43. L. 0.046.
Buff clay. Larger than preceding. Made in two moulds with deep groove marking line of separation. Modelling similar to preceding.

4 (KT40–7). Foot of large bull. Plate 43. L. 0.057.
Pale buff clay. Two bosses at back of fetlock, small but very prominent. Deep groove divides hoof in front; shallower groove underneath. Bottom of hoof slants sharply up to back; shallow groove forms circle on under side.

From the same deposit in which XXI, 7, was found, and probably of late 5th century date.

5 (KT40–9). Two fragments of pig. Plate 43. L. (body) 0.08. L. (head) 0.096. Right side of body and left side of head preserved.
Red clay. Figure hollow with thin walls. Tail curled over back. Heavy ridge around end of nose.

Found in the area of Stelai Shrine A, hence probably to be dated in the first half of the 5th century.

6 (KT40–10). Head of pig. Plate 43. L. 0.043. Under side broken away.
Soft red clay. Lower part hollow. Broad, protruding snout. Ears thin, round and upright. Crest begins in very high projection at top of head.

From the Shrine of the Double Stele.

7 (KT40–12). Turtle. Plate 42. L. 0.065.
Gritty red clay. Wide rim around shell. Central part very high and moulded in hexagonal sections. Head very small. Figure hollow inside; small hole in under surface.

From the Circular South Shrine.

8 (KT44–3). Cock. Plate 42. H. 0.076. Beak, top of head, right leg and lower part of tail broken off. Leg restored.

Gray clay. Rounded body with little modelling. Hollow inside with hole underneath. Two small applied disks represent wattles. Tail large and flat, ending in two long points; figure rests partly on lower point.

From the same deposit. A figurine which is very similar, except for the shape of the tail, was found in the Asklepieion.

9 (KT44–4). Cock. L. 0.07. Beak, legs and tail broken off.


From the same deposit.

Class XXXI. Boats

There are 15 of these, mostly fragmentary, 6 of which are described below. The boats are of the normal Greek type with a ram projecting from the keel in front and a stern ornament, or aplustre, which usually takes the form of a pointed projection curving high above the sides of the boat. This ornament is sometimes, however, quite low and inconspicuous, as in No. 6, and sometimes, as in No. 2, although of considerable size, it is so placed that it does not project above the sides of the boat. In one case, KT52-10, the stern is finished merely by pinching it into a point. In most cases the boat itself is of a very simple type with rounded bottom, curved sides and pointed ends. In No. 2, however, gunwales are formed by the addition of applied strips of clay and a thwart is added inside the boat, while in No. 4 the keel is indicated. Some of the boats have painted decoration, usually consisting of rather irregular stripes. No. 4 is more elaborately decorated with eyes and a mouth painted on the ram. No. 1 was found in the North Dump, which was largely made up of material of the second half of the 7th century;
in fact, more than half the total number of boats were found in late 7th and early 6th century contexts. One is from the Aphrodite Deposit and datable in the late 6th or early 5th century, but there is no evidence to indicate that any of the other boats are later in date than the 6th century and, in fact, the clay and the paint in all cases are definitely early in appearance.

Boat models in terracotta are known from other sites, particularly from the cemetery of Amathos in Cyprus. The Cypriote types in general resemble ours, with the projecting ram and high, curved stern ornament, but they are usually made far more elaborate by the addition of gunwales, look-outs, deckhouses, rudders, etc. Several have eyes painted on the prow. Some of the smaller boats lack the ram. The Cypriote models are mostly from the 6th century. There are much earlier boat models in clay from Mochlos and Palaikastro, both said to be of the E. M. II period. These are long, narrow and flat-bottomed. In the former the bow and stern are alike, with a ram-like projection at the bottom and a high projection above. The Palaikastro model has a ram and a high stern projection which is straight rather than curved. A model from Hagia Triada is high and flat-bottomed; the ends are not well preserved. Another from Mycenae is broad across the middle, narrowing sharply at the ends, and has upward projections at either end and two benches inside. A model from Phylakopi of the Mycenaean period, is of a very simple type, apparently representing a construction of skins stretched over wooden ribs, the latter being indicated by painted stripes. An eye is painted on either side of the prow. No stern ornament is preserved, and the ram is replaced by an upright board which extends the full height of the boat. A fragment of another boat from Phylakopi is flat-bottomed and has both a ram and a projecting bowsprit.

A ship model in the British Museum, said to come from Corinth, is of a more elaborate type and contains figures of warriors. It seems closer to the Cypriote models than to those from the Potters’ Quarter. Simpler terracotta models which resemble ours rather closely are one from Perachora, doubtless made in the Potters’ Quarter, and two fragmentary examples from the north slope of the Acropolis at Athens. Of the latter, one is of an extremely simple type with a pointed prow, not unlike our No. 1; the other is narrower and has a projecting ram, and is more like our No. 6. Like No. 2, the interior is furnished with an applied thwart. A vase in Boston, which is made in the form of a ship, is of archaic date, but of uncertain provenance. Eyes are painted on the strongly projecting ram. A somewhat later terracotta model comes from a Tarentine tomb. This has two beaks and a double-forked aplustre. The eyes are apparently painted near the stern. A bronze lamp found in the Erechtheion is very similar in shape to our No. 5, except for the addition of a rudder and of a construction on the foredeck. Lamps of bronze or terracotta in the form of boats are, of course, common in the Roman period.

1 (KT52–I). Fragment of boat. Plate 43. L. 0.046. Very hard yellow clay. Hard orange-brown paint. Boat very broad and shallow with rounded bottom. Inner and outer surface decorated with irregular streaks of paint. Fragment probably from bow. From the North Dump. From the finding place and from the quality of the clay and paint it is almost certainly a later copy of an earlier original. 2 B.C.H., LVII, 1933, p. 174, pl. XIV, no. 23. 3 Ibid., p. 175, pl. XIV, no. 25. 4 B. M. Cat. Terracottas, pp. 35f., A 202–213; Myres, Handbook of Cenola Collection, p. 348, no. 2129; Ohndalsch-Richter, Kypros, pl. CXLIV, 4, 6, 7; Myres, Cat. of Cypr. Mus., nos. 3351, 3353, 3355; Cenola, Cyp. Antiq., II B, pl. LXXVII, 701 and 702; Daremberg and Saglio, Dict. ant. gr. et rom., s.v. navis, fig. 5369. 5 A.J.A., XIII, 1909, p. 290, fig. 2, no. 2. Other clay boats were said to have been found in E. M. II and E. M. III levels. 6 British School at Athens, Suppl. Paper 1: The Unpublished Objects from the Palaikastro Excavations, figs. 3 k and 4. 7 J.H.S., Suppl. Paper 4: Excavations at Phylakopi in Melos, pl. XI, 37. 8 B. M. Cat. Terracottas, p. 76, B 36. 9 Perachora, pl. 29, no. 4. 10 Hesperia, IV, 1935, p. 197, fig. 5, g and h. 11 A.J.A., LV, 1951, pl. 34. 12 J.H.S., VII, 1886, pp. 34–36, pl. LXIII. 13 Stais, Marbes et bronzes du Musée National, p. 231, no. 7083.
certain that the fragment belongs in the 7th century and it is very probably as early as the third quarter.

2 (KT52–2). Part of small boat. Plate 43. L. 0.046.


The clay and the color and unusual hardness of the purple paint indicate an early date for this fragment, perhaps in the last quarter of the 7th century. For the applied gunwales compare a boat on a Middle Corinthian amphoriskos from Syracuse. 14

3 (KT52–4). Fragment of boat. Plate 43. H. 0.088. W. 0.042.

Pale yellow clay. Black and purple paint. Fragment includes stern with high, pointed projection which curves above edge. Boat very wide and fairly deep. Wide black stripe across interior. Outside almost entirely painted black. At either side of stern short, horizontal purple stripe applied over black.

4 (KT52–3). Fragment of boat. Plate 43. L. 0.045.

Pale buff clay. Black paint. Fragment includes bow with heavy ram near bottom. Boat very wide with ridge running along center of bottom. Upper edge appears to dip slightly at bow; irregular black streaks on exterior at this point. Ram painted to resemble animal head. Eyes have elliptical outline with dot in center; arched brows curve upward at outer ends. Black spot on nose. Mouth indicated by black line with hook at either end.


Pinkish buff clay. Very wide and shallow with rounded bottom and sloping sides. Ram projects strongly from bow. Stern ornament curved upward and doubled back against inner surface of stern.

From the Aphrodite Deposit, hence to be dated in the late 6th or early 5th century.

6 (KT52–9). Boat of very heavy fabric. Plate 43. H. 0.027. L. 0.072. Small breaks at either end.

Very hard, light brown clay. Very long and narrow, and crudely modelled. Bottom flat and so heavy that inner depth is about half that of outer. Surface covered with fingerprints. Ram, partly broken, projects from bottom of bow. Projection at upper edge broken off. Stern seems to have two small projections curving up over edge, one applied on top of other.

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**CLASS XXXII. CARTS AND WHEELS**

Of the carts 23 were inventoried, and there were in addition several uninventoried fragments. In the catalogue 7 are described. Of the wheels 121 were inventoried, and 22 of these receive special mention in the catalogue. Among the carts two main types may be distinguished. The first consists of a simple, rectangular plaque, flat on both sides and pierced vertically with various holes for attaching the wheels and railing. These include two holes in the middle of either long side through which strings were probably looped to support the axle, and holes in the corners for sticks or rods to support a railing of wood, wicker or string. 1 In the edge of one of the short sides a larger hole, horizontally bored partly through the plaque, served for the insertion of the wagon pole. In addition to these various holes, No. 1 has two bored vertically through the center of the plaque, perhaps for attaching a seat of some kind. Nos. 3–5 represent a variation of Type I. They differ from Nos. 1 and 2 in being surrounded by a raised rim, doubtless representing the railing which in the others had to be supplied in wood or some other material. In the second type of cart the upper surface is again flat, but at either side of the under surface is attached a downward projecting piece of clay with its under surface hollowed to fit the axle. The latter was suspended from strings run through holes in these projections. The wagon pole was inserted in the usual way, and holes at the corners of the plaque show that a railing was added in another material. In No. 7 two holes in the center of the plaque probably indicate that a seat was added. All the carts which were found in datable contexts appeared to be of 7th

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1 A similar type of railing seems to be represented in a clay model from Palaikastro (British School at Athens, Suppl. Paper 1, fig. 12), said to be of the M. M. period.
or early 6th century date. The type of clay and paint used in the undated ones tends to confirm an early dating for the entire class.

Carts of the simpler form, i.e., of Type I, rarely appear elsewhere, either in actual models or in other representations. The most common type resembles our Type II; it has a flat bottom with axle-blocks projecting from the under surface, and may or may not have raised sides. Carts of this type are represented on a number of vases, and also appear in terracotta models from Cyprus. Fragments of carts, probably of this type, were said to have been found at Olympia. A model of a cart from a grave at Polledrara is probably of this type, although the illustration is not very clear. The Corinthian pinax fragment in Berlin and the Burgon vase are particularly interesting since they show at the corners of the cart the upright wooden pins which supported, in one case high, solid sides, in the other a light railing. Similar pins must be assumed to have been inserted in the holes at the corners of most of the carts from the Potters’ Quarter. Seats of various kinds, probably removable, are visible in several of these representations. The holes in the center of two of the Potters’ Quarter carts, Nos. 1 and 7, were doubtless intended for the attachment of such seats.

The wheels fall into three main categories. Type A, which is by far the most common, may be handmade or wheelmade. It consists essentially of a simple disk, flat on both surfaces, with a hole in the center. In two cases (Nos. 15 and 16) this hole is punched only partly through the disk. Sometimes a very narrow raised ridge encircles the hole on one side (cf. Nos. 19 and 21). The edge of the disk may be perfectly straight, sharp, somewhat rounded or, occasionally, thicker than the rest of the disk. A variation of this type (cf. No. 29) resembles in shape some of the miniature plates found in the Potters’ Quarter and is always made on the wheel. One surface is fairly flat, while the other has a thick central section from the edge of which the disk thins out to a fairly sharp edge.

In Type B, which is usually mouldmade, the rim and spokes are modelled in relief on one surface while the other is flat. The wheel is always of the cross-bar type, i.e., with one spoke running through the center and two spokes crossing it at right angles, one on either side of the center. The spoke which runs through the center is usually decorated with plastic rings. The greater number (there are thirteen examples in all) of wheels of this type are solid. A fragment of a similar wheel, No. 26, in which the space between the two cross-spokes and the rim is cut away, forms a transition to a variant of the type (cf. No. 27) which, perhaps because of its fragile nature, is rarely found. In this the spokes are moulded in relief, but the spaces between the spokes and the rim are left entirely open. No. 27 was made in a special mould and the background did not have to be cut away after removal from the mould. In another example, KT61–17, a solid disk was made and spokes and rim were formed by roughly cutting away the background

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2 Flat carts are represented on B. F. vases in the Louvre (Cloché, Les classes, les métiers, le trafic, pl. VIII) and in the British Museum (Greek and Roman Life, fig. 247), but it is not certain whether the carts are entirely flat or had axle-blocks. Two female figurines in the British Museum (B. M. Cat. Terracottas, B 49, pl. V, and Schneider-Lengyel, Gr. Terrakotten, fig. 12), of late 7th century date and Corinthian origin (see under IX, 1), are seated on a flat, rectangular object which is undoubtedly a cart of Type I. It is a flat plaque, pierced longitudinally for the insertion of a wagon pole. At either side are two vertical holes for suspending the axle. Clay has been added around the figures to form a low back-rest.

3 J. H. S., XXIII, 1909, pp. 137 f., figs. 3–6, 8; Gardner, Sculptured Tombs of Hellas, fig. 4; Mon. Ined., X, pl. XLVIII, k; Greek and Roman Life, fig. 247; Pfuhl, Mal. u. Zeich., III, fig. 169. In one or two of these the axle block is not actually visible. The railing represented on the Boeotian vases and on the B. F. oinochoe (Greek and Roman Life, fig. 247) is certainly of wicker.


6 N. d. Sc., 1894, p. 126, fig. 3.

7 Ant. Denk., I, pl. 7, 4.

8 Mon. Ined., X, pl. XLVIII, k.
with a knife. Three fragments of moulds for wheels of Type B were found among the sherds from the Potters’ Quarter after the first volume was in print, and may be described briefly here. The numbers follow those of Chapter III in Corinth, XV, part 1.

107 (KH107). Part of mould for cross-bar wheel. Plate 43. D. ca. 0.068.
   Light brown clay. Very low relief. Circular depression to facilitate cutting of axle hole.

108 (KH108). Fragment of mould for cross-bar wheel. W. 0.085. L. 0.081. Part of rim and one spoke preserved.
   Hard light brown clay.
   It is possible that two of the wheels of this type, XXXII, 24, and KT61-2, were made from this mould.

109 (KH109). Fragment of mould for large cross-bar wheel. Plate 49. L. 0.082. W. 0.06.
   Hard pale green clay. Moulded rings at either side of axle on single bar.
   This mould, the diameter of which must have been about 0.12, is larger than any of the actual wheels found.

Of Type C there are only five examples. In this the wheel is again a simple disk, usually with a fairly sharp edge, and on either side flanges are modelled around the central hole. These flanges are of varying shapes and depths, and in one case the flange on one side differs from that on the other.

The decoration of the wheels in Type A shows considerable variety. A few are elaborately painted with various patterns: criss-cross lines, dots, concentric stripes, in one case with petal motives, dot rosettes and S-patterns, in another with tongue pattern in outline with black centers in alternate tongues, and in another with a snake. Many have the spokes indicated by painted stripes and in some cases the rim is painted. There are two systems by which the spokes are arranged. In the first, the radiating type, wide stripes cross each other through the center, forming radiating spokes, usually four in number. In a few cases (cf. No. 15) six spokes are indicated in this fashion, and in others, KT60-61 and KT60-62, there seem to be about six spokes on one side and only four on the other. The cross-bar wheel is not as frequently employed as the wheel with radiating spokes. In the cross-bar type one stripe crosses the center in one direction and there are two stripes at right angles to it, one at either side of the central hole. In one case, No. 10, the main spoke is crossed by five cross spokes, one through the center and two at either side of the center. In other cases (cf. No. 20) none of the spokes goes through the center, but two parallel stripes, one at either side of the center, are crossed at right angles by two more stripes, similarly arranged. There are sixteen wheels, all apparently handmade, which are left entirely unpainted; many others are painted in solid color on one or both surfaces. No. 19 is entirely painted black with the exception of a wide, reserved stripe which runs across the center of one surface. A fragment of another wheel is similarly decorated, and two more have a reserved stripe across both surfaces. Incised decoration is rarely employed. In one case, No. 16, the radiating spokes, four in number, are indicated by groups of roughly scratched lines, four in each spoke. In KT60-62 the spokes on one side are indicated by paint and on the other by scratched outlines. KT60-43 has on one side a straight line incised from center to edge and parallel to it an incised zigzag line, both doubtless merely decorative. The wheels of Type B are either left unpainted or entirely covered with paint, with one exception, KT61-17, in which the rim and spokes are partly painted in black stripes and partly left unpainted. The wheels of Type C are also usually entirely painted or entirely unpainted.

Only a very few of the wheels came from deposits. Eight are from deposits of the 7th and early 6th centuries, seven, including No. 10, from the North Dump and one, No. 29, from Well I; two are from later deposits, KT60-69 from the Rectangular South Pit and KT60-82 from the Shrine of the Double Stele. In many cases, however, an early date is indicated by the appearance
of the clay and paint and, since all the carts which were found seemed to be datable to the 7th and 6th centuries, we may assign the wheels also to that period and assume that the carts ceased to be manufactured by about the middle of the 6th century, probably because it was too much trouble to make and assemble them. The two wheels from late deposits may be assumed, like the Orientalizing sherds also found in these areas, to have been present in the earth which covered the deposits.

Three of the carts have been assembled with wheels, axles and poles and, in one case, a railing. The smallest is composed of a cart of Type I (No. 2) and wheels of Type A (No. 18 and KT60-26), both handmade. Another was made up with a cart of Type II (No. 6) and two wheels of Type A (Nos. 9 and 10). The third is composed of a cart of Type II (No. 7) and two wheels of Type B (No. 24 and KT61-2) which seemed to form a pair.

The Greek wheel is well illustrated in vase-paintings, in terracotta models of carts, and in isolated metal wheels which usually seem intended as votives. The wheels in these representations include three types: the solid block-wheel, which may be intended in some of the Potters’ Quarter wheels which have no painted spokes, the cross-bar wheel, corresponding to our Type B and some of the painted wheels of Type A, and the spoked wheel, which is depicted in many of the painted wheels of Type A. Many of these representations of wheels show a square or rectangular hole for the axle, indicating that the latter revolved with the wheel. In the Potters’ Quarter wheels, however, the hole is always circular. The block-wheel is, of course, the most primitive type. The cross-bar wheel is very commonly found in representations of carts in vase-paintings, in terracotta and stone reliefs and models, in metal imitations and coins, most commonly in the archaic period. After the 5th century it occurs only rarely and is replaced by the spoked wheel, which is also represented many times in the archaic period and the origins of which are much earlier even than that, since it is found as far back as the Minoan period. The spoked wheel occurs in Greek vase-paintings of all periods; in these it usually has four spokes which flare as they join the rim and are often represented with rings near the axle head. Similar wheels, most frequently with four spokes, sometimes with six or more, are more frequent than the cross-bar type in dedications of bronze and other metals. Another fairly

9 To the references for cross-bar wheels in J. H. S., XXIII, 1903, pp. 136-149, may be added the following: (in vase-painting) Jahreshefte, XXXIII, 1941, p. 4, fig. 4, p. 6, fig. 6; Sellman, Athens, its History and Coinage, p. 27, fig. 17; Greek and Roman Life, p. 209, fig. 247 (mentioned in J. H. S., XXIII, 1903, p. 143, without reference); Mon. Ined., X, pl. XLVIII, k (mentioned on the same page without reference); Jahrbuch, XXVII, 1912, Beilage 1 to p. 61, I and II B; Mon. Ant., XXXII, 1927, pl. XC, 8 a; Jahrbuch, LI, 1936, p. 175, fig. 1; C. V. A., U. S. A. 4, Robinson Collection I, pl. XXII, 2; CP851 (an early 5th century oinochoe from the North Cemetery at Corinth, with a wheel drawn in white on the shoulder); (in stone) Jahrbuch, XLI, 1942, Arch. Anz., cols. 255f., fig. 25; Mon. Ined., VIII, pl. XIX e (mentioned in J. H. S., XXIII, 1903, p. 147, without reference); Mon. Ant., 1910 cols. 601f., figs. 18, 60, 52, pl. V; (in terracotta) Perachora, pl. 101, no. 175; Hulsh, Greek Terra-cotta Statuettes, pl. XVI; Rossbach, Griechische Antiken des archäologischen Museums in Dreslau, pl. I, 4; Munich 6964 (a group of a grotesque male and female figure in a round cart, perhaps of the type of Rossbach, loc. cit.); (in metal) Déllos, XVIII, pl. XVIII, 189; Arg. Her., II, pl. CXXVI, no. 2283; (in coins) Regling, Die antike Münze als Kunstwerk, pl. II, 44; Imhoof-Blümer, Monnaies grecques, pp. 78ff., pl. C, 18; Sellman, Greek Coins, pl. XXII, 17. For other coins with cross-bar wheels see ibid., p. 27, and Imhoof-Blümer op. cit., pp. 78f. A cross-bar wheel is represented in Rayet, Monuments de l’art antique, II, pl. 75, but it seems hardly possible that this relief can be genuine.

10 J. H. S., XXIII, 1903, p. 149.

11 Cf. Hall, The Civilization of Greece in the Bronze Age, pp. 85f., figs. 95, 97; Firmen, Die kretisch-mykenische Kultur, fig. 105; B. C. H., XLV, 1921, p. 305, fig. 8; B. C. H., LXII, 1928, p. 145, fig. 22; Karo, Schachtgrab von Mykenai, pls. V-VII, X; Murray, Excavations in Cyprus, fig. 25, 1456; Dörpfeld, Alt-Ithaka, II, pl. 83 a (a lower row, center). For further references see von Merklin, Der Rennwagen in Griechenland, I, pp. 1-30.

12 To the lists of bronze wheels in Perachora, p. 176, and Olynthus, X, p. 512, notes 109, 110, add: Corinth, XII, no. 2866 (four spokes); B. S. A., XXXV, 1914-15, pl. 19, 4 (four spokes), from Crate; Dörpfeld, loc. cit., Murray, loc. cit., Clara Rhodes, VI-VII, p. 327, fig. 83, left (six spokes); B. C. H., LXII, 1928, pl. XXXIV, 1 (four spokes), from Delphi; B. S. A., XLIII, 1948, pl. 49, E 156 (nine spokes), from Ithaka. For wheels in other metals, all of lead, except those from Perachora, which are of iron, see the following: Perachora, pl. 86, nos. 29, 21 (four spokes); Schliemann, Illos, p. 631, no. 1253 (four spokes); Hesperia, Suppl. VII, p. 108, fig. 49, 1 (eight spokes), from the Pryx; Déllos, XVIII, pl. XVII, 860-865 (four spokes), 867 (six spokes), 868 and 869 (eight spokes).
common type is that with four circular or, more rarely, triangular holes arranged around the hub.\textsuperscript{13} These seem to represent sometimes the open spaces between spokes and sometimes a mere lightening of the weight of a block-wheel. No. 9 seems to be an example in terracotta of a wheel of this type.

The Cypriote terracotta carts listed above have spoked wheels in which the spokes, varying in number from four to twelve, are indicated by painted stripes. Occasionally the wheels are decorated, like some of ours, with concentric painted circles instead of spokes. A clay wheel from Olympia\textsuperscript{14} is of Type A. It has four spokes, each represented by a painted stripe with a zigzag line in the center. Other clay wheels and fragments of wheels were also found at Olympia,\textsuperscript{15} but it is uncertain whether they were isolated wheels or came from carts. The wheels on a terracotta group formerly in the Hoffmann collection\textsuperscript{16} are identical in shape with our Type B (cf. No. 27). Wheels of Type C appear on a wagon group in Vienna,\textsuperscript{17} said to come from Athens, and clay wheels of the same type, said to be of the Late Minoan and sub-Minoan period, were found at Hagia Triada.\textsuperscript{18} Fragments of a clay wheel from Larisa\textsuperscript{19} are probably of this type; the background is cut away around the spokes.

1 (KT76–1). Body of cart of Type I. L. 0.073. Th. ca. 0.009.

Very hard, light green clay. Black paint. Rectangular plaque with four small holes along either long side and two, side by side, near center. At edge of one short side larger hole for wagon pole bored horizontally half way through plaque. Edges painted black. On upper surface two black concentric circles.

This object is evidently intended to represent the body of a cart but, from the fact that the two central holes on the long sides, those intended for the strings which supported the axle, are not bored completely through the plaque, it appears that the cart could never actually have been assembled. Moreover, the wheels would have come much too far back. The two holes in the center of the plaque were intended for attaching a seat. From the clay and paint used, the cart would seem to be of 6th century date. There are fragments of four other similar carts, i.e., flat and rectangular with sharp corners. One of these had holes only for the wheels, not for a railing.

2 (KT76–4). Body of small cart of Type I. Plate 44. L. 0.044. W. 0.04.

Light grayish brown clay. Black paint. Rectangular plaque with rounded corners. Four vertical holes along either side and larger horizontal hole bored into edge to enable pole to be inserted. Edges and under surface black. On upper surface one lengthwise stripe crossed by three crosswise stripes.

This cart has been reconstructed with wheels, axle, pole and railing. Of this flat variety with rounded corners there are four other examples, of which two are likewise decorated with black stripes crossing each other.

3 (KT76–10). Part of body of large cart of Type I. W. 0.078. H. (including edges) 0.026. About half preserved.

Very hard gray clay, fired pink on bottom. Extremely heavy fabric. Body elongated, with edges of long sides somewhat turned up. Horizontal hole in edge for insertion of pole. Vertical hole through each corner; holes for axle not preserved.

From the Aryballos Deposit and therefore to be dated in the last quarter of the 7th century. Beside the following example, which is very close to No. 3, there are fragments of three other carts of similar shape, all of much thinner fabric.

4 (KT75–14). Body of small cart of Type I. Plate 48. L. 0.053. H. 0.019. Piece of raised edge missing.

Hard buff clay with pinkish core. Brownish red paint. Thick, flat plaque with strongly rounded ends. Horizontal hole in front edge. Small vertical hole in each corner. On upper surface, parallel to edge, thin, sharp-edged strip set upright to represent railing; vertical red stripes on exterior.

The object is obviously a cart, although the holes for suspending the axle are rather far apart.

5 (KT76–17). Fragment of large cart of Type I. H. 0.028. W. 0.087. One end preserved.
Hard grayish pink clay. Black and red paint. Semi-circular end and thick floor, bordered by low, raised rim with sharp edge which is slightly bent inward. At one side three holes for axle. Opening in rim at this point. Floor decorated with criss-cross lines in red. Inner surface of rim black with applied red. Black lines at either edge of outer surface. Between these, series of rectangles, black with applied red, separated from each other by two thin black lines.

From the west edge of the hill, outside Stelai Shrine A, and probably, therefore, to be dated early in the 6th century.

6 (KT77–4). Body of flat cart of Type II. Plate 48. L. 0.068. Th. ca. 0.008. Two pieces missing from edge, also one projection and part of other, all restored.

Light brown clay. Hard red paint. Projection at either side of under surface, grooved to fit axle; two holes punched through each. Vertical holes in corners to support railing. Hole for insertion of pole bored through small projection on front edge. Edges red. Narrow red stripe around edge of upper surface; wide lengthwise stripe in center, crossed by two horizontal stripes.

Found in the area of the North Dump, and probably to be dated in the second half of the 7th century. This cart has been reconstructed with wheels, axle and wagon pole. Very similar to this is a smaller example, KT77–2, which is unpainted.

7 (KT77–1). Body of square cart of Type II. Plates 43 and 44. L. 0.084. W. 0.081. Th. 0.012. One corner and projection broken off (restored).

Hard, light greenish gray clay. Projections for axle much higher than in preceding and with deeper cutting in center so that projection comes down in two points over axle. Points square in section with blunt ends; holes bored through points. Cutting curved to fit axle. Horizontal hole in edge bored entirely through plaque. Vertical hole at each corner for railing; central holes at edges of front and back probably for additional supports. Two holes in center probably for seat.

Probably at least as early as the early 6th century. This cart has been reconstructed.

8 (KT60–3). Part of wheel of Type A. Plate 44. D. ca. 0.072.

Hard, polished pale yellow clay. Black paint. Probably wheelmade. Petal pattern radiates from center. Outer frieze, bordered by double black lines, consists of alternate dot rosettes, with two small dots at either side, and groups of three S-shaped patterns. Thin concentric lines along edge and on under surface.

Probably of 7th century date.

9 (KT60–4). Wheel of Type A. Plates 43 and 44. D. 0.073. Several small breaks (restored).

Hard, pale grayish yellow clay, fired red on under side. Black paint, fired red on under side. Thick fabric, perhaps handmade. Outer surface decorated with snake in black, arranged in loops around center with head and tail meeting. Body very thick, neck and tail slender, head triangular with rounded nose and incised circles for eyes. On inner surface four large circles side by side around center; circles reserved and spaces between painted.20 Outer half of edge painted black, inner half decorated with short vertical strokes.

Probably of early 6th century date. This wheel was used in assembling one of the carts (see No. 6).

10 (KT60–22). Wheel of Type A. Plate 43. D. 0.07. Th. 0.012. Chips missing from surface.

Very hard, polished yellow clay, fired pink on one side. Hard black paint, fired red on same side. Both sides decorated alike; stripes around rim and central hole, and single wide stripe across center, crossed by five parallel stripes, one of which runs through center. Edge painted black.

From the North Dump, and probably to be dated somewhere in the second half of the 7th century. The use of five cross-bars instead of two is most unusual. This wheel was used with Nos. 6 and 9 to make up a cart.

11 (KT60–21). Small wheel of Type A. Plate 44. D. 0.052. Th. 0.009.

Yellow clay. Purple paint. Very thick and probably handmade. Outer surface decorated with stripes around rim and center and narrow criss-cross lines between. Edge and under surface painted purple.

12 (KT60–23). Part of large wheel of Type A. Plate 44. D. ca. 0.088. Th. 0.011.


There are fifteen other wheels of Type A which have four spokes formed by two wide stripes crossing in the center. These include Nos. 17, 21 and 23, and No. 18 was probably similar. Many of these are hand-made. One, KT60–58, has thin black spokes on a purple background. On another, KT60–65, a wide black and a wide red stripe cross each other. One of the wheels of this type, No. 17, is further decorated by an oval motive between each two spokes; the other side has eight spokes, alternately wide and narrow.

13 (KT60–25). Small wheel of Type A. Plate 44. D. 0.052.


20 This arrangement of circles, which nearly fills the surface of the disk, very probably is intended to represent the type of wheel which has four circular openings around the hub (see p. 201).
This wheel was used in assembling a cart (cf. p. 2). There are three other Type A examples of the cross- 
bar wheel, including No. 22. Two of these have also a painted stripe around the rim.

14 (KT60–6). Small wheel of Type A. D. 0.041.
Pale yellow clay. Brownish black paint. Wheel- 
made(?). Both sides decorated with concentric lines.
Wider stripes near edges.
Among the wheels of Type A there are eleven other 
examples of decoration with concentric lines. Five of 
these wheels are decorated on one side only. One, 
KT60–7, has a shallow groove around the central hole, 
both front and back. Another, KT60–10, is decorated 
with groups of three purple lines between two red ones 
and, from the appearance of the clay and paint, seems 
to be of late 7th or early 6th century date. In another 
case, KT60–11, one side is decorated with concentric 
circles, the other with similar circles and radiating 
spokes.

15 (KT60–1). Wheel of Type A. Plate 44. D. 0.052.
Surface of exterior projects slightly where hole is 
nearly punched through. Rim painted black, also 
small circle in center and six radiating spokes.
In No. 16 also the hole in the center is not quite 
punched through. The wheels in Cypriote terracotta 
chariot groups frequently have a boss on the exterior 
but are not completely pierced.21

16 (KT60–2). Small wheel of Type A. Plate 44. D. 
0.084.
Pale greenish yellow clay. Traces of black paint.
Handmade. Projection in center of outer surface. Four 
spokes radiate from center; indicated by groups of 
fine scratches, and perhaps painted black.

17 (KT60–55). Half of wheel of Type A. Plate 44. D. 
0.058.
Pale yellowish clay. Black paint. Wheelmade. On 
one side four wide spokes; between each two an eye-
shaped motive, oval in outline and pointed at one end, 
with short horizontal line inside. On other side eight 
spokes, alternately wide and narrow, crossed half-
way between center and edge by narrow circle. Rim 
black.

18 (KT60–54). Part of wheel of Type A. Plate 44. D. 
ca. 0.089.
Light brown clay. Black paint, partly fired red, 
and thick yellowish white paint. Wheelmade. Entire 
surface painted black. On one side white stripe around 
rim and white spokes, probably four; background be-
tween spokes filled with white spots. Other side covered 
with white spots, irregularly placed.
The white paint is similar in quality to that of I, 35, 
which is probably to be dated in the late 6th century.

19 (KT60–28). Large wheel of Type A. Plate 44. D. 
0.089. Th. 0.011. Piece missing from edge.
Edge more rounded on inside than outside. Large 
central hole, encircled on one side by narrow raised 
ring. This side black except for wide reserved stripe 
across center. Edge and other side entirely black.
This is one of the largest of the wheels. There are 
also fragments of an equally large one, KT60–29, de-
corated in the same way. Two smaller wheels, KT60–31 
and KT60–52, are similarly decorated except that the 
reserved stripe appears on both sides. A terracotta 
wheel from Hagia Triada,22 said to be of the Late 
Minoan or sub-Minoan period, is painted in exactly 
the same way.

20 (KT60–42). Part of large wheel of Type A. D. ca. 
0.104.
Hard, polished light brown clay. Brownish black 
paint. Wheel thick in center, with large hole. Both 
sides decorated with thin stripes around rim and a-
round hole, two thin parallel stripes crossing disk, one 
at either side of hole, and two similar stripes at right 
angles, also close to hole at either side. Edge black.
The arrangement of the spokes on this wheel, with 
none of them passing through the center, seems to be 
without parallel.

21 (KT60–30). Part of wheel of Type A. Plate 44. D. 
ca. 0.096.
Yellow clay, partly fired pink. Black paint, fired 
red. Wheelmade. Small hole surrounded by flat raised 
ring, from which surface slopes downward to thick-
ened rim with rounded edges. Shallow grooves define 
rim. On exterior, rim and central ring painted, also 
wide stripe from center to edge, probably one of four 
spokes.

No. 22 is very similar, except that the painted 
spokes are of the cross-bar type.

22 (KT60–27). Part of wheel of Type A. Plate 44. 
L. 0.08.
Hard yellow clay. Brownish black paint. Accidental 
red spots on inner surface. Wheelmade. Edge rounded 
on inside; slightly raised rim on outside, painted 
black. On inner surface shallow wheelmade grooves 
around center. Wide black stripe across center, crossed 
by two stripes, one on either side of central hole.

23 (KT60–32). Wheel of Type A. Plate 44. D. 0.078. 
Piece missing from one side.
Light reddish clay. Red paint. Wheelmade. Inner 
surface like under side of plate, with slightly raised 
central part and rim which slopes to edge. Outer sur-
face flat; raised ring around central hole. Edge paint-
ed red. On either side two stripes, crossing at right 
angles in center.

22 Annuario, III–V, 1941–43, p. 63, fig. 56 (upper right).
24 (KT61–1). Part of large wheel of Type B. Plates 43 and 44. D. 0.10. Restored.

Yellow clay, covered with black paint. Mouldmade. Inner surface flat. Edge rounded. On outer surface rim and spokes in relief. Central spoke crossed by two parallel bars, one on either side of center. Single spoke semi-circular in section with angles rounded at rim; central part very wide and moulded with two narrow rings between cross-bar and hole. Cross-bars square in section.

Of the cross-bar wheel with spokes and rim in relief and with solid background there are eleven other examples. In most cases where the center is preserved, the single spoke has moulded rings on a wider central part. Nine of these wheels are entirely painted black (one with the addition of white stripes on the spokes), one is red and the other, No. 25, unpainted. No. 24 was used with KT61–2 on a reconstructed cart (with No. 7). These wheels resemble each other very closely and were very probably intended to form a pair. A fragment of a mould, No. 108 (see p. 199) from which they may have been made was found in the Potters’ Quarter.

25 (KT61–4). Half of wheel of Type B. Plate 44. D. 0.079.

Very hard, polished buff clay. Wheel very thick with flat inner surface. Single spoke very thin near rim; moulded rings on either side of junction with cross spokes.

26 (KT61–12). Fragment of large wheel of Type B. Plate 43. L. 0.044.

Hard gray clay, covered with black paint. Probably mouldmade. Inner surface flat. On outer surface spokes in relief. Central spoke widens around axle hole. Background left between two cross-bars and cut away outside them.

This fragment, with the background only partly cut away, forms a sort of transition between Nos. 24 and 25 and No. 27.

27 (KT61–14). Fragment of wheel of Type B. Plate 43. D. ca. 0.10.

Hard, light yellow clay, covered with black paint. Mouldmade. Rim thicker at inner edge than at outer. Spokes square in section. Central spoke widens around hole; two moulded rings at either side of junction with cross-bar.

The raised rings continue around the sides of the spokes. There are fragments of three other very similar mouldmade wheels, two of which are also painted black. In two other cases the wheel was made as a solid disk, probably not in a mould, and the spokes were cut out afterward. The wheels of a terracotta group formerly in the Hoffmann collection are very similar to No. 27. One may compare also a bronze wheel from the Argive Heraion.23

28 (KT67–1). Wheel of Type C. Plate 48. D. ca. 0.075. Th. (with flanges) 0.035.

Very hard, pale greenish yellow clay, well polished. Accidental red spots. Wheel made. Both surfaces slope to rather sharp edge. On either side deep flange surrounds central hole; flange wider next to wheel and tapers outward.

From the fine quality of the clay and the type of paint, this wheel must be at least as early as the early 6th century. There are two similar examples, KT67–2 and 3. The former has a lower, broader flange and is painted red, with a red stripe across the center of the flange. The other has extremely deep, nearly cylindrical flanges and its entire surface is painted black.

29 (KT67–5). Fragment of large wheel of Type C. Th. (with flanges) 0.043.

Hard pale yellow clay, covered with black paint. Flange on one side very deep; cylindrical in shape and flaring sharply outward at outer edge. Other flange heavy and cylindrical, and about half as deep.

From Well I, hence of late 7th or early 6th century date. A pair of wheels found in a grave at the Elektran Gate in Thebes are very similar in shape, also two in the Eleusis Museum.

23 Huish, *Greek Terra-cotta Statuettes*, pl. XVI. See also under XVII, 36.

24 Ἀργ. Ἡρ., II, pl. CXXVI, no. 2253.

The first of the architectural models is of very great interest as an attempt at depicting an actual shrine of the type commonly found in the Potters’ Quarter. Stelai Shrine B is the closest parallel, with its three walls and open fourth side1. The tables in the model are in the same position as the two stelai in that shrine. The type of table, however, is not entirely familiar, although the shelf on top with its back and sides is reminiscent of the offering table found in the

1 *Corinth*, XV, part 1, pl. 6 A.
cistern\textsuperscript{2} and the other which must have stood in the shrine in the Terracotta Factory. The two compartments of the shelf on the left recall the double panel of one of the stelai found in the Shrine of the Double Stele. The maker's desire to create a model which should be accurate to the smallest detail extended even to the meticulous modelling and painting of the tiny figurines on the offering tables. These figurines are not over 0.01 m. in height, but they are accurate representations of the two figurine types which in the Potters' Quarter far outnumber any other. The objects attached to the left hand table are exactly like the clay loops, probably representing bread, which were also found in such numbers in the Potters' Quarter. Many models of houses, temples, fountains, sacred enclosures, etc., have been found at various places and cover a wide range of date. None, however, shows any similarity with that from the Potters' Quarter, but this is not surprising, since our model obviously copies a local type of shrine, one which is apparently peculiar to the Potters' Quarter.

The other architectural objects in this class, though simpler, are also of considerable interest. The roof tiles, again, are accurate representations of actual tiles. Miniature roof tiles do not seem to occur at other sites. The door, No. 2, is an imitation of the actual doors of the period, with its pivots and its metal strips and studs. It is of a familiar Greek type which is often represented on vases.\textsuperscript{3} The doors depicted on vases have, like our model, a vertical band in the center, crossed by three horizontal bands at the top, center and bottom. The horizontal bands are usually wider and almost invariably decorated with studs, while the vertical band is sometimes studded and sometimes not. Bronze studs and other fittings for such doors in wood have frequently been found. A similar door is represented on part of a small ivory chest from Rosarno Medma.\textsuperscript{4} There are also a number of actual doors from tombs,\textsuperscript{5} which are executed in stone but imitate every detail of the type of wooden door described above. An extremely interesting parallel to our model is a terracotta model from Assur\textsuperscript{6}. The type of door is very similar, except that the cross bars are double. Studs are represented on the cross bars and also on the panels.

The Ionic capital, No. 5, from its provenance and style is datable in the second half of the 5th century, perhaps about the period of the Erechtheion, whose capitals show about the same proportions. A fragment of a small Corinthian capital in terracotta was found in the earlier excavations of Corinth.\textsuperscript{7} A figurine group said to come from Corinth\textsuperscript{8} consists of a female figure standing beside an isolated Ionic column, complete with capital and base. The head of the figure seems to be of 4th century style, and the capital shows corresponding differences from our earlier fragment, particularly in the fact that the volutes are closer together. Isolated colonnettes (cf. also No. 6) in terracotta, both Doric and Corinthian, were said to have been found at Myrina.\textsuperscript{9} Part of a miniature terracotta column, and a small Ionic capital were found at Olynthos.\textsuperscript{10} A mould of Egyptian origin for an Ionic colonnette is in the British Museum,\textsuperscript{11} and there are two terracotta Ionic colonnettes from Sciatbi.\textsuperscript{12} An Ionic column in terracotta from Delos,\textsuperscript{13} probably of the Hellenistic period, was used as the support for a miniature basin.

\textsuperscript{2} Ibid., pl. 23 B.
\textsuperscript{3} Cf. Jahreshefte, VI, 1903, p. 137, fig. 82, from a B.F. vase.
The following are from R.F. vases: Arch. Zeit., XL, 1882, pl. 7; Greek and Roman Life, fig. 246; Puhl, Mal. u. Zeich., III, fig. 580; Gerhard, Terrakotten u. Gefässe, pl. XXVIII.
\textsuperscript{4} N. d. Sc., 1913 (Suppl.), p. 137, fig. 181.
\textsuperscript{5} Reinach, Voyage archéologique, pl. 40 de l'Itinéraire (at Delphi) ; Altmann, Röm. Grabkäfige, p. 14, fig. 8 (at Tanagra) ; Dygve, Poulsen and Rhamiaos, Das Heroon von Kalydon, fig. 44; Heuzey, Mission archéologique de Macédoine, pls. 15, 21 (at Palatitza), pl. 17 (at Pydna) ; B.C.H., XXII, 1898, p. 338, fig. 2 (at Amphipolis) ; Jahrbuch, XXVI, 1911, pp. 193—215, pl. 6 (at Langaza, near Saloniki), fig. 24 (at Bulaïr, near Gallipoli), and fig. 15 (in Lydia) ; Dinsmoor, Architecture of Ancient Greece (1880 ed.), pl. XIX, bottom (at Telmessos).
\textsuperscript{6} Ath. Mitt., XLY, 1920, p. 100, fig. 6.
\textsuperscript{8} Winter, Typen, I, p. 81, no. 2.
\textsuperscript{9} Potier, Nécrop. de Myrina, pp. 573f., nos. 392—394, 396.
\textsuperscript{10} Olynthus, VII, pl. 47, no. 375; ibid., XIV, pl. 104, no. 337.
\textsuperscript{11} B. M. Cat. Terracottas, p. 439, E 63, fig. 83.
\textsuperscript{12} Breccia, Necropoli di Sciatbi, p. 161, fig. 89.
\textsuperscript{13} Délos, XVIII, pl. XXXI, 226.
Twelve representations of chairs were found in the Potters’ Quarter; among them two types are recognizable. The first, which is much the more common, best illustrated by No. 9, is the κλησμός, so frequently depicted in domestic scenes on vases, reliefs, terracottas, gems, etc.\textsuperscript{14} It has a square seat, four legs, a back and no sides. The back consists of a flat, horizontal bar, supported on two or three uprights. The front corners of the seat often have pointed projections. No. 8, though its crude modelling makes it different from the others, may be assigned to this type. The other type, of which No. 11 and one other fragment are the only examples, has three legs and a curved seat, into which are incorporated back and arms. A chair in which a female figure, XVII, 50, is seated is perhaps to be recognized as a variation of the type represented by No. 11; it has a deep, curved back, possibly representing wicker. No. 11 seems also to be painted to imitate wicker. This type of chair does not seem to be depicted in the classical period. It is, however, rather similar in shape to miniature terracotta chairs of the Mycenaean period, all of which have three legs. Many of these have a curved back and sides which are solid and formed of one piece, like our chair.\textsuperscript{15} Some have rounded backs which are only a little higher than No. 11, and others have very high backs which end in various ways. Other chairs of similar shape, also Mycenaean, with curved backs and three legs have the back and sides formed by an openwork frame of three vertical supports and two horizontal slats.\textsuperscript{16}

The type of chair which is seen in most of the mouldmade seated figurines is not represented among the actual models. This has a high back, the upper corners of which project strongly at either side. There are usually no arms, the lower part of the chair forms a solid block with the legs seldom indicated, and a sort of footstool is attached in front. Such chairs appear in all the figurines of Class XI, in many of Class XVII, and also in XVIII, 8. A more elaborate handmade chair of this type has already been described under VIII, 24. In this the horizontal back rest has been replaced by two crossed slats, and arms have been added at the sides. The lion’s head in the present class, No. 12, is probably from the back of a chair of this type. Quite a different type of seat from any of these is to be seen in a handmade figurine, III, 17. This is a narrow bench with no back, resting on a broad support at either end. A miniature terracotta stool of this type was found at Phylakopi\textsuperscript{17} and another is represented in a figurine from Lindos.\textsuperscript{18}

The tables, four in number, are of two types. One is a long bench, resting on two broad supports, as in No. 15, or on four legs, as in No. 16; both these tables from the objects placed on them may represent offering tables. The second type (Nos. 17 and 18) is a tall, cylindrical column, flaring at top and bottom; the upper surface is circular and slightly hollow. This type apparently represents a kneading-table for the making of bread, since both examples have loaves on them, and similar tables appear in breadmaking scenes elsewhere.

Breadmaking scenes, in which a female figure stands before a cylindrical stand which flares

\textsuperscript{14} Richter, Ancient Furniture, figs. 126–147. For handmade models in terracotta see ibid., fig. 142, and Danish National Museum, Cat. of Terracottas, pls. 43, no. 364 (said to come from Corinth), and 74, no. 601. These are very similar in type to our No. 9, but are of inferior workmanship.

\textsuperscript{15} \textit{Aech. Delk.}, III, 1917, p. 190, fig. 135, 3 and 4 (from a grave at Thebes); \textit{F. de D.}, II B, part 3, fig. 32; \textit{F. de D.}, V, fig. 60; Blegen, Prosymna, figs. 136, 619; Reichel, \textit{Uber vorhellanische Götterkulte}, p. 7, fig. 3 (from Mycenae); Staël, Mycenaean Collection of the National Museum (1926), p. 109, nos. 2260, 2261 (from Mycenae); Encycl. photog., Lowere, II, p. 163 C (from Mycenae); Bossert, \textit{Art of Ancient Crete}, fig. 88, c (from Berbati); Danish National Museum, op. cit., pl. 10, no. 100; \textit{Annuario}, XIII–XIV, 1930–31, p. 306, figs. 52, 53, pl. XXIII (from Ialysos); Winter, \textit{Typen}, I, p. 2, no. 4. For other chairs, some of which may be of the openwork type, see ibid., p. 2, no. 5, and Nilsson, \textit{Minoan-Mycenaean Religion}, p. 262.

\textsuperscript{16} \textit{Aech. Delk.}, III, 1917, p. 190, fig. 135, 1 and 2 (from the same grave at Thebes); Schliemann, \textit{Tiryns}, pl. XXIII, c; Persson, \textit{Royal Tombs at Dendra}, fig. 61, right; Staël, op. cit., p. 150, no. 3554 (from Nauplia); Cesnola, \textit{Cyp. Antiq.}, II, pf. I, 2.

\textsuperscript{17} British School, Excav. at Phylakopi, p. 207, fig. 181.

\textsuperscript{18} Lindos, pl. 84, no. 1894.
at the top, are not uncommon. They are found at various sites and cover a fairly wide range of date. Two figurines representing female figures kneading bread at high, cylindrical tables and an isolated table from such a group come from Perachora and are said to be Argive. The tables are identical with our Nos. 17 and 18. The Potters’ Quarter examples cannot be later than the early 6th century, and one of the Perachora figures, which is perhaps Corinthian, is probably of the same date. The other two from Perachora appear, from their thick white slip, to belong to the second half of the 6th century, and other Argive groups of this kind from Tiryns and the Argive Heraion are perhaps of the same date. A group of two women working at a circular table forms part of a much larger baking scene which is of unknown provenance, but probably of Argive origin. Jenkins dates this in the second half of the 6th century. Baking groups of a very crude type, which are mostly of 7th century date, have been found at Sparta. The women have “beak” faces with a gash for the mouth. The table is lower and heavier than in the Corinthian examples or even than in the Argive groups. By far the greatest number of such groups, however, are of Boeotian manufacture. None of them seems to be earlier in style than the late 6th century. They are much more varied in pose and more carefully modelled than the Peloponnesian types. The heads are mouldmade. Both figure and stand rest on a flat, rectangular base. The table is of varying shape, but is much lower than the Corinthian type and flares much more strongly at the top to form a more adequate working surface. In one case (‘Ep. ’Ἀχ., 1896, pl. 12, 4) the stand has a strongly flaring base and resembles the stone table supports common in the excavations at Delos. The stand of another group (‘Ep. ’Ἀχ., 1896, pl. 12, 3) has a projecting shelf on which a lamp is set. The loaves of bread represented in the Boeotian figurines are of different shapes, round or elongated.

The eleven couches found were all of one type, consisting of a flat, rectangular plaque with legs at the corners and a headboard at one end. The variations do not affect this general arrangement; they consist, in Nos. 19 and 21, of the addition of a decorative strip all around the edge of the upper surface and, in No. 22, of the presence of a footboard as well as a headboard, both formed by a flat bar supported on three cubical posts. In No. 20 the headboard rests on two posts. In No. 19 it is supported on two turned posts, each represented by two disks, one on top of the other; at each corner of the upper surface a disk is applied to represent the decorative termination of the leg-posts. The form of these couches is essentially the same as that of the more elaborate ones occupied by the figures of Class XIV (e.g., XIV, 16, 17, 19, 25, 30).

Of the isolated legs for chairs, couches or tables three are in the shape of lion’s feet. Two of these, No. 23 and KT57–4, are modelled in detail with toes and claws well indicated; the third, No. 14, has the same shape, but its surface is left smoothly finished, without modelling. The fourth leg, No. 13, is of rectangular section with two grooves cut in the front surface and a

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19 Perachora, p. 248, nos. 264–266.
20 Two of these figures (ibid., nos. 264, 266) are doubtless Argive, but the third (no. 265) certainly looks Corinthian.
21 Ibid., p. 246.
22 Schliemann, Tiryns, p. 149, no. 76; Tiryns, I, p. 83, fig. 21; Arg. Her., II, p. 18, fig. 15.
24 B.S.A., XIV, 1907–08, p. 53, fig. 1, q, r, s, t (from the sanctuary of Artemis Orthia, where about such figures are said to have been found); B.S.A., XV, 1908–09, p. 123, fig. 4, nos. 48, 49, 52 (from the Menelaion).
25 Winter, Typen, I, p. 35, nos. 6, 7; ’Ep. ’Ἀχ., 1896, pl. 12, 3 and 4; Festgabe für James Loeb, p. 46, fig. 2; B.C.H., XXIV, 1900, pl. X, 1; B.M.Cat. Terracottas, p. 151, B 480. The provenance of the last is unknown, but the style may well be Boeotian. The group represents a monkey kneading bread.
26 Delos, XVIII, pl. XVIII, 156–163.
27 This by no means completes the list of baking scenes, but for our purposes those in which stands of other shapes are employed, or those in which a group of women is represented, are irrelevant.
28 For this type of table leg, usually ending in a lion’s foot, see Richter, op. cit., pp. 84f., especially fig. 206 B, and Delos, XVIII, pp. 20–24, pl. XI, 82–84, pl. XII, 92. On the type of table which has two slab-like supports the ends of the slabs frequently have the same form (cf. ibid., pp. 24–29, pl. XI, 85, pl. XIV, 102 and 103).
CORINTH

double moulding at the foot. It must come from a three-legged or four-legged table. The most interesting point in regard to this fragment is the painting of a line along only one side of the groove in both cases. This must mean that a shadow is intended, surely an unusual refinement to discover in a terracotta which cannot be dated later than the middle of the 4th century and, to judge by the quality of its paint, is probably much earlier.

1 (KT64-4). Model of shrine. Plate 45. H. 0.024. W. 0.055. Depth: 0.028. Front edge of floor missing.
   Buff clay. Black and red paint. Shrine handmade; rectangular in shape, consisting of floor and three low walls. Upper edges painted red. Irregular black streaks on outer surfaces of walls. Against back wall two tables with offerings. Table on right formed by cube supporting shelf with high, curved back and lower sides. Two horns project forward from front edge of shelf. On shelf figure of horse and rider, facing right. Edges of shelf and lower edge of support painted red. On back of shelf broken maeander in black. Tail and eye of horse black, also spots on sides. Table on left similar except shelf divided by central ridge into two compartments; back and sides lower. Front edge of shelf and central ridge painted red; row of Z maeander in black along upper edge. In either compartment figure of cylindrical female type, fashioned from roll of clay with strip laid across to represent outstretched arms. “Disk” faces. Larger figure on right has applied polos with ends hanging down back. Black paint on feet and arms, red on face, black dots for eyes and row of black dots on polos. Black on head of left figure. Two loops applied to front edge of shelf.
   This unusual object apparently is a representation of the actual type of shrine employed in the Potters’ Quarter. From the type of clay and paint used and the presence of the broken maeander pattern, all of which point to the Conventionalizing style, it seems probable that the model is to be dated in the first half of the 5th century.20

2 (KT64-5). Door. Plate 45. H. 0.04. W. 0.034. One decorative strip missing.
   Very hard yellow clay. Few accidental red spots on back. Flat plaque, roughly rectangular, with upper and lower edges convex. Two projecting points at corners represent pivots. Thin strip applied down center; across it three narrower horizontal strips (one missing), each with five small disks applied in imitation of metal studs.
   The color and quality of the clay and of the paint seem to indicate a date at least as early as the early 6th century.

3 (KT54-1). Roof tile. Plate 46. L. 0.074. W. 0.065.
   Hard yellow clay, partly fired pink. Upper surface curves up slightly at edges. One end of under surface has shallow, roughly V-shaped cutting to represent cutting in real tile which fits over edge of next tile.

4 (KT54-2). Roof tile. Plate 46. L. 0.081. W. 0.058. Break in center (restored).
   Buff clay. Edges of upper surface turned up strongly on three sides. Under surface has cutting at one end.
   A fragment of another tile of exactly the same type was found. The cutting in No. 4 differs from that of No. 3 in being roughly rectangular instead of triangular in section.

5 (KT64-8). Ionic capital with part of shaft. Plate 46. H. 0.059. W. 0.045. Upper and lower edges incomplete.
   Yellowish buff clay. Probably moulded. Back flat except for wide groove behind shaft. Projecting abacus over capital forms shelf; at rear edge vertical projection like narrow, flat pilaster. Edges of volutes marked by narrow raised lines, semi-circular in section; round boss in low relief in centers. Shaft faintly chamfered to indicate fluting.
   From the Rectangular South Pit, and hence to be dated at about the third quarter of the 5th century.

6 (KT64-6). Small columnar base. Plate 45. H. 0.037.
   Buff clay. Shaft round in section, swelling slightly in center and flaring to rectangular ends. Rounded abacus at one end; other end divided from shaft by incised groove.
   From the Terracotta Factory, and therefore probably of 4th century date. The object perhaps represents a base for a statue or offering. Except for the square base and top, it is not unlike stands for tables and basins which have been found at Delos.20

7 (KN181). Kiln(?). Plate 45. H. 0.032. L. 0.055. Base broken on sides. Edges of perforated top probably broken.
   Hard red clay. Object formed of rough cylinder, slightly flaring at top and hollow inside, resting upright on flat rectangular base. Holes punched in flat top of cylinder. Attached to one side is semi-cylindrical extension, with hollow interior joining hollow of main cylinder.
   The identification of this object is uncertain, and the quality of the clay, which is rather coarse and gritty, makes it somewhat doubtful whether it should be classed as a figurine at all. However, it seems to be

20 Note also the similarity of the horse and rider figure with such a figurine as XXIII, 21, from Stelai Shrine A.

resemble the kilns which are represented on the Pentekoskouphia pinakes. The upper edges of the main cylinder are much chipped, but it is probable that they were originally continued into a domed roof like those represented on the pinakes. The holes would not then, of course, be visible, but the coroplast's desire for realism may have led him to put them in. It seems curious, however, that for such a careful model he would not have used better clay. The second door in the side for putting in the vases, which appears on the pinakes, is not represented here. The shape of the object, even so, is more like the potters' kilns on the pinakes than the baking ovens represented in terracotta groups. An interesting comparison may be made with an actual potters' kiln of the late Byzantine period found at Corinth (A.J.A., XL, 1936, p. 470, fig. 4). This also had the form of a rectangular chamber, over one end of which rested a circular floor, pierced with holes, which in turn was originally roofed by a dome. If our object is a kiln model, in spite of its clay, it may be taken as evidence that the early Greek type of potter's kiln survived almost unchanged into a much later period.

8 (KT55–2 and KT55–8). Seated male figure with chair. Plate 45. H. (of chair) 0.027. Head, arms and lower legs of figure, and back and one foot of chair broken off. Latter restored.

Buff clay. Hard red paint. Figure similar in shape to V, 1. Red painted necklace and belt; red on inner surface of legs. Chair square on top, tapering into rough cylinder. At base four feet, rounded at ends and slightly flattened. Originally had two upright supports for back. Spots of red paint on seat and back.

These two figures were found together; they are made of similar clay and decorated with similar paint. The bar across the back of the chair is preserved on the back of the figure. The group is probably of 6th century date. The modelling of the chair is very crude, but doubtless the intention was to represent a chair of the type of the following.

9 (KT55–1). Chair. Plate 45. H. 0.063. W. (seat) 0.082. One side of back, one front projection, one leg and part of another broken off (all restored).

Buff clay, partly fired pink. Seat square, with projections at front corners. Low back formed by broad, flat bar and three upright supports, central one flat and others cylindrical. Legs round in section, bent at ends to form rounded, flattened feet. Back slightly tilted; legs set in slanting position, forward and backward respectively.

From the Circle Deposit, and probably of late 5th century date. There are fragments of three other chairs of exactly the same type. In one of these, from the Circular South Shrine, the horns on the corners are even more exaggerated. Part of another chair, similar in type except that there are only two back supports instead of three and that the legs are pointed at the ends and curve very strongly outward to the sides, was found in the Shrine of the Double Stele. This type of chair is the ξιλάμπως, so frequently represented in Greek art (see introduction).

10 (KT55–7). Fragment of chair. Plate 45. H. 0.054. One leg and part of back preserved.

Hard buff clay. Leg short and pointed at end. Short, thick, upright support for back. At upper edge appears end of broad, flat strip, evidently representing horizontal bar; small disk applied on strip represents nail head attaching bar to support. Upper edge of bar and of support cut off smoothly as if with knife.

The chair is probably of a type similar to the preceding. From the clay it appears to be a much earlier example, probably at least as early as the early 6th century. A fragment from the Argive Heraion perhaps represents the leg of a similar chair, terminating in an ornamental disk. Fifty-two similar fragments were said to have been found at that site.

11 (KT55–10). Chair. Plate 45. W. 0.089. Legs and part of one side broken off. Legs restored.

Light brown clay. Brownish black paint. Three legs; height uncertain. Front legs round in section; back leg flattened. Seat, back and sides form single curved piece. Inner and outer surfaces decorated with thin parallel lines, close together, perhaps representing wicker. Row of dots along front and upper edges perhaps indicates ends of wicker.

Only one other fragment of a chair of this shape was found in the Potters' Quarter. Chairs of this type do not occur on vase-paintings, etc., of classical times, but they possibly echo a type common in the Mycenaean period (see introduction).

12 (KT50–1). Lion's head from back (?) of chair. Plate 45. H. 0.089. Tip of one ear broken off.

Pale buff clay. Black and purple paint. Thick rectangular plaque with lion's head projecting upward at corner. Outer surface decorated with wide black stripe, purple line, black line, tongue pattern in black; each tongue has wide central core and thin outline. Front edge of plaque black. Irregular purple spot on inner surface. Lion's mane applied in six flat locks with horizontal (at right side diagonal) grooves and rounded tips. Mane between ears rises in low ridge, marked with fine vertical grooves. Short, diagonally grooved lock applied in front of either ear. Mane painted black and ears purple. Eyes indicated by black spots in shallow depressions. Deep groove

31 Ant. Denk., I, pl. 8, nos. 1, 4, 8, 12, 15, 22; ibid., II, pl. 39, no. 13, pl. 40, nos. 9 and 21 a.
32 Cf. *'Επ. 'Αξεγ., 1896, p. 11, 1 and 2; Winter, Typen, I, p. 35, nos. 10 and 12; Heuzey, Fig. ant. Louvre, pl. 39, 1.
down center of nose and two short parallel grooves at either side, painted black. Small depressions indicate nostrils. Straight groove for mouth, painted purple. Front of neck purple applied over black.

From Trench J. The provenance and also the paint and decoration point to a date about the middle of the 6th century. A lion’s head appears as an ornament on the back of a chair on a B.F. amphora. Our fragment is probably from the back rather than the arm of a throne, since the lions’ heads employed in the latter position usually form the termination of a thin railing, not a solid plaque.  

13 (KT57–1). Leg of table. Plate 45. H. 0.05.

Hard, polished, pale yellow clay. Black paint. Leg rectangular in section, turned up at bottom to form double-stepped foot. Two wide, shallow grooves down front face; thin black line down left side of either groove probably simulates shadow.

Similar table legs in marble have been found at Delos and elsewhere (see introduction).

14 (KT57–2). Leg of throne in form of lion’s foot. Plate 45. H. 0.053.

Hard pinkish red clay. Leg slants forward very slightly. Foot plain and rounded at end. Above it front of leg deeply hollowed. Back of leg cut in two vertical planes. Front also finished by paring with knife.

From the hardness of the clay this leg should be of 6th century date.

15 (KT55–9). Small table with offerings(?) Plate 45. H. 0.031. L. 0.05. One foot broken off (restored).

Light grayish green clay. Table formed of long, flat strip bent downward at either end to form legs. Small bit of clay added inside foot to enable table to stand. On either side of top round disk and two long strips of clay side by side.

From the clay it would appear that the object is fairly early in date. It doubtless represents an offering table with articles of food laid on it. The two-legged bench-like table seems to be very uncommon in illustrations of domestic life, the types with three or four legs usually being depicted. It may be compared with the offering tables found in the Potters’ Quarter, although without the back and sides. A similar table is seen in a terracotta group in the Louvre, representing a woman selling bread. The objects on the table in No. 15 are probably round loaves of bread and long strips of meat, such as are represented on many banqueting scenes on vases.

16 (KT64–3). Table with offerings. Plate 45. H. 0.039. L. 0.06. Three legs and part of center broken away.

Grayish buff clay. Black and purple paint. Top rectangular. Four legs, flattened and flaring outward a little toward bottom. On top, near front edge, flat applied disk with three smaller disks lying on it. Near this, much larger disk; on surface three depressions left by smaller disks. Front and side edges of table painted purple. Wide purple stripe on inner surface of back leg. Outer surface of preserved front leg has purple over black stripes at edges and black zigzag line in center; short sides painted purple.

From near the “Erosa Shrine,” but the paint seems to show that the table is earlier than many of the finds from the area. The four-legged table is apparently much less commonly found than the three-legged type. The objects on the table possibly represent cakes lying on plates. The fact that there are three in each case probably indicates a religious offering. On the other hand, the large disks have very slightly raised edges and it is possible that they are representations of the small plates, each containing three shallow cups, which have been found in considerable numbers in the Potters’ Quarter. A terracotta model of an offering table from the Kabeireion also has four legs; on the top are various objects, most of which seem to represent cakes and meat. A terracotta table from the Argive Heraion contains unidentifiable articles of food.

17 (KT64–1). Table for making bread. Plate 45. H. 0.071. Edges chipped.

Extremely hard buff clay. Accidental spots of red paint. High, columnar support, swelling slightly in center and flaring at bottom into small round base and at top into slightly wider table. Latter slightly hollowed, with three small applied disks.

From Well I, and hence of late 7th or early 6th century date. The table is evidently part of a group of a woman making bread. For similar groups from other sites, see the introduction. Those from Perachora have tables which are extremely similar to No. 17, and it seems not unlikely that one of these groups is of Corinthian manufacture.

18 (KT64–2). Fragment of similar table. Plate 45. W. 0.025.

Hard pale greenish clay. Columnar support much more slender than preceding. Table top oval and slightly hollow. On it are preserved tips of two mitten-shaped hands and between them two small disks.

The quality of the clay makes it probable that this table is also of early date.

19 (KT56–1). Couch. Plate 45. L. 0.115. W. 0.077.

Legs, fragment of upper surface and part of decoration of top missing. Top restored.

24 Richter, Ancient Furniture, fig. 28.
25 Cf. ibid., figs. 1, 37, 62, 63.
26 Corinth, XV, part 1, p. 67, note 10, pp. 76f.
27 Encycl. phylol., Louvre, II, p. 172, B.
28 Richter, op. cit., p. 86.
29 Cook, Zeus, III, p. 580, fig. 405.
30 Arg. Her., II, p. 42, fig. 78.
Very hard, light green clay. Black paint. Thin rectangular plaque with leg at each corner. Break at one leg covered with black paint, indicating repair in antiquity. Narrow strips, painted black, applied around edges of top. Probably single applied disk at lower corners. Two disks at either upper corner, one on top of the other, probably represent short turned post. Flat strip on top of posts represents head-board; on preserved corner of head-board another disk applied. Disk and head-board painted black.

The quality and color of the clay and paint indicate an early date for this couch, probably as early as the early 6th century, perhaps the 7th. The applied disks at the lower corners probably represent knobs which continue the line of the turned legs.41


Pale buff clay. Black and red paint. Roughly rectangular plaque with four short, thick legs. At one end two short upright supports with flat head-board laid across. Front edge and surface of front legs painted red. Traces of black paint at back edge.

This is the most complete of a type of which there are three other examples. The clay and paint of all four indicate a 6th century date.

21 (KT56–10). Fragment of couch(?). L. 0.052.

Yellow clay, partly fired red. Black paint, fired red. Fragment consists of two surfaces at right angles. Heavy, rounded strips applied along two adjoining edges. One strip has three incised lines with row of dots between; other has row of Z maeander. One flat surface has three zones of decoration, divided by narrow lines: two rows of Z maeander and large double

broken maeander between. This face probably represents front surface of couch and strip with incised decoration represents leg.

22 (KT56–6). Couch. Plate 44. H. 0.071. L. 0.125. W. 0.063. One leg, part of another, and half of railing at one end missing (restored).

Soft, light brown clay. Pink and dark yellow paint. Couch flat with straight edges. Legs taper slightly. At either end three very short upright posts support broad, flat strip. Entire surface seems to be painted yellow except for traces of pink on inside of one leg and around one end of upper surface.

From the Shrine of the Double Stele. A second couch, KT56–7, of identical shape was found in the same deposit. The clay and the yellow paint are also the same. A terracotta couch from a grave at Ialysos42 is of similar shape, except for the lack of a footboard.

23 (KT57–3). Leg of couch in form of lion’s foot. Plate 45. H. 0.049.

Red clay. White slip. Mouldmade. Leg slants backward; back flat. Foot has four toes, carefully modelled and with claws indicated. Rests on high, horse-shoe-shaped base with narrow ring moulding just under foot. Slight projection at back of leg gives total height of foot, which is therefore from low couch.

A fragment, KT57–4, of a smaller foot is very similar, except that the toes are more slender and the base is solid and lower. A marble leg in Berlin43 has a type of foot which is very similar to No. 23. A lion’s foot on a table leg found at Delos44 resembles KT57–4 in its modelling and the shape of the base.

41 Cf. Richter, op. cit., fig. 191.
42 Clara Rhodos, VIII, fig. 182.
44 Delos, XVIII, pl. XI, 83.

Class XXXIV. Mirrors

Of these 28 were inventoried, and 11 are included in the following catalogue. They are all of one type, consisting of a circular disk with a straight handle. Some of the more carefully made examples have in addition a loop handle at the top for suspension. One fragment, No. 5, has a loop attached to the end of the handle, two decorative studs at the junction of handle and mirror, and a third at one end of the applied loop. Another, No. 1, has a moulded rim around the disk and also probably a loop handle at the top with bosses at its ends. Some of the mirrors are fairly carefully shaped, others are barely recognizable as mirrors. Outside of a white slip in several cases and a brownish wash in one instance, painted decoration occurs on only two mirrors, Nos. 1 and 2. No. 1, from the Road Deposit, and No. 2 seem from their type of decoration to be datable in the first quarter of the 6th century. No. 3, from the Stelai Shrine A deposit, must be dated in the first half of the 5th century. Of the total number of twenty-eight mirrors, twenty-two were found in datable deposits. The greatest number, fourteen, is from the Shrine of the Double Stele in the first half of the 4th century. There are three each from the late 5th
century deposit in the Circular South Shrine and from the later 4th century deposits of the Terracotta Factory.

Terracotta models of mirrors are not of common occurrence elsewhere, and the type with the handle seems to be confined to Corinth. Beside the mirrors from the Potters' Quarter, a dozen or more, mostly of a simple type rather like our No. 10, have been found in other excavations at Corinth, occurring in deposits which ranged from the 5th century down to the third.¹ Terracotta mirrors of other shapes are said to have been found at Myrina.² These were of two types: a simple, flat disk, and two disks side by side, representing the covered mirror, opened. Miniature mirrors in bronze³ have occasionally been found, as at the Argive Heraion and at the sanctuary at Kotilin. These are all of the same shape as the Corinthian terracotta mirrors, flat disks with long handles, differing, however, in having a hole pierced through the lower end of the handle.


Hard pale clay. Brownish black paint. Wheelmade. Thin disk, slightly warped. Thin moulded rim round upper surface, decorated with black dots; separated from disk by black line. Loop handle at top with lugs at ends; covered with black dots. On upper surface rosette in outline in center; alternate petals have black centers. Band of thin, short rays surround rosette. On reverse, similar rosette in center, surrounded by band in which dot rosettes alternate with groups of three zigzags.

From the Road Deposit. This deposit was of varied date, but much of it was of the first quarter of the 6th century. Similar short, thin rays are commonly found on vases of the Middle Corinthian style, as is also the pattern of alternate dot rosettes and groups of zigzags.

2 (KT58–7). Part of large painted mirror. Plate 46. H. 0.072. Handle and one side missing.

Hard yellow clay, partly fired pink. Black (partly fired red) and purple paint. Wheelmade. Disk very thin and somewhat wider at top. Edge of disk and upper surface of handle black. Thin incised line around edge of upper surface; animals painted without relation to handle. Animal at top probably ruminant; long tail, beard, and small head with very large incised eye. Black silhouette with large purple spots and crudely incised details; incised calf at side? Smaller animal opposite, upside down, is apparently of same type. In center large rosette of coalesced dots with painted and incised spokes. Between animals at edges two birds, one with large purple spot on back. Filling ornament consists of lozenge-shaped rosettes with incised crosses. On reverse, several thin incised lines cross in rough wheel pattern.

Found near the Circular South Shrine. It is un-

likely that the mirror belonged to the deposit, as the style is clearly that of the Orientalizing period. The mirror is probably to be dated late in the first quarter of the 6th century. The larger animal, from the angle of the tail, should be a bull, and the beard is perhaps to be attributed to some confusion in the mind of the artist.


Reddish clay. Wheelmade. Shallow round depression in upper surface. Bit of clay closely attached to upper edge of back represents loop handle.

From Stelai Shrine A. The mirror resembles a very shallow plate with a wide rim. A mirror with a similar loop at the top was found in a later deposit in the South Stoa at Corinth.⁴

4 (KT58–1). Mirror. Plate 46. H. 0.067.

Hard buff clay. Back surface flat; front surface sunken slightly, so that surface of handle projects beyond it. Handle round in section with rounded tip. Loop handle applied to upper edge of back.

This mirror is more nearly symmetrical than most, the front surface is smoothly finished, and the handles are formed and attached with unusual care. Another mirror, found with this, has the same slightly sunken circle but no loop handle.

5 (KT58–2). Part of mirror. Plate 46. H. 0.058. Handle and part of disk preserved.

Red clay. Wheelmade. Broad, flat handle, with two small applied bosses at upper end on one side. Small loop for suspension applied to lower end, with small boss added to one side.

6 (KT58–8). Mirror. Plate 46. H. 0.073.

Red clay. White slip. Disk only roughly circular. Handle small, flat and tapering. Loop handle at upper edge, nowhere free from mirror.

From the Circular South Shrine. Two other mirrors were found in this deposit, both very similar in shape to No. 6, but with the loop handle omitted.

⁴ Corinth, XII, no. 73.
Brown clay, covered with thin orange-brown wash. Roughly circular and of uneven thickness. Loop handle at upper edge; center free from mirror. 
From the Shrine of the Double Stele. This is the only one of the fourteen mirrors from this deposit which has the loop handle at the top. The brown wash is also peculiar to this example.

8 (KT53–14). Mirror. Plate 46. H. 0.056. 
Red clay. Thick and almost perfectly circular, with smooth, flat surfaces. Handle thick and blunt-ended. Junction of handle and mirror carefully smoothed over.

From the same deposit, which contained two other examples of this thick, carefully rounded type.

Gritty brown clay. Traces of white slip.

From the same deposit. Six other mirrors very similar to this were found in the deposit. No. 9 is the most crudely modelled of any of the mirrors. A mirror of very similar shape was found in the Odeion deposit.5

10 (KT53–5). Mirror. Plate 46. H. 0.06. 
Light green clay. White slip. Face nearly circular, though of somewhat varying thickness. Handle thin and pointed.

From Deposit 2 of the Terracotta Factory, and hence to be dated at least as late as the middle of the 4th century. The only other mirrors from the factory are two rather similar, but cruder, examples from the East Room, both from the layer of burning in that room (Deposit 5) and both much calcined. The shape of No. 10 is similar to that of a mirror found in the early excavations of Corinth.6

Brown clay. Handle short, thick and rounded at tip. Mirror and handle extremely thick. One side smooth and flat, other more uneven.

5 Ibid., no. 70.

Class XXXV. Decorative Disks

A number of fragments of these disks, about 30 in all, were found, but no complete example. Of these 9 are included in the catalogue. Fragments of moulds for such disks were also found in the Potters’ Quarter.1 All except one of the disks were stamped from a mould. They are circular in shape, and part of the background is usually cut away around the design. Only one side of the disk was intended to be visible. Characteristic of all except the handmade example is the toothed border, sometimes single and sometimes double. Inside, the design is usually of palmettes and lotoses. The center does not happen to be preserved in most of the examples, but doubtless showed a circular motive, such as a Gorgoneion, palmette and lotos design, etc. Nos. 1 and 2 are exceptional in having a design of heraldic sphinxes in place of the usual floral patterns. Part of what may be a winged figure appears in No. 9. On another fragment, KT40–11, which is perhaps from a disk of this type, appears the hindleg of a horse. The best preserved is No. 3, which shows a design of alternating lotos blossoms and palmettes inside the toothed border. The center is, unfortunately, missing. Most of the other fragments from the Potters’ Quarter seem to have followed essentially the same scheme as No. 3, but show minor variations. Most are much better modelled and probably of earlier date. The lotos of No. 4 b is of a somewhat different type, with a lozenge-shaped central leaf. Nos. 4 a and 4 c show a curiously clumsy form of palmette with heavy core and five short, thick, rounded leaves. The palmette is always supported on two short stems which meet at its base. In No. 4 e there is preserved the bottom of a lotos blossom of the same type as that of No. 4 b and a very carefully modelled spiral. No. 4 d, probably from the same disk as No. 4 e, shows that there was a pair of spirals between each pair of lotoses. These spirals possibly replaced the lowest leaves of a palmette, since in No. 3 we see two spirals, here much smaller, at the base of the palmette. In one of the moulds, No. 103, however, the palmettes between the lotoses are replaced by a pair of large spirals, joined by two short lines and with a lozenge-shaped bud above. The spirals probably came

1 Corinth, XV, part 1, pp. 112f., nos. 103–106.
together at the bottom, thus making a heart-shaped pattern. The superior workmanship of this mould, however, places it in a class apart from most of the disk fragments. The other mould fragments follow the more usual scheme of lotos blossoms alternated with palmettes.

Several disks of this type, as well as fragments of moulds, have been found in other excavations in Corinth and occasionally elsewhere. A fragmentary disk from Corinth\(^2\) is related in type to No. 1; it has a single toothed border and a central group of three figures standing on an exergue line. Another fragment\(^3\) has a lotos and palmette frieze within a single toothed border, and perhaps a central medallion; the background of this disk is not cut away. The palmettes are rather similar to No. 4 a. A disk from the Asklepion\(^4\) has a palmette frieze and then a series of spirals surrounding a central Gorgoneion motive. Very similar to this is a Tarentine type\(^5\) which is illustrated by several examples. These have a central Gorgoneion, a frieze of palmettes around it, and finally a single toothed border. There are two holes for suspending the disk. Both these and the Asklepion disk are in very low relief and the background is not cut away, except around the toothed edge. There is a fragment, apparently from a disk of this type, from Perachora.\(^6\) It is of very crude technique and represents a running winged figure in a circle, surrounded by abstract motives, including certainly the base of a lotos flower between palmettes or spirals. A fragmentary disk of the type of No. 7 was found in the cave deposit at Pistas in the Corinthia. Also related to these disks, but not so closely, is a plaque from near Temple E at Corinth.\(^7\) The plaque itself is square in shape, but the design on it is circular and was undoubt-edly stamped from a circular mould. It consists of the figure of a knee-running Gorgon, surrounded by a single toothed border. Double suspension holes are bored in the corners of the plaque. Again the design is in very low relief and not very carefully executed. A fragmentary disk from Selinos\(^8\) has a central relief surrounded by a toothed border which does not, however, come to the edge of the disk.

Moulds for disks of this type have also been found outside the Potters’ Quarter. One fragment from Corinth\(^9\) is very similar to a mould, No. 103, from the Potters’ Quarter and, like it, has on the reverse a horse (only the head is preserved), in this case surrounded by a toothed border. The obverse has palmettes and spirals within a single toothed border. Another fragment, MF 637, has a lotos and palmette frieze rather similar to that of our mould No. 105, surrounded by a double toothed border. A third fragment, from near Temple E, shows a simple toothed border, but the lotos and palmette frieze is replaced by a floral pattern with curving stems and rosette-like flowers. The cave at Pitsa yielded a fragment of a mould, probably of Corinthian manufacture. It was edged by a single toothed border, inside which was a frieze of palmettes, small lotoses and spirals. In the center could be traced a rosette, or perhaps a palmette pattern, encircled by a toothed border. This mould is very close in style to two fragments of disks, Nos. 7 and 9, from the Potters’ Quarter. A fragment of a mould found in the Agora at Athens,\(^10\) which has a frieze of palmettes and lotoses, is very probably Corinthian. A mould found at Olynthos,\(^11\)

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\(^2\) *Corinth*, XII, no. 213.

\(^3\) *Ibid.*, no. 215.

\(^4\) *Corinth*, XIV, pl. 55, no. 32.

\(^5\) *Rev. arch.*, XXXV, 1932, p. 58, pl. II, 4.

\(^6\) *Perachora*, pl. 98, no. 196. The suggestion made in the text that the fragment is from a votive shield, with snakes around the central medallion, is probably not correct. Compare the technique of our No. 9, which also has a lotos motive and possibly a winged figure.

\(^7\) *Corinth*, XII, no. 212. The toothed border is, rather unusually, bordered on both sides by a narrow raised ring. Compare a square plaque with a running Gorgon in relief from a grave at Argos (Ἀργος, Δελτ. XV, 1933–35, pl. 15, upper right). The figure seems to be an Argive imitation of such Corinthian reliefs as XXII, 18–20.

\(^8\) *Mon. Ant.*, XXXIII, 1930–31, col. 95, fig. 21.

\(^9\) *Corinth*, XII, no. 499.


\(^11\) *Olynthos*, VII, pl. 45.
which, if not of Corinthian origin, was perhaps copied from a Corinthian relief or mould, may be compared with the square plaque from near Temple E in Corinth. This mould is circular in shape and likewise shows one large central figure, in this case a horse, surrounded by a single toothed border. A mould of a horse, it will be remembered, appeared, though without the toothed edge, on the back of a Potters’ Quarter mould, No. 103, and also, with the toothed border, on the back of a mould fragment from the main excavations of Corinth; on a fragmentary relief, KT40-11, from the Potters’ Quarter, which is probably from a disk of this type, a horse was represented. A fragment of a mould from Metapontum\textsuperscript{12} has a frieze of alternately reversed palmettes around a central rosette; the edge is plain. It is interesting to compare a group of moulds from Carthage,\textsuperscript{13} from which were made circular disks with bands of guilloche or palmette patterns. The finding in the cave deposit at Pitsa and in the Agora at Athens of moulds, which seem to be of Corinthian manufacture, for making disks of this type shows that the moulds as well as the disks themselves were manufactured for export. A finished disk with the background of the design almost entirely cut away would, of course, be too delicate to allow of transporting it with any safety from one place to another.

The earliest disks from the Potters’ Quarter are probably Nos. 1 and 2 and a fragment, KT40-11, all found in or near Stelai Shrine A and perhaps to be dated in the first half of the 5th century, although their very fragmentary condition may indicate that their presence here was accidental. No. 3, from the Circular South Shrine, is datable in the later 5th century. None of the other disks was found in a sanctuary deposit. The presence of a mould fragment, No. 104,\textsuperscript{14} in a Terracotta Factory deposit shows that our disks were still being manufactured as late as the middle of the 4th century. The related Tarentine disks\textsuperscript{15} are all of later date. The use of these disks is uncertain, though it seems unlikely that those from the Potters’ Quarter, at least, had any but a purely decorative purpose. The employment of such conventional designs as sphinxes, palmettes, lotoses, etc., indicates that. Disks of related type found elsewhere show a wider range of patterns. The motives of the Tarentine disks include, beside those which look merely decorative, such as the Gorgoneion type already mentioned, others which seem to be more significant, as representations of food, cornucopiae, and many other objects. Moreover, some of them seem to have been found in or near graves, so that the type may have had some special significance in that connection. It seems probable that this type of disk had a purely decorative purpose in its origin, but that the technique, shape, and such details as the toothed border were taken over into a group of reliefs which had some definite religious or funerary significance.

1 (KT65-1). Fragments of large disk with sphinxes. Plate 47. D. 0.174.

Brittle olive green clay, a waster. Disk thin with rim cut in zigzag pattern. Inside, hindquarters of two confronted, seated sphinxes are preserved. Tails in loop over back. Background cut away.

From near Stelai Shrine A. If it belongs to the shrine, it is probably to be dated in the first half of the 5th century. The heraldic sphinxes are well suited to a circular design and the disk must have had a very decorative effect in its better days. The following, and also a fragment, KT40-11, of which only the leg of a horse is preserved, are of similar technique. A very interesting disk of similar style was found elsewhere in Corinth.\textsuperscript{16}

2 (KT49-1). Part of sphinx, facing left. Plate 47. W. 0.048. Head and breast broken away.

Very hard, pale grayish green clay. Wing has single row of feathers and double ridge defining wing-cap. Relief very flat with background cut away roughly.

From Stelai Shrine A. Though none of the edge is preserved, it is very probable that this fragment belongs to a disk like the preceding.

\textsuperscript{12} N. d Sc., 1940, p. 109, fig. 49, right.
\textsuperscript{13} Gauckler, \textit{Nécropoles puniques de Carthage}, I, pl. CCXXVII. \textit{Bull. arch.}, 1907, p. 442, is probably a fragment of a mould of this type.
\textsuperscript{14} Corinth, XV, part 1, pp. 112f.
\textsuperscript{15} Rev. arch., XXXV, 1962, pp. 26–64.
\textsuperscript{16} Corinth, XII, no. 213.
3 (KT65–23). Fragments of large disk with lotos and palmette pattern. Plate 47. D. ca. 0.236.

Soft brown clay. Disk very thick. Outer edge of rim cut in fine zigzags. Circular frieze of alternate palmettes and lotos blossoms. Palmettes have seven round-tipped leaves, decreasing in size from central leaf. Lozenge-shaped, hollow core with small volute at each side. Lotoses have large, tapering outer leaves which enclose palmettes and three small central leaves, two of which have rounded tips. Lotos and palmette stems double. Background cut away.

From the Circular South Shrine. This is the most complete example of a type of which we have numerous small fragments. A rather similar disk from the Asklepieion is mentioned in the introduction. Enclosed palmettes are common also on Corinthian vases of the late 5th century.

4 (KT65–11, KT65–13, KT65–15, KT65–16, KT65–17). Fragments of disks with palmettes, lotos blossoms and spirals. Plate 47. H. a) 0.06; b) 0.056; c) 0.055; d) 0.022; e) 0.03.

Hard pale yellow clay. Traces of thin white slip on most fragments. a) Broad, flat-bottomed palmette with five short leaves, curving slightly outward, and two stems, meeting at base of palmette. Stems joined by other double stems, probably of lotos. b) Lotos with long, pointed, outward curving leaves. Between them three small leaves; outer ones pointed at base and rounded at ends, central one lozenge-shaped with elongated stem. On under edge of outer leaf traces of palmette. c) Palmette with two stems and five short round leaves. d) Two thin spirals, curled in opposite directions. e) Similar spiral and base of lotos similar to b.

Although these fragments were all found scattered in roughly the same area, they probably do not all belong to the same disk. a and e seem to be of greatly inferior style; d and e are probably from one disk, and perhaps also b.

5 (KT65–4). Fragment of rim of disk. Plate 47. W. 0.086.

Pale yellow clay. Traces of white slip. Double toothed edge set on narrow plain band. Outer edge finely toothed, inner has teeth twice as large.

6 (KT65–22). Fragment of small disk with lotos pattern. Plate 47. D. 0.096.

Gray clay. Fine zigzags around edge. Lotos has three small, rather crudely modelled leaves between two long thin ones. Outer edges of lotos trimmed off smoothly, so that leaves of palmette must have been omitted and only palmette-shaped space left between lotoses.

7 (KT66–9). Fragment of small disk with lotos and palmette pattern. Plate 47. D. 0.06.


A very similar fragment was found in the cave deposit at Pitsa.

8 (KT66–10). Fragment of small disk with lotos and palmette pattern. Plate 47. D. ca. 0.05.

Brown clay. Handmade with plain edge. Patterns crudely modelled, probably by cutting around them with knife. Palmette has square core with five very short, thick leaves and two stems. Lotos has similar core, two long, thin outer leaves, small, round central leaf and two others, and two stems.

9 (KT66–3). Fragment of very large disk with lotos blossom. Plate 47. H. 0.10. Th. ca. 0.02.

Coarse, pebbly greenish yellow clay with layer of reddish buff clay on top. Lotos has bulbous stem continued into pointed central leaf which swells in middle, long, curved outer leaves, round at bottom and pointed at tip, and two small, round-tipped leaves wedged in between. Unidentified objects on either side of lotos. Possibly wing above lotos.

If the object at the top is a wing, then the fragment has been photographed upside down. If a flying figure was represented, the relief may be compared with a fragment from Perachora17 which has a similar combination of motives. Compare also in both the bulbous stem of the lotos.

17 Perachora, pl. 98, no. 196.

Class XXXVI. Shields

In the Potters’ Quarter were found 39 complete shields or fragments which were recognizable as shields, and 25 of these are included in the catalogue. Four of the latter are handmade, the rest wheelmade.1 All are circular in shape with a flat rim and rounded central boss. The great majority of the shields which are sufficiently well preserved to show it have a small loop handle

1 The shields described in the catalogue are wheelmade, unless it is otherwise stated.
TERRACOTTA FIGURINES – CLASS XXXVI

underneath,² and most have two small suspension holes, close together, in the rim. Most of the shields have painted decoration, four are unpainted and three, two handmade and one wheel-made, bear motives in relief, probably all stamped from a mould. Another fragment, KN58, shows the edge of a curved object in relief. The painted decoration generally consists of abstract motives, lines, dots, maeanders, whorls and swastikas. Of the shields with other types of ornament, tridents, snakes, birds and animals each appear once. Examples of these shields are found through nearly the entire period of the Potters’ Quarter and occur in nearly every main deposit. Only three shields, two of which are from deposits, appear to belong to the period before the middle of the 6th century, and only three, again, can be definitely assigned to dates after the first half of the 5th century. All the rest seem to belong to the period of the Stelai Shrine A and Aphrodite Deposits, i.e., in the late 6th century and the first half of the 5th; in fact, a third of the entire number of shields were actually found in these two deposits, mainly in Stelai Shrine A.

From the fact that the majority of the Potters’ Quarter shields were found in sanctuary deposits, it is probably safe to assume that all were intended as votives. Many of the terracotta shields from other sites, which are fairly numerous, can also be shown to have been dedicated in shrines. Such is the case with the shields, about fifteen in number, from the Acropolis, the thirty-five or more shields from the Heraion in Samos, the fifteen or more shields from Larisa, and the shields from Prairos and the Idaian Cave in Crete, from the temple of Aphaia in Aegina, and from the sanctuary of Athena at Rosarno Medma in Italy. Other shields occurred in deposits which, though not actually found in shrines, certainly have the appearance of sanctuary deposits; such are two deposits from Corinth. A few scattered shields, two from Halai, one from Eleusis, one from Sparta, one from Cyprus, and a few fragments from the north slope of the Acropolis, as well as a miniature stone shield from the latter area,³ were also very probably connected with sanctuaries. Terracotta shields seem somewhat less frequently to have been found in graves,⁴ and of these the great majority came from graves of fairly late date at Eretria and Tanagra. Earlier examples were found in graves at Tanagra and at Larnaca and Kourion in Cyprus. The perfect preservation of the shields which exist in a number of museums tends to indicate that they came from graves or, much less probably, from sanctuary deposits. A miniature stone shield from a grave at Thera⁵ may be mentioned, also stucco shields from graves of later date in Egypt.⁶ One group of terracotta shields, found in connection with a tomb, though not actually in it, undoubtedly points to the existence of a cult of the dead, or hero cult, at this site. These are the twenty-two shields or fragments which were found in the dromos of a Mycenaean tholos at Menidi in Attica. A very similar deposit was found in the Agora at Athens. In both deposits shields and pinakes occurred and in both the majority of the figurines found were representations of horses or riders. The Agora deposit, though obviously of votive character, was not found in direct connection with a grave or a shrine; a connection was suggested with a sacred area of distinctly chthonic character not far distant on the Areopagos.

The history of the votive shield, whether miniature examples in bronze or imitations of bronze in materials obviously unsuitable for actual use, is very long. The Mycenaean shields of minia-

² In B.S.A., XLII, 1947, pp. 77, note 2, and 91, it is stated that the loop on the under surface of the Potters’ Quarter shields is for suspension only, since the single grip shield did not continue in use after about 675 B.C. Since, however, the loop is similar to those on shields dated before this time, and since many of the Potters’ Quarter shields have suspension holes in the rim in addition to the loop underneath, it seems more likely that the latter are intended to represent handles.

³ They may, of course, be arm-handles rather than hand-grips.

⁴ Hesperia, II, 1933, p. 397, fig. 8.

⁵ For the dedication of arms and miniature arms in graves and the representation of arms on grave stelai, sarcophagi, etc., see Jahrbuch, XX, 1905, pp. 147–150.

⁶ Ath. Mitt., XXVIII, 1903, p. 224, fig. 66.

⁷ Breccia, Necropoli di Sciacchi, pp. 162ff., pl. LXXIX, 238, 259, 265, 266.
ture size\(^7\) in gold and in ivory may be discounted, as these seem to have been purely ornamental in purpose and there is no evidence that they were employed as votives. By the early 7th century, possibly even earlier, the votive shield becomes very popular. The earliest examples are perhaps Cretan. The bronze shields which were found in large numbers in the Idaian Cave were, of course, all votives, but the full-sized examples need not concern us here. A number of miniature shields also were found in the cave.\(^8\) Others were said to have been found in the Diktaian Cave,\(^9\) although it is not entirely certain that these objects are shields. Bronze objects from other Cretan sites,\(^10\) e.g., Prinia, Dreros and Praisos, which are possibly shields are of somewhat later date. Many other bronzes from Crete, and also from other parts of Greece, which are called shields seem more likely to be cymbals. The entire question is very difficult.\(^11\) Some of the small bronzes, particularly those with narrow rims and flattened central bosses, certainly look like shields,\(^12\) others with wide rims and higher bosses more like cymbals, but between these extremes there are many disks with raised bosses which are impossible to classify with certainty as either one or the other. Perhaps, since none of the small bronzes have the interior handle which would identify them certainly as shields, or at least the handle is never mentioned in describing them, it is possible that all of them represent cymbals or other objects, and not shields at all. Moreover, some of the Cretan types are similar in shape to bronze objects from Olympia,\(^13\) the attachment of a handle to the central boss shows that the latter cannot be shields, but must probably be cymbals. Another bronze from Olympia\(^14\) is identical in shape with one of the most common Cretan types;\(^15\) the handle is missing, but a handle of the pyramidal type commonly used on cymbals was found near it and undoubtedly belongs with it. The fact that many of the Cretan bronzes of this type have a hole in the central boss, as if for a handle, tends also to indicate that they are cymbals. In places other than Crete the distinction seems to be more clearly cut. There are a number of small bronzes which cannot be anything but shields,\(^16\) and there are others which cannot possibly be shields and may easily be cymbals.\(^17\) Far fewer are the halfway-between types\(^18\) so frequently found in Crete.

Votive terracotta shields seem to appear as early as bronze. Also in the Idaian Cave was found a lion head which served as the boss of a large terracotta shield (no. 1).\(^19\) This fragment

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1. Cf. B.C.H., II, 1878, pl. XV, 10; Wace, Chamber Tombs at Mycenae, pl. XXXVIII, 77; Reichel, Homersche Waffen, fig. 9 (see also p. 3, note 1); Deutsches archäologisches Institut in Athen, Das Kupfergrab bei Mendi, pl. VI, 13 and 14.
2. Mus. it. ant. class., II, pp. 712-718; Kunze, Kretische Bronzereliefs, pls. 51f. (probably from the Idaian Cave).
3. Mus. it. ant. class., II, p. 906, pl. XIII, fig. 7. Smaller bronze disks from the cave (B.S.A., VI, 1899-1900, p. 109, fig. 41) are almost certainly not shields.
5. See also Jahrbuch, XXVIII, 1913, Arch. Anz., cols. 47-53.
6. Such are the examples from Prinia and Praisos, and some, at least, of those from the Idaian Cave (Mus. it. ant. class., II, pp. 713f., nos. 2-6). Ibid., p. 716, no. 7, and Kunze, op. cit., pls. 51f., are probably also shields, since they have the same shape as a larger shield from the cave (ibid., pl. 34); their shape is very similar to that of a terracotta from Cyprus (Cesnola, Cyp. Antiq., II B, pl. LXXXIX, 774), which is shown by its interior handle to be almost certainly a shield. On the other hand, compare their shape with that of two bronze objects from Olympia (Olympia, IV, pl. XXVI, 511 and 512), which are almost certainly cymbals.
7. Ibid., pl. XXVI, 511-513, 515.
8. Ibid., pl. XXVI, 517. Cf. also Karapanos, Dodone, pl. XIV, 4.
9. Cf. B.C.H., LX, 1936, p. 277, fig. 41, center (from Dreros); B.S.A., XI, 1939-40, pl. 27, 17, pl. 29, 29 (from Palaikastro); Hall, Vrokastro, p. 102, fig. 58H; 'Eph., 'Eph., 1904, col. 47, fig. 11 (from Mouliana); B.S.A., VI, 1899-1900, p. 109, fig. 41 (from the Diktaian Cave).
10. Cf. Olympia, IV, nos. 1002-4; J.H.S., XIII, 1892-93, pl. VII, 60 (from the Aeropolis); Lindos, pl. 63, no. 1666; Mon. Ant., XXXV, 1918, col. 581, fig. 170, right (from the Athenaion at Syracuse); 'Eph., 'Eph., 1910, cols. 316f., figs. 36, 37 (from Bassai); F. de D., V, fig. 369. Ibid., fig. 370, is not as certain.
11. Cf. ibid., figs. 450, 451, perhaps 452; Arg. Her., II, pls. CXXVI, nos. 2258, 2259, CXXVII, nos. 2260, 2261; Lindos, pl. 16, no. 456; Arch. Zeit., XXXIV, 1876, pl. 5.
12. Bronzes of intermediary types from Olympia (Olympia, IV, pl. XXVI, 511-517) are almost certainly cymbals.
13. Such numbers in this part of the introduction and in the catalogue refer to the list on pp. 222-224 which, it is hoped, is a more or less complete list of the terracotta shields of the Greek period.
seems to be of the late Geometric period; a very similar fragment from Prinia (no. 2) is nearly contemporary. Two miniature clay shields found at Tiryns (no. 45) apparently belong in the late 8th or early 7th century. Two fragments from Siphnos (no. 14) are said to be Geometric. The numerous clay shields from Samos (no. 16) are dated at the beginning of the Orientalizing period, and most of those from Larisa in Asia Minor (no. 18) are datable in the 7th century. A fragment of a shield from Knossos (no. 5), which is similar to no. 1 except that the lion’s head on the boss was replaced by a doe’s head, is dated by Payne after the middle of the 7th century. A small bowl from the same site (see under no. 5) looks as if it might be an imitation of a shield. A large shield from Eleusis (no. 26), said to be decorated with red, black, yellow and white stripes and chevrons, is probably of 7th century date. The shields from the Agora in Athens (no. 22) can apparently not be dated later than about 640 B.C. They are decorated in white, red, yellow and bluish green, and appear to be somewhat similar in style to those from Menidi (no. 21); the latter, however, are probably later (see below). A shield from a grave at Laraka (no. 8) probably also belongs to the second half of the 7th century, and two from Kourion (nos. 10 and 11) are probably also of 7th century date. A fragment of a shield from Chios (no. 15), said to be of Naukratite ware, and a fragment from the cemetery at Eleusis (no. 25), which was found in connection with Corinthian sherds, are probably to be dated in the late 7th or early 6th century.

These shields bring us down to the period of the earliest examples from the Potters’ Quarter. A number of the shields from other sites, including several from Boeotia, may be dated with some probability in the 6th century. A shield from Tanagra (no. 33) is decorated with triangles, a favorite motive on Boeotian kylikes; here the triangles are arranged in the form of a ten-pointed star and in half the triangles a series of lines is drawn parallel to one of the sides. Similar triangles21 appear on 6th century vases from Rhitsona22 and earlier vases from other Boeotian sites,23 and also on Boeotian figurines.24 A pattern very similar to that on the Tanagra shield, this time in the form of an eight-pointed star with the triangles solidly filled in color, is found on a Boeotian shield in New Haven (no. 36). Here, as on the other shield in the same collection and on the shield from Tanagra, the decoration is in red, black and yellow on a white slip. On two Boeotian shields in Bonn (no. 34), dated by Ure in the last third of the 6th century, the same technique is employed. Since the shields from Menidi (no. 21) are also painted in the same way, it seems probable that they are not only of Boeotian manufacture but of the same 6th century date as these other Boeotian shields. They have been variously dated and, as far as their provenance goes, considerable leeway is possible in dating them, since they were found in connection with vases and sherds of various styles, ranging from the Geometric period to the late 6th century. Of the Corinthian vases found with them one25 at least is of the Early Corin-

20 If this is the same shield which was formerly on exhibition in the Eleusis Museum, this color appeared to me to be blue rather than black, making the color scheme similar to that of the Agora shields.

21 The pattern is, of course, a very old one, since exactly similar triangles appear on much earlier vases from Thessaly (Museum of Fine Arts, Boston: Fairbanks, Catalogue of Greek and Etruscan Vases, I, pl. XIX, 257), and also occur in Attic Geometric ware (cf. ibid., pls. XX, 261, XXII, 268; Hesperia, II, 1933, p. 559, fig. 18), Proto-Attic (cf. C.V.A., Germany 2, Berlin 1, pl. 7, 2), Melian (cf. Ann. d. Inst., 1872, Tav. d’agg., I, 1), and in Proto-Corinthian (cf. Johansen, Vases siculpiceniens, pl. IV, 3 and 4). See also Ath. Mitt., LVIII, 1933, Beilage XVIII, 1 (a Geometric vase, apparently of unknown origin, found in Samos), Annuario, X–XII, 1927–29, p. 360, fig. 472 b, and p. 371, fig. 457 (from Arkades), and Pottier, Vases ant. Louvre, I, pl. 32, D 98 (an Etruscan Geometric vase).

22 B.S.A., XIV, 1907–08, p. 251, nos. 4, 5, 7 (Grave 49), pl. XV, C, and p. 271, no. 7 (Grave 31); J.H.S., XXIX, 1909, p. 311, fig. 1 (Grave 40); Ure, 6th and 5th century Pottery from Rhitsona, pl. v, 126, 14.


thian style. One of the Menidi shields was decorated with a motive which appears from the description to be a red lozenge, cross-hatched by two lines crossing two other lines, the whole enclosed in a red lozenge, and again in a larger yellow lozenge. This pattern, or variants of it, is found in several early wares, particularly those of Attica and Boeotia. The ornament, as it appears on Attic Geometric and on Proto-Attic vases, usually has short lines or triangles added to the sides of the outer lozenge. A pattern which, except for the omission of the third lozenge, is the same as that on the Menidi shield appears on at least two Boeotian vases, and variations of the pattern also occur on 6th century Boeotian figurines. The fragmentary shield from the cemetery at Eleusis (no. 25) which was found in connection with Corinthian sherds may be of early 6th century date. Since it also is decorated in yellow and brownish red on a white ground, it is very possibly of Boeotian origin. In addition to the Boeotian shields already mentioned, there are a few other shields which seem very probably to be of 6th century date. These include a number of fragments from the Acropolis (note 28), two fragments from Aegina (no. 29), from a deposit made in the early 5th century, and three shields from the sanctuary of Athena at Rosarno Medma in Italy (no. 47). A shield from the Acropolis at Sparta (no. 46) and another from Halai (no. 39) are probably also of 6th century date. Although there are many shields of 5th century date from the Potters' Quarter, they are rather uncommon elsewhere. There are three, possibly four, from the Acropolis (no. 28) and two from a votive deposit at Praisos in Crete (no. 3). An example from a similar deposit at Larnaka (no. 9) may be of early 5th century date. Outside the Potters' Quarter there seem to be no shields which are certainly of 4th century date.

From the 3rd century we have a fairly large number of shields, including examples from the main excavations of Corinth. These came from two deposits which are probably votive in character, one from the South Stoa (no. 42) and the other from southwest of the temple of Apollo (no. 49). The South Stoa deposit was dated by the excavators at about the middle of the 3rd century, although some of the material looks earlier (see p. 106, no. 13); the other deposit contained very similar material. All but one of the South Stoa shields were circular, one being oval with a central spine, and several were painted with human figures. The complete example from the other deposit was decorated with two painted fillets like those represented in relief on several of the South Stoa shields. A shield from Cotrone in Italy (no. 48), decorated with a head of Athena Parthenos in relief, is probably also of 3rd century date. The largest find of 3rd century shields is the forty or more from a chamber tomb at Eretria (no. 40). These consisted of two main types, a round and an elliptical variety, both decorated with epiplemata in relief. The

26 Ibid., p. 119, f.
27 Cf. Jahrbuch, II. 1887, pl. III; C.V.A., Germany 2, Berlin 1, pl. 8, 1, pl. 29, pl. 37, 4; Jahrbuch, XIV, 1899, p. 191, fig. 49; Collignon and Couve, Cat. vases Ath., pl. XIX, 467. A more elaborate version of the ornament, also with triangles added to the outer lozenge, may be seen in Jahrbuch, XIV, 1899, pp. 205–214, figs. 71, 74 a, 75, 79, 89, 97 (left), and one still more elaborate in Jahrbuch, LIII, 1997, Arch. Anz., p. 201, fig. 16.
28 On two Geometric vases from Eleusis (Jahrbuch, XIV, 1899, pp. 192–194, figs. 52 and 57) the outer lozenge is left plain.
29 Jahnbuch, III, 1888, p. 391, fig. 2; Pottier, Vases ant. Louvre, I, pl. 21, A 575, and Merlin, Vases grecs, I, pl. III (right). Both these vases also show variants in the form of a greater or lesser number of cross-hatchings in the central lozenge.
30 Cf. Grace, Arcaie Sculpture in Boeotia, figs. 23, 38; B. M. Cat. Terracottas, pl. V, B 55.
31 Fragments from the same site (see under no. 39) which may also be from a shield are probably of the same date.
32 In connection with the 3rd century shields one may mention a series of gilded stucco shields, all circular in shape, from Egypt, very probably attached as decoration to some larger object (Breccia, Necropoli di Sciatti, pp. 162ff., pl. LXXXIX, 258, 259, 266). An oval shield in faience, also from Egypt, is apparently to be dated at ca. 200 B. C. (Jacobsthal, Der Blick in der orientalischen und griechischen Kunst, pp. 48f.). With the latter may be compared a miniature bronze shield from Delphi (F. de D., V, fig. 369), also decorated with a thunderbolt in relief. Another miniature bronze shield from Delphi (ibid., fig. 370) may be compared with one of the shields from Sciatti (Breccia, op. cit., pl. LXXIX, 258).
33 In N. d. Sc., 1912 (Suppl.), p. 62, the epiplemata is said to be a Gorgoneion, but it certainly looks more like a head of Athena.
stone furnishings of the tomb consisted of two thrones, two beds and a high chest, all inscribed. Kourouniotest dated the grave at the end of the 3rd century, Vollmoller somewhat earlier. A recent dating of the stone furnishings places throne A at ca. 310 B.C., throne B and the two beds in the 3rd century, and the chest ca. 100–60 B.C. Beside the shields, the tomb also contained a number of terracotta figurines of flying Erotes, dated by Kleiner in the second half of the 3rd century, by Lawrence in the middle of the century. A standing female figurine from the tomb is dated by Kleiner in the second quarter of the century, by Horn in the second half. A pyxis cover from the tomb, which is decorated with a necklace-like garland in relief, is probably of late 4th century date. A gold ring with an engraved gem, also from the tomb, has been variously dated throughout the 3rd century. It will thus be seen that a fairly wide choice of date is possible for the Eretrian shields. A date in the 4th century, however, is rendered unlikely by the use of the elongated oval shield which has a spine, pointed at either end, running lengthwise through its center. In some of the shields the spine serves as part of a thunderbolt, in others a dog’s head is placed on it. A clay shield from Cyprus (no. 13), now in Copenhagen, illustrates a simpler and far more common variation of the type. Here the long spine swells into a small, round boss at the center of the shield; the shield has no rim. One of the shields from the South Stoa in Corinth is of similar type, except that it has a more elongated boss and a grooved edge which simulates a rim. Terracotta figurines representing Gauls and showing shields of this type have been variously dated from the 4th century on. It is not, however, until the 3rd century that the Gaul as a sculptural subject, both in stone and in terracotta, becomes so popular. In the well-known statues of the dying Gaul in the Capitoline and the Gaul and his wife in the Terme shields of this type rest on the plinths under the figures. These statues, or their originals, are usually considered to belong to a group which commemorated a victory of Attalos I of Pergamon over the Gauls, and to be datable in the second half of the 3rd century. A similar shield appears on a statue of a wounded Gaul in the Louvre, which probably belongs to a second series of Attalid dedications, usually dated at the end of the century. A similar type of shield is sometimes represented on coins. Incidentally, miniature bronze shields of Gallic type, doubtless of later date, have occurred elsewhere in Europe. That the Eretrian shields are probably better dated in the latter part of the 3rd century, rather than earlier, is indicated by the relationship of certain details with Pergamene sculptures of the first half of the 2nd century. The thunderbolt which appears under the Gorgoneion on one of the shields is of exactly the same type as one on the frieze from the great altar at Pergamon. Thunderbolts of similar type

34 *'Es, 'Αχ., 1899, cols. 239f.
36 Kleiner, Tanagrafiguren, pp. 19ff.
38 *Later Greek Sculpture, pp. 9 and 111, pl. I.
42 *Hesperia*, XI, 1942, p. 118, fig. 9, no. 48.
44 Brunn-Bruckmann, *Denkmäler*, nos. 421, 422. At least the parts of the plinths on which the shields are carved appear to be ancient. The shield of the dying Gaul may be seen more clearly in De Clarac, *Musée de sculpture*, V, p. 869, 2214.
46 *Cf. B. M. Cat. Coins, Italy*, p. 29, nos. 7 and 8, p. 26, no. 1.
48 *Ath. Mitt., XXIV, 1901, pl. XV (center).
49 Allertümer von Pergamon, III, part 2, pl. II (extreme left).
appear also on the sculptured balustrade of the stoa around the precinct of Athena Polias.\textsuperscript{50} Shields of the oval type with longitudinal spine are frequently represented on the balustrade.\textsuperscript{51} All these have a flat band around the rim, as do the Eretria shields. A thunderbolt appears on a miniature oval shield in faience,\textsuperscript{52} found near Ptolemais in Egypt, and on a bronze model from Delphi.\textsuperscript{53} One of the circular shields from Eretria\textsuperscript{54} has in the center a rosette with pointed leaves and surrounding it a series of raised concentric rings. In one of the zones thus formed is a row of semi-circular lines in relief. Several of the round shields on the balustrade at Pergamon\textsuperscript{55} have a very similar rosette in the center and are similarly divided into zones; one has a row of the same semi-circular lines.\textsuperscript{56} The pointed-leaved rosette and the semi-circular motive both appear on round shields on Macedonian coins\textsuperscript{57} of both the 3rd and 2nd centuries. Clay shields of the same shapes as those from Eretria are said to have been found in a grave at Tanagra (no. 32), also in connection with Eros figurines, and these are presumably of about the same date.

Perhaps also in the 3rd century, although some or all may be later, may belong a series of painted disks from Centuripe in Sicily (no. 49). These have the form of shields: they are round with a slightly convex central area and a narrow rim. At least two have a pair of holes at the upper edge for suspension. Others with decoration in high relief\textsuperscript{58} also have the shape of shields, but still other objects, though obviously related, are merely flat disks with decoration in relief.\textsuperscript{59} That the tradition of the terracotta shield persisted even longer is shown by a shield from the Fayoum in the British Museum (1926. 9–30.53), said to be Roman. It depicts a head of Dionysos, encircled by a wreath.

\textit{Crete.}

1. Idaian Cave: Kunze, \textit{Kretische Bronzereliefs}, pl. 52 b. Probably of the late Geometric period.
2. Prinia: \textit{ibid.}, pl. 52 a. Probably of the same period.
5. Knossos: \textit{B.S.A.}, XXIX, 1927–28, pl. 263, pl. X, 4. Dated after the middle of the 7th century. Perhaps also \textit{ibid.}, pl. X, 1, although this may be a bowl.

\textit{Cyprus.}

7. Unknown provenance: \textit{ibid.}, no. 555.
8. Larnaka (Turabi): \textit{J.H.S.}, XVII, 1897, p. 157. From a grave dated in the middle or latter part of the 7th century.
9. Larnaka (Kamelarga): \textit{ibid.}, p. 168; Myres, \textit{Cat. of Cyp. Mus.}, no. 5567. From a votive deposit perhaps of 6th or early 5th century.
10. Kourion:\textsuperscript{60} \textit{B. M. Cat. Vases}, I, part 2, p. 207, C 1005; Murray, \textit{Excav. in Cyprus}, p. 81 (Tomb 98, no. 11). From a 7th century grave. Either this shield or the next is probably that mentioned in \textit{J.H.S.}, XVII, 1897, p. 168, note 3.

\textsuperscript{50} \textit{Ibid.}, II, pls. XLIII, XLV, 2, XLIX, 20.
\textsuperscript{51} \textit{Ibid.}, II, pls. XLIII, XLV, 2, XLV, 1, XLVI, 1, 2, 3, L, 8.
\textsuperscript{52} Jacobsthal, \textit{op. cit.}, pp. 48f.
\textsuperscript{53} \textit{F. de D.}, V, fig. 269.
\textsuperscript{54} \textit{Ath. Mitt.}, XXVI, 1901, pl. XV (bottom). Vollmoller has already pointed out (\textit{ibid.}, p. 363) the similarity of this shield with those on the balustrade at Pergamon.
\textsuperscript{55} \textit{Altorbeiten von Pergamon}, II, pls. XLIV, 1, XLV, 2, XLIX, 26, L, 18, 16.
\textsuperscript{56} \textit{Ibid.}, pl. XLIV, 1. Cf. also pl. XLV, 2.
\textsuperscript{57} \textit{Cf. Seltman, Greek Coins}, pls. L, 8, LI, 2, 4–6.
\textsuperscript{58} Libertini, \textit{Centuripe}, pl. XXXVII, 1 and 2.
\textsuperscript{59} \textit{Ibid.}, pl. XXXVII, 3, 4; \textit{N. d. Sc.}, 1947, p. 289, fig. 14 a–c.
\textsuperscript{60} The illustration, identical in \textit{B. M. Cat. Vases}, I, part 2, fig. 355, and Murray, \textit{op. cit.}, fig. 118, is referred by Walters to our no. 10, by Murray to our no. 11. Moreover, C 1006 is said by Walters to be plain inside, while the shield from Tomb 70, which is presumably the same, is said by Murray to have stripes inside. It looks as if C 1005 and C 1006 and their respective graves had become interchanged either in Murray or Walters.

**Aegean Islands.**


**Asia Minor.**

18. Larisa: *Larisa am Hermos*, III, pl. 36, 13–16, 18–21, pl. 40, 20 and 23, pl. 48, 5, pl. 47, 20, and pl. 62, 4 and 5. About 15 examples, dated in the 7th and 6th centuries, mostly the 7th.

**Attica.**

25. Eleusis, from the cemetery: *Eph. Arch.*, 1898, col. 69; *Jahrbuch*, XIV, 1899, p. 120, note 11. Probably of late 7th or early 6th century date.
26. Eleusis, from the south court of the sanctuary: *ibid.*, p. 120, note 12.
27. Eleusis, unknown provenance: *ibid.*, p. 120, note 13. Fragments of two shields.
29. Aegina: *Aegina*, p. 384, no. 109, pls. 48 (upper left) and 110, 16; p. 384, no. 110. Two fragments from deposit east of Aphaia temple, dumped when temple was reconstructed in early 5th century.

**Central Greece.**

33. Tanagra, unknown provenance: *Jahrbuch*, XIV, 1899, p. 119, fig. 25; *Jahreshefte*, XII, 1909, p. 47, fig. 35.
34. Boeotia, unknown provenance: *Jahrbuch*, XIV, 1899, p. 119, note 7; *Jahrbuch*, XLVIII, 1933, *Arch. Anz.*, cols. 6f., 13, fig. 11. Three shields in Bonn, one dated in the second quarter of the 6th century, the others in the last third of the century.
35. Boeotia, unknown provenance: *ibid.*, col. 7. An example in the Museum at Reading.62

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61 Pottier calls this a hat and Pfuhl (*Jahrbuch*, XX, 1905, p. 147) a shield. Presumably it does not belong to the female figurine with which it was found, as Kleiner (*Tanagrafiguren*, p. 241, note 3) calls this figure a Nike.
62 Mr. Ure informed me that this shield, of which half is preserved, is 0.15m. in diameter, with traces of white slip on the exterior and of red paint on the rim, and is probably of late 6th century date.
38. Boeotia, unknown provenance: *Jahrbuch*, XII, 1896, *Arch. Anz.*, col. 149, IV, 8 (described as having a crab as device); *Jahrbuch*, XLVIII, 1933, *Arch. Anz.*, col. 7 (described as having a scorpion as device). In British Museum (A 1641).

**Peloponnesus.**

41. Corinth, Potters’ Quarter: 39 shields and fragments.
42. Corinth, South Stoa: *A.J.A.*, XXXVII, 1933, pp. 559f., fig. 6; *Hesperia*, XI, 1942, pp. 118–124, figs. 8–12, pp. 156f.; *Corinth*, XII, nos. 2926–2937. Fifteen shields, probably from a votive deposit, and probably to be dated about the middle of the 3rd century.
43. Corinth, southwest of the temple of Apollo: *A. J. A.*, X, 1906, pp. 170f., pl. XII, 21; *Corinth*, XII, no. 2938. One complete example and nine fragments. From a votive deposit, perhaps of the same date as the preceding or perhaps somewhat earlier.
44. Corinth, from the Tile Factory: two or three fragments (MF 8686, 8785, and perhaps 8784). Probably of late 6th century date.
45. Tiryns: *Ath. Mitt.*, LVIII, 1933, p. 120; *B.S.A.*, XLII, 1947, pp. 183–188. Two examples, which have been dated both in the late 8th and early 7th century (cf. *B.S.A.* , XLIV, 1949, p. 149).

**Italy and Sicily.**

47. Rosarno Medma: *N. d. Sc.*, 1913 (Suppl.), pp. 108f., figs. 120, 121. Three shields from the sanctuary of Athena.
50. Unknown provenance: example in University of Pennsylvania Museum (MS 273).

**Unknown Provenance.**


1 (KN24). Small shield. Fig. 2. D. 0.06.

Hard pale grayish yellow clay. Hard black and purple paint. Handmade. Very thick and crudely modelled; narrow rim hardly distinguished from boss. Large, thick handle. Upper surface painted purple. Under edge black, also stripe on handle and large, irregular spots on under surface.

From the North Dump. The place of finding may be taken as fairly good evidence of the early date of the shield. It should be at least as early as the last quarter of the 7th century, perhaps earlier, a dating confirmed by the hardness of the clay and the quality and color of the purple paint.


Hard brown clay. Black and brownish red paint. Rather high in center. On rim thin black line, row of dots and wide red band. On boss alternate dot pattern in black, separated by red and black lines.

From Well I. The fragment, therefore, cannot be

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68 Mr. R. A. Higgins informs me that the representation seems to be that of a crab.
FIG. 2. Profiles of Shields
dated later than the second quarter of the 6th century, and is more likely to belong in the first quarter. The decoration is similar to that on one or two small skyphoi from the well.

3 (KN70). Part of small shield with trident. Plate 51 (restored drawing). L. 0.053. H. 0.013. Handle (?) gone.

Hard pale grayish yellow clay. Traces of black paint. Handmade and crudely modelled. Narrow rim, painted black. Across boss large trident in black, from handle of which branch two pairs of spirals, with prongs of trident resting on upper pair. Wide strip of clay, now broken away, attached to under side; perhaps handle of unusual type which would cover whole arm. Small hole punched through side of boss.

This shield, although not found in any dated deposit, appears to be of early date also. The fine, hard, light-colored clay and the type of paint employed, as well as the fact that it is handmade, point to a date perhaps early in the 6th century. The trident is not a common shield device. It is used, in a simpler form, on an Attic B.F. kylix in the British Museum. A very unusual four-pronged fork, which can hardly be called a trident, appears as a shield device on an Attic B.F. amphora in San Francisco. A trident is occasionally represented on the Boeotian shield on the coins of Haliartos, either in a simple form or in a more elaborate form with two pairs of spirals at the base of the prongs. The form of the trident on our shield appears to be of a very unusual type. It is unlike the tridents on Corinthian coins. An example on a R.F. vase may be cited, since it has two pairs of spirals at the base, but the spirals are very small and the prongs of the trident are attached to a cross bar, and do not rest directly on the spirals, as they do on our shield.

4 (KN29). Small shield with Gorgoneion in relief. Plate 50 and Fig. 2. D. 0.06. H. 0.015. Published in A.J.A., XXXV, 1931, p. 27, pl. I, 9.


The finding place of this shield affords no evidence for its date. The color of the clay is perhaps, though not necessarily, an indication that the shield should not be dated too early. Indication of a later dating may perhaps also be found in the fact that the Gorgoneion is fairly small. In general, it seems to be true that in earlier periods shield devices fill the entire boss of the shield and that later they become smaller. A Gorgoneion on the Chigi vase fills the boss, and this is also invariably the case on the shields on Corinthian vases which have this device. That the Gorgoneion, however, had already begun to become smaller by the second half of the 6th century is shown by a variety of monuments other than vases. In sculpture a large Gorgoneion appears on the shield of an earlier statue in Munich, but on the Siphnian frieze later in the 6th century the Gorgoneion is small. An apparent exception is found in a terracotta shield, broken from a figure, which was found at Lindos; although the shield seems to be datable in the second half of the 5th century, the Gorgoneion covers all but the rim. Other apparent exceptions may be found in Cypriote terracottas of Hellenistic date, where the Gorgoneion is very large in relation to the size of the shield. This may be explained, however, by the technique, which consisted of stamping a medallion on a hand-made disk. The Potters' Quarter shield, though probably not earlier, is not necessarily later than the second half of the 6th century.

The Gorgoneion is the device perhaps most frequently employed on Greek shields. It occurs on several of the terracotta shields from other sites. The two from Rosarno Medma (no. 47) are perhaps to be dated in the first half of the 5th century, since many of the other terracottas from that site seem to be of that period. They may, however, not both be of the same date, since in one case the Gorgoneion is much larger in relation to the size of the shield than it is in the other. A small shield in the Eleusis Museum (no.

65 Ant. Denk., II, p. 44.
68 F. de D., IV, pl. XI–XII, 2.
69 Lindos, pl. 109, no. 2335.
70 Cf. Myres, Handbook of Cennula Coll., nos. 2257, 2271.
72 N. d. Sc., 1913 (Suppl.), p. 106, fig. 121.
28), I believe unpublished, is very close in style to one of the Rosarno shields, that with the larger Gorgoneion. A Gorgoneion, not in relief, is represented on the fragments of a plaque found at Halai (no. 39); these may possibly have come from a shield. A shield from the Acropolis (no. 28), also with a painted Gorgoneion, is perhaps of early 5th century date. From a later period we have the shields from Eretria (no. 40), a number of which, both the round and the oval types, are decorated with Gorgoniea in relief. A shield, probably from Italy, in the University of Pennsylvania Museum (no. 50) has a Gorgoneion in relief, and there is one on a shield in the National Museum in Athens (no. 52).

5 (KN1). Large shield with horseman in relief. Plates 48 and 49. D. 0.21. H. ca. 0.085. Several small fragments missing (restored). Published in A.J.A., XXXV, 1931, pp. 27 f., pl. II.

Light brown clay. Smooth white slip on upper surface. Traces of hard yellow paint. On boss low relief, stamped from mould, of warrior dismounting from horse. Right hand holds reins; left arm concealed by circular shield. Attic helmet with narrow raised band around forehead, high crest, cheek-pieces turned up against head, and horizontally ridged piece fitting back of neck. Long flap at lower edge perhaps leather attachment to protect back of neck. Close-fitting cuirass ends in row of narrow flaps below waist; thin raised edge barely visible at neck and armholes. Wavy edge of short chiton appears under cuirass. Horse has short mane and long, very thin tail. Faint traces of yellow on right hindleg. Broad ring handle. Marks of wheel obvious on under side of shield; few traces of white slip perhaps accidental. Two small suspension holes in rim, over head of warrior.

From Stele Shrine A. The shield, broken in a number of pieces, was found wedged into the narrow space between the back of the stele and the west wall.79 Fragments of shields (no. 44) which appear to be from the same mould were found in the Tile Factory at Corinth (MF 8636, 8785, and perhaps 8784).80 Its unusual design and the delicacy of its moulding, especially that of the horse, make this one of the most interesting and beautiful objects from the Potters' Quarter. The adapting of the group to the circular space shows great skill. The style of the shield appears to be that of about the end of the 6th century, making it probably the earliest object from its deposit. It is very likely that such an object would have been preserved for a longer time than the other offerings of the shrine. The shape of the rider's face and the protruberant eye are reminiscent of the earlier reliefs from the Themistoklean wall.81 The horse on the shield shows modelling of a quality far superior to that of the rather lifeless horses on the later reliefs.82 The horse on the shield, as a matter of fact, cannot easily be compared with Attic horses, as the latter seem to be of quite a different type. They are characterized by the straight profile of the nose and, very frequently, by a thick neck, while the horse on the shield has a slenderer neck and the line of the nose is distinctly convex. A terracotta horse head of somewhat later date from the Potters' Quarter, XXX, 1, has an outline which is very similar, except for the slightly larger cheek bone. The shape of the neck on the shield may be compared with that of the horses from the east pediment at Olympia,83 in the best preserved of these the line of the nose is slightly convex. The tail is also extremely thin, as on the shield. A horse in relief on a pinax from Pentekosphia,84 probably of about the same date as the shield, is fairly similar in modelling, especially in the conformation of the body. There is a break near the end of the nose, so that the profile cannot be clearly seen; the head, however, is not as long as that on the shield and the forehead is slightly protuberant instead of being flat.

The motive of the rider alighting from his horse is not uncommon. Where the rider is in armor, he probably represents an ἀργυρόκτις, a participant in a semi-military athletic exercise in the course of which the rider leaped from a horse in motion.85 This exercise is depicted in various works of art.86 On Tarentine terracottas the motive appears in two variants: the rider's legs may be on the same side of the horse, as they are on our shield, or the further leg may be bent on the horse's shoulders. The dismounting rider appears also on the coins of Tarentum, and on the coins of other cities as well, but it is only on the Tarentine coins that he holds a shield. He is occasionally found on vases, always with the round shield; on

77 Festschrift Loeb, pl. VII.
78 Graef and Langlotz, Ant. Vasen Akropolis, II, pl. 85, 1070.
79 Corinth, XV, part 1, p. 23.
80 For this information I am indebted to Gladys Davidson Weinberg.
81 Jahrbuch, XXXVII, 1922, Arch. Anz., Beilagen II (top) and III.
82 Ibid., Beilage IV.
83 Hege and Rodenwaldt, Olympia, pl. 32.
84 Ant. Denk., II, pl. 24, no. 27; Payne, Necrocorinthia, p. 222, note 2.
85 Daremberg and Saglio, Dict. ant. gr. et rom., s. v. desultor, p. 112; Gardiner, Greek Athletic Sports and Festivals, pp. 71ff. and 461.
86 To the references given in Haspels, Attic Black-figured Lekythoi, p. 52, note 2, may be added the following: Regling, Die antike Münze als Kunstwerk, pls. XVII, 383, XVIII, 400, XXIX, 603, coins of Himera, Motya and Selinudes in Sicilia; B. M. Cat. Bronzes, nos. 558, 559 (558 is illustrated in Lamb, Greek and Roman Bronzes, pl. XLVII, a), free-standing statuettes on the rim of two archaic bronze lebtes from South Italy; B. M. Cat. Bronzes, no. 744 (illustrated in Gerhard, Abbildungen zu den gesammelten akademischen Abhandlungen u. kleinen Schriften, pl. LVII), in relief on an Etruscan bronze cista of late date; Giglioli, L'arte etrusca, pl. CLXXIV, 2, a late archaic antefix from Capua (replicas in London and Frankfurt).
the B.F. kylix from Vulci the helmet and cuirass are also found. In the pedimental groups from Lokroi Epizephyrioi the youths wear no cuirass, and no helmet or shield was found; the pose of these riders is quite similar to that of the rider on the shield. In similar representations in Etruscan tomb paintings the riders are unarmed. The alighting rider on the South Italian and Etruscan bronzes are always unarmed. Amazons are, of course, sometimes represented in the same pose, but there seems to be no reason for supposing that the figure on the shield is female. The dismounting rider, although frequently represented in Greek art, as we have seen, does not seem to occur as a shield device. The horseman, however, appears several times on shields. One of the terracotta shields from the Agora in Athens dating from the 7th century, is decorated with a helmeted rider. A rider, not enough of whom is preserved to indicate any armor, appears on one of the bronzes from the Acropolis. This fragment is dated at the end of the 6th century. The thinness of the horse’s tail is notable, as also on our shield. On shields depicted on vase-paintings the rider also occurs as a device, though not frequently. There is an example on a B.F. amphora in Munich. Where the rider appears on shields on R.F. vases, the horse and rider are in silhouette; on one vase, that of Douris, the garment of the rider and the mane of the horse are added in linear detail. On two of the shields the rider wears a petasos and chlamys, on a third he perhaps wears only the petasos, and on the last he appears to be nude.

The use of the Attic helmet on our shield is rather unusual. Although in Attic art the Corinthian helmet is used freely along with the so-called Attic type, in Corinth the Corinthian type appears to be nearly exclusively employed. At least it is the type invariably represented on Corinthian Orientalizing vases; the scarcity of Corinthian sculpture and the paucity of figure representations on later Corinthian vases make it impossible to determine whether the Attic helmet may not have been occasionally employed. On Attic B.F. vases the Corinthian type is normally employed, except in representations of Athena; it is only near the end of the 6th century that the Attic type is much used on vases. After that period both types are used, sometimes together on the same vase. If we had more relevant material from Corinth which was later than the 6th century, we might possibly find that the same was true at Corinth also. A statue perhaps of Enyo, in Corinth, copied from a Greek original of the 4th century, has a helmet which is apparently of Corinthian type, although the presence of the triangular φτερα seems to indicate that the two types have become mixed in this representation.

6 (KN2). Large unpainted shield. Fig. 2. D. 0.18. H. 0.044. Small piece missing from rim. Hard buff clay. Upper surface polished and covered with thin brownish wash. Narrow rim and high, slightly irregular boss. Two small holes close together in rim. Broad, flat handle rather clumsily attached with lumps of clay.

From the same deposit, hence probably to be dated in the first half of the 6th century.

7 (KN5). Unpainted shield. Plate 50 and Fig. 2. D. 0.107. H. 0.021. Buff clay, with pale brownish wash on highly polished upper surface. Handle long and rather narrow.

From the same deposit. The clay, brown wash and polish are the same as those of the preceding.

8 (KN3). Shield with painted decoration. Plate 50. D. 0.102. H. 0.028. Two small pieces missing from rim (restored). Published in A.J.A., XXXV, 1931, p. 28, fig. 25.

Light brown clay, polished on upper surface. Black and red paint. Rim decorated with narrow black ζ maenander. Around edge of boss red stripe and thin red line. On boss three rows of broken maenander in black, separated by red lines. In center large black six-parted whorl. On under surface two wide black circles, inner one considerably off center. Small, broad handle in center.

From the same deposit. The paint and decoration are typical of the best Conventionalizing style. The whorl pattern is rather common as a shield device, although elsewhere used alone, not in combination with other patterns, as here. It appears on the clay shield from Halai (no. 39), on that from the Acropolis at Sparta (no. 46), and probably on a shield from Tanagra (no. 31). The motive also occurs on many of the lead shields from the sanctuary of Artemis Orthia. It is of fairly frequent occurrence on early vases from the Geometric period on, though it seems to die out early in the 5th century. In Proto-Corinthian ware it is found on the MacMillan lekythos and on the Chigi vase. It was particularly popular in Corinthian ware, especially in the Middle and Late

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87 Museo etrusco gregoriano, II, pl. LXXII, 1.
88 Hesperia, II, 1933, p. 610, fig. 75, no. 283.
89 Graef and Langlotz, Ant. Vasen Abkopis, pl. 100, 2490.
90 Chase, Shield Devices, p. 110, CXLV, 1.
91 Cf. Arch. Zeit., XLI, 1883, pp. 1–4, pl. I (kylix of Douris in Berlin); Hartwig, Meisterschalen, p. 277, fig. 30; Richter and Hall, Red-Figured Athenian Vases, pl. 12 (a kalyx krater of the Kleophrades Painter in New York); A.J.A., LI, 1947, pl. LXIII B (amphora of the Kleophrades Painter in Hamm).
92 Corinth, IX, p. 21, no. 11.
93 Jahrbuch, XIV, 1899, p. 119, note 10, no. 11047.
96 Johansen, Vases sieyoniens, pl. XXXI, 1 e; Ant. Denk., II, pl. 44.
Corinthian periods. The maeander is not much used as a shield ornament, although it occurs as a rim ornament on several shields on the Chigi vase, both the hook and the Z maeander being employed.


From the same deposit, and contemporary with No. 8.

10 (KN34). Part of shield with painted decoration. Plate 48 (restored drawing). D. 0.094. H. 0.017. About half preserved. Handle broken off.

Pale grayish yellow clay. Black paint, almost entirely disappeared, and red. Rim painted red. On boss, beginning at edge, the following zones, all separated by black lines: row of black dots; broken maeander in black; red line; alternate dot pattern in black; band of black scroll maeander, with three short horizontal lines connecting each unit with the next; narrow black Z maeander; black alternate dot pattern between red lines; band of simpler scroll maeander in black; row of black dots; red and black line around central dot. Two suspension holes in rim.

From the same deposit.

11 (KN22). Part of shield with two snakes. Plate 50 and Fig. 2. D. 0.087. H. 0.011. Half preserved.


From the Aphrodite Deposit, and doubtless of the same date as the shields from Stelai Shrine A. The appearance of a pair of snakes is interesting in view of the small plaques from these two deposits which bore pairs of snakes in relief (see XXII, 14 and 15). If we consider that the holes in the rim are at the top of the shield, the snakes lie horizontally across it. Snakes in pairs do not, as far as I know, occur as a shield device on Corinthian vases. They do appear on Attic B.F. vases, always on shields of the Boeotian type, on which they seldom occur alone, but are usually separated by another device.97 Single snakes are occasionally used as a shield device on Corinthian vases.98 A double row of dots on the rim is a fairly common ornament on shields in both Corinthian and Attic vase-paintings.


Hard yellow clay. Brownish black paint and red applied over black. Profile similar to preceding. Rim very narrow; painted black. Near edge of boss broad red band, applied over black, between pairs of thin black lines. In center bird in black with wing lifted; feet on thin black exergue line. At one edge beginning of hole for suspension. No handle.

From Stelai Shrine A. The bird is very similar to one on a plate, KV600, from the same deposit. Flying birds are a very common shield device, particularly in Proto-Corinthian and Corinthian vases. Almost without exception, however, they are represented with wings spread so that one is above the back and the other appears below the body. Three late Corinthian aryballoi from Rhitosona99 show shields with very crude birds which have both wings raised above the back. An Attic B.F. amphora in Bologna and a R.F. kylix of Hieron in Florence have as shield device a bird with both wings raised,100 the former is flying, the feet of the other are not preserved. Standing birds occur on the shields of a few of the lead warriors from the sanctuary of Artemis Orthia; in one of these the wings are slightly raised.101


Hard light brown clay. Hard black and red paint. Black line along edge. Two rows of small black dots around rim. Around edge of boss wide red stripe, thin black lines and beginning of large broken maeander in black.

This fragment is obviously related to the Stelai Shrine group, and is worth mentioning for the fine quality of the clay and paint.

14 (KN31). Part of shield with painted decoration. Plate 51 and Fig. 2. D. ca. 0.117. H. 0.025. Partly restored.

Brown clay. Black and soft red paint. Narrow rim, slanting downward, and high center. Two rows of black dots round rim. On boss wide red stripe and thin red line, three rows of broken maeander in black, separated by thin red lines, and in center beginning of curved black line, perhaps part of whorl. Two black bands around interior.

From the area around Trench J. This fragment is very close to the Stelai Shrine shields, especially No. 8.

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97 Cf. Chase, op. cit., p. 121, CCXXIX. In Heydemann, Vasensammlungen des Museo Nazionale zu Neapel, pp. 387f., no. 2777, no. 2, no central device is mentioned.

98 Cf. B. M. Cat. Vases, II, p. 56, B 24; Payne, Necrocorinthia, pl. 43, 1; Museo etrusco gregoriano, II, pl. XXVIII, 2 a.

99 Ure, Arch. and Fig. from Rhitosona, p. 39, pl. VIII, 95, 22–95.34.

100 C.V.A., Italy 7, Bologna 2, III H e, pl. 2, 3; Hartwig, Meisterschalen, pl. XXVIII.

101 Art. Orthia, p. 276, fig. 128, b.

Brown clay. Grayish black and soft red paint. Two black lines around rim, with two rows of black dots between. Red stripe round edge of boss. Broken maeander in black between double black lines.

From the same area and obviously related to the preceding. A miscalculation of the space left at the end of the row led to considerable difficulty in painting the maeander.

16 (KN26). Part of similar shield. Plate 50 and Fig. 2. D. 0.095. About half preserved. Partly restored.

Brown clay. Grayish black and red paint. Flatter in profile than last two. On rim two rows of black dots between thin lines. Round edge of boss red stripe and broken maeander in black between double black lines. Part of handle preserved inside, not in center.

From the same area, and nearly identical with the preceding.

17 (KN74). Fragment of shield with painted decoration. Plate 51. D. 0.093. H. 0.02.


From the same area. Another fragment, KN76, from this area, identical in clay and paint, is decorated with a wide stripe and a simple maeander near the edge of the boss.

18 (KN28). Part of large shield decorated with animals. Plate 51 and Fig. 2. D. 0.152. H. 0.029. Nearly half preserved. Partly restored.

Hard yellowish gray clay, polished on top. Black paint which has disappeared, leaving traces of dilute brown. Hard brownish red paint. Rim curves gradually into boss. Black line round edge. Red stripe on rim. Round edge of boss two black lines and one red. Traces, probably of large animal, in center. Small animal at one side, probably panther with head bent back. Slender body and thin, spidery legs; tail over back.

From the Circle Deposit, though probably earlier than the rest of the deposit and more nearly contemporary with the Stelai Shrine A and Trench J shields. The drawing of the panther is rather like that on vases which are datable in the second half of the 6th century and in the early 5th.¹⁰²

19 (KN32). Fragment of shield with painted decoration. Plate 50. D. ca. 0.188.


20 (KN30). Small shield with painted decoration. Plates 48 (restored drawing) and 50, and Fig. 2. D. ca. 0.062. H. 0.016. Most of rim missing.

Pale yellowish gray clay. Black paint, mostly gone, and brownish purple paint. High boss, flat on top. Rim very narrow and curved upward at edge; painted purple, continued onto edge of boss. On boss broken maeander in black and row of five black swastikas surrounding purple circle in center. Under surface decorated with broad purple stripe and several narrower black ones. Small handle.

The swastika is a rather uncommon shield device. It occurs as a small device in the center of a shield¹⁰³ on a B.F. inonochoe in the Vatican and on a R.F. kylix in Bologna.


Hard yellow clay. Black and red paint. Flat on top. Small black circle in center, surrounded by three large black swastikas, another black circle, row of elongated black spots, and red stripe bordered by thin black lines. Small handle.

From Deposit 9 of the Terracotta Factory. Most of the objects from this deposit date in the second half of the 5th century. The design and particularly the quality of the clay and the red paint make it more probable that this fragment merely happened to be present in the earth covering the area and does not belong to the deposit. It is perhaps datable, like most of the preceding, in the first half of the 5th century or perhaps, on account of the excellent quality of the clay, a little earlier. The swastikas run in the opposite direction from those of No. 20.

22 (KN65). Part of small shield, unpainted. D. 0.058. H. 0.019. One quarter preserved.

Yellow clay. Rather thick fabric. Well made, but interesting mainly as being the smallest of any of the shields.

23 (KN29). Small shield. Plate 50 and Fig. 2. D. 0.084. H. 0.016. Two pieces missing from rim (restored).

Yellowish brown clay. Highly polished upper surface covered with thin brown wash. Red ring on top of boss.

From the Shrine of the Double Stele, hence probably to be dated in the first half of the 4th century. Fragments of several other shields of similar size and shape, using the same polished clay and the same thin wash, were also found in this deposit. The only exception was a fragment of rim, of which the upper surface was painted black with elongated white spots applied over it.

24 (KN35). Small unpainted shield. Fig. 2. D. 0.084. H. 0.021. Part of one side broken off.

¹⁰² One may compare the style of a horse on a plate (KP1039) from Stelai Shrine A.

¹⁰³ Albizzati, Vasi antichi dipinti del Vaticano, pl. 12, 125; C.V.A., Italy 5, Bologna 1, III 1 c, pl. 2, 2.
Hard grayish yellow clay. High boss rises sharply at right angles to rim. No handle.

From Deposit 6 of the Terracotta Factory, and probably to be dated in the third quarter of the 4th century.

25 (KN75). Part of small shield with relief decoration. Plate 51. D. ca. 0.082. H. 0.012. One quarter preserved.

Soft light brown clay. Handmade. Design probably stamped from mould. Narrow, rather irregular rim and low boss. In center small disk in relief with two (originally four) elongated triangular bosses, also in relief, radiating from it.

A fragment of a very similar shield (KN185) was found in the Road Deposit. Rosettes of this four-petalled type occur occasionally on shields in Attic pottery. On B.F. vases they are large, with bulbous petals, and cover the entire boss of the shield. The device becomes smaller in R.F. vases and occupies only the very center of the shield. There are four similar rosettes surrounding a central device on a R.F. vase in Berlin. 106

106 Cf. C.V.A., Italy 7, Bologna 2, III H e, pl. 2, 4; C.V.A., Germany 3, Munich 1, pl. 7, 3.

Class XXXVII. Miscellaneous Objects

Under this classification 198 figurines and fragments were inventoried, and 75 of these are described in the catalogue. The group comprises 3 sandalled feet, 5 yokes, 4 astragali, 77 representations of bread, 7 representations of fruit, 8 hats, 3 rings, 4 pestles, 21 implements, 14 disks; most of the rest (52) are unidentified.

The models of feet, Nos. 1–3, are complete in themselves and end in a pointed spike at the ankle. They wear elaborately studied sandals, the details of which differ widely in the three cases. It is unlikely that these feet were intended to be dedicated as thank-offerings for cures, else we should have found representations of other parts of the body as well. Moreover, the interest of the artist was obviously directed more to the modelling of the sandal than of the foot. No. 1 is probably to be dated around the middle of the 6th century, No. 2 did not come from a datable context but also seems to be of 6th century date, and No. 3 was found in the Shrine of the Double Stele and so may be considered as belonging to the first half of the 4th century. Miniature models of feet are rare in the Greek period. There is perhaps one in the British Museum1 from Kyrenaika and several examples, also from Kyrenaika, in Copenhagen.2 The latter are of the Hellenistic period. All these have soles represented under the foot; traces of paint on some of the Copenhagen examples perhaps show that the straps were indicated by paint. A foot from the Argive Heraion3 may have been broken from a figurine. A pair of handmade feet on a base and a fragment of another foot on a base, which were found at Lindos,4 are of much larger size, unsandalled, and not really comparable with the Corinthian examples. A model of a shoe in Copenhagen,5 though of the Hellenistic period, forms an interesting comparison in respect to the careful representation of detail. The sandals on several plastic vases representing feet6 are identical in type with No. 2, as is that on a similar vase in bronze from Lindos.7

The yokes, Nos. 4–6, all probably of 6th century date, are models of those used for a pair of oxen or horses. They consist of a horizontal bar from which depend two pairs of projections to fit over the necks of the animals. No. 4 has in addition a pin in the center for attaching the wagon

1 B. M. Cat. Terracottas, p. 190, B 358.
2 Danish National Museum, Cat. of Terracottas, no. 523.
3 Arg. Her., II, p. 43, fig. 88.
4 Mendel, Cat. fig. gr., nos. 39, 40.
5 Danish National Museum, op. cit., no. 522.
6 C.V.A., France 12, Louvre 8, III c c, pl. 7, 19 and 21; C.V.A., U.S.A. 4, Robinson Coll. 1, pl. XV, 1; Maximova, Vases plastiques, pl. XXVI, 99 (dated in the second quarter of the 6th century by Payne in Necrocorinthia, p. 88, note 3); Jahrbuch, LI, 1936, Arch. Anz., cols. 387f., figs. 41, 42; Langlotz, Griechische Vasen in Würzburg, pl. 18, nos. 151, 152 (the latter perhaps modern).
7 Lindos, pl. 32, no. 803.
pole. The projections in this yoke are bored to allow the passage of straps to encircle the necks of the animals; in an actual yoke these collars would probably have been of wood, possibly of leather or some other material. Wooden yokes from Egypt form an interesting comparison with the Potters' Quarter examples. These consist of a straight bar of wood through which four holes are bored. Sometimes these holes are large and in them are inserted short, straight pieces of wood which passed at either side of the animals' necks and to the ends of which were fastened the woven bands which passed under the throat. In other cases the holes are very small, indicating that the woven throat-bands passed directly through them. A terracotta group, at one time in the Hoffmann collection, which represents a female figure in a cart drawn by two horses, shows a type of yoke which may be somewhat similar to ours, especially to No. 4. It likewise has shallow projections which fit over the necks of the horses and a pin in the center of the upper surface.

This type of yoke is quite different from another common type consisting of a single bar, cylindrical or flattened, which curves upward over the neck of each animal and downward between them and at the ends. There are no projections for holding the collars. This type also goes back to Egyptian prototypes. Yokes of this type usually have a notch at the top where the end of the pole rested. Such yokes appear on a number of Cypriote chariot groups in terracotta. Essentially the same type of yoke is used on a bronze chariot in Florence, said to be of 6th century date. Yokes of this same simple type continue into the Roman period. They are found on late Etruscan bronze groups in New York, which represent pairs of oxen drawing, in one case a cart, in the other a plough. In one yoke holes were bored for the passage of collar straps. In an Etruscan bronze group in the Villa Giulia the yoke is of similar type, with holes for the straps, but the central part of the bar is nearly straight and dips downward very little between the two oxen. Another very simple type of yoke which appears occasionally in terracottas consists of a roll of clay which completely encircles the necks of the animals. In a Boeotian group in the Louvre, representing a ploughing scene, a large pin is attached to the yoke between the oxen.

The astragaloi, Nos. 7 and 8, dated in the third quarter of the 5th century, are very carefully modelled imitations in natural size of real bones. Since there are four or them, they may have been intended for actual use, four apparently being the number used by the Greeks in playing. Large terracotta astragaloi, decorated in R.F. style, and askoi in the form of astragaloi are, of course, well known, and astragaloi in relief are used as decoration on a kylix in the Louvre (C.V.A., France 14, Louvre 9, II D, pl. 2, 9 and 10), but clay models in actual size, such as these from the Potters' Quarter, are comparatively rare. There are ten from Myrinas and one from Olynthtos, all from graves; ten were said to have been found in an Etruscan grave. A number from the necropolis of Ialysos were formerly in the Rhodes Museum. Two examples found in the Agora at Athens in a late 4th or early 3rd century context and a single astragalos found at the Amyklaion did not come from graves. None of these astragaloi, except

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10 Huish, Greek Terra-cotta Statuettes, pl. XVI. See under XVII, 36.
11 Cf. Darenberg-Saglio, Dict. ant. gr. et rom., s. v. currus, fig. 2198.
12 Cf. Ohnefalsch-Richter, Kypros, pl. CXCVI, 2, 3.
13 Jahreshefte, II, 1899, p. 199, fig. 61.
14 Antike Plastik, pl. 17.
15 J.H.S., XXXIV, 1914, pl. XVIII.
16 Schneider-Lengyel, Gr. Terrakotten, fig. 16.
17 Pottier, Nérop. de Myrina, p. 509; Olynthus, VII, pl. 47, no. 376.
those from the Potters' Quarter, seem to have been painted. The actual astragalos bones themselves have, of course, been found at many sites, often in large numbers. They are mentioned in the inventories of the Asklepieion at Athens\textsuperscript{19} as dedications, often being gilded or bound with silver. They were also frequently imitated in other materials than terracotta.\textsuperscript{20} Statue bases also occasionally took the form of an astragalos.\textsuperscript{21}

Of the numerous representations of bread found in the Potters' Quarter, ten are flat disks with a large hole in the center (Nos. 9–11), and the rest are small loops formed by joining the ends of a cylindrical roll of clay (Nos. 12–14). Similar loops found elsewhere have seldom been recognized as representations of bread, but it is certainly the most likely explanation for them.

Flat disks, like our Nos. 9–11 but usually smaller, with plain or toothed edges have been found at various sites. Both large and small examples occurred in Geometric and late 7th century deposits at Perachora.\textsuperscript{22} The Geometric ones had toothed edges, the others were plain. Of the numerous examples in the Nauplia Museum from Tiryns\textsuperscript{23} and Borsia, the latter unpublished, most are small with zigzag edges, though some have smooth edges. Several with zigzag edges\textsuperscript{24} were found at Tegea, and others at Prosymna and the Argive Heraion. Several flat clay rings, perhaps not to be connected with these disks, as they are thicker and square in section, were found at Haliaertos.\textsuperscript{25} Several of the Tiryns disks have, instead of the hole in the center, an applied disk, and others from the Argive Heraion\textsuperscript{26} have an incised ring. Our examples are probably mostly of 6th and 5th century date.

The significance of the clay loops (cf. Nos. 12–14) which are found in such quantities at Corinth\textsuperscript{27} is still not entirely certain. They have been variously called wreaths, snakes and horse-collars, though the latter suggestions hardly merit consideration. It seems to me that the most reasonable explanation is that they represent bread baked in this special form, perhaps for ritual purposes. Loaves of exactly the same shape are still in use on certain special occasions in the Orthodox Church in Palestine.\textsuperscript{28} Similar loops in gold, probably representing such loaves, have been found in lead sarcophagi of the Constantinian period in Palestine.\textsuperscript{29} The exteriors of these sarcophagi were also sometimes decorated with rope-like loops in relief.\textsuperscript{30} The objects hung up on the offering tables in the model shrine, XXXIII, 1, found in the Potters’ Quarter have the same shape. Loops of elliptical shape with the ends crossed appear in Cypriote terracottas, either lying on tables with other forms of bread or being carried by female figures in the same way that doves, animals and other offerings are carried.\textsuperscript{31} A female figurine in the Cyprus Museum carries a saucer with one of these loops lying on it. This seems to indicate that

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\textsuperscript{19} Girard, L’Asclépieion d’Athènes, p. 118.

\textsuperscript{20} To the references in Délès, XVIII, pp. 332–334, and Olynthus, X, pp. 502f., may be added the following: (in bronze) Corinth, XII, no. 1755, Ἱππεακράτης, 1931, p. 85, fig. 2, 2 (from Dodona), and Lullies, Antike Kleinkunst in Königsberg, no. 211; (in lead) Friederichs, Kleine Kunst u. Industrie, no. 1793; (in garnet) Ann. d. Inst., 1874, p. 204, pl. S; (in glass) McClees, Daily Life of Greeks and Romans, p. 74, fig. 93, Corinth, XII, no. 1754, Hesperia, XVIII, 1949, p. 149 (from Corinth), and Albania Antica, II, fig. 120, center.

\textsuperscript{21} Cf. Olympos, III, pp. 212–214, pl. LV, 4 and 5.

\textsuperscript{22} Perachora, pl. 16, pl. 33, 11 and 16. The arguments for considering these disks to be representations of bread are here well presented (ibid., pp. 67–69).

\textsuperscript{23} Tiryns, I, pp. 85f., no. 154, fig. 26, no. 155, fig. 28 (upper and lower center), no. 155a, fig. 29 (center), no. 158; Schliemann, Tiryns, p. 148, nos. 73, 74.

\textsuperscript{24} B.C.H., XLV, 1921, p. 407, fig. 54, no. 232 (from Tegea); A.J.A., XLIII, 1939, p. 423, fig. 11, nos. 5–8 (from Prosymna); Arg. Her., II, p. 44, no. 294, pl. LVIII, 13.

\textsuperscript{25} B.S.A., XXXII, 1931–32, p. 195, fig. 10, b.

\textsuperscript{26} Arg. Her., II, p. 42, fig. 77.

\textsuperscript{27} There are many from the main excavations of Corinth (Corinth, XII, pl. 199, nos. 2920, a–r), and one from the Asklepieion (Corinth, XIV, pl. 56, no. 36).

\textsuperscript{28} Quarterly of the Department of Antiquities of Palestine, I, 1932, pl. XXX. Circular loaves of bread with a hole in the center are, of course, often seen in Greece, and the small rolls of similar shape (κονικά) are familiar to anyone who has ever travelled in Greece. A special variety of the latter is always baked at Easter.

\textsuperscript{29} Ibid., pl. XXVIII.

\textsuperscript{30} Ibid., pl. XXIX. In J.H.S., L, 1930, p. 310, it is suggested that the loops on these sarcophagi are symbols of resurrection.

\textsuperscript{31} J.H.S., XVII, 1897, p. 166, fig. 15, no. 4; Myres, Cat. of Cyp. Mus., nos. 5533, 5534.
an article of food is intended to be represented. Loops similar to those from Corinth have been found at Troizen.\textsuperscript{32} An object of “pretzel” shape, found at Tiryns,\textsuperscript{33} is formed of two of these loops joined at the pointed ends. Other loops, round in outline rather than elliptical, occur among the representations of trays of cakes found at Tiryns.\textsuperscript{34} As to the date of these loops, there is no evidence from the Potters’ Quarter to prove their existence before the late 5th century. One was found in the Circular South Shrine. Most of those which can be dated came from the Terracotta Factory. Of the twenty-nine examples from that building, nineteen were found all together just west of the west wall of the Court (Deposit 2). Most of these were very close in size, type of clay, etc., and doubtless made at the same time.

Other objects which probably represent cakes or loaves are the disks which appear in the hands of many of the handmade female figures from the Potters’ Quarter (see Class I). These are similar to the loaves which appear in breadmaking scenes (cf. XXXIII, 17 and 18). Another type of object which is doubtless intended as a representation of bread is the long, elliptical object, horizontally slashed, which is carried by the monkey, XXIV, 3.

The group of fruit, Nos. 15–21, consists of a bunch of grapes, a fig, two pears, a pomegranate, a nut, and a fruit of doubtful identity. Only two of these have any painted decoration. No. 15 alone was found in a datable deposit, and most of the rest reveal no evidence of date. Terracotta models of fruit have been found at several sites, particularly in graves and sanctuaries. Most of these differ from the Potters’ Quarter examples in that they are mouldmade. Vases in the form of pomegranates and other fruit are fairly common,\textsuperscript{35} but need not be considered here.

A bunch of grapes, probably mouldmade, occurs in a grave at Delphi\textsuperscript{36} which is probably of 4th century date. Grapes modelled by hand appear in a Boeotian figurine\textsuperscript{37} which represents a man offering fruit to a child. Grapes are perhaps intended to be represented by a small lump of clay, pitted with round depressions, on a plate of votive offerings from Rosarno Medma.\textsuperscript{38} A plate found in a grave at Carthage\textsuperscript{39} was said to contain a bunch of grapes in addition to other fruits. This grave, in which other terracotta fruits were found, is probably of 5th century date, since it contained also a figurine of the Kriophoros type (see p. 135, note 15). A terracotta relief from the Pnyx in Athens,\textsuperscript{40} probably of late 4th century date, represents two bunches of grapes with other articles of food. In the University of Pennsylvania Museum there is a terracotta (MS 1407–1427) of the Hellenistic period from Todi representing a plate of fruit and other foods, among which is a bunch of grapes. They are said to occur on terracotta tables of offerings from Myrina.\textsuperscript{41} Since our example can be dated in the late 7th or early 6th century, it is earlier than any of those mentioned.

Figs are fairly commonly represented, and usually modelled in a highly realistic manner. In shape they closely resemble that from the Potters’ Quarter, are somewhat elongated and flattened on the bottom, and are usually represented as split open, sometimes with the interior mass of pulp and seeds carefully indicated, as in the case of No. 16. Extremely realistic representations of figs were found in a grave at Syracuse.\textsuperscript{42} In the terracotta\textsuperscript{43} which resembles ours most closely the shape is very similar and the interior mass shows the same pitted surface. The models of figs found at Lindos\textsuperscript{44} are less realistic in modelling and, though they are split, the

\begin{thebibliography}{9}
\item B.C.H., XXIX, 1905, p. 300, fig. 17.
\item Tiryns, I, p. 85, no. 154 a, fig. 27.
\item \textit{Ibid.}, no. 72, fig. 17, no. 155, fig. 28.
\item Cf. Maximova, \textit{Vases plastiques}, I, pp. 89f.
\item F. de D., V, pp. 164f., fig. 682 b.
\item \textit{Festschrift Loeb}, p. 47, 7.
\item \textit{N. d. Sc.}, 1913 (Suppl.), p. 130, fig. 174.
\item Bull. arch., 1917, p. 136.
\item Hesperia, Suppl. VII, p. 156, fig. 68, no. 106.
\item Pottier, \textit{Nécrop. de Myrina}, pp. 242f.
\item \textit{N. d. Sc.}, 1893, pp. 484f. About 30 were said to have come from this grave.
\item Biardot, \textit{Les terres-cuites grecques funèbres}, pl. II, 5.
\item Lindos, pl. 114, nos. 2445 and 2446.
\end{thebibliography}
interior is not indicated. A fig is one of the objects in a basket of fruit from a grave at Kameiros. \(^{45}\) It is split, but with no attempt at indicating the interior modelling, and painted red. One is said to have been found at the Kabeireion, \(^{46}\) and another in the grave at Carthage mentioned above. Our example is probably of early 5th century date.

The pomegranate seems to have a longer history than the rest, since it is found in Geometric and 7th century contexts in Sparta, \(^{47}\) at the Menelaion and at the sanctuary of Artemis Orthia. In these representations the flower end of the fruit is indicated by a circle of rays. The pomegranate in the Boeotian terracotta mentioned above is of similar type. Representations which are more like our No. 20, with a small boss at the flower end instead of rays, occur in the Delphi grave mentioned above, in the basket of fruit from Kameiros (painted red), among the finds from the sanctuary of Demeter Malophoros at Selinos \(^{48}\) and from the Heraion of Lucania, \(^{49}\) and in Biardot’s group. \(^{50}\) The last of these is split at the flower end, like No. 20, and the interior mass of seeds is indicated. An extremely realistic model of a pomegranate was found at Rosarno Medma. \(^{51}\) Half the fruit is represented and the seeds and interior sections are modelled in considerable detail. A terracotta representing two pomegranates on a plaque was found on the Acropolis, \(^{52}\) and there is another pomegranate from Tiryns. \(^{53}\) Clay pomegranates have also been found in graves at Carthage. \(^{54}\) Vases in the form of pomegranates are, of course, fairly common.

The almond is less commonly represented among terracottas, although there are a number of plastic vases of this shape. Terracotta models of a shape very similar to our No. 21 have been found at Delphi and elsewhere. \(^{55}\) These are rather flat, broad at one end and pointed at the other, and are pitted with depressions of pin-point fineness. An almond of similar type occurs in the basket of fruit from Kameiros. The pear is rarely represented. A fruit which is frequent elsewhere, but does not occur in the group from the Potters’ Quarter, unless No. 19 can be so identified, is the apple or quince (it is usually impossible to distinguish them). Examples of these are usually large, mouldmade and hollow with a small vent-hole. The flower end is marked by a small boss with five or six grooves radiating from it.

The pestles, Nos. 26–29, are of a type which is very well known from many sites; it is made of marble and other kinds of stone and consists of a cone which is bent at right angles at the tip. The bent tip of the marble pestles is often modelled in the shape of a finger or thumb. Isolated models in terracotta seem to occur only rarely outside the Potters’ Quarter. An example was found in the Agora at Athens, \(^{56}\) and one is perhaps to be recognized in a group of objects carried by a terracotta figurine of a mule in the British Museum. \(^{57}\) This figurine is perhaps of Boeotian origin (see page 177, note 2). In the National Museum in Athens (N.M. 12980) there is a terracotta figurine of a monkey using a pestle of similar shape in a mortar.

The objects represented by Nos. 31–38 are doubtless models of tools or implements of some kind. No. 35 may imitate some bone or wooden instrument used in making pottery or figurines, with one end pointed for incising and the other flattened for smoothing a clay surface. Another possibility is that it represents a stylus for writing, \(^{58}\) which would be used in the same way.

\(^{42}\) B. M. Cat. Terracottas, p. 123, B 313, fig. 23.  
\(^{43}\) Ath. Mitt., XV, 1890, p. 364.  
\(^{44}\) B.S.A., XV, 1908–09, pl. VI, 27; Art. Orthia, p. 158, pl. XLII, 7.  
\(^{45}\) Mon. Ant., XXXII, 1927, col. 374, fig. 166.  
\(^{46}\) J.H.S., LV1, 1936, p. 292, fig. 13.  
\(^{48}\) N. d. Sc., 1913 (Suppl.), p. 130, fig. 174.  
\(^{49}\) Cat. of Acrop. Mus., II, p. 433, no. 1227.  
\(^{50}\) Tiryns, I, p. 86, no. 160.  
\(^{51}\) Bull. arch., 1917, pl. XXII. One of these came from the grave mentioned above.  
\(^{52}\) F. de D., V, p. 164, fig. 681 a (from the grave mentioned above); Biardot, op. cit., pl. II, 4; Hesperia, XXI, 1952, pl. 41, no. 72 (a mould from the Athenian Agora).  
\(^{54}\) Ibid., pl. 39, no. 66.  
\(^{55}\) B. M. Cat. Terracottas, p. 75, B 30, pl. VI.  
\(^{56}\) Cfr. Délos, XVIII, pl. LXXX, 678, 5.
No. 31 perhaps represents a bone awl. The head, with its three projections, is strongly reminiscent of the awls found on many prehistoric sites,59 which have a head formed by the knuckle bone of an animal and a pointed end. It is quite possible that such simple and readily obtainable implements might occasionally have been used in the classical period as well. Nos. 32 and 33 are perhaps fragments of implements which, if restored, would have a blunt head at one end, a point at the other, and halfway down the shaft a lozenge-shaped loop. If this restoration is correct, a very interesting parallel is seen in a type of prehistoric bronze pin, one example of which was found in Greece, at Aegina.60 These pins, sometimes called toggle-pins, were probably intended for fastening garments. After the pin had been pushed through the cloth, a string tied to the loop could have been wound around the pin, above and below the loop, to secure the pin. Pins of this type are very common in the Near East. They have been found61 at Troy, at Tarsus, and in some numbers in Cyprus, but occur more frequently further east.62 Such pins seem to have been supplanted by the fibula well before the classical period, and it is hard to explain why clay imitations of them should appear on a classical site. No. 33, which came from Well I, must be of late 7th or early 6th century date, and No. 32 is doubtless of similar date, since the clay is extremely hard. Nos. 34, 36 and 37 perhaps imitate implements which have a blunt head at one end and are flattened at the other for smoothing or polishing purposes. No. 38 seems to represent a pointed tool of some kind, or possibly a nail. Nos. 36–38 and a number of other similar objects are of fairly late date, some belonging in the late 5th century and some in the third quarter of the 4th.

1 (KT25–44). Large foot wearing sandal. Plate 52. H. 0.042. L. 0.053.

Pal buff clay. Thin, tapering spike at ankle. Foot flat on bottom with toes bent slightly downward. Toes separated by five deep incisions, making six toes. Sandal represented by broad strip applied across top of toes and by long thin roll which encircles heel and meets in front with ends resting on top of strap over toes. Small disk applied at back of heel strap and thin flaps with upright points applied to sides. At left side short strap connects heel strap with sole.

Found in Trench J, and probably to be dated around the middle of the 6th century. The pale clay is very similar to that used in other figurines of that period from the same area.


Buff clay. Red paint. Ends in spike. Foot long, narrow, and better shaped than preceding. Toes separated by shallow grooves. Wide strap across toes has two thin incised grooves. Points near front of heel strap project below strap instead of above, as in preceding. Elaborate knot or ornament at back of heel strap and in front where ends come together. Below knot single thin strap continues down front and across toe strap. At either side of foot short strap, connected at both ends with sole, forms semi-circular curve, tangent to heel strap. Sandal and upper part of spike painted red; thin strap down front perhaps left unpainted.

No. 2 is almost certainly of 6th century date, perhaps contemporary with No. 1, perhaps a little later. Several plastic vases in clay and bronze in the form of feet, probably also of 6th century date, have sandals of identical type (see p. 231). The sandals represented on one of the Pentekouphia pinakes63 are also very similar. This pinax is dated by Payne in the late 6th century. The sandals on a poros statue from Halai,64 perhaps of the same date, are rather similar, except for the lack of the band across the toes.

59 E. g., Schliemann, Ilios, p. 295, no. 123, p. 480, nos. 581–584; Tsountas, Διηρυγοι καὶ Σκέλα, pl. 45, 1–7; Wace and Thompson, Prehistoric Thessaly, figs. 68, 69, f and g, 92, c, d, h–k.
60 Aegina, pl. 114, no. 15; Jahrbuch, LIII, 1938, Arch. Anz., cols. 539–540.
61 Schliemann, Troja, p. 139, nos. 64, 65; Dörpfeld, Troja u. Ilion, p. 356, fig. 295; A.J.A., XLIV, 1940, p. 67, fig. 21 (from Tarsus); Ohnefalsch-Richter, Kypros, pl. CX VI, 3 B g and 4 B; Myres, Cat. of Cyp. Mus., nos. 591–598; Cesnola, Salaminia, pl. IV, 8 A; 4th. Mittl., XI, 1886, p. 220, Beilage I, 15; J.H.S., IX, 1888, p. 158; Sced. Cyp. Exped., 1, pl. XXIII, 2, no. 115 (left), pl. XXIX, 2, no. 55, pl. XXX, 2, no. 13, pl. XXXIV, 3, nos. 98, 138, 1, 5, 56, pl. LXIX, 2, nos. 20, 27, 29, pl. CXIV, 4 and 5; B.S.A., XLI, 1940–45, pl. 25, 2, p. 84, fig. 6 (right); Metropolitan Museum of Art: Richter, Greek, Etruscan and Roman Bronzes, nos. 891–905; Greek and Roman Life, fig. 162, c.
62 See Quarterly of Dept. of Antiq. of Palestine, VI, 1936–37, pp. 169–190, for references.
64 Hesperia, IX, 1940, p. 460, fig. 148.
3 (KT25–45). Sandalled foot. Plate 52. H. 0.028. L. 0.031.

Dark gray clay. Red paint. Ends in sharp spike; heel projects strongly. Toes separated by five short grooves, making six toes. Strap across toes high and rounded. Heel strap pinched into vertical ridge at back; strap continues around ankle but ends do not meet. Straps rise from sole at either side of heel, cross heel strap and meet in front. Another strap, double, runs from ankle down front of foot to join toe strap; lower part modelled free of foot. Straps and most of foot painted red. Three small applied disks on either side and another on front strap at point where it crosses heel strap.

From the Shrine of the Double Stele, hence to be dated in the first half of the 4th century.

4 (KT63–1). Double yoke. Plate 52. H. 0.034. L. 0.063.
Hard pale yellow clay. Yoke consists of horizontal bar with four projections from under surface, arranged in two pairs. Between two central ones oval bit of clay applied. Projection from center of upper surface of yoke flat and circular on top and slightly pinched in below. Four vertical holes punched from upper surface through four under-projections, emerging at tips.

The spaces between the projections are curved to fit over the necks of a pair of horses or oxen, while the holes would serve for suspending a wooden U or leather strap which passed under the neck of each. The projection at the top represents the pin to which the wagon pole was fastened. A fragment of another yoke of identical type was also found.

5 (KT63–2). Double yoke. Plate 52. H. 0.02. One end broken off.
Hard buff clay. Similarly shaped, with two pairs of projections, not pierced. Pin for attaching pole replaced by hole bored through center of yoke.

6 (KT63–4). Part of double yoke. Plate 52. H. 0.015. About half missing.
Buff clay. Straight, flat bar, to under surface of which is applied piece of clay with two points projecting downward. Similar piece probably applied to missing half.

7 (KT58–1). Astragalos. Plate 54. L. 0.029.
Light pinkish brown clay, covered with black paint. Carefully modelled. Hole pierced at center through greatest dimension.

From the Circular South Shrine.

Reddish buff clay, covered with brownish red paint. Identical with preceding, except for color of paint.

From the same deposit. There are two other astragaloi (KT58–2 and 3) from this shrine, identical in size and shape and covered with similar red paint.

9 (KT62–4). Flat disk with hole in center, representing bread. Plate 54. D. 0.099. Th. ca. 0.004. Fragment missing (restored).

This is the most complete example of the type. Of our ten fragments, the two following were found in shrine deposits.

Brown clay. One surface flat. Other has slightly raised rim around edge and around large central hole.

From Stelai Shrine A. There are fragments of several other disks of the variety with a raised rim, one even larger than this example. In one case both the outer rim and that around the central hole are set off by grooves.

11 (KT62–9). Fragment of large similar disk with toothed edge. Plate 54. W. (from rim to central hole) 0.041.
Pale green clay. Wheelmarks on upper surface, but lower quite irregular. Strongly raised ridges around outer edge and central hole. One side of both rims finely toothed by pressing narrow edge, perhaps wire, repeatedly against surface.

From the Circular South Shrine.

12 (KT69–1). Loop, probably representing bread. Plate 53. L. 0.053.
Hard yellow clay. Cylindrical roll of clay, bent into oval shape, with ends pressed together in point.

Sixty-seven of these objects were found in the Potters' Quarter and they are fairly common elsewhere in Corinth. The length varies from 0.053 to 0.022. The thickness also varies considerably. None of these loops ever shows traces of painting. The clay employed is practically always yellow or buff and of good quality. No. 12 is the largest of any of the loops and No. 14 the smallest.

13 (KT69–46). Similar loop. Plate 53. L. 0.08.
Hard pale yellow clay. Roll much thinner than in preceding. Ends pressed flat.

Hard yellow clay.

15 (KT51–1). Bunch of grapes. Plate 52. H. 0.039. W. 0.026. Stem broken off.
Hard buff clay. Conical central core. Tip covered by rounded cap, rest of surface by four rows of applied disks. At top, two applied bits of clay on opposite edges of cone probably represent stems.

From Well I, hence probably to be dated in the late 7th or early 6th century.

16 (KT51–2). Ripe fig. Plate 52. H. 0.027. L. 0.039.
Buff clay. Grayish black and red paint. Repre-
sented as cut open. Round boss in center of under surface indicates stem end. Very thick skin, painted black on exterior. Inside filled with mass of clay, pitted with small depressions and painted red.

The object obviously represents a fruit of some kind and doubtless, since black is an unusual color in fruit, a ripe fig. The interior, red and pitted with holes, exhibits a very realistic method of representing the soft, seedy pulp of a fig. The clay and paint, especially the dull grayish black, are very similar to those of figurines from the Stelai Shrine deposit. For this reason the object is probably to be dated in the first half of the 5th century.

17 (KT51-6). Pear. Plate 52. H. 0.092.

Hard buff clay. Red paint. Rather roughly modelled; conical at top, spherical and slightly flattened at bottom. Traces of red paint near lower end.

18 (KT51-7). Pear. H. 0.044.

Gritty brown clay. Similar in shape to preceding. Considerably off center when standing. Top tapers to point. Bottom flattened and shows faint circular depression surrounding very low, rosette-shaped boss, which represents flower end.

The clay is of an unusual type, but it does not seem likely that such a poor figurine would have been imported.

19 (KT51-4). Fruit. Plate 52. H. 0.021. Broken at bottom.

Buff clay. White slip. Roughly spherical, with deep groove across upper surface. Lower surface seems to show it was broken from another object.

20 (KT51-5). Small pomegranate. Plate 52. H. 0.024.

Red clay. Spherical, with point at bottom and small, high boss on top. Boss and upper half of fruit cleft by deep slash.

21 (KT51-8). Almond(?). Plate 52. L. 0.029. Edges chipped.

Light brown clay. White slip. Two oval disks, round at one end and pointed at other, laid one on top of other and separated at wider end to allow insertion of flat, rounded disk. Lower disk plain, upper marked with lengthwise grooves.

The object doubtless represents a nut of some kind, most probably an almond. A mould, No. 100, which perhaps represents a nut was also found in the Potters’ Quarter.65

22 (KT73-5). Conical hat. Plate 53. H. 0.02. D. 0.035.


This resembles the pilos which is worn by some of the male figurines from the Potters’ Quarter (XVIII, 1, 8, etc.) and is probably thus to be identified. One may, however, point out that its shape is extremely close to that of a small bronze cymbal from Delphi.66 This has an attachment at the top of the cone which might be imitated by the triangle painted at the top of the terracotta object. The bronze cymbals found at other sites67 however, are usually flatter and not very similar to the terracotta.

23 (KT73-6). Small conical hat (?). Plate 53. H. 0.015.

Hard pale greenish clay. Conical crown, flaring somewhat toward bottom.

A very similar object was found in the Agora at Athens (Hesperia, XXI, 1952, pl. 89, no. 62).

24 (KT73-7). Hat (?). Plate 53. H. 0.03.


The clay and paint indicate an early date. A very similar terracotta object was found at Prosymna.68

25 (KT64-7). Large ring with bezel. Plate 54. H. 0.037. L. (bezel) 0.043. W. (bezel) 0.025.


From the Shrine of the Double Stele. Terracotta rings are not unknown.69 The shape appears to be that of the 4th century,70 as the finding place also indicates.

26 (KT72-1). Pestle. Plate 53. H. 0.084. D. (base) 0.021.

Gray clay. Elongated cone, bent at tip, with flat bottom and slightly rounded edges.

27 KT72-2). Small pestle. Plate 53. H. 0.023.

Gray clay, covered with brown wash. Cone flares at bottom; tip bent nearly at right angles. Under surface slightly concave.

The brown wash, which is like that used on several vases from the Terracotta Factory, may indicate that this pestle, and perhaps also the others, should be dated in the 4th century.

28 (KT72-3). Small pestle. Plate 53. H. 0.018.


65 Corinth, XV, part 1, p. 111.
66 F. de D., V, p. 122, fig. 452.
68 A.J.A., XLIII, 1939, p. 423, fig. 11, 2.
70 Cf. ibid., pl. III, nos. 83, 84.
   Buff clay, covered with black paint, fired red. Very slender cone with slightly convex bottom.

30 (KT75–4). Tweezers (?). Plate 53. L. 0.022. 
   Hard pale yellowish clay. Red paint. Flat strip with rounded ends, bent double in middle. Thicker in middle and flattened at ends. Traces of red paint in middle and at one end.

31 (KT 71–3). Implement. Plate 53. L. 0.05. 
   Hard gray clay, showing traces of fire. Roll of clay, tapering to point at one end and pinched at other into three flat vertical projections. Perhaps model of bone awl.

32 (KT71–2). Part of implement. Plate 53. L. 0.041. 
   Broken probably at center.
   Hard buff clay. Roll of clay, blunted at one end; at other forks into two thin, inward curved branches. Perhaps to be restored by analogy with No. 33 (see p. 236).

33 (KT71–1). Part of implement. Plate 53. L. 0.059. 
   Broken probably at middle.
   Hard pale yellowish clay. Roll of clay, tapering to blunt point at one end; at other branches into two inward curved forks. Perhaps this end had flat head as in No. 32.
   From Well I.

34 (KT71–9). Implement. Plate 53. L. 0.072. 
   Hard, light yellow clay. Long roll with rounded knob at one end; other flattened like No. 35.
   A very similar object was found in the Rectangular South Pit.

   Reddish buff clay. Long thin roll, tapering to point at one end and flattened at other.
   This object possibly imitates a bone stylus of the type which has one end pointed for writing and the other flattened for erasing.71 It may perhaps, however, imitate an instrument for making incisions on vases or figurines.

36 (KT71–16). Implement. Plate 53. L. 0.053. 
   Hard pale yellowish clay. Thin black paint. Roll cut off straight at one end and pinched at other like preceding. Ends painted black.
   From Deposit 2 of the Terracotta Factory. There are nine objects of similar shape, varying in length. Four of these are from the Rectangular South Pit and one from a deposit of similar date southwest of the Circular South Shrine. No. 36 is the only one which is painted.

   Very hard pinkish clay. Similar to preceding, but smaller and more crudely fashioned. Lower end bent slightly to one side; rounded at tip, but not as much flattened as in preceding.
   From the court of the Terracotta Factory. This, three other identical objects, and No. 38, which is slightly different, were all found together. The clay in all is identical.

38 (KT71–20). Small implement. Plate 53. L. 0.03. 
   Hard pinkish clay. Thick and blunt at one end and pointed at other. Tip bent a little to one side. Perhaps represents nail.
   From the same place as the preceding.

39 (KT59–1). Flat disk. Plate 52. D. 0.039. Hole in center probably accidental.
   Hard buff clay. Black and red paint. Disk thin with sharp edges and round, shallow depression in center of under surface. On upper surface black and red lines around edge and center. Between two groups of lines six spokes formed by rows of black dots.
   From Well I. This object looks like a wheel but, if it is, it could not have been used as such, since there is no way of inserting the axle.

40 (KT59–6). Small thick disk with straight edge. D. 0.02. Th. 0.008.
   Red clay. Upper and lower surfaces painted black.
   There are eight other disks similar in type to this. Some are painted, but the majority are unpainted. The largest is 0.055 in diameter, the smallest 0.019.

41 (KT75–10). Ball. Plate 53. D. 0.021. 
   Very hard grayish red clay.
   A large number of clay balls of about the same size (0.015 to 0.025 in diameter) were found at Petsofà in Crete.72

42 (KT75–11). Cylinder. Plate 53. L. 0.05. 
   Very hard, micaeous orange-red clay. Thick cylinder, rounded at ends.
   It seems hardly possible that this clay can be Corinthian.

43 (KT75–9). Cylinder with pointed top. Plate 53. H. 0.034.
   Yellow clay. Object cylindrical with flat bottom and low conical top.

44 (KT75–7). Elliptical object. Plate 53. L. 0.089. 
   Hard gray clay. Elliptical in outline, thick in center and pointed at ends.
   A rather similar object, KT75–8, is more irregularly shaped and one end is rounded, while the other is pointed.

45 (KT75–15). Rectangular plaque. Plate 53. L.0.065. Th. ca. 0.01.

71 Cf. Délos, XVIII, pl. LXXX, 678, 5. Compare also the stylus held by a male terracotta figurine of Boeotian type (Schneider-Lengyel, Gr. Terrakotten, fig. 18 b).

72 B.S.A., IX, 1902–03, pl. XIII, 66.
Reddish clay. Roughly rectangular with rounded ends. Surfaces very uneven.

From a deposit south of the Circular South Shrine.

46 (KT75–19). Four-sided plaque. Plate 52. L. 0.071. Th. 0.008. Chip missing from one edge.

Very hard, bright orange clay, slightly micaceous. Shape irregular, with rounded corners and edges.

From the Shrine of the Double Stele. Again, it seems unlikely that the clay is Corinthian.

47 (KT78–8). Tongue-shaped plaque. Plate 53. L. 0.056. Th. ca. 0.009. Upper edge incomplete.


48 (KT75–6). Pendant (?). Plate 53. L. 0.036. Th. 0.006.

Very hard buff clay. Roughly rectangular in shape, tapering slightly at one end. Near other end large, roughly circular hole.

This peculiar object reminds one of a long series of flat stone objects of widely varying shapes, bored with a single hole. Similar objects in bone were found in the Artemis Orthia deposit. The stone objects are sometimes fairly small and often called "amulets." Except for their size, however, they exhibit the same shapes and appearance as the larger stone objects, called variously bored celts, hammeroids, axe-heads, whetstones, etc. These occur on practically all early sites and in such numbers and variations that to list all of them would be to list practically all prehistoric stone objects with holes in them.

49 (KT78–3). Pendant (?). Plate 53. L. 0.04. Lower end broken.

Very hard gray clay, covered with hard black paint, partly fired red. Object rather flat, elongated and tapering toward bottom. Across top narrow, projecting bar with hole just below. Further down either side widens into small pointed projection. Below these objects become thicker; above it is gradually flattened and becomes quite thin at edge of upper bar.

50 (KT75–5). Elliptical object. Plate 53. L. 0.068. Th. (center): 0.018. One end broken off.

Very hard pinkish clay, covered with thin purple paint. Thick roll of clay, tapering gradually from center. Ends rounded. Hole pierced through one end and probably also through other. Encircled at either end by two shallow grooves. Surface, except central part, marked with longitudinal furrows.

51 (KT75–17). Cylinder decorated with human face. Plate 53. L. 0.048. Surface badly preserved.

Soft red clay. Traces of white slip on central part. Red and dark yellow paint. Back largely left plain. Two heavy projecting bands encircle upper end. In relief on front of central space, bearded face with long hair. Short horizontal groove at either side. Just below face cylinder partly encircled by flat applied strip, divided in two bands by shallow groove. Lower part left smooth except for narrow moulded band around bottom. Lower part of cylinder painted red, also groove near top. Traces of yellow paint in groove above face and around edge of face.

From the Shrine of the Double Stele, found in the space just in front of the stele with the eart group, XVII, 36, and the two male figures, XVIII, 9 and 10. The paint used is very similar to that employed on the eart group. The object possibly represents the decorative head of a pin. Its shape and the arrangement of the bands and grooves remind one of bone and ivory pin heads from Sparta, Troy and Lesbos. An even closer resemblance may be found in the bone cylinders carved with the head of Orthia, found at Sparta. These carvings, however, date from the 7th and 6th centuries, while our cylinder is of 4th century date.

52 (KT75–18). Mortar (?). Plate 53. H. 0.045.

Crumbling red clay. Object resembles cup on very tall, thick stem. Bottom flat and slightly thickened. Small fin-like projection at one side of stem.

From the same deposit. The clay is identical with that used in some of the figurines from the shrine. The shape is rather similar to that of stone mortars found at Delos; these usually have bosses on the sides.

72 Schliemann, Ilios, p. 475, no. 536.
73 Hogarth, Ezzaco at Ephesus. Pl. XXXV, 6–14. With some of these compare Art. Orthia, pl. CLXXV, 6 and 8.
74 Ibid., pl. LXXXIX, b and c; B.S.A., XV, 1908–09, pl. IX, 11.
75 Cf. Cartault, Deuxièm Collection LeCouper (1892), pl. 33, lower center; Bruns, Antike Terrakotten, fig. 23.
76 Art. Orthia, pl. CXXXVI, 5 (on pl. LXXV bronze pin heads of similar type); Schliemann, Ilios, p. 475, no. 532; Lamb, Excavations at Thermi, pl. XXVII, 1.
77 Art. Orthia, pls. CVII, CVIII, CXIX, 6 and 7.
78 Delos, XVIII, pls. XLI, 299–301, XLIIII, 302–5.
pare also the mortar represented in a Boeotian terracotta group. 82

53 (KT75–18). Pendant (?). Plate 52. H. 0.039.
Reddish clay. Shaped like two cones, base to base. Upper end blunted at tip. Lower end has small projecting base, round at bottom with depression underneath and with hole through upper part. Five thin, vertical, scratched lines on sides and horizontal incision around tip of upper cone.

This object perhaps imitates a bone pin head, 83 with the socket hole omitted, or a pendant. 84

54 (KT75–16). Pear-shaped object. Plate 53. L. 0.098.
Light brown clay. Thin, elongated neck, ending in rounded tip pierced by horizontal hole. Lower end tapering, with vertical hole through to hollow interior.

From the Circular South Shrine. Similar objects have been found at several sites. 85 These are undecorated or merely covered with a white slip, but other objects of related type have painted decoration 86 (cf. also No. 55). Very similar objects are sometimes represented in grave scenes on white-ground lekythoi. 87 The length of the terracotta examples ranges from as little as 0.042 to as much as 0.16. They have been variously called spindles, weights, rattle and perirrhanteria. Most of the datable examples seem to be of about the late 6th century.

55 (KN85). Pear-shaped object. Plate 52. H. 0.05 D. (greatest) 0.035.
Buff clay. Red and black paint. Object hollow and shaped like top; small hole through pointed end. Decorated with red and black stripes and black lines. Halfway between pointed end and widest part, band of tongues, outlined in black, with centers alternately red and black.

The shape of this object is rather different from that of the preceding and most others of the so-called perirrhanteria. It is quite similar to a B.F. example in Bonn. 88

Pale clay, covered with black paint. Thick, round disk with small, rounded projection at one end, around which flat strip is applied; probably had similar projection at lower end. Either surface of disk decorated by cross of applied strips. Applied strips also around edges.

57 (KT75–1). Disk, representing flower (?). Plate 54. D. 0.087. Break on under surface.
Pale greenish gray clay. Moulded disk with edge slightly curved upward. On upper surface short, triangular petals in relief, pointing toward center and overlapping each other; roughly arranged in five concentric rows. Probably broken off from another object.

With this object we may perhaps compare a shallow plate in the form of an open flower (0.085 in diameter), which was found at Tiryns. 89

58 (KT75–2). Large disk with concentric rings. Plate 53. D. 0.082. One edge broken away.

Hard yellow clay. Heavy handmade disk with under surface curved upward to edge. Upper surface modelled in three heavy, rounded, concentric rings with round boss in center. Grooves between rings deep and irregular.

The object most nearly comparable to this is a loomweight of the disk type with two holes, found at Delphi. 90 This is of about the same size (0.10 in diameter) and also has concentric circles in relief, but these are probably stamped from a mould, presumably as a factory mark; there would be little reason for making loomweights by hand with such a design.

59 (KT78–1). Object. Plate 54. L. 0.083. Th. ca. 0.012. Broken at smaller end.

Very hard, polished, light yellow clay. Hard black paint. Object thick, flat and roughly guitar-shaped. Semi-circular at one end and tapering slightly toward other, where it makes sharp angle near narrow, slightly tapering handle. Sides flare at circular end, making object wider at bottom than at top. Under surface somewhat irregular. Hole bored in center of circular end. Upper edge at this end outlined by black line, continued across surface to complete circle. Six ivy leaves, each on separate ogival arm, radiate from hole. Sides at circular end decorated with alternating triangle pattern. On under side wide circle painted around circular end. Seven pointed petals form rosette around hole.

The quality of the clay and paint is excellent. Although the alternating triangle pattern is sometimes found earlier, it is a typical pattern of the Conventionalizing style. Since sherds with ivy pattern occur in the Potters’ Quarter as early as the period of the Road Deposit, there seems to be no reason for dating this object any later than the second half of the 6th century.
60 (KT78–14). Part of rectangular plaque. Plate 53. L. 0.05. Th. 0.008. One corner preserved.


Probably of 7th or early 6th century date. A fragment of a circular clay disk from Thera is very similarly decorated with stamped circles, irregularly arranged. Compare also the stamped circles around the central design of some of the clay reliefs from the Argive Heraion. A similar method of decoration is, of course, frequently employed on ivory plaques.

61 (KT78–9). Small, hollow rectangular object. Plate 53. H. 0.007. L. 0.019. End of projection broken off.


Although it is somewhat larger, one may compare with this an object in clay from Kyrene, called a "small basin." It is rectangular in shape, but shallower and with one short side nearly open. The other short side shows part of a ring handle.

62 (KT74–1). Part of object. Plate 54. L. 0.044. Broken at one end.

Dark gray clay. Object roughly cylindrical with short, narrower handle pinched out at one end. Back rough. Front surface marked with six irregular longitudinal grooves. At broken end appears edge of strip applied across front.

From the Shrine of the Double Stele. Another very similar object, KT74–2, which was broken at the same point, was found. Its back showed that the object was formed of two rolls of clay, laid side by side, with the join smoothed off in front. It is possible that these two objects should be restored with a pointed end, on the analogy of No. 63.

63 (KT74–4). Part of unknown object. Plate 54. L. 0.068. One end preserved.

Red clay. Object roughly cylindrical at center, tapering to pointed tip. Back shows object made of two rolls of clay laid side by side. Front surface marked with shallow longitudinal grooves, meeting at tip. Broad, flat strip applied across center and continued at right side across broken projection; latter may indicate object was double, like No. 64.

The manner in which the object is made, the plain back surface, the fluted front surface and the applied band of clay point to a close relationship between this object and the preceding. We may perhaps restore the complete object as a composite of the two, with a small handle at one end and a long point at the other. The pointed part may possibly be compared with an object which is represented on a R.F. vase, and is variously described as a "rolled up hunting net" or a "horn-shaped reed wicker-work" (a sort of basket?). Possibly a bundle of reeds is intended. The complete object, restored from Nos. 62 and 63, would not be unlike a type of broom, commonly employed in modern Greece, which is made of a bundle of very long straws, bound together near the top.

64 (KT74–5). Part of unknown object. Plate 54. L. 0.066. Under surface broken.

Brown clay. Two long, irregular rolls bound together at center by applied strip. Rolls slightly bent in center and taper at ends. Surfaces roughly scratched with irregular grooves. At one side appears part of attached object with smooth surface.

From Deposit 6 of the Terracotta Factory. This object seems to bear some relation to Nos. 62 and 63. All are probably of 4th century date.

65 (KT75–20). Cone. Plate 52. H. 0.018. D. 0.025.

Pale clay. Red paint. Base painted red. Red stripe surrounds cone half way down, with broad, truncated rays painted from stripe to base.

66 (KT78–13). Fragment of disk. Plate 52. W. 0.046.

Light brown clay. Brownish black paint. Handmade with irregular edges. On one side part of painted palmette. Irregular spots near edge. On other side ivy pattern round edge; simple stem, heart-shaped leaves and clusters of berries.

This fragment may be dated in the late 5th century, a period when both the palmette and the ivy pattern were commonly used on vases, although both do occur as early as the second half of the 6th century.

67 (KT78–17). Part of flat plaque. Plate 52. L. 0.069. Th. 0.007. Part of one edge preserved.

Buff clay, polished on both sides. Black and red paint. On one side double lutos and palmette frieze, with outer leaves of lutos extended to enclose palmettes. Base of palmettes reserved, with dot in center. Central leaf of lutos and alternate leaves of palmettes red; rest black.

This fragment may be from a pinax, although pinakes with abstract decoration are uncommon. It is probably not to be dated earlier than the 5th century.

[53] Thera, II, p. 81, fig. 291.
[54] Arg. Her., II, pl. XLIX, 2–5, 8 a.
[55] Cf. Art. Orthia, pl. CLXX, 12 and 13; B.S.A., XLIII, 1948, pl. 47, C 21 (from Ithaka); Schliemann, Ilion, p. 476, nos. 540, 541; Hogarth, Excav. at Ephesus, pl. XXXVII, 2, 5, 7, 8; Swed. Cyp. Exped., I, pl. CLII, 8; Dunand, Fouilles de Byblos, pp. 250f.
[56] Africa Italiana, IV, p. 212, fig. 36.
68 (KT70–1). Ring. Plate 53. D. 0.028.

Hard, light greenish gray clay. Long, cylindrical roll of clay, bent to form circle.

With this may be compared terracotta rings found elsewhere at Corinth and at Troy.

69 (KT70–2). Ring. Plate 53. D. 0.013.

Buff clay.

From near the same place as the preceding. These were the only circular rings found.

70 (KN223). Part of hollow wheelmade cylinder. Plate 52. L. 0.043. D. 0.049. About half preserved.

Pale buff clay. Thin red paint. At upper and lower edges narrow applied border with irregular incised stippling. Traces of red on one edge and border. Holes bored into other border from edge, two together at one side and one on opposite side (object broken here). Holes bored ca. 0.01 into edge, nearly, but not completely, through to inner surface of cylinder.

From the Road Deposit, hence probably of 6th century date. The thin red paint suggests the same period, more probably the first half of the century.

71 (KT77–10). Object. Plate 54. H. 0.062. W. 0.048. Depth 0.031.

Very hard pinkish buff clay. Flat rectangular base, thickening slightly toward back, where it is somewhat curved. In center high shank with somewhat convex back edge; three holes in upper end. At either side of shank upright flange, bent slightly forward, runs to edges of base. Vertical hole punched through lower part of shank and back of base. Shank rather flat on sides and roughly rectangular in section, except toward bottom, where front edge becomes sharper.

From the Rectangular South Pit. The hole at the back looks as if intended for a pin to attach the object to the ground or to a base. There is one other complete object like this, No. 72, and the lower part of a third, KT77–11, both from the same deposit. If they are set close together, side by side, they form an arc of a very large circle.

72 (KT77–12). Similar object. Plate 54. H. 0.064. W. 0.052.

Very hard pinkish buff clay.

From the same deposit.

73 (KT77–8). Part of object. Plate 54. H. 0.062. W. (back) 0.056. W. (front) 0.068. Depth 0.078. Front edge incomplete.

Very hard buff clay. Back part same as preceding. Three holes in top of shank, but none at back, perhaps because base is heavier. Base continued forward (incomplete), growing wider.

From the same deposit. The base was perhaps continued until it ended in a similar shank opposite. This object, like the others, is fairly carefully finished, partly with a flat, broad instrument and partly with the fingers (the fingerprints are well preserved).

74 (KT77–9). Part of object. Plate 54. H. 0.056. W. 0.063. One corner preserved.

Very hard pale buff clay. Flat base with rounded corner. Base seems to widen slightly toward center. Vertical shank, rather roughly modelled, with flat sides and rounded edges. Top curved and has two holes, one above the other. In base, at left of shank, small depression which looks like print of cloven hoof.

From the same deposit.


Very hard buff clay. Front edge of base straight. Sides slightly convex. Base thin and rather irregular, with many finger prints and some traces of scraping. Near front edge part of two upright shanks, set parallel to each other; similar in shape to that of preceding. Behind them, probably in center of base, three (doubtless originally four) large holes, arranged in square. Depressions which resemble hoof prints at either side of shanks, facing front edge; print of cloven hoof close to left side of either shank, and print of horseshoe on right side of either shank.

From the same deposit. As far as they are preserved, the shanks are very similar to those of the preceding fragment, so that we may perhaps assume that they ended in the same way with two holes. The appearance of the base is very similar, as well as the type of clay. A certain similarity may be noted in a rectangular plaque from Tiryns, which carries a figure of a standing dog and traces of the feet of another dog.

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94 Corinth, XII, no. 2922; Schliemann, Illos, p. 626, no. 1211.

97 Schliemann, Tiryns, p. 143, no. 63.
CHAPTER II
TERRACOTTA LAMPS

It seems very probable that lamps were manufactured, at least to some extent, in the Potters' Quarter. In the Road Deposit were found several fragments of lamps of Type I which are certainly wasters. The clay is very hard, brittle and obviously over-fired; it is either dark green or dark gray in color, the latter variety usually being rather porous. In addition, a large number of lamps were found which had never been used, and it is most natural to assume that these were made in the Potters' Quarter. Surprisingly enough, a number of Attic lamps were also found, particularly lamps of Types II and III. The lamps of Type I are of particular importance, primarily because the majority of them come from deposits which can be fairly well dated. They are, moreover, far more varied in shape and decoration than the early lamps which have previously been found at Corinth or elsewhere. The lamps of succeeding types from the Potters' Quarter conform more closely to the lamps of these types which have been found outside the Potters' Quarter, although even here there are a number of examples which show features unparalleled elsewhere.

The earliest type of lamp might be assumed to be the open saucer which has part of the rim bent to form a nozzle. Only a few fragments of such lamps were found, two of them in deposits which are predominantly of the last quarter of the 7th century and the first quarter of the 6th. Lamps of various types with the more usual bridged nozzle were, however, found in the same deposits and one may probably assume that, in the Potters' Quarter at least, the bridged and unbridged types are contemporary; 2 perhaps it is merely that no earlier examples of the latter type have survived. A miniature example, No. 90, of the open type is datable as late as the late 5th century. One fragment of this type, KL27, had two nozzles side by side; the rest of the lamp is missing, but it probably had no more, as Cypriote lamps of the open type rarely have more than two nozzles. Lamps of rectangular shape, represented by two fragments, Nos. 2 and 3, are probably experimental and of little significance, since they are equally rare elsewhere. 3 Both are from early 6th century contexts.

Type I.

The lamps of Type I from the Potters' Quarter are remarkable for their wide variety of profiles, handle types and decoration. Practically all come from deposits of the second half of the 7th century and first half of the 6th, but within this range it has not been possible to trace much chronological development from one shape to another, since the lamps from each deposit

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1 In cataloguing the lamps from the Potters' Quarter the classification of Bronner (Corinth, IV, part 2, The Terracotta Lamps) has been used. More material on the earlier lamps than was available when this book was written has made it more convenient to sub-divide his Types I and II.


3 There is one from the main excavations of Corinth (Bronner, Lamps, no. 43, fig. 17).
include representatives of most of these variations. Even the lamps from the North Dump, which in general is of earlier date than such deposits as those in Well I, at the northwest angle of the City Wall (D 5 on Plate 60), and in the roadway outside the North Long Building, seemed to be of about the same kinds as those from the other deposits.

There is, however, some basis for considering that the lamps with no base, a narrow rim and a wide opening are of earlier origin, as one would expect from their being of a simpler type. A lamp, No. 4, which is shown by its decoration to belong probably in the third quarter of the 7th century and hence to be one of the earliest lamps from the Potters' Quarter, is of this type. Moreover, the general tendency throughout the history of Greek lamps is for the rim to become wider and to project more and more toward the interior of the lamp, causing the opening to become narrower and narrower. In the lamps of Type I from the Potters’ Quarter it may be observed that while the narrow rim which projects little, if at all, on either the exterior or the interior is fairly frequently found on the lamps with no base, practically all the lamps which have a base have a wider rim and hence should presumably be of somewhat later origin. Although the lamp without a base and with a narrow rim and wide opening probably originated first, it is almost certain that the varieties with bases and wider rims developed very shortly afterwards and that both types are to a large extent contemporary. The North Dump contained fragments of lamps without bases, but even more fragments of lamps with bases. Lamps without bases were found in two deposits, that at the northwest angle of the City Wall and the Road Deposit, which belong very largely to the early 6th century, and such lamps were found in these deposits in numbers sufficiently large to indicate that they are contemporary with the main bulk of these deposits and not sporadic survivals from an earlier period. Sometimes two lamps may have a very similar profile, except that one has a base and the other has not (cf. Nos. 18 and 28). An interesting fragment from the Road Deposit has a flat bottom, but a thin groove on the bottom, near the edge, and another around the sides, near the bottom, give the effect of a foot. Beside the lamps with a developed ring foot there are a number of lamps (see Type I B 1) with a false foot, i.e., a base which has a projecting edge on the exterior but has a flat bottom. This type occurred in most of the deposits. Lamps of the type with a flat bottom and a high projection in the center which is open at the top seem fairly common among Corinthian lamps, but only two fragments, one of these from the Road Deposit, were found in the Potters’ Quarter. Here examples in which the projection is closed at the top (Type I A 3) are more common.

The Type I lamps from the Potters’ Quarter are practically all provided with a handle, which takes various forms. The most common is a broad, rectangular horizontal projection, either with or without the addition of a broad vertical loop handle which arches over it. The horizontal handle occasionally widens toward the end in a swallow-tail shape, and it is occasionally bent upward or downward at the end. There are also a number of examples of a horizontal handle in the form of a tapering cylinder, in one case (No. 20) partially bored. Two lamps, Nos. 6 and 9, and several uninventoried fragments had a loop handle, cylindrical in section and rather thin, which was applied horizontally across the back of the lamp. The type of loop handle which is set vertically at the back of the lamp with one end above the other (cf. No. 14) is also re-

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4 Compare also ibid., p. 31.
5 Ibid., p. 6.
6 One exceptional fragment from outside the South Long Building, opposite Stelai Shrine A, has a ring foot, but the sides are vertical with no widening at all of the rim at the top.
7 Broner states (op. cit., p. 40) that the lamps of Type I do not have a definite base. This is certainly not true of the Potters’ Quarter lamps.
8 Ibid., p. 33, pl. 1, nos. 7, 11.
9 Cf. ibid., fig. 15, no. 17.
presented by a number of fragments from most of the deposits. Handles of this type seem to be found more often in conjunction with a shallow body and narrow rim. Another type of handle, or substitute for a handle, is the vertical lug, applied against the side of the lamp; this is usually of equal height to the lamp and perforated vertically. In an uninventoried fragment from outside the South Long Building, opposite Stelai Shrine A, it takes the form of a semi-cylindrical projection, parallel to the side of the lamp. In No. 21 the lug is semi-cylindrical at the top, but projects more and more toward the bottom of the lamp, while in No. 22 the reverse is true, and the projection becomes smaller toward the bottom. The lug is rectangular in section in No. 42 and decorated with a triglyph. No. 41 may have had similar lugs. These lugs do not seem to occur among the other lamps from Corinth.\(^8\) Both semi-circular and rectangular lugs are found on marble lamps of archaic date.\(^9\) In several of these the form of the lug is much like that of No. 42, but, although the lugs are usually vertically ribbed or grooved, they do not have the bands at top and bottom which would indicate that the intention was to represent a triglyph. Since the marble lamps have several lugs which in practically all cases are pierced,\(^10\) the lugs undoubtedly served for suspension. In the case of our No. 22, which almost certainly had several lugs, the purpose may have been the same. Nos. 41 and 42 may also have had two or more lugs. In the case of No. 21, however, which cannot have had more than one lug, the purpose must be different. It must be remembered, however, that it is not certain that No. 21 is a lamp, although that is certainly the most reasonable identification.

The decoration of the lamps of this period shows a great deal of variety. A considerable number are entirely unpainted. Among the others three methods of painting are about equally common. In the first the lamp is entirely covered with paint, both inside and out. In a few cases the lamp is completely painted except for a band across the end of the handle which is left unpainted. No. 34 is exceptional in that the entire body is painted in one color and the top of the rim in another. In the second method the front half of the lamp is dipped in paint.\(^11\) Occasionally, as in No. 28, the painting is also continued all the way around the rim. The use of applied purple bands and lines on the rim, nozzle and interior of this lamp is also unusual. In one lamp, KL58, the front half is painted red inside and out, and the rear half is painted black. The third scheme consists in painting the nozzle, the rim, and the bottom of the interior; the rim is painted either in solid color or in concentric lines. The handle, if it is of the rectangular horizontal type, may be left unpainted, or its top may be decorated in solid color or in various patterns. In one case, No. 30, stripes are added just under the rim and above the foot, and in another, KL37, only the edge of the nozzle, instead of the entire nozzle, is painted. In No. 13 the sides are painted and the rim is left unpainted.

The Potters’ Quarter lamps certainly represent far greater variety in methods of decoration and in variations among these methods than do lamps from elsewhere. Moreover, such details as the use of two or three colors in the decoration, as in Nos. 12, 16, 22 and 28, and in several uninventoried fragments, the use of incision, as in No. 4, and the use of patterns such as the animals on the rim of No. 21, the dot rosettes on the rim of an uninventoried fragment from outside the South Long Building, the bands on the handle of No. 17 and on an uninventoried fragment which had five longitudinal stripes on the handle, and the handle motives of Nos. 18

\(^8\) They can have nothing in common with the small lugs of later lamps (cf. ibid., p. 6).
\(^9\) Cf. J.H.S., LX, 1940, pp. 28–32, figs. 4–11, 14.
\(^10\) Ibid., p. 31, fig. 10, has unpierced lugs.
\(^11\) Cf. Broneer, op. cit., p. 34. In the Type I lamps published by him only the second method of painting seems to have occurred. Among these lamps a far larger proportion seem to have been left unpainted than among the Potters’ Quarter lamps.
and 19 are all very unusual, if not entirely unparalleled, features among lamps. One uninventoried fragment of Type I A from Well I had a row of large, elongated black spots around the edge of the bottom. The two lamps, Nos. 41 and 42, with triglyphs in relief on the sides and painted animal motives on the metopes are certainly unparalleled elsewhere. The former also shows the feature, unusual in lamps of Type I, of grooves on the top of the rim. No. 34 and two uninventoried fragments, all from the Road Deposit, also were decorated with a series of thin, shallow grooves around the rim. A fragment of a lamp from the west edge of the hill, which was of very heavy fabric, had a broad rim with thin grooves on top.

For convenience in handling, the Potters’ Quarter lamps of Type I have been divided into various groups, but it must be emphasized that these groups bear little, if any, relation to date. Most of the lamps fall into two main classes, those with a base and those without a base. Within these two classes the lamps seem to fall naturally into various sub-divisions. The two lamps with decoration in the form of triglyphs and metopes form a separate class.

A. Flat bottom without base.

1. Rather vertical sides, wide opening, narrow rim which projects very little to interior or exterior.
2. Rounded or strongly profiled sides, narrow rim.
3. Rounded sides, slightly wider rim, conical projection in center.
4. Rounded sides, wide rim.
5. Rather vertical sides, usually shallow body, wide rim projecting to interior and little or not at all to exterior.
6. Vertical sides, shallow body, wide rim, perforated lugs.

B. Low base or ring foot.

1. Slight base with flat bottom, narrow rim.
2. Ring foot, nearly vertical sides with rim, sides and base of about equal projection on exterior, wide opening.
3. Ring foot, rim and base projecting about same distance on exterior, sides projecting beyond both.
4. Ring foot, rounded or profiled sides, smaller foot projecting less toward exterior than rim, usually rather wide rim.
5. Ring foot, rim projecting toward interior and not toward exterior.

C. Shallow body with bottom at higher level than lower edge of sides, vertical sides, triglyphs in relief on nozzle and lugs.

Type II.

The lamps of Type II are characterized by the lack of a base and a handle and by the broad rim which projects on the exterior. The lamps of Type I which have a broad, projecting rim have also a base. There are two chief varieties of Type II. The first has a rim which is usually slanted toward the interior, and is often slightly concave. It may or may not have a raised ridge on the outer or the inner edge. The second has a broader rim which projects further toward the interior, is usually horizontal, though sometimes slanted inward, and is sometimes convex. The body of the lamp is usually very shallow. Both these varieties may have a conical projection,
open at the top, in the center of the bottom. In the lamps which do not have this projection the bottom is usually slightly concave underneath, with a low boss in the center of the interior.

That Type II is a later development than Type I is indicated by the fact that no fragments of Type II were found in Well I. Only one fragment, of Attic clay, was found in the North Dump, which, though almost entirely of 7th century date, did contain a slight amount of later material. None were found in the deposit at the northwest angle of the City Wall; three fragments were found outside the South Long Building and one lamp in the area opposite Stelai Shrine A where the pottery was largely of the Middle Corinthian style. The greatest number of Type II lamps came from the Road Deposit, where they were nearly equal in numbers to those of Type I. Significantly, of all the deposits of the Orientalizing period the Road Deposit contains the latest material, Late Corinthian pottery and also much early Conventionalizing. Type II, then, probably did not originate before the 6th century and probably belongs largely to the second and third quarters of that century, doubtless continuing to the end of the century.14 One very interesting fragment, not inventoried, from the Road Deposit seems to indicate that some lamps of Type II were made in the Potters’ Quarter. The rim is accidentally bent in one place, a defect which probably indicates that the lamp was not imported. The entire fragment, including part of the broken edge, is covered with paint and was probably used as a try-piece in the kiln.

The lamps of Type II, even those of Corinthian manufacture, show less variety in decoration than those of Type I. Only one example, No. 48, is unpainted. Another, KL15, is irregularly splashed with paint, possibly accidentally. In the case of one fragment, No. 44, which seems to be of Type II, the front half was dipped in paint, like many lamps of Type I. In only one Type II lamp, No. 51, the top of the rim is decorated with patterns, in this case zigzags. A few lamps of Type II A are painted only on the interior. The remainder of the lamps of this type are about equally divided into two groups, one with paint covering the top of the rim and the bottom of the interior, and the other with concentric lines, or a combination of bands and lines, on the rim and either solid color or concentric lines on the bottom of the interior. The nozzle was probably usually painted. Normally only one color is employed, but in No. 49 black is used on the interior and purple on the rim. One uninventarioed fragment from the Road Deposit had concentric grooves on the rim.

A large proportion of the lamps of both Types II A and II B are not of Corinthian clay. The non-Corinthian lamps of Type II A are usually of hard, micaceous clay; this clay does not occur in Type II B, where the typical Attic clay is found. In the Attic lamps of Type II B the clay is sometimes red-brown and sometimes a pinkish gray, always polished on the exterior. The lustrous black glaze in many cases is partly fired brown. The body in Type II B is always very shallow with an extremely broad rim. The bottom is usually somewhat concave underneath and thick in the center, so that there is a high conical projection in the center of the interior. The profile of the sides is similar to Broneer, Lamps, fig. 14, profiles 12 and 13, with slight variations. Occasionally the body is even shallower, as in No. 52. The projection of the rim toward the exterior varies to some extent. The rim is occasionally decorated with concentric lines and bands, but more often with solid glaze.

The Type II lamps fall into the following groups:

A. Wide rim, usually slanted inward, usually slightly concave, often with raised ridge at inner or outer edge.

14 Cf. ibid., pp. 37f.
1. Flat bottom with no hole in center.
2. Open projection in center.

B. Very wide rim, strongly projecting on interior, usually horizontal or convex, and very shallow body.
   1. Flat bottom with no hole in center.
   2. Open projection in center.

Type III.

Type III is distinguished from Type II by the rim, which does not project on the exterior.\textsuperscript{15} The examples from the Potters’ Quarter do not have a base, but the great majority have in the center a conical projection, open at the top. The rim is broad and either flat or slightly concave; in a few cases there is a raised ridge around the inner edge. The lamps of Type III from the Potters’ Quarter are not numerous and none of them seem to be of Corinthian clay. Most are of Attic clay and a few are of the gritty red clay, sometimes micaceous, found in some of the lamps of Type II A. They are, with one exception, painted with black, rather lustrous glaze on the nozzle and the interior and decorated with concentric lines on the rim. One lamp, No. 55, is entirely covered with red paint. It is exceptional also in having a flat, rectangular handle of the type found on many lamps of Type I.\textsuperscript{16} Most of the lamps of Type III came from the Road Deposit. Since none were found in any of the deposits which were datable exclusively in the late 7th and early 6th centuries, and since much of the Road Deposit belongs in the second half of the 6th century, it seems probable that Type III must be dated after the middle of the 6th century.\textsuperscript{17}

Type IV.

The lamps of this type from the Potters’ Quarter can add little to what is already known,\textsuperscript{18} except for a certain amount of chronological evidence, since there are several examples from fairly well dated deposits. Most of the fragments of this type from the Road Deposit were very low and shallow, and had short, square nozzles with the wick hole near the rim or encroaching slightly on it. This deposit contained comparatively little 5th century material, nearly all of it from the early part of the century. Very similar to these fragments are the low, shallow lamps from Stelai Shrine A (cf. Nos. 58 and 59) in which the wick hole is either at the edge of the rim or very near it. These belong to the first half of the 5th century. From the Rectangular South Pit, the deposit in which belongs to the third quarter of the century and the very beginning of the last quarter, we have a type (cf. No. 62) which is rather similar to the Stelai Shrine examples, and other types (cf. No. 64) in which the body becomes deeper and the wick hole further removed from the rim. The lamps from Deposit 9 of the Terracotta Factory (cf. No. 60) are rather similar to the Stelai Shrine lamps, but probably slightly later. One, No. 61, from Depo- sit 8 of the Terracotta Factory is closest to the Rectangular Pit lamps. Of the two lamps from the Circle Deposit, which seems to be of rather mixed date, No. 65 is related to the Stelai Shrine lamps, but the wick hole is further from the rim. In the other, No. 66, the relation of wick hole to rim is about the same, but the body of the lamp is very different from any other lamp of this

\textsuperscript{15} Ibid., p. 38.
\textsuperscript{16} A lamp fragment of Type III with a similar handle is mentioned by Bronner (loc. cit.).
\textsuperscript{17} Cf. also ibid., pp. 38f.
\textsuperscript{18} Ibid., pp. 39-42.
type and in certain respects resembles lamps of Type VI. Another lamp, No. 67, also seems to be related to Type VI. One lamp, KL64, was found in the Terracotta Factory near Deposit 4, and hence is possibly of 4th century date, although in shape it is very close to No. 61, which is of late 5th century date.

Most of the lamps of Type IV from the Potters’ Quarter are of Corinthian clay. They are in most cases entirely covered with paint. No. 56 is exceptional in that the front half was dipped and the bottom was reserved. Two lamps from Stelai Shrine A were never used. A few fragments of Attic lamps of this type were found. In one of these, KL14, most of the exterior was painted with a hard, lustrous black glaze and a similar brown glaze was used on the interior and the edge of the rim. In another fragment, uninventoried, the interior was painted and the exterior unpainted except for a concentric band at the highest part of the rim. One lamp, KL64, is of very hard, unusually heavy brown clay which is perhaps not Corinthian.

Type V.

In general, the lamps of Type V from the Potters’ Quarter are similar to those of the same type found elsewhere in Corinth, and there are examples of all three of its varieties. Four lamps, however, do not belong to any of these classifications, but seem to fit better into Type V than into any other. The body of No. 70 resembles the earliest variety of Type V, but the rim, instead of having a flat, slightly raised band around the opening, has an inner edge which is very slightly turned up. In No. 71 this edge is turned up even more and there is a ring foot which does not normally occur in the early variety of Type V. No. 75 has a sunken grooved rim, as in the second variety of Type V, but the rim has a different profile from that of any other lamp. The applied disk on the side of this lamp is also without parallel. No. 76 has a broad, grooved rim, but it differs from the usual Type V rim in that it projects on the exterior. The ring foot also projects more than is usual.

Several of the lamps of Type V, including No. 68, were unused, perhaps indicating that lamps of this type were made in the Potters’ Quarter. Of the inventoried lamps only two, Nos. 72 and 75, were of Attic manufacture. The rest are Corinthian. One fragment, KL152, is of Corinthian clay, but was made in imitation of an Attic lamp; the lamp was painted black, except for a stripe of thin pinkish red paint in the groove on the rim. This fragment was found near the Rectangular South Pit, which contained many vases made in imitation of Attic pottery.

Three types of handle occur on these lamps, the horizontal strap handle, the horizontal loop handle, and the loop handle which is set vertically. The first occurs only on lamps of the first variety. The second is the most common and is found on lamps of both the first and second varieties. The vertical loop handle, which apparently did not occur on the published lamps of Corinth, is found only on lamps of the first variety. Most of the lamps of Type V are entirely covered with paint. The under surface of the foot or the entire bottom is occasionally left unpainted, as in Nos. 73 and 76. In one fragment, KL152, already mentioned, a reserved stripe in the rim groove was painted red in imitation of Attic clay. In No. 72, an Attic lamp, the under side of the foot is unpainted and there are reserved lines on the bottom and on the rim. An uninventoried Attic fragment had two bands of glaze, one on the rim and the other on the shoulder. Another lamp, KL47, is painted only on the inside, the rim and the nozzle; this lamp

19 Ibid., pp. 42f.
20 Cf. ibid., p. 45.
21 This fragment is of the type of ibid., pl. II, no. 91.
belongs to the earliest variety of Type V. The single example of the third variety, No. 74, is unpainted, as is usual in this group.

The lamps of Type V from the Potters’ Quarter offer a certain amount of chronological evidence. Many of the examples of the first variety came from the Road Deposit, which contained a wide range of material, but which does not seem to go down much beyond the middle of the 5th century. Since, of the Type V lamps from the deposit, by far the greatest number were of the first variety, it seems most reasonable to date these with the main bulk of the pottery from the deposit, which is about equally distributed throughout the 6th century. Two lamps of the second variety, Nos. 72 and 78, came from this deposit, and probably should not be dated later than the first half of the 5th century. Two lamps of the same variety, No. 75 and KL152, were found in the neighborhood of the Rectangular South Pit, but are not necessarily contemporary with it, except that KL152 resembles pottery found in the pit. The single example of the third variety of Type V, No. 74, came from the court of the Terracotta Factory and is presumably to be dated around the middle of the 4th century.

**Type VI.**

The lamps of Type VI from the Potters’ Quarter, which were found in fair numbers but are outnumbered by the lamps of Types I, II, IV and V, differ very little from other lamps of the type. A considerable proportion of them is of Attic manufacture. The datable examples seem to belong to about the third quarter of the 5th century. The two, Nos. 78 and 79, from the Rectangular South Pit are almost certainly to be dated at that time. No. 80 came from a trench which contained two graves with vases of about the same period.

**Type VII.**

Only four lamps of this type and a few fragments were found. This scarcity seems to indicate that this type was probably not in very common use before the middle of the 4th century. Of these four lamps two were found in contexts of the third quarter of the 4th century. A number of lamps of this type were found at Olynthos, indicating that they were in use there before the middle of the century, but probably not for a very long period, since their number is very small in comparison with the lamps of Type V.

**Hellenistic and Roman Types.**

There are very few lamps of these types, all chance finds, usually at high levels and hence without significance. A lamp, KL18, of Type XIV\(^2\) is of a hard, gritty red clay which is certainly not Corinthian. There were two or three fragments of Roman lamps of Type XXVII, one with the signature ΚΑΛΛΙΣΤΟΥ,\(^2\) its clay was buff, probably Corinthian. A complete lamp, KL19, of Type XXVIII and several fragments of the same type were also found. The clay is of an extremely hard variety, reddish gray in color, and is probably Attic.

**Miniature Lamps.**

In all, 57 miniature lamps and fragments of several others were found in the Potters’ Quarter. There can be no doubt that all were made there, especially as more than half came from dumps

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\(^{22}\) This lamp resembles ibid., pl. V, no. 193, and fig. 14, profile 48, except that the area around the opening, inside the rim, is narrower and at a lower level.

\(^{23}\) Cf. ibid., nos. 570, 571, 600.
of potters' refuse in the Terracotta Factory and the area just south of it. Probably the miniature lamps from elsewhere in Corinth\textsuperscript{24} were also made in the Potters' Quarter, as they are of very similar types. No actual wasters were found, but there is one lamp, KL159, which had a hole bored in the bottom and was used as a try-piece, like many sherds from the Potters' Quarter which had similar holes.\textsuperscript{25} In three of the lamps, Nos. 88 and 94, and KL125, the irregular areas left where the handles had been broken off were re-touched with paint. The greater proportion of the lamps had never been used, although there were a fair number which showed traces of burning. It would be rather unprofitable to try to classify these lamps to any extent. Most of them, from the simple curve of the sides, the plain rim without raised band or grooves, and the horizontal strap handle, would be classified as belonging to Type IV. Three have a narrow raised band around the opening and hence could be considered to belong to Type V; the two datable examples belong to the 5th century. There seem to be no large lamps of Type IV from the Potters' Quarter which can be dated after the 5th century,\textsuperscript{26} but nearly half the miniature lamps of this type are of 4th century date and as late as the second and third quarters of the century. Presumably the explanation is that lamps of this type were easy to make in comparison with the more complicated profiles and grooved rims of 4th century types. The single example, No. 90, of a saucer lamp with unbridged nozzle, which might be thought early, comes from a late 5th century deposit.

It is not possible to trace much development in the shape of the miniature lamps. In the earliest datable examples, the two from the Aphrodite Deposit, Nos. 84 and 85, the wick hole begins at the rim. In the lamps from the Circular South Shrine (cf. Nos. 87 and 88), datable at about the third quarter of the 5th century, the wick hole is still at the rim, but in the one example, No. 89, from the Rectangular South Pit, which is of about the same date, the wick hole is a little further from the rim. In all the Terracotta Factory lamps, both those from the late 5th century deposits south of the factory and those from the 4th century deposits inside the factory, the wick hole is well removed from the rim. The horizontal strap handle is the rule in the miniature lamps, except for a few examples, Nos. 85, 89, 96, and KL187, which had no handles. One lamp, KL176, has a low false foot, but all the rest have flat bottoms without a base. In most of the lamps the wheelmarks on the bottom are very prominent.\textsuperscript{27} About a quarter of the lamps were unpainted and the rest were entirely covered with paint. This paint was usually black, occasionally red-brown, perhaps fired to this color from black. The paint on many was extremely poor and has largely disappeared. The lamps were made on the wheel, and some of them are very carefully shaped. In a great number, however, the workmanship is very careless; the nozzles are often misshapen, the handle is very thick and often completely attached to the side of the lamp, and not only are the wheelmarks not smoothed off, but often lumps of clay are left adhering to the bottom.

There are four examples of a group of miniature lamps set on a single base. One complete specimen, No. 96, from the Terracotta Factory had five lamps set on a long, roughly rectangular base. Three other lamps, No. 85 from the Aphrodite Deposit, No. 86 and KL112, came from similar groups. None of these lamps from groups showed any traces of burning. A fragmentary group of miniature lamps set on a flat base was found in the "Athena Chalinitis trench" in Corinth.\textsuperscript{28} These lamps resemble those of No. 96 and may also be of 4th century date. The

\textsuperscript{24} Cf. ibid., nos. 38–36, 39–42, 61, 87–90.
\textsuperscript{25} A.J.A., XXXV, 1931, p. 8, fig. 3.
\textsuperscript{26} One lamp, KL64, is possibly an exception. This was found in the court of the Terracotta Factory, near Deposit 4, which was of 4th century date. The lamp is, however, quite similar to No. 61, which is probably of late 5th century date.
\textsuperscript{27} Cf. Bronner, op. cit., fig. 56.
\textsuperscript{28} Cf. ibid., no. 42, fig. 16.
excavations on the north slope of the Acropolis produced two groups of miniature lamps on bases;\textsuperscript{29} these lamps were handmade and had unbridged nozzles.

Although some of the miniature lamps from the Potters' Quarter show signs of use, they are certainly too small to have been made primarily for use as lamps. Moreover, in some of the more carelessly made examples the nozzle is tipped downward so far that most of the oil would probably have run out. Presumably they were made as dedicatory objects, but intended to be sold and taken to sanctuaries elsewhere, since comparatively few were found in the shrines of the Potters' Quarter. There are two from the Aphrodite Deposit, none from Stelai Shrine A, three from the Circular South Shrine, and four from the Shrine of the Double Stele. A number of miniature lamps have been found in sanctuary deposits and at temple sites in various places, often in connection with cults of Demeter,\textsuperscript{30} but with those of other deities as well.\textsuperscript{31} They seem rarely to have been used for funerary purposes,\textsuperscript{32} although large lamps are not infrequently found in graves.

In the following catalogue, a lamp in which the nozzle end is preserved may be assumed to show traces of burning, unless it is stated otherwise. Also, the lamps are wheelmade, unless it is stated that they are handmade.

**Open Type.**

1 (KL74). Part of lamp. Plate 55. H. 0.029. L. 0.083. About half preserved.

Hard pale grayish yellow clay. Black paint, mostly fired red, on interior and on edge of nozzle. Broad rim, sloping inward and bent at one side to form nozzle. Flat bottom.

From the Northwest Angle Deposit. A lamp, KL70, from the North Dump is of very similar shape. Many saucer lamps of similar type have been found in Cyprus.\textsuperscript{33}

\textsuperscript{29} Hesperia, VII, 1938, p. 198, fig. 34, A.L.149; p. 243, fig. 72, A.L.155.

\textsuperscript{30} B.C.H., XXIX, 1905, pp. 302f., and Welter, Troizen und Kalavreia, pp. 23ff., p. 20, note 9, pl. 10 a (from a sanctuary near Troizen which is probably that of Demeter Thesmophoros); B. M. Cat. Lamps, nos. 164, 226 (from the temenos of Demeter at Knidos); N. d. Sc., 1894, p. 205, and Mon. Ant., XXXIX, 1927, col. 570 (from the sanctuary of Demeter Malaphoros at Selinos). Miniature lamps were found at Eutresis in connection with female figures holding pigs (Goldman, Eutresis, fig. 320, 3). For the occurrence of larger lamps in sanctuaries of Demeter, see Welter, op. cit., p. 21, note 10; also Marconi, Agrigento Arcaico, p. 74, pl. XVI, nos. 12–14. Such lamps were also used in the cults of other deities (cf. Tiryns, I, p. 100).

\textsuperscript{31} Broneer, Lamps, p. 34, nos. 34, 42 (probably from a sanctuary deposit); Aegina, pl. 130, 9; Wolters and Bruns, Das Kobinenheiligtum bei Theben, pl. 43, 21; Ath. Mitt., LII, 1927, p. 45, fig. 25, 1 (from the Amyklaiion); B. M. Cat. Lamps, no. 198 (from the temple of Apollo at Naukratis); Africa Italiana, IV, p. 195, fig. 26 (a silver example from the Artemision at Kyrene). One may mention also a female terracotta figurine, bearing a lamp on her head, from a temple deposit near Thermos (Τάγη, Δήδος, VI, 1920–21, p. 71, fig. 6, left).

\textsuperscript{32} Compare, however, Corinth, III, part 2, fig. 45.

\textsuperscript{33} Cf. Sved. Cyp. Exped., IV, part 2, fig. 37, 3.

**Rectangular Type**

2 (KL42). Part of lamp. Plate 55. H. 0.031. L. 0.077. Part of body and nozzle preserved.

Very hard gray clay. Extremely heavy fabric. Handmade. Lamp used after nozzle was broken. Long, bridged nozzle, with wick hole removed from rim. Flat bottom and vertical sides, not widening at rim.

From the Road Deposit. A lamp of very similar type was found elsewhere in Corinth.\textsuperscript{34} This lamp narrows toward the back, but not as strongly as No. 3.

3 (KL109). Part of lamp. H. 0.028. L. 0.078. Part of bottom and nozzle preserved.

Light yellowish gray clay. Black paint on interior. Handmade. Thick, flat bottom. Front part of bottom square, narrowing to back of lamp.

From outside the South Long Building, opposite Stelai Shrine A.

**Type I**

4 (KL7). Part of lamp. Type I A 1. Plate 55 and Fig. 8. H. 0.057. L. 0.078. About half preserved, without nozzle or handle.

Light brown clay, covered with black paint, mostly fired red-brown. Very narrow rim. Probably had rectangular horizontal handle. On bottom incised griffin with sickle wing, long, pointed ear, and round, stemmed projection on head.

From Well I. The profile of the lamp is similar to Broneer, Lamps, fig. 14, profile 1. The incised motive on the bottom of the lamp is unfortunately not completely preserved, but that the animal represented is a griffin rather than a griffin-bird seems clear from

\textsuperscript{34} Broneer, op. cit., no. 43, fig. 17.
FIG. 3. PROFILES OF LAMPS
the foreleg, which has a feline form. The griffin apparently becomes less common after the Early Corinthian period,\textsuperscript{35} hence the lamp is most likely to be of 7th century date. Moreover, the griffin on the lamp either has a raised foreleg or else is represented with braced forelegs, hence is more likely to be of the Proto-Corinthian or Transitional period than the Corinthian.\textsuperscript{34} The date of this lamp, therefore, seems to lie in the second half of the 7th century, very probably in the third quarter. There are several fragments of very similar lamps from Well I, some of them entirely covered with paint, like No. 4. One of these, KL200, is handmade; it had a very broad vertical loop handle, presumably over a horizontal rectangular handle.

5 (KL192). Half of lamp. Type I A 1. H. 0.03. L. 0.085.

Pale buff clay. Dull black, applied purple and applied white paint. Very broad, horizontal rectangular handle and vertical loop handle (broken off). Thick walls. Profile similar to No. 4, except sides very slightly incurved at top. Entirely painted black. Two concentric purple lines on bottom of interior. White dots all round rim and row across horizontal handle.

The use of applied white dots as decoration shows that the lamp is probably to be assigned to the late 7th century, possibly to the early 6th.

6 (KL197). Part of lamp. H. 0.018. D. ca. 0.044.

Buff clay. Black paint, partly fired red-brown, and applied white paint. Profile similar to No. 4, except sides more vertical on interior and more angular on exterior, and rim slightly wider. Loop handle, set horizontally. Lamp entirely painted black. Groups of about four short white lines across rim.

From a deposit (Wall E Deposit)\textsuperscript{37} in the southwest corner of the South Long Building, but undoubtedly earlier than the deposit. Groups of applied white lines are commonly used as decoration on the rims of shallow bowls which are probably Early Corinthian. Several of these bowls were found in Well I.

7 (KL1). Lamp. Type I A 2. Plate 55 and Fig. 3. H. 0.026. D. 0.08. Part of sides missing.

Buff clay. Front half dipped in paint, mottled brown and red-brown. Rim projects slightly on exterior. Low conical projection in center of interior.

From Well I. Part of a lamp, KL49, with a very similar profile was found in the North Dump. A lamp from the main excavations of Corinth\textsuperscript{38} looks rather similar, except that it is handmade and the wick hole is proportionately larger.

8 (KL87). Part of lamp. Type I A 2. Preserved L. 0.097. Part of side, rim and horizontal handle preserved.

Hard pale yellow clay, covered with brownish paint, except for reserved band at end of handle. Rounded sides. Horizontal rectangular handle with rounded corners, and vertical loop handle.

From the Road Deposit. The profile is similar to that of No. 9, except that the rim projects more on the interior and slightly less on the exterior.

9 (KL179). Two fragments of lamp. Type I A 2. Plate 55 and Fig. 3. About half preserved in two fragments which do not join.

Hard reddish buff clay, covered with hard red paint. Narrow rim and profiled sides. Loop handle, set horizontally, formed of two rolls of clay, laid side by side.

From Well I, hence an example of the horizontal loop handle which is certainly to be dated in the late 7th or early 6th century.

10 (KL75). Handle of lamp. Type I A 2. L. 0.057.

Pale buff clay. Black paint. Thick bottom. Thick horizontal projection for handle, cylindrical but tapering to end. Interior painted black; two stripes on rim. Traces of burning at one side of handle.

From the Northwest Angle Deposit. The profile is similar to that of No. 9, except that the rim is a little wider.

11 (KL72). Part of lamp. Type I A 2(?). Plate 55 and Fig. 4. L. 0.058. Part of side and rim preserved.

Fig. 4. Lamp No. 11. 1:1

Pale yellow clay. Black paint, mostly fired red-brown. Rounded sides, thin at bottom, thickened at top, with incurved rim. Nozzle set low on body; unusually broad wick hole. Exterior painted. On upper sides two large incised eyes, one beside nozzle, other over wick hole.

From the North Dump. It is not entirely certain that this fragment belongs to Type I. The profile with the incurved rim resembles lamps of Type IV. Not enough of the bottom is left to determine definitely whether there could have been a base, but there probably was not. Lamps with an incurved rim apparently exist in Type I\textsuperscript{39} and, since this fragment came from

\textsuperscript{35} Payne, \textit{Necrocorinthia}, p. 90, note 4.

\textsuperscript{36} \textit{Loc. cit.} Cf. \textit{ibid.}, pl. 15, 6; Johansen, \textit{Vases sicioniens}, pls. XXIX, 1 b, XXXIV, 2, XXXVII, 5, XXXVIII, 2 b and 4.

\textsuperscript{37} D 8 on Plate 60; \textit{Corinth}, XV, part 1, p. 16.

\textsuperscript{38} Bronner, \textit{op. cit.}, pl. I, no. 1.

\textsuperscript{39} \textit{Ibid.}, fig. 14, profiles 9 and 10.
an early deposit, it is probably of this type. Moreover, the drawing of the eyes is paralleled on many Orient-
alizing vases, particularly those of the 7th century.

12 (KL139). Lamp. Type I A 3. Plate 55 and Fig. 3. H. 0.018. D. 0.084. Fragments restored on rim and bottom.


From Well I. In the lamps of this kind published by Broner the central projection seems always to have an opening at the top. No. 12 is very similar to a lamp from Metapontum, which also has a high, conical projection; the profile and the shape of the nozzle also seem to be similar. Lamps with a conical, closed projection in the center were found at Samos. Their profiles are also somewhat similar to that of No. 12, except that the rim is wider.

13 (KL73). Part of lamp. Type I A 4. H. 0.024. L. 0.071.


From the Northwest Angle Deposit. The profile is very similar to that of No. 28, except that there is no foot and the profile of the interior is slightly angular.

14 (KL82). Fragment of lamp. Type I A 5. Fig. 3. L. 0.066.

Hard grayish yellow clay with polished surface. Rounded sides, bent inward at top to form wide rim. Broad loop handle, set vertically.

From Well I. A very similar fragment, KL59, was found in the Road Deposit. The profile of both is similar to Broner, Lamps, fig. 14, profile 5. Not enough of the bottom is preserved in either case to determine whether there was a central projection.

15 (KL9). Handle of lamp. Type I A 5(?) , Plate 55. L. 0.045, W. 0.056. Vertical handle broken off.

Hard buff clay, covered with paint, fired brown. Band of matt paint (purple?) on rim. Very broad horizontal rectangular handle and vertical loop handle.

From outside the South Long Building, opposite Stelai Shrine A. Not enough of the body is preserved to determine the type exactly, but the profile of the upper part seems rather similar to that of No. 14, except that the rim projects slightly to the outside. The horizontal handle is broader than most examples of this type of handle.

16 (KL90). Part of lamp. Type I A 5. Plate 55 and Fig. 3. H. 0.023. L. 0.044. Handle and part of body preserved.


From the Road Deposit.

17 (KL4). Handle of lamp. Type I A 5. Plate 55. H. 0.027. L. 0.051.

Pale yellow clay. Black paint. Shallow body. Horiz-

18 (KL66). Handle of lamp. Type I A 5. Plate 55. L. 0.061. D. ca. 0.057.

Hard gray clay. Black paint. Horizontal rectangu-

19 (KL189). Handle of lamp. Type I A 5. Plate 55. H. 0.02. L. 0.05.

Hard light buff clay, pink at core. Black paint, fired red-brown. Rim projects very slightly on exterior. Horizontal rectangular handle, rather thin in section. Black line across end; on top uncertain representation, perhaps merely zigzag, and irregular spot.

20 (KL93). Handle of lamp. Type I A 5. Plate 55. L. 0.082.

Pale grayish yellow clay, covered with thin black paint. Shallow body, very narrow rim. Horizontal cylindrical handle with hole bored partly through from end.

From the Road Deposit.

21 (KL128). Part of lamp. Type I A 6. Plate 55 and Fig. 3. H. 0.023. D. ca. 0.09.

Pale brownish clay. Brownish black paint. Perforated lug in place of handle. On top of lug concentric lines around hole; on rim at either side of lug pan-

22 (KL128). Part of lamp. Type I A 6. Plate 55 and Fig. 3. H. 0.023. D. ca. 0.09.

Pale brownish clay. Brownish black paint. Per-

23 (KL128). Part of lamp. Type I A 6. Plate 55 and Fig. 3. H. 0.023. D. ca. 0.09.

Pale brownish clay. Brownish black paint. Per-

24 Compare the drawing of a bird on an Early Corinthian aryballos (Payne, Necrocorinthia, pl. 26, 6).
of its identification, since the shape of the top of the lug and the profile of the body are very similar to those of No. 22, which does have a nozzle. Originally the animal frieze probably went entirely around the sides; on the top there is about room for a bird between each panther and the nozzle. The date is uncertain. The crudeness of the drawing does not necessarily indicate a late date, as there are a number of vases with very similar animals from Well I which cannot be later than the Middle Corinthian period.

22 (KL92). Part of lamp. Type I A 6. Plate 55. H. 0.023. L. 0.058. Part of side with nozzle and lug preserved.

Grayish buff clay. Black paint. Purple paint? Lug wide at top and tapering inward so that it does not project at bottom; pierced by vertical hole. Black paint on bottom of interior, under inner edge of rim, on under side of nozzle and on top of lug. Purple (?) paint on rim.

From the Road Deposit. The fact that the nozzle and lug are set so close together must indicate that there were nozzles, alternating with lugs, all the way around the lamp.46

23 (KL69). Lamp. Type I B 1. H. 0.024. D. 0.072. Handle and nozzle broken off.


From the North Dump. The profile is similar to No. 24, except that the base is even lower. It is also not unlike No. 9, except that the upper part of the sides is more vertical, the opening wider and the bottom smaller.

24 (KL196). Part of lamp. Type I B 1. Fig. 3. H. 0.023. D. ca. 0.052. About half preserved.

Hard grayish yellow clay. Narrow, flat rim. Wick hole begins at rim. Slight base, flat on bottom.

From Well I. KL29, from the same deposit, is similar, except that the rim projects a little more on the exterior and the sides are more rounded and project further beyond the rim.

25 (KL35). Part of lamp. Type I B 2. Fig. 3. H. 0.022. L. 0.049.

Hard buff clay. Black paint. Edge of ring foot projects further than rim. Paint on interior and covering nozzle; line on both edges of rim.

From outside the South Long Building, opposite Stelai Shrine A. Another fragmentary lamp from the same place, KL38A, with a very similar profile had a horizontal rectangular handle and a vertical loop handle.

26 (KL86). Half of lamp. Type I B 3. Plate 55 and Fig. 3.47 H. 0.024. Handles and nozzle broken off.


From the Road Deposit. Two fragments of lamps with a similar profile were found in Well I. On these a rather thin, streaky brown paint was used.

27 (KL67). Handle of lamp. Plate 55 and Fig. 3. L. 0.048.

Hard pale yellowish clay. Black paint. Horizontal rectangular and broad vertical loop handles. Paint on bottom of interior, on under edge and top of rim, and few spots on forward edge of vertical handle.

From the East Deposit (D 10 on Plate 60), hence datable in the first quarter of the 6th century.

28 (KL130). Lamp. Type I B 3. Plate 55 and Fig. 3. H. 0.025. D. 0.08. Part of back missing with handle.

Hard yellow clay. Hard black and applied purple paint. Strongly profiled sides and high foot. Probably had horizontal rectangular handle. All except back dipped in black paint, which is continued round rim. Applied purple on top of rim and around edges of wick hole. Two concentric purple bands in bottom of interior.

From Well I. The good quality of the black and purple paint may be an indication of 7th century rather than early 6th century date.


Hard pale yellow clay. Black paint. Low ring foot with broad resting surface, which projects to exterior slightly more than rim. Strongly curved sides. Entire interior painted, and front half of exterior.

From outside the South Long Building, opposite Stelai Shrine A. The fabric is very similar to that of No. 28 and the profile has a general similarity, except for the more rounded sides, the lower, broader foot, the slightly shallower body, and the narrower rim, which projects less on the exterior.

30 (KL106). Part of lamp. Type I B 4. H. 0.028. W. 0.075.


From the same place as the preceding. Another lamp, KL107, from the same place is of similar type. Both are not unlike No. 7, except that they have feet and the body is shallower.

46 In drawing the profile the handle of No. 27 was added to No. 26, since the missing handle of the latter was of the same type.

47 Compare a marble lamp from Ephesos (J.H.S., LX, 1940, p. 35, fig. 14).
31 (KL84). Part of lamp. Type I B 4. H. 0.018. L. 0.067. Part of side, bottom and rim preserved.
Light gray clay, covered with thin black paint. Rather narrow rim, projecting very slightly on exterior. Low ring foot with broad resting surface.
From the same place as the preceding. The profile is rather similar to that of No. 26, except that the body is shallower and the base smaller.

32 (KL54). Lamp. Type I B 4. Plate 55 and Fig. 3. H. 0.028. D. ca. 0.065. Nozzle, handle and part of side broken off.
Pale yellowish gray clay. Thin black paint. Broad, slightly convex rim. Low ring foot. Rather small opening. Horizontal rectangular handle; surface of back shows scratches apparently made to enable handle to be attached more securely. Interior and front half of exterior painted.
From the area near the Northwest Angle Deposit.

33 (KL111). Part of lamp. Type I B 4(?). Fig. 3. L. 0.056. Handle and part of side preserved.
From the Road Deposit.

34 (KL55). Fragment of lamp. Type I B 4. L. 0.074.
From the same deposit. The profile is rather similar to that of No. 35, except that the foot is larger. Two uninvetoried fragments from the same deposit also have concentric grooves on the rim. The rim in these fragments is narrower than that of No. 34.

35 (KL198). Part of lamp. Type I B 4. Fig. 3. H. 0.026. D. ca. 0.054.
From the same deposit. The profile is rather similar to that of No. 28, except that the foot is smaller and the rim slightly wider.

Hard pale yellow clay. Low ring foot with flat resting surface. Sharply profiled sides. Narrow rim. Wick hole slightly removed from rim; top of nozzle between rim and wick hole slightly arched, making nozzle somewhat like spout.

37 (KL65). Nozzle of lamp. Type I B 4(?). Plate 55. L. 0.082.
Another nozzle, KL191, of similar shape was also found. The rim of the lamp was narrow, like that of No. 36. A rather similar nozzle was found in the Agora in Athens. It is apparently of early 5th century date.

38 (KL80). Part of small lamp. Type I B 4. Fig. 3. H. 0.017. D. 0.064. Part of side and rim preserved.
Hard grayish yellow clay. Traces of black paint. Very small foot. Flat rim with thick, grooved edge.
From Well I. No other lamp with this type of rim was found. The base is also much smaller than that of any other lamp.

39 (KL81). Fragment of lamp. Type I B 4(?). Fig. 3. H. 0.018. L. 0.05. Part of side and rim preserved.
Pale grayish yellow clay. Traces of black paint all over. Very heavy fabric. Probably had base. Sides rounded on exterior, angular on interior; sides thickened at top, with deep groove in edge.
From Well I. This curious fragment is the only lamp of Type I which does not have a flat rim. The groove is also very unusual among lamps of this early period.

Pale gray clay. Wide rim, not projecting on exterior. Thick, flattened horizontal handle, rounded at end and slightly hollowed on top to fit thumb.
From the North Dump. The profile is somewhat similar to No. 14, except for the ring foot and the more rounded sides.

41 (KL140). Part of lamp. Type I C. Plate 56 and Fig. 3. H. 0.054. Part of side with nozzle preserved.
Very hard light gray clay. Black paint. Inner depth of lamp about half height of exterior. Nozzle projects very little beyond sides; wick hole encroaches on rim. On side, under nozzle, triglyph in relief; front surface flat with two shallow grooves. Plain bands in low relief above and below triglyph and metopes. Flat edge of rim projects slightly beyond upper band; edge of rim forms continuous band with edge of nozzle. Broad, flat rim with two thin grooves round inner edge of top and one near outer edge. Slightly deeper groove round upper edge of nozzle. Paint on interior, on top and edges of rim and nozzle, on triglyph and on bands above and below triglyph and metopes. Painted design on metopes, probably tails and raised wings of birds, facing away from triglyph.
From near the North Dump. The carefully shaped

48 Hesperia, XV, 1946, pl. LXIX, no. 350. Cf. also Olynthus, II, fig. 238, no. 20.
49 A lamp from Samos (Ath. Mitt., LIV, 1929, p. 58, fig. 44, 2), which is apparently of 7th or 6th century date, has a grooved rim, but the groove is shallower.
triglyph, the neat borders, the well spaced and accurately drawn grooves on the rim, and the care with which the paint was applied all make this lamp as unique in the quality of its workmanship as it is nearly unparalleled in its design.\textsuperscript{50} Traces of burning show, however, that it was actually used, though it may have been made for dedication rather than for domestic use. Not enough is preserved of the painted decoration to help in determining the date. The birds are, however, more likely to be Corinthian than Proto-Corinthian, as the raised wing is rarely found before the Corinthian period. The last quarter of the 7th century or first quarter of the 6th is the most likely date. The lamp is perhaps to be restored, like No. 42, with a series of nozzles alternating with lugs, each with a triglyph under it. A similar arrangement of nozzles and lugs is seen in the marble lamp from Ephesos, already mentioned under No. 22.

A fragment very similar to No. 41 was picked up by the author on the surface of a field near Corinth. It comprised a triglyph, with the lower band, and part of both metopes. Very little of the interior of the lamp was left, but the beginning of the wick hole over the triglyph was preserved. The triglyph, with its lower band, and the interior were painted. On one metope was preserved the hind end of a standing or walking feline, right. The tail is in a reversed S-curve, the normal position for a seated sphinx or lion, but very rare in standing animals.\textsuperscript{51} The figure is in silhouette without incised detail, and the proportions are very slender. The scale of the fragment is about the same as that of the Potters’ Quarter fragment and the two look enough alike to have been made in the same workshop. The clay of the surface fragment is a hard light brown, very fine-grained; the paint is a hard, thin brownish black.

\textbf{42 (KL148). Part of lamp. Type I C. Plate 56 and Fig. 3. II. 0.089. D. 0.098. Part of side with lug preserved.}

Light brown clay. Black paint, partly fired reddish brown. Flat rim with flat edge. On side triglyph in relief, projecting slightly beyond edge of rim; triglyph has four glyphs, semi-circular in section. At top band equal in width to edge of rim, divided half way down by shallow groove. At bottom traces of similar band, probably continued all round lower edge of lamp. Slanting hole through triglyph. Black paint on edge of rim, upper part of band over triglyph, band at lower edge of lamp, line across top of glyphs and line down center of each glyph. On each metope, tail and part of sickle wing of seated sphinx, facing away from triglyph; feathers indicated by incision.

\textsuperscript{52} For the bands in relief at the top and bottom of the lamp, compare similar bands on lamps, apparently archaic, in Delphi and Brussels (\textit{F. de D.}, V, figs. 786, 786a).

\textsuperscript{53} Cf. Payne, \textit{Neocorinthia}, pl. 22, nos. 4, 6, both Early Corinthian, figs. 100, 104 B.

From the Road Deposit. Although no nozzle is preserved, it is fairly certain, from its similarity to No. 41, that this fragment is also from a lamp. Moreover, there seems to be a trace of burning at one side. If this is so, then one should probably restore a nozzle at this point. In order to make the lamp symmetrical, one should restore two nozzles opposite each other, with two lugs between them. The nozzles doubtless also had triglyphs under them, like No. 41.

\textbf{43 (KL46). Handmade lamp. Type I (?). Plate 55. H. 0.026. D. 0.056. L. 0.07. Handle missing.}

Coarse, pebbly brown clay with lighter slip. Arched bridge over wick hole. Had horizontal projection for handle.

It is not certain whether or not the clay is Corinthian. The comparatively small opening differentiates this lamp from most of Type I, although the openings of Nos. 29 and 32 are nearly as small. The rim is unusual in that it is finished neither with a flat, horizontal edge nor with a raised band. The horizontal lug handle, however, almost certainly indicates that this lamp belongs to Type I.

\textbf{Type II}

\textbf{44 (KL94). Fragment of lamp. Type II A 1. L. 0.065. Nozzle and part of side preserved.}

Hard reddish buff clay. Front half dipped in thin, hard red paint. Slightly raised ridge at inner edge of rim. Shallow body. Nozzle rather square at end.

From the Road Deposit.

\textbf{45 (KL26). Part of lamp. Type II A 1. L. 0.089. Part of side and rim preserved.}

Hard, gritty, micaceous red clay. Red paint. Rim projects strongly on exterior; raised ridge round outer edge. Paint on bottom of interior and three concentric lines on rim.

The clay shows that this lamp was imported. The profile is similar to that of Bronze, \textit{Lamps}, fig. 14, profile 11, except that the rim projects further than the sides.

\textbf{46 (KL80). Part of lamp on stand. Type II A 1(?). Preserved H. 0.051. L. (lamp) 0.075. Upper part of stand and lower half of lamp preserved.}

Hard grayish yellow clay. Black and applied purple paint. Two nozzles on opposite sides. High, cylindrical stand, horizontally ringed.\textsuperscript{52} Lamp and stand entirely painted black; applied purple on alternate rings of stand.

From the Road Deposit. It is not at all certain to what type this fragment should be assigned. The deposit contained lamps of Types I to IV, but examples of the first two types were far more numerous. The fact that the clay is Corinthian makes Type III

\textsuperscript{52} Compare the much later lamp stand from Corinth (\textit{Hesperia}, XI, 1942, p. 106, fig. 1, lower right).
unlikely and the use of purple paint probably excludes Type IV. The use of two nozzles seems to be more frequent in lamps of Type II, or similar types from other sites, than those of Type I.\(^{53}\) It is probable, therefore, that this fragment belongs to Type II, although the body of the lamp seems somewhat deeper and narrower than in most lamps of this type.

47 (KL108). Half of lamp. Type II A 2. Plate 56 and Fig. 5. H. 0.022. W. 0.068.

Pale yellow clay. Black paint. Probably had open projection in center. Black stripe and three lines on top of rim, stripe and line on bottom of interior.

From outside the South Long Building, opposite Stelai Shrine A.

48 (KL8). Part of lamp. Type II A 2. H. 0.023. L. 0.055.

Very hard, gritty, micaceous red-brown clay. Open projection in center, rising to height of rim. Ridge around outer edge of rim.

The clay is similar to that of No. 45. The profile is also similar, except that the lower part of the body projects a little more.

49 (KL57). Part of lamp. Type II B 1. Fig. 5. L. 0.096.

Pale yellowish gray clay. Thin black paint and purple paint. Sides straight on exterior, concave on interior. Rim slants slightly inward. Black paint on interior, purple on top of rim.

From the Road Deposit. The profile is very similar to Lindos, pl. 121, no. 2553, except that the body is shallower.

50 (KL89). Part of lamp. Type II B 1. H. 0.026. L. 0.08. Part of rim and side preserved.

Pale grayish yellow clay. Black paint. Bottom thickened in center. Interior painted black; black concentric band in center of rim, with three thin lines at either side.

From the same deposit. The profile is similar to that of No. 49, except that the rim is wider and projects more on the exterior, and the body is a little shallower. The decoration of the rim\(^{54}\) is similar to that of KL53 from the same deposit. The latter is perhaps of Attic clay.

51 (KL85). Part of lamp. Type II B 1. Plate 56. L. 0.077. Part of rim and side preserved.

Hard pale yellow clay. Thin paint, mostly gone. Rim slants slightly inward. Top decorated with zigzags in black; arranged in groups of one long zigzag between two short zigzags, groups slanting alternately downward from right to left and from left to right.

From the same deposit. The profile is similar to that of No. 53, except for the lack of the central projection.\(^{55}\)

52 (KL142). Attic lamp. Type II B 1. Plate 56 and Fig. 5. H. 0.017. D. (top) 0.076. Nozzle and part of rim and side missing.

Hard red-brown clay, polished on exterior. Lustrous black glaze. Body extremely shallow; bottom thickened in center and concave on under side. Glaze on nozzle, rim and bottom of interior.

This lamp is typical of the Attic lamps of Type II B,\(^{56}\) although somewhat shallower than many.

53 (KL82). Part of lamp. Type II B 2. H. 0.017. W. 0.076. Bottom and part of rim and side preserved.


From the Road Deposit. The profile, except for the central projection and the more rounded sides, is similar to that of No. 49.

Type III

54 (KL188). Attic lamp. Type III. Plate 56. H. 0.02. L. 0.1. Part of side missing (restored).

Hard red-brown clay with polished surface. Lustrous metallic black glaze, brown when diluted. High projection in center, open at top. Nozzle and bottom of interior black; three dilute bands on rim; accidental streaks on bottom.

From the same deposit.

55 (KL199). Part of lamp. Type III. D. ca. 0.08.

Hard orange clay, covered with red paint, which is thin on exterior, thicker on interior. Slight ridge round inner and outer edges of rim. Horizontal rectangular handle, made by adding long, flat lug and bending it double.

From the same deposit. The handle, which is like that of many Type I lamps, is very unusual for Type III. The clay is not Corinthian and is also unlike the usual Attic clays.

Type IV

56 (KL186). Lamp. Type IV. Plate 56. H. 0.014. D. 0.069. L. 0.084. Small break at wick hole.


The extreme shallowness of this lamp makes it un-

\(^{53}\) Cf. Waldhauer, Die antiken Tonlampen, pl. II, nos. 24, 25; B. M. Cat. Lamps, pl. XI, no. 33; Ath. Mitt., LIV, 1929, pp. 53f., fig. 44, 3; Königl. Museen zu Berlin, Trojanischer Albertämer, nos. 4034, 4035; Lindos, pl. 122, no. 2557; Albania, III, 1928, pp. 62, 64, fig. 50; Acta Archaeologica, XVI, 1945, p. 151, fig. 95; Olynthus, XIV, pl. 144, 2.

\(^{54}\) Cf. Bronner, Lamps, pl. I, no. 53.

\(^{55}\) Cf. ibid., fig. 14, profile 11, except that the sides of No. 51 are more rounded and the rim is flat.

\(^{56}\) Cf. ibid., pl. I, no. 52.
Fig. 5. Profiles of Lamps
usual. The shape of the nozzle and the fact that the
wick hole is close to the rim show that the lamp is an
early example of the type. The dipping of the front
part in paint relates it to many lamps of Type I. No.
56, therefore, is probably to be dated in the second
half of the 6th century.57

57 (KL60). Part of Attic lamp. Type IV. H. 0.021.
L. 0.076.

Very hard red-brown clay. Lustrous black glaze.
Wick hole at rim. Low, flat base. Lamp covered with
glaze, except on bottom.

From the Road Deposit. The shape is similar to
Bronner, Lamps, fig. 14, profile 18, pl. II, no. 64.

58 (KL23). Lamp. Type IV. Fig. 5. H. 0.023. D. 0.076.

Light brown clay, covered with black paint. No
traces of burning. Wide opening. Horizontal strap
handle. Wick hole near rim and end of nozzle square.
Very low base. Bottom flat, with two concentric
grooves in center of under side. Bottom rises slightly
in center of interior.

From just outside Stelai Shrine A, but undoubtedly
belonging to the deposit. Two other lamps from the
shrine, KL21 and KL141, are nearly identical. Only
KL21 shows slight signs of use. In all the lamps from
the deposit the base is a false foot, marked off from
the sides by a shallow, semi-circular groove. The date
of the deposit seems to lie mainly in the first half of
the 5th century. There are lamps58 from Gela, Eleusis
and Olympia, and one in the British Museum which
are very similar to No. 58. Compare also Waldhauer,
Die antiken Tonlampen, pl. I, no. 9.

59 (KL127). Lamp. Type IV. H. 0.02. L. (without
handle) 0.098.

Pinkish buff clay, covered with black paint, partly
fired red-brown on interior; mostly disappeared on
exterior, leaving orange stain. Similar to No. 58, ex-
cept that wick hole is further from rim, body is slight-
ly deeper and rim is less incurved.

From Stelai Shrine A. This lamp, from the fact
that the wick hole is further from the rim, should be
of slightly later date than the others from the deposit,
perhaps nearer the middle of the century. It is very
similar to Bronner, Lamps, fig. 58, no. 65, and to sev-
eral lamps from Eleusis.59 A lamp from Kamarina,
probably Attic, and another from the Asklepieion are
somewhat similar.60

60 (KL99). Lamp. Type IV. Fig. 5. H. 0.021. D. 0.068.
L. 0.089. Handle and part of side missing.

Light brown clay, covered with black paint. Very
low base, slightly concave. Had horizontal strap
handle. End of nozzle square. Similar to No. 58, ex-
cept rim wider and less incurved.

From Deposit 9 of the Terracotta Factory. Two
other lamps, KL100 and KL101, and a number of
fragments came from the same deposit. KL101 is
very similar to No. 60, except that the wick hole is
smaller; the rim of KL100 is flatter and hardly in-
curved at all. The profile of No. 60 is not unlike that
of No. 58 from Stelai Shrine A, although Deposit 9
seems to be of somewhat later date. Probably No. 60
is to be dated nearer the middle of the century than
the rest of the deposit. A lamp of about the same date
from the Agora at Athens61 is very similar in profile,
except that the rim is narrower and less incurved. A
lamp from Lindos,62 apparently Attic, is also very
similar.

61 (KL63). Lamp. Type IV. Plate 56. H. 0.023. D.
0.07. L. 0.096. Handle missing. Hole in bottom.

Pale yellowish clay. Traces of thin brownish wash
all over. No base. Small opening with rim only slightly
incurved. Wick hole removed from rim. Had hori-
zontal strap handle.

From the edge of Deposit 8 of the Terracotta
Factory, hence probably of late 5th century date. The
greater depth of No. 61 and the fact that the nozzle
is longer and the wick hole further removed from the
rim should make it later than the Stelai Shrine A ex-
amples. It seems closest to some of the lamps from the
Rectangular South Pit (cf. No. 64) which are to be
dated in the third quarter of the century. It is some-
what similar to a lamp from the Asklepieion (Corinth,
XIV, pl. 47, no. 4). The lack of a base makes the lamp
unusual for that period.63

62 (KL195). Half of lamp. Type IV. Fig. 5. H. 0.022.
D. 0.077.

Hard pale clay, covered with black paint. Very
low, broad, flat base; really false foot, set off from
sides by broad, shallow groove. Wide opening and in-
curved rim. Had horizontal strap handle.

From the Rectangular South Pit. From its pro-
venience the lamp should be dated at about the third
quarter of the 5th century. It is, however, very similar
to the Stelai Shrine A examples (cf. No. 58), except
for the wider, less incurved rim, and is probably to be
dated nearer the middle of the century than the other
lamps from the deposit.

63 (KL149). Part of lamp. Type IV. Plate 56. L.
0.084. Part of rim and side preserved, with two nozzles
and part of third.

Reddish buff clay. No traces of burning. Rim broad
and flat. Nozzles rather square at end; wick holes near rim.

From the same deposit. Lamps with many nozzles are very commonly found. In this case it is not certain whether the lamp was entirely surrounded by nozzles or whether these three were the only ones. Since the nozzles tend to be more widely separated in lamps which have three nozzles, it is perhaps more likely that there were nozzles all the way around this lamp.

64 (KL148). Lamp. Type IV. Fig. 5. H. 0.028. L. 0.10. End of nozzle broken off.

Hard light brown clay. Good black glaze. Heavy fabric. Wick hole removed from rim. No handle. False foot set off by broad groove near bottom of sides. Entirely painted black except for bottom. Lamp used after nozzle was broken.

From the same deposit. Fragments of several similar lamps were found in the same deposit. The wick hole is further removed from the rim than in any other example of Type IV from the Potters' Quarter. The heavy bottom is also unusual, and may foreshadow the change to Type VI. The profile is very similar to that of two lamps from Athens; these also have a heavy bottom. The Agora example is dated in the last quarter of the 5th century. Although No. 64 seems to be the latest in its deposit, it can hardly be dated later than the beginning of the last quarter of the 5th century.

65 (KL08). Lamp. Type IV. Fig. 5. H. 0.022. D. 0.069. L. 0.09. Handle and tip of nozzle broken off.

Soft light brown clay, covered with thin reddish brown paint. Wide opening and strongly incurved rim. Bottom flat with concentric groove at edge, forming false foot, and groove near center. Had horizontal strap handle.

From the Circle Deposit. This lamp, though much higher in proportion to its diameter, seems to have some relationship with the Stelai Shrine A lamps (cf. No. 58) and the earliest lamp, No. 62, from the Rectangular South Pit, except that the wick hole is further from the opening. No. 65 is perhaps, therefore, one of the earliest objects from the Circle Deposit.

66 (KL07). Lamp. Type IV. Fig. 5. H. 0.027. D. 0.073. L. 0.083. Nozzle and handle broken off. Hole in bottom.

Light brown clay, covered with black paint. Sides very high with flattened, incurved rim. False foot. Had horizontal strap handle.

From the same deposit. The wick hole is at about the same distance from the opening as in No. 65. The broad, flattened, ibent rim begins to approach that of Type VI. Of all the lamps of Type IV, this has the greatest height in proportion to its diameter. The opening is smaller than that of any other, with the exception of No. 61. From the top No. 66 looks rather like Broneer, Lamps, pl. II, no. 71, except that the wick hole is slightly nearer the opening. One may also compare in certain respects lamps from the Asklepieion and Olympia.

67 (KL25). Half of lamp. Type IV. H. 0.029. L. 0.072. Nozzle and handle missing.

Hard buff clay, covered with black paint. Low, very heavy base, rising in center of interior and slightly concave underneath. Rim well incurved and sides high. Had loop handle, set vertically.

For the vertical handle on lamps of this type see Broneer, Lamps, p. 40. The extremely heavy base elates this lamp to Type VI.

TYPE V

68 (KL181). Lamp. Type V. Plate 56. H. 0.017. D. 0.068. L. 0.084. Handle broken off.

Pale yellowish gray clay, covered with black paint, mostly disappeared. No trace of burning. Bottom slightly concave, without foot. Flat, slightly raised rim. Short horizontal strap handle.

This lamp, from its shallowness, its short nozzle and lack of base, seems to be an early example of the type and should probably be dated in the late 6th century. The profile resembles that of Broneer, op. cit., fig. 14, profile 22. A lamp in the British Museum is similar, also lamps from Olynthos and the Agora in Athens.

69 (KL41). Lamp. Type V. Plate 56. H. 0.025. D. 0.074. L. 0.097. Nozzle broken off.

Hard light brown clay, covered with hard, slightly lustrous black paint. Very narrow, slightly raised rim. No base; bottom slightly concave. Horizontal loop handle.

From the Road Deposit. This also appears to be an early example of the type and is probably also to be dated in the late 6th century. It is similar to the preceding, except that the rim is higher and narrower. Similar lamps were found in Aegina.

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64 Cf. Hesperia, V, 1936, p. 180, fig. 23, h; Hesperia, II, 1933, p. 346, fig. 17 (upper center); Hesperia, VII, 1938, p. 199, fig. 34 (upper right); P. de D., V, p. 186, fig. 787.
65 Cf. A.J.A., XL, 1936, p. 415, fig. 1 (left center); Aegina, pl. 190, 9 (two examples at top); Hesperia, V, 1936, p. 180, fig. 23, e-g.
67 Hesperia, XVIII, 1949, p. 338, no. 110 (from the Agora); Hesperia, Suppl. VII, p. 49, no. 8 (from the Pnyx).
68 Corinth, XIV, pl. 47, no. 5; Jahrbuch, LVI, 1941, Olympia, pp. 57f., figs. 59 b, 60 (right), 61.
69 B. M. Cat. Lamps, pl. IX, no. 178.
70 Olynthus, II, fig. 301, no. 34.
71 Hesperia, XV, 1946, pl. LXVIII, no. 343.
72 Aegina, pl. 122, no. 44, pl. 130, no. 9 (upper left).
70 (KL91). Half of lamp. Type V(?) H. 0.021. L. 0.093. Nozzle and handle missing.

Hard pale yellow clay, covered with black paint. No base; bottom slightly concave. Very shallow body with rounded sides and small opening; broad rim, not set off from sides, with inner edge turned up very slightly. Loop handle, set vertically.

From the same deposit, and probably also of late 6th century date. The profile of the body is similar to Bronner, op. cit., fig. 14, profile 22; the rim, however, is not offset and rises slightly at the inner edge. Another lamp, KL61, from the same deposit is very similar in shape, except that the inner edge of the rim is horizontal instead of turning up. KL61 is similar in profile to an early 5th century lamp from the Agora in Athens,\(^73\) except that the bottom is flat instead of concave.

71 (KL95). Half of lamp. Type V(?). Fig. 5. H. 0.026. L. 0.075. Handle and nozzle broken off.

Reddish buff clay, covered with paint which is fired red. Low false foot, slightly concave. Strongly rounded sides and wide opening. Rim turned up at inner edge. Horizontal loop handle. Wick hole at rim.

From the same deposit, hence presumably of 6th century, possibly early 5th century, date. The lamp is of very unusual shape, but appears to be somewhat related to No. 70, except for the base, the wider opening and the more turned up rim.

72 (KL78). Attic lamp. Type V. Plate 56. H. 0.027. D. 0.068. L. 0.074. Nozzle, handle and half of bottom missing.

Gray clay. Lustrous black paint. Low ring foot. Horizontal loop handle. Narrow inbent rim, set off from top by shallow groove; thin groove on rim. Painted black except for resting surface of foot, reserved line on bottom inside foot, and reserved line near inner edge of rim.

From the same deposit. The profile is related to that of Bronner, op. cit., fig. 14, profile 23; the body, however, is shallower and the sides are rounded instead of vertical. The handle was probably like that of ibid., pl. II, no. 95. Lamps of similar type\(^74\) were found on the Pnyx, in the Agora at Athens and at Olympia. The example from the Agora is dated in the last quarter of the 5th century; ours should, from its provenance, be earlier, since out of the vast amount of material in the Road Deposit comparatively little seems to be datable later than the middle of the 5th century and most of it is much earlier.

73 (KL68). Half of Attic (?) lamp. Type V. H. 0.018. D. 0.083.

Grayish red clay, covered, except on bottom, with black paint. Low, broad false foot. Had horizontal loop handle. Broad, slightly inbent rim with two grooves near outer edge.

From the same deposit. The profile is similar to that of Bronner, op. cit., fig. 14, profile 28. The provenance indicates that the lamp is unlikely to be dated later than the first half of the 5th century and is perhaps earlier.

74 (KL137). Lamp. Type V. Plate 56 and Fig. 5. H. 0.045. D. 0.092. L. (original) ca. 0.187. Part of one nozzle and several fragments of sides missing (restored).

Reddish buff clay. Low false foot, concave on bottom. Broad, flat rim, bent inward, with two shallow grooves near outer edge. Long nozzles with wick holes well removed from rim.

Found in the court of the Terracotta Factory. The profile is similar to that of Bronner, op. cit., fig. 14, profile 26, and the lamp belongs to his third variety of Type V.\(^75\) One may compare lamps,\(^76\) probably Attic, from Gela, Olynthos and Kertsch, particularly those from the two latter sites. Although the lamps of Type V and of Type VI, to which this lamp is also closely related, are supposedly of 5th century date,\(^77\) it seems almost certain from its provenance that No. 74 is to be dated at least as late as the middle of the 4th century. Most of the material from the court of the Terracotta Factory was datable in the middle or third quarter of the century. The clay of this lamp is very similar in quality and color to that used in vases found in Deposit 2 of the Terracotta Factory. A very similar lamp from the Asklepieion (Corinth, XIV, pl. 21, 3, CL 3829) was also found in a 4th century context.

75 (KL122). Part of Attic lamp. Type V(?). Fig. 5. H. 0.092. L. 0.078.

Hard red-brown clay, covered with very lustrous black glaze. No base. Sunken rim. Very small wick hole. Large circular disk, slightly concave, applied to one side.

The shape of the rim and the disk on the side make this lamp unique. The shallow body and lack of a base probably indicate a date at least as early as the first half of the 5th century. The purpose of the disk-shaped lug is unknown; its concavity perhaps indicates that it was intended to fit the thumb and enable the lamp to be held more securely.

76 (KL96). Part of lamp. Type V(?). Fig. 5. H. 0.037. W. 0.105.

Buff clay, covered with black paint except on foot. Lamp large with nearly straight sides. Low, projecting ring foot with broad resting surface. Broad, flat rim, projecting beyond sides, with two concentric holes.

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\(^{73}\) Hesperia, XV, 1946, pl. LVIII, no. 340.

\(^{74}\) Hesperia, Supp. VII, p. 49, nos. 11, 13; Hesperia, XVIII, 1949, p. 389, no. 114; Jahrbuch, LVI, 1941, Olympiabericht, p. 59, fig. 68, right.

\(^{75}\) Broneer, Lamps, pl. II, no. 98, is very similar.

\(^{76}\) Mon. Ant., XVII, 1906, col. 87, fig. 56 (center); Olynthos, II, fig. 300, no. 26; Waldbaumer, Die antiken Tonlampen, pl. III, no. 33.

\(^{77}\) Broneer, op. cit., pp. 49f.
grooves. Small nozzle reaching to bottom of lamp. Beginning of second nozzle 5 cm. from first.

This lamp is unparalleled in the other lamps from Corinth. The grooved rim and the deep nozzle relate it to Type V, but the fact that the rim projects on the exterior makes it seem closer to Type I. The provenance, from near the Northwest Angle Deposit, might suggest a date in the early 6th century, hence an attribution to Type I. On the other hand, the type of paint tends to indicate a later date. A lamp in the Sabouroff Collection\(^{78}\) which is encircled by nozzles also has a broad, grooved rim. The flat, grooved rim and wide opening are paralleled in a Type V lamp from the Agora in Athens.\(^{79}\)

**Type VI**

77 (KL104). Lamp. Type VI. H. 0.082. D. 0.071. Handle and nozzle missing.


From the cistern.\(^{80}\) The clay does not seem to be Corinthian, nor is it like that of any of the Attic lamps of this type from the Potters’ Quarter. The profile is like that of Bronner, *Lamps*, fig. 14, profile 29, except for the ring foot and the somewhat shallower body.

78 (KL146). Lamp. Type VI. Fig. 5. H. 0.081. L. (without handle) 0.091. Part of handle and end of nozzle broken off.

Hard gray clay, covered with black paint, mottled with brown; paint partly disappeared. Low false foot, very concave. Straight sides, slanting outward toward top. Broad, strongly indented rim.

From the Rectangular South Pit. The profile is somewhat similar to that of Bronner, *op. cit.*, fig. 14, profile 29, but there are a number of differences: the sides are straighter and less vertical, the foot is lower, and the rim is more indented and has a thicker edge. A lamp from the Agora in Athens\(^{81}\) is closer to No. 78, although it is of much heavier fabric and shallower on the interior. This lamp is of the same period as ours.

79 (KL147). Attic lamp. Type VI. Fig. 5. H. 0.082. L. 0.10. Handle and end of nozzle broken off.

Hard red-brown clay, covered with lustrous black glaze, except on bottom. Extremely heavy fabric. Low false foot; base completely flat on bottom, rising slightly in center of interior. Straight, vertical sides. Rim slightly indented.

From the same deposit. The glaze seems to have been applied by dipping, as it does not quite cover the lower part of the sides, where it ends in an irregular line. The profile resembles Bronner, *op. cit.*, fig. 14, profile 30, except for the flat, smaller bottom, the shallower body, the more indented rim, and the more rounded angle of sides and rim. It differs from the Agora lamp mentioned under No. 78 in the flat base and in the fact that the rim is less indented.

80 (KL190). Base of lamp. Type VI(?). D. (foot) 0.035. Brown clay, covered with black paint except on bottom. Base extremely thick. Low foot. On bottom roughly scratched graffito, possibly representing palmette.

From the trench which contained graves α and β.\(^{82}\)

**Type VII**

81 (KL17). Half of lamp. Type VII. H. 0.028. L. 0.09. Lug and most of nozzle broken off.

Very hard yellow clay. Black paint on interior. Low, flat base. Two grooves on rim, which curves inward. Had small lug on one side.

For the double groove on the rim of a lamp of this type, see Bronner, *op. cit.*, fig. 64.

82 (KL39). Lamp. Type VII. H. 0.048. D. 0.07. L. 0.088. End of nozzle broken off.


From Deposit 1 of the Terracotta Factory. The nozzle was found some distance away at the east side of the court. The profile may be compared with Bronner, *op. cit.*, fig. 14, profile 34, except that the opening is smaller and there are two grooves on the rim. The provenance of this lamp indicates that it is to be dated in the third quarter of the 4th century. One may compare a lamp from a grave at Delphi.\(^{83}\) This grave, though said to be of late 5th century date, is very probably to be dated in the first half of the 4th century, perhaps more closely in the second quarter.\(^{84}\)

83 (KL40). Lamp. Type VII. H. 0.034. D. 0.048. L. 0.082. End of nozzle broken off.


Found in the court of the Terracotta Factory, and probably of the same date as the preceding. The clay is the same and the shape is very similar, except for the single groove on the rim. The single groove relates it to other lamps of this type\(^{85}\) from Corinth and else-
where. A lamp from Phyle, with its small base and almost spherical body, is particularly close.

**Miniature Lamps**

**84 (KL124).** Miniature lamp. Plate 56. L. 0.051.


From the Aphrodite Deposit. Except for the raised rim, the shape, as seen from the top, resembles that of a miniature lamp from elsewhere in Corinth; the latter, however, is much deeper. One may compare also miniature lamps from Aegina and Rhodes. No. 84 strongly resembles No. 69, an early example of Type V. The date is probably in the early 5th century, or perhaps as early as the late 6th. Another miniature lamp, KIL115, is of very similar shape and also has a narrow raised band around the opening.

**85 (KL110).** Half of miniature lamp on base. H. (with base) 0.021. L. 0.041.

Buff clay. No trace of burning. Shape similar to preceding, except for lack of raised rim. No handle.

From the same deposit. Another very similar lamp on a base, KIL112, was found; this lamp had a horizontal strap handle.

**86 (KL144).** Miniature lamp. L. 0.058. Handle and bottom missing.

Buff clay, covered with black paint, partly fired red-brown. No trace of burning. Short, square nozzle.

From the way in which the bottom is broken it looks as if the lamp had originally been attached to a base. The short, square nozzle connects this lamp with the Stelai Shrine A examples (cf. No. 58). Compare a miniature lamp from elsewhere in Corinth.

**87 (KL188).** Small miniature lamp. Plate 56. L. 0.034.

Pale clay, covered with black paint, which has partly disappeared, leaving gray-brown stain. No trace of burning. Broad, flat top with small opening. Wick hole at rim. Edges of bottom rounded. Strap handle, with center well removed from lamp.

From the Circular South Shrine, hence datable in the third quarter of the 5th century. A very similar lamp, KIL182, was found in the same deposit.

**88 (KL132).** Miniature lamp. Plate 56. H. 0.019. L. 0.055. Handle missing?

Pale brown clay, covered with black paint, mostly fired red. No trace of burning. Narrow raised edge round opening. Wick hole encroaches slightly on rim.

From the same deposit. This lamp perhaps originally had a strap handle, as there seem to be rough surfaces at the back of the lamp which were smoothed over and painted. This lamp is similar to No. 84 except for the greater width of the opening. Compare also miniature lamps from Knidos and Troizen.

**89 (KL145).** Miniature lamp. Plate 56. L. 0.056.

Buff clay. No trace of burning. No handle. Wick hole near rim; bridge over nozzle slightly arched. Wide opening.

From the Rectangular South Pit. A miniature lamp from the main excavations of Corinth is similar except for a longer nozzle.

**90 (KL193).** Miniature lamp. Plate 56. D. 0.052.

Pale brown clay, covered with black paint, which has partly disappeared, leaving orange stain. Trace of burning? Shallow, open saucer with flat bottom and small, unbridged nozzle.

From Deposit 8 of the Terracotta Factory, and probably of late 5th century date.

**91 (KL158).** Miniature lamp. Plate 56. L. 0.04. Handle broken off.

Pale clay, covered with black paint, mostly disappeared. Very small opening. High, rounded sides. Wick hole slightly removed from rim.

This lamp was found with a mass of miniature vases and figurines which is probably a continuation of Deposit 8 of the Terracotta Factory. It is much more carefully made than most of the lamps found inside the Terracotta Factory. It may be compared with a large lamp, No. 61, found near it, which seemed to be related to lamps from the Rectangular South Pit. The deep body, rounded sides and small opening are like those of miniature lamps from Olynthus and Aegina, although the wick holes of the latter are further removed from the rim.

**92 (KL186).** Miniature lamp. L. 0.055. Handle broken off.

Hard pale grayish clay. Broad, flat bottom and rather high sides. Rather pointed nozzle; small wick hole, far removed from rim.

From the Shrine of the Double Stele. The other three lamps, KL184, 185, 187, and fragments of two more, from the same deposit are of similar type. All are unpainted, except one fragment. The depth of the body is noteworthy. KL187 is possibly slightly earlier than the rest, since it is better made and the wick hole is nearer the rim. It differs also in being slightly shallower and in having a very slight base and no handle.

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85 ATH., XLIIX, 1924, p. 220, fig. 18, no. 35.
86 Broneer, op. cit., pl. II, no. 90 (cf. also no. 93).
87 Aegina, pl. 130, 9 (fourth from left in upper row of miniature lamps); B. M. Cat. Lamps, no. 162, pl. XXXIX, 16.
89 B. M. Cat. Lamps, no. 164, pl. XXXIX, 17; Welter, Troizen und Kalaureia, pl. 10 a (second from left in second row).
90 Broneer, op. cit., no. 87, fig. 61.
91 Aegina, pl. 130, 9 (at either end of second row of miniature lamps); Olynthus, XIV, pl. 153, no. 95.
TERRACOTTA LAMPS


Light brown clay, covered with black paint. Rather small, flat bottom, high sides, flat top and small opening. Had horizontal strap handle. Long nozzle with small wick hole.

Found in the Terracotta Factory. The date is not entirely certain. The lamp was found at a low level just east of the southernmost pier of the court. It was, therefore, inside the Period I court and just outside the Period II court, and might belong anywhere within the date range of the Terracotta Factory. The deep body, the small opening and the long nozzle with the wick hole removed from the rim show that it cannot be very early. On the other hand, the care shown in its shaping, which is quite remarkable when one considers its extremely small size (the lamp is less than an inch long and little more than half an inch in diameter), makes it quite different from the Terracotta Factory lamps of the third quarter of the 4th century (cf. Nos. 95 and 96). Perhaps it may be dated earlier in the 4th century.

94 (KL171). Miniature lamp. L. 0.05. Handle and part of back missing.


From Deposit 6 of the Terracotta Factory. The broken surfaces left when the handle was broken off are painted over. The ten lamps, KL167–176, from this deposit are all of very similar type. All are very crudely shaped and carelessly finished. The handle is very thick and usually pressed against the body. In several the nozzle is set so low that it is nearly at the same level as the bottom of the lamp. One, KL176, has a very low base. All except two are of hard clay and all are painted. The deposit seems to be contemporary with the third quarter of the 4th century deposits of the Terracotta Factory and the lamps are very similar in shape to those from the latter deposits (cf. No. 95).

95 (KL163). Miniature lamp. Plate 56. L. 0.05.

Hard buff clay, covered with black paint. Rather carelessly shaped. Wide opening. Thick handle, separated only slightly from side. Large nozzle with wick hole removed from rim.

From the court of the Terracotta Factory, near Deposit 4. Two similar lamps, KL162 and 164, were found with it. These lamps are almost certainly to be dated in the third quarter of the 4th century.

96 (KL138). Five miniature lamps on a base. Plate 56. L. (base) 0.156. W. (base) ca. 0.042. L. (lamps) ca. 0.048. Half of one lamp and fragment of base missing (restored).

Light greenish gray clay. No trace of burning. Long, flat base, rounded at ends and with slightly convex sides; small lumps of clay left on upper surface. Lamps set close together in diagonal position. High, rounded sides. No handles. Large nozzles, misshapen in two lamps.

Found in the court of the Terracotta Factory, between the two central pier bases, hence probably part of Deposit 2. The date is the same as that of No. 95. The shape of the lamps is similar, except for the somewhat smaller openings. The lamps in a fragmentary group on a base from the main excavations of Corinth are probably of similar type.

93 Bronzeer, op. cit., no. 42, fig. 16. Cf. also no. 39, fig. 57.
CHAPTER III
MISCELLANEOUS CLAY AND STONE OBJECTS

LOOMWEIGHTS

About 150 loomweights were found in the Potters’ Quarter. The greatest number seem to be of 4th century date and these, except for a few hitherto unknown stamps, add little to what is already known about Corinthian loomweights of this period, although the fact that some of them can be fairly closely dated affords welcome chronological evidence. The loomweights from the Rectangular South Pit, which are probably to be dated around the end of the third quarter of the 5th century and the beginning of the last quarter, are important for the same reason. The loomweights of the period which covers the second half of the 7th century and the first half of the 6th are certainly the most interesting and important. Many of these come from deposits, so that their dating is fairly certain. They comprise a number of variations of profile, and it is in this group that all the painted loomweights occur and also the earliest examples of the stamped and inscribed weights. It is not quite certain whether the Potters’ Quarter can be considered as a center for the manufacture of loomweights. Some were certainly made there in the archaic period, since there is one, KN107, from the Road Deposit which is a waster, being of the bright green, crumbly clay which is characteristic of certain types of pottery wasters. Another, KN106, from the same deposit, which is of similar green clay, though not as crumbly as the other, seems not to be of sufficiently good quality to have been brought to the Potters’ Quarter from elsewhere. The mere fact that so many loomweights were found in what is essentially an industrial settlement might perhaps be taken as evidence that they were manufactured there. The finding of twenty-six loomweights in a deposit, located in the court of the Terracotta Factory, which otherwise seemed to be made up of articles manufactured in the factory and stored on a shelf at the side of the court seems rather significant. It is, of course, possible that the wife of the factory owner kept her loomweights on this shelf, always supposing that the building was used as a combined factory and dwelling house. If, however, these loomweights were actually manufactured in the Terracotta Factory, it is certainly interesting that nine of them should bear the MEΛΙΣ stamp. Five other weights with this name, including one with the abbreviation ΜΕΛΑ, were found in the Potters’ Quarter. If the name is that of a distributor rather than a manufacturer, then loomweights with this stamp might have been made in more than one place.

Only two loomweights of pyramidal type were found. Of these, No. 1 is almost certainly to be dated in the last quarter of the 7th century or first quarter of the 6th; No. 2, to judge from the quality of its clay, should be of somewhat later date. A very similar weight, which comes from a well in the Agora at Athens, is probably to be dated in the last quarter of the 5th century.

1 Corinth, XV, part 1, p. 37.
2 Three of these came from trial trenches at the east side of the field (see below, note 7) and are not included in the following catalogue.
3 Compare also Hesperia, Suppl. VII, p. 73, where it is suggested that the larger pyramidal weights are later in date.
4 Hesperia, XVIII, 1949, pl. 101, no. 124.
The earliest examples of the conical loomweight are very tall in proportion to their diameter. They comprise a number of different shapes, with either a truncated or a rounded top and with either a flat or a slightly rounded or bevelled bottom. Most of the weights with a truncated top come from the North Dump, showing that this shape is probably to be considered essentially a 7th century type. The appearance of a small depression in the center of the top, which is found mainly in weights with a truncated top, but occasionally in weights with a rounded or pointed top (cf. Nos. 4 and 5), seems to occur only in weights of the 7th and early 6th centuries. In two cases, Nos. 11 and 12, the depression is replaced by a vertical hole running entirely through the weight. Both of these examples are from the North Dump, hence probably of 7th century date. The earliest type of loomweight may, therefore, be that with a truncated top and a flat, sharp-edged bottom, as exemplified by No. 3. It seems, however, to have become apparent at a fairly early date that a loomweight with a rounded or bevelled lower edge was less likely to become chipped than one with a sharp edge. Three of the weights with a truncated top, Nos. 7, 12 and 13, all from the North Dump, have a rounded or slightly bevelled lower edge. The last two of these certainly seem from their tall, thin proportions to be of very early date. In them the rounding of the edge is very slight. The edge in the early examples tends to be rounded, but occasionally an angular bevel is employed, as in Nos. 7 and 17.

There are no datable loomweights for the second half of the 6th century or the first half of the 5th. Three weights from the Rectangular South Pit illustrate the shapes of about the third quarter of the 5th century. There is considerable variation among them. No. 25 has a flat bottom with no bevel, like many of the archaic examples. The profile of the lower part is so similar to some of the very early weights, such as Nos. 12 and 13, that one might suspect that this weight antedated the rest of the deposit if it were not for the quality of its clay, which is much softer than that of any archaic loomweight. No. 26 does not have a very pronounced bevel, while the third, No. 27, which is an extraordinarily broad, heavy weight, has a distinct bevel which is rounded rather than angular. Nos. 37 and 38 illustrate the characteristic 4th century profile, which is angular with a higher bevel than the Rectangular Pit examples. Both are from the Terracotta Factory deposit mentioned above, and are probably to be dated in the third quarter of the century.

The use of stamps on loomweights begins at least as early as the first quarter of the 6th century (cf. Nos. 14 and 15), although there are no other examples from datable deposits before the 4th century. Of the loomweights in the deposit in the court of the Terracotta Factory, mentioned above, nine (cf. Nos. 37 and 38) have the same two stamps, an upright oval stamp above, containing a design of a loomweight with a base and a bar through the hole at the top, and the word ΜΕΛΙΣ in a rectangular stamp below. Beside these nine examples from the de-

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7 In general, as Mrs. Weinberg (Hesperia, Suppl. VII, p. 77, note 86) has pointed out, the tendency seems to be, in Corinth at least, for the bevel to become higher. Elsewhere this does not seem always to be the case. Compare, for example, a tomb group from Feniki in Albania (Albana Antica, II, fig. 141) which contained two conical loomweights and a lamp of a type which is hardly earlier than the second half of the 3rd century (cf. Broneer, Lamps, p. 51, Type X). Of these two weights, one has a nearly flat bottom and the other a very low bevel.

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Another loomweight (KN171) from this area has an upright mandorla stamp above, with a design of a kneeling figure and a trophy, and a short rectangular stamp below with the letters ΜΕΛΙΣ. The stamps are the same as those of No. 40. The only ΠΑΥΚ stamp (KN178) from the Potters' Quarter came from this area; above it is an oval loomweight stamp (cf. Hesperia, III, 1934, p. 344, fig. 25; Hesperia, Suppl. VII, p. 92, no. 139; Hesperia, XVII, 1948, pl. LXXXVII, F4; Corinth, XII, nos. 1155, 1176; Dumont, Inscriptions céramiques, p. 408). In these trenches was found also a weight of the type with only the loomweight stamp, and another (KN168) which is inscribed with the letter Χ. Another (KN169) has a circular stamp containing the monogram ΨΠ (cf. Ann. d. Inst., 1872, pl. M, d); below this is an incised Λ (Cf. Corinth, XII, no. 1167).
posit, there is another similar weight (KN133) from elsewhere in the Potters’ Quarter. This type is common at Corinth9 and is occasionally found at other sites.9 Also from outside the Terracotta Factory deposit we have another type, No. 40, which has an upright mandorla stamp above, with a kneeling winged figure and a trophy, and a MEA stamp below.10 Two weights from the deposit, No. 39 and KN122, have only the oval loomweight stamp, and there is another (KN123) of this type from elsewhere in the Potters’ Quarter.11 Five other weights (cf. No. 45) from the deposit have a slightly flattened area at the upper edge of the bevel in which are gouged three very short, deep strokes, set in a row with the central one slightly higher. A similar weight, found elsewhere, has three slightly longer strokes, set on the same line. Another, No. 46, has five such marks on a flattened area, arranged in a rough semi-circle. These two weights have about the same profile as those from the deposit. Of the other stamped loomweights found, two, Nos. 35 and 36, have a round disk in low relief, contained in one case in a round stamp, in the other in an upright mandorla. The disk in the latter stamp has short projections all around its edge. These two weights may be somewhat earlier than the Terracotta Factory examples, as their profile is closer to that of No. 26. Two loomweights, No. 34 and KN118, with stamps representing a squid or a cuttlefish, are similar in shape to Nos. 26 and 36. Four other stamped weights, Nos. 41–44, are closely related to the weights from the Terracotta Factory deposit.

There are a number of loomweights which bear incised letters.12 An example which dates from the archaic period, to judge from its shape and the quality of its clay, seems to exist in No. 18. This is the only weight with an A. A group of five,13 including No. 24, which have the letter X seems to be of pre-4th century date. These all have a fairly similar profile, which is very close to that of No. 14, except that they are taller in proportion to their diameter. The bevel is usually rounded rather than angular. Although their profile resembles that of a weight which is at least as early as the early 6th century, we must remember that the profiles of the late 5th century weights, Nos. 25 and 26, are also not unlike. Four of the X weights are of buff clay of fairly good quality; the other (KN151), however, is made of brown clay. Its profile, moreover, seems a little later than the rest, though still earlier than the 4th century examples. This group is probably to be placed somewhere in the 5th century. It is uncertain whether the straight incised line on four loomweights (cf. Nos. 26–28) is merely a line or intended for an I. In No. 28 it extends nearly across the entire bottom of the weight, perhaps an indication that a mark rather than a letter is intended. In any case, the weights with this mark seem to be of 5th century date. Two of them, Nos. 26 and 27, were found in the late 5th century deposit in the Rectangular South Pit; the profile of No. 28 is similar to that of No. 24 which seems to be of 5th century date. The single example, No. 29, inscribed with a Δ is probably to be dated in the late 5th century or early 4th. The most common letter, appearing on seven loomweights, is Α.14 The same letter is also common on other Corinthian loomweights,15 being incised sometimes on the bottom and sometimes above the bevelling. No. 30 seems to be the earliest ex-

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9 Cf. *Hesperia*, XI, 1942, p. 125, fig. 13, no. 64; *Hesperia*, XVII, 1948, pl. LXXXVII, F2; *Corinth*, XII, p. 158, nos. 1163–1166.
11 See also above, note 7.
12 Other examples which have the loomweight stamp alone, either with or without the base and bar, have been found elsewhere in Corinth (*Corinth*, XII, pp. 154; nos. 1129, 1145) and on the Pnyx (*Hesperia*, Suppl. VII, p. 92, no. 140).
13 For the occurrence on Attic loomweights of incised letters, see *ibid.*, fig. 87. Among these were Δ, Α and X, but 1 and Π were not represented. On weights from Olynthus (*Olynthus*, II, p. 128, fig. 294, b) the letters Α and Δ occurred, in both cases very well cut, perhaps stamped. The letter X is found on a pyramidal weight from Elateia (Paris, *Étude*, p. 282, no. 3). See also *Corinth*, XII, pp. 150ff.
14 For a sixth see above, note 7.
15 For an eighth, see note 7.
ample, but is probably not earlier than the late 5th or early 4th century. KN139 and KN154 seem to be intermediate in shape between Nos. 27 and 37. One loomweight, No. 32, with this letter came from the deposit in the court of the Terracotta Factory mentioned above, and two of the others, No. 31 and KN157, which have this letter are similar in profile. The cutting of the Λ shows considerable variation, some being quite deeply cut and others very lightly scratched. The only loomweight, No. 33, inscribed with a Π is related in shape to weights from the Terracotta Factory. The letter on Corinth, XII, no. 1121 is similarly drawn.

Only four loomweights of the small discoid type were found. Three are disks, thickened in the center, with a single hole near one side. The fourth is shaped like two low, broad cones set base to base, with two suspension holes at one side. Of these weights three were found in the Terracotta Factory and hence are doubtless of 4th century date; two came from contexts which indicate that they are probably to be dated in the third quarter of the century. Both types are frequently found on other sites, but elsewhere the type with two holes seems to be more common than the type with a single hole.

**Spindle Whorls and Spools**

The objects represented by Nos. 49–57, of which sixteen in all were found, are classed as spindle whorls on the basis of the size and the central hole, though the identification is not certain in all cases. The simple conical type, as illustrated by No. 49, is commonly found elsewhere, in clay or in a variety of other materials. Many of the objects of this type published as spindle whorls seem more likely to have been beads or to have served some other purpose, but some are certainly spindle whorls. The ellipsoid type or flattened sphere, illustrated by No. 51, has also been found at other sites, but the other types from the Potters’ Quarter are more unusual. One of the spindle whorls came from Well I and hence is probably of late 7th or early 6th century date. Four from outside the South Long Building are probably of the same date. With two exceptions, the others appear to be of early 6th century date. They are of hard clay of a consistency and range of color which is characteristic of 7th and early 6th century terracottas. The quality of the paint and the type of decoration, which consists mainly of groups of thin concentric lines, also tend to indicate an early date. The only exceptions to the nearly uniformly early date of these objects are No. 57, perhaps not a spindle whorl at all, which was found in the Rectangular South Pit and hence is to be dated in the late 5th century, and KN96, a whorl similar in shape to No. 49, but made of coarse, pebbly red clay of a type which is likely to indicate a fairly late date.

Clay spools, for the most part similar to No. 58, have been found at many sites, beginning in the prehistoric period. Painted decoration is very uncommon, though many of the spools have stamped decoration on the ends.

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16 It seems unlikely that XXXVII, 58 (p. 241), a large handmade disk with concentric circles in relief on one side, is a loomweight, although it resembles one found at Delphi.


18 The following are classical: Corinth, XII, nos. 1279–81; Arg. Her., II, p. 44, nos. 280–289, figs. 91, 92; Arch. Epi., 1937, p. 384, fig. 8 (from the Argive Heraion); B.C.H., XXX, 1906, pp. 36f., fig. 61 (from Argos); A.J.A., XLIII, 1939, p. 423 (from Prosymna); Welter, Troizen u. Kalaureia, pl. 10 b (upper left); F. de D., II B, part 3, fig. 107, upper left; ibid., V, p. 199, fig. 888; Olympia, IV, pl. LXX, nos. 1327, 1328, 1330; Arch. Epi., II, 1916, p. 101, fig. 50, 2 (from the sanctuary of Apollo Korynthos); Perachora, pl. 111, no. 268; Hesperia, IX, 1940, p. 507, fig. 251 (from Halai); Olynthia, II, fig. 296; ibid., XIV, no. 302; Mon. Ant., XVII, 1906, col. 692, fig. 512 (from Oela); Dothan, Italic Tomb-Groups, p. 51, pl. XXIV, 24; N. de Sc., 1917, p. 85, fig. 18 (from Populonis).
ARCHITECTURAL TERRACOTTAS

Except for plain roof tiles, architectural terracottas from the Potters’ Quarter were not numerous. There are two fragments of an archaic sima and a triangular antefix of archaic date, and two antefixes and part of a ridge palmette which are probably of late 6th or 5th century date (some of these are to be further published by Mary C. Roebuck in her forthcoming volume on the architectural terracottas of Corinth). It is hard to guess from what building they could have come, since none of the 7th or early 6th century structures on the site are sufficiently well built to make it seem likely that they would have had elaborate terracotta decoration.

In addition to these more interesting pieces, a large number of roof tile fragments were found. Some of these were of the curved type, made of red clay, but the majority were of the usual flat type, made of yellow or buff clay with a greenish yellow slip. A large proportion of these came from the region around the Terracotta Factory, a building which we may suppose to have been wholly or partly roofed with tiles. A number of fragments of flat tiles, which came from Well III in the factory, had a wide stripe, painted in a rather thin red wash, underneath one edge and, in several instances, what seemed to be a large cross in red on one surface, running from corner to corner. Two fragmentary tiles had painted decoration along the front edge, in one case a maeander in red and black on a cream ground, in the other a purple guilloche on a cream ground. Both tiles were found in the cistern. There were a few fragments of roof tile which were badly fired; a corner or a side might be a bright green and of a crumbling consistency. One can probably not infer from these pieces that tiles were manufactured in the Potters’ Quarter, since it is quite possible that such defective tiles might have been sold in the local market.

FRAGMENTS OF ALTARS

The fragments Nos. 65–68 probably belong to a group of small terracotta altars of slowly increasing numbers which were manufactured in Corinth. No. 65 is most closely paralleled by a fragment from a late 5th century well in Corinth. The profile differs in that in the Potters’ Quarter fragment the upper band is rounded rather than flat and there is no projecting band below the Lesbian leaf. The painted decoration is similar except that in No. 65 the leaves are closer together and the darts are tongue-shaped rather than pointed; in the fragment from the well the edges of the leaves are indicated by reserved lines rather than by raised ridges. No. 65 is also related to three fragments from the tile factory at Corinth. A cyma reversa moulding is used in all, but the outline of the leaves is different; in the tile factory examples the leaves are narrower and the upper part of the sides of each leaf is parallel to the next leaf, while in the Potters’ Quarter fragments the leaves are broader at the top, and the upper sides of each leaf are strongly convex at the point where the moulding projects furthest and become slightly narrower immediately above. The edges of the leaves, moreover, seem to be in much higher relief than those of the tile factory fragments.

The moulding of No. 66 is very similar to that of two altar fragments found in another well in the Agora at Corinth, except that the profile of the longer pointed leaves is slightly different

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20 Cf. *Corinth*, IV, part 1, p. 38, fig. 44 a.
22 *Corinth*, XV, part 1, pp. 26 f.
24 *Hesperia*, VI, 1937, p. 313, no. 239.
and the short rounded leaves are broader, flatter and less salient from the background. The painting of the mouldings of No. 66 and the more complete of the well fragments is quite similar. There seem to be no parallels among the other Corinthian altar fragments for the ovolo moulding of No. 68. The painted bead and reel above may, however, be compared with that of one of these fragments.\textsuperscript{26}

No. 67 is possibly an example of the type of altar which has gabled ends,\textsuperscript{27} while the rest almost certainly had flat tops. It has several parallels among the altar fragments from the main excavations of Corinth,\textsuperscript{28} although its mouldings are much less well done than in most of these, a natural result if our fragment is handmade, as it appears to be. Moreover, the lower part of the moulding of No. 67 is a simple cavetto, while that of most of the others has a reverse curve. One fragment\textsuperscript{29} looks as if it might have a cavetto under the projecting part of the moulding, but careless rendering of the moulding makes this uncertain. An altar in the Robinson Collection\textsuperscript{30} also has a hawksbeak as crowning moulding. The form of the hawksbeak on No. 67 is similar to that used as a border on one of the Penteskouphia pinakes\textsuperscript{31} which is probably to be dated in the second half of the 6th century. The use of the triglyphs as decoration is interesting in view of the triglyph band on the stone altar which was found in the Terracotta Factory,\textsuperscript{32} and the triglyphs used as decoration on lamps from the Potters' Quarter (pp. 258 f., nos. 41 and 42). While triglyphs are not uncommon decoration on altars,\textsuperscript{33} the combination of triglyph frieze and hawksbeak is rare. Fragments of hawksbeak mouldings were found near the triglyph altars\textsuperscript{34} in Perachora and Kerkyra, and have been tentatively assigned to them. A triglyph in Aegina,\textsuperscript{35} perhaps from an altar, may have had a similar moulding. One may compare also the hawksbeak on the triglyph wall in the Agora at Corinth.\textsuperscript{36}

The date of these altar fragments, like that of the others from Corinth, is not entirely certain, as none comes from a definitely dated deposit. The Potters’ Quarter fragments came from two areas: Nos. 66 and 67 from the southern part of the excavation,\textsuperscript{37} within about 5 m. of each other, and the others from the region of the Terracotta Factory, but either outside the building or at a high level inside. These can have nothing to do with the Terracotta Factory, since their mouldings and the type of paint used on No. 65, at least, can hardly be dated as late as the 4th century. A large proportion of the pottery from the south end of the excavation was of late 5th century date, although pottery of earlier periods was also found. In color and quality the paint employed on No. 65 and the fragments from the same mould is very much like that found on the Conventionalizing vases of Stelai Shrine A, dated generally in the first half of the 5th century.\textsuperscript{38} The gray-black paint of No. 67 is unusual in the Potters’ Quarter; its closest parallel is the more dilute gray used on a figurine fragment, XVII, 5, from the Circular South Shrine. A date in the latter part of the 5th century may thus be suggested for No. 67. A dull, slightly

\textsuperscript{26} Ibid., pl. L, 5.

\textsuperscript{27} Cf. ibid., pl. L 4; Hesperia, VI, 1937, p. 314, no. 240. The latter has, in addition to the gable, traces of an acroterion. The former, like the Potters’ Quarter fragment, has a hawksbeak moulding below the gable.

\textsuperscript{28} Hesperia, XVI, 1947, pls. L, 4, LII, 3 and 4; Hesperia, XIX, 1950, pl. 110, a-c.

\textsuperscript{29} Hesperia, XVI, 1947, pl. L, 4.

\textsuperscript{30} C.V.A., U.S.A. 4, Robinson Collection 1, pl. XLVIII. This is dated in the early 5th century by Robinson (p. 57), but is assigned by Payne (Hesperia, XVI, 1947, p. 221) to the same period as two vaso fragments from Perachora (Perachora, pl. 35, 1 and 2) which he dates (ibid., p. 105) in the third quarter of the 6th century.

\textsuperscript{31} Ant. Denk., I, pl. 7, 25; Payne, Necrocorinthia, p. 112.

\textsuperscript{32} Corinth, XV, part 1, pp. 77-79.

\textsuperscript{33} Cf. ibid., pp. 67f.

\textsuperscript{34} Perachora, pp. 91f., fig. 16, pl. A, 2; Korkyra, I, pp. 65f. fig. 51.

\textsuperscript{35} Ibid., p. 66, fig. 54.

\textsuperscript{36} Ibid., pp. 66f., fig. 52.

\textsuperscript{37} They were found west of the southern stairway of the City Wall (Corinth, XV, part 1, pp. 19f.).

\textsuperscript{38} Lucy T. Shoe tells me that the profile of No. 65 looks like an early 5th century type, and she suggests a 6th century date for No. 68.
grayish black occurs among the Stelai Shrine A figurines, but the color on the fragment from the Circular South Shrine seems closer. A 6th century date might be assumed on account of the similarity of the hawksbeak to that on the Penteskouphia pinax and the combination, either certain or probable, of hawksbeak moulding and triglyph frieze on monuments of the 6th century. It does not seem possible, however, that the paint on our fragment can be so early.

**Miscellaneous Clay Objects**

Clay impressions from decorated gems or seals have occasionally been found in other places;\(^{39}\) unlike Nos. 69 and 70, they were probably not impressed from swivel rings, since the pivot marks do not appear. The disk shape like that of No. 71 is sometimes found in gems, although it is more usual to have one or both sides slightly convex rather than flat. Two gems\(^{40}\) of this shape are dated in the Geometric period by Furtwängler. The crude style of No. 71 is also not unlike that of these gems, but it is impossible to determine whether the seal can be so early.

**Miscellaneous Stone Objects**

The stone objects from the Potters' Quarter, Nos. 75–82, outside of the stelai, altars and other objects of religious use already published,\(^{41}\) are few in number, consisting mainly of pieces for purely practical domestic or industrial use. Two grinding stones in a volcanic stone and fragments of two or three others were found. One of these, No. 80, is of the rectangular shape used as a lower stone, and its upper surface is strongly concave, doubtless indicating considerable use. The other, No. 81, is an upper stone of a long elliptical shape. Both these types were, of course, very common in antiquity. The mortar fragment, No. 82, which is of a slightly different kind of volcanic stone, is also of a type which occurs on other sites, although the treatment of the under surface with its raised bands seems to be somewhat unusual.

In addition to the catalogued objects, one may mention two small disks, one of gypsum and one of limestone, about 0.04 m. in diameter, which are perhaps from an inlaid floor, and a number of chips of obsidian. Only one of the latter seems to be a blade or implement; the rest appear to be merely chips from the working of obsidian. Most are yellow or grayish yellow, and a few are black. Not included in the catalogue, since it is outside the time limit of the Potters' Quarter, is a Byzantine impost block (KA18) of lusterless grayish white marble, 0.515 m. long, 0.15 m. wide and 0.13 m. high; the base is 0.12 m. square. It is of a very low, widely flaring type, decorated only on one face with an acanthus ornament in low relief. The workmanship is of quite poor quality, and the capital is probably of fairly late date. Similar designs are found elsewhere, as at Mistra.\(^{42}\)

**Loomweights.**

*Pyramidal*

1 (KN97). Pyramidal loomweight. Plate 57. H. 0.065. W. 0.031.

Hard, dark red clay. Truncated top.

From Well I. This weight cannot be later than the first quarter of the 6th century and may well be earlier. Loomweights of similar shape are common at other sites.

2 (KN143). Pyramidal loomweight. Plate 57. H. 0.067. L. 0.053. W. 0.043.

Greenish gray, slightly pebbly clay. Truncated top. Two sides longer than others. Pierced by two holes near top.

\(^{39}\) Cf. B. M. Cat. Terracottas, pp. 443-46, E 93-199; Hesperia, Suppl. VII, p. 195, nos. 14-15; \(\Lambda \Theta \chi \Delta \alpha \varepsilon \alpha \gamma \), 1930-31 (\(\pi \alpha \nu \delta \pi \gamma \zeta \tau \),), p. 32, fig. 3, p. 36, fig. 9; J.H.S., VII, 1936, pp. 40f; perhaps Corinth, XII, no. 2863.

\(^{40}\) Furtwängler, *Die antiken Gemmen*, III, p. 64, fig. 53; Furtwängler, *Beschreibung der geschnittenen Steinen im Antiquarium*, no. 80.

\(^{41}\) Corinth, XV, part 1, pp. 63-81.

Perhaps of 5th century date. This type with the
two long sides and two holes is also found at other
sites.\textsuperscript{43}

\textbf{Conical}

D. 0.047.
Buff clay. Rather irregularly shaped. Truncated
top and flat bottom.
A loomweight of rather similar shape from the
main excavations of Corinth (\textit{Hesperia}, XVII, 1948,
pl. LXXVII, C 30) was found with late 7th century
pottery.

4 (KN104). Conical loomweight. Fig. 6. H. 0.087. D.
0.053.
Grayish red clay with lighter slip. Very slight bevel
at bottom. Small depression in rounded top.
From Well I, hence probably of late 7th or early 6th
century date.

5 (KN179). Conical loomweight. Plate 57. H. 0.081.
D. 0.046.
Buff clay. Very slight bevel at bottom. Small de-
pression in rounded top.
From the North Dump, hence probably to be dated
in the second half of the 7th century. Another loom-
weight, KN182, from the North Dump is of similar
type.

6 (KN103). Conical loomweight. Fig. 6. H. 0.08. D.
0.049.
Grayish yellow clay. Flat bottom with rounded
derge.
From Well I.

7 (KN193). Conical loomweight. Plate 57 and Fig. 6.
H. 0.074. D. 0.046.
Polished buff clay. Rather irregularly shaped.
Truncated top with small depression in center. Low
bevel at bottom.
From the North Dump.

8 (KN188). Conical loomweight. Plate 57. H. 0.063.
D. 0.041.
Rounded top, with hole placed low. Four pairs of thin
brown horizontal lines.
Another loomweight, KN189, has the same profile
and decoration as No. 8, but is slightly larger.

9 (KN192). Conical loomweight. D. 0.055. Top broken
off.
Pale gray clay, entirely covered with thin brown
paint. Flat bottom. Profile of lower part similar to
No. 8.
From the Road Deposit, and probably of 6th cen-
tury date.

10 (KN188). Conical loomweight. Plate 57. H. 0.073.
D. ca. 0.05. Part of one side broken away.
Polished yellow clay. Red paint. Top truncated,
with slight depression in center. Flat bottom. Broad
red stripe at top, bottom and near center.
From the same deposit. The profile is similar to
No. 12. A loomweight found elsewhere in Corinth
(\textit{Hesperia}, XVII, 1948, pl. LXXII, 4) is also decorated
with horizontal stripes.

11 (KN112). Conical loomweight. Plate 57. H. 0.075.
D. 0.055.
Light brownish gray clay. Flat bottom. Truncated
top. Vertical hole entirely through weight, in addition
to usual horizontal hole.
From the North Dump. The profile is similar to
No. 12.

12 (KN144). Conical loomweight. Fig. 6. H. 0.075.
D. 0.056.
Brown clay. Flat bottom with slightly rounded
dege. Truncated top, with vertical hole as well as
horizontal.
From the same deposit.

13 (KN145). Conical loomweight. Fig. 6. H. 0.067.
D. 0.056.
Grayish green clay. Wheelmade. Flat bottom with
slightly rounded edge. Truncated top with small de-
pression in center.
From the same deposit.

14 (KN105). Conical stamped loomweight. Figs. 6
and 7. H. 0.076. D. 0.051.
Pinkish buff clay. Lower edge strongly rounded.
Pointed top. Near bottom stamp in form of manderia,
with hybrid monster, right.
From Well I. The stamp is rather indistinct, but
the animal appears to have the beak of a griffin, long
ears, the forefeet of a feline, pointed wings and a ser-
pentine tail.

15 (KN101). Conical stamped loomweight. Plate 57
and Fig 7. H. 0.066. D. 0.052. Top chipped.
Very hard, polished buff clay. Lower edge bevelled.
Pointed top. Near bottom narrow manderia stamp,
with seated chimera, left.
The profile is rather similar to No. 14, except that
the height is lower in proportion to the diameter. The
stamp is sharp and clear, probably largely because of
the excellent quality of the clay, and the modelling
of the chimera is careful. The chimera is a fairly fre-
quent motive on gems.\textsuperscript{44}

\textsuperscript{43} Cf. \textit{Hesperia}, XVIII, 1949, pl. 101, no. 124 (from the
Agora at Athens); \textit{Hesperia}, Suppl. VII, fig. 32, no. 9, fig. 35,
no. 108 (from the Pnyx); \textit{Hesperia}, IX, 1940, p. 509, figs.
252, 4 and 5, 255, 5 (from Halai); \textit{Délos}, XVII, p. 154, pl.

\textsuperscript{44} Cf. Furtwängler, \textit{Die antiken Gemmen}, I, pls. V, nos.
16, 18, 39A, XXXI, 7; \textit{B. M. Cat. Engraved Gems}, pls. IX,
no. 522, X, no. 598; Lippold, \textit{Gemmen und Kameen}, pl.
LXXXII, 3.
FIG. 6. Profiles of Loomweights
16 (KN98). Conical loomweight. Plate 57. H. 0.048. D. 0.048.
The fact that the height and diameter are the same gives this loomweight proportions which are quite different from any other. The closest in respect to proportions is No. 27, which is of late 5th century date, but the flat bottom of No. 16 and the quality of the clay should indicate an earlier date, perhaps in the 6th century. The shape resembles that of a loomweight found elsewhere in Corinth (see under No. 10).

17 (KN186). Conical loomweight. Plate 57. H. 0.076. D. 0.048.
Light brown clay. Purple paint. Lower edge bevelled. Pointed top painted purple, with thin purple line below hole.
The profile is rather like that of No. 14, except that the bevel is more angular and the height is a little greater in proportion to the diameter. It resembles a loomweight from Troizen,\(^{45}\) except that the latter has a slightly broader base.

18 (KN190). Conical inscribed loomweight. H. 0.071. D. 0.058. Tip broken.
Pale buff polished clay. Bottom very slightly bevelled. Pointed top. On bottom incised letters AK.
This seems to be the earliest inscribed weight. The date is not certain, but the quality of the clay, the broad, flat bottom and the narrow bevel should indicate a fairly early date. The weight seems to be

\(^{45}\) Welter, Troizen und Kalaureia, pl. 10 b (second from left in upper row).

most closely related to examples of late 7th or early 6th century date. The profile is rather similar to that of No. 14, except that the bottom is broader in proportion to the height and the bevel is more angular. The proportions are similar to those of No. 13. The mark following the A seems to be complete.

19 (KN199). Conical loomweight(?). H. 0.056. D. 0.04.
Buff clay. From the Road Deposit. This example is interesting only because it has no hole.\(^{46}\)

20 (KN86). Small conical stamped loomweight. Plate 57 and Fig. 7. H. 0.037. D. 0.026.
Pale buff clay. Irregularly shaped, with flat bottom and pointed top. Near bottom stamp in large upright mandorla: above, seated animal, left, with head turned back;\(^{47}\) below, phallos.
This weight, like the two succeeding, seems almost too small for actual use and may have been made for dedication only. The impression, although originally from a well made stamp, has become worn. The animal might be either a dog or a panther, though the short tail is rather unusual for either. There is no evidence for the date, and the weight may be later than the archaic period.

21 (KN91). Miniature conical loomweight. H. 0.028. D. 0.018.

\(^{46}\) For other examples without holes, which are perhaps not loomweights, see Corinth, XII, nos. 2909–18; Valmin, Swedish Messenia Expedition, pp. 378f., pl. XXV, 3; Dyggev, Poulsen and Rhomaios, Das Heroon von Kalydon, p. 135, fig. 154.

\(^{47}\) Compare the pose of the animals on a loomweight stamp from Himera (Marconi, Himera, p. 120, fig. 120, 7).
Buff clay. Sharply pointed top and bevelled lower edge.

From Well I.


23 (KN100). Conical loomweight. Plate 57. H. 0.047. D. 0.085.

Reddish buff clay. Blunt top. Bevelled lower edge. This loomweight, with its combination of a nearly flat top with a fairly high, well defined bevel, may possibly represent an intermediate stage between the archaic and the late 5th century types.

24 (KN180). Conical inscribed loomweight. Fig. 6. H. 0.075. D. 0.058.

Buff clay. On bottom incised X.

Four other weights (KN128, 151, 187, 201) with the same letter were found. These vary in height from 0.087 to 0.072. Their profiles show them to be fairly closely related, with the possible exception of KN151, which seems a little later than the rest.

25 (KN226). Conical loomweight. Fig. 6. H. 0.067. D. 0.041.

Soft brown clay with crumbling surface. Shape rather slender with flat bottom and slightly convex sides.

From the Rectangular South Pit, and datable in the third quarter of the 5th century.

26 (KN225). Conical inscribed (?) loomweight. Fig. 6. H. 0.087. D. 0.063.


From the same deposit. Another loomweight of very similar shape was found in this deposit. The incised line may be intended for an I. There are three other weights, including No. 27, from the same deposit which have a similar line or letter. A loomweight from a well deposit of the same date at Corinth appears to be similar in shape.

27 (KN224). Conical inscribed (?) loomweight. Fig. 6. H. 0.084. D. 0.07.

Hard buff clay with lighter slip. Unusually broad, heavy shape. Lower edge rounded, but base smaller than preceding. Short incised line (perhaps I) in center of bottom.

From the same deposit.


Light reddish brown clay. Profile similar to that of No. 24, except that bevel is slightly more angular. Long incised line (perhaps I) across center of bottom.

29 (KN102). Conical inscribed loomweight. H. 0.085. D. 0.063.


From the Circle Deposit. This deposit is hard to date, but probably belongs to the late 5th and early 4th centuries. The profile of No. 29 seems to be intermediate between the late 5th century type of No. 26 and the 4th century type of No. 37.

30 (KN184). Conical inscribed loomweight. H. 0.071. D. 0.053. Top broken off.

Hard, pebbly grayish yellow clay. High, angular bevel. Near bottom large incised Λ, rather deeply cut with broad strokes.

From the North Dump. This deposit, though essentially of 7th century date, contained near its edges a few objects of post-archaic date. The profile is rather similar to No. 37, but appears to be somewhat earlier type.

31 (KN182). Conical inscribed loomweight. H. 0.09. D. 0.064.

Yellow clay, partly fired brown. On bottom deeply incised Λ.

One other loomweight, KN155, has the Λ on the bottom instead of the side.

32 (KN221). Conical inscribed loomweight. H. 0.093. D. 0.065.

Pale gray clay. Near bottom letter Λ in shallow incision.

From Deposit 2 of the Terracotta Factory, and datable in the third quarter of the 4th century. The profile is similar to that of No. 37, except that the bevel is not quite as high.

33 (KN135). Conical inscribed loomweight. H. 0.087. D. 0.062.

Greenish gray clay. At upper edge of bevel letter Π incised with broad, deep strokes.

34 (KN111). Conical stamped loomweight. Fig. 7. H. 0.091. D. 0.067.

Reddish clay. Slender shape with rather low bevel. On bottom stamp in shape of upright manderia containing squid or cuttlefish. At ends of impression, marks of pivots.

Another loomweight, KN113, has the same stamp. The profile also is similar. The pivot marks show that the impression was probably taken from a swivel ring.

35 (KN129). Conical stamped loomweight. H. 0.082. D. 0.065.


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*Hesperia, VI, 1937, p. 315, fig. 47, no. 247.*
36 (KN180). Conical stamped loomweight. Fig. 7. H. 0.082. D. 0.06.

37 (KN116). Conical stamped loomweight. Fig. 6. H. 0.091. D. 0.064.
Reddish brown clay. Above upper edge of bevel upright oval stamp containing loomweight with base and bar; below, on bevel, rectangular stamp with MEΛΣ.
From Deposit 2 of the Terracotta Factory.

38 (KN119). Conical stamped loomweight Fig. 6. H. 0.098. D. 0.064.
From the same deposit. The profile is similar to that of No. 37, except that the height is greater in proportion to the diameter.

Brownish red clay. On side upright oval stamp with loomweight.
From the same deposit.

40 (KN126). Conical stamped loomweight. Fig. 7. H. 0.071. D. 0.051.
Red clay. On side, above bevel, stamp in form of upright mandorla, containing at left kneeling winged figure, left, and at right trophy with shield, helmet and spear, left. On bevel badly worn rectangular stamp, probably with MEΛ.
This weight is probably to be dated in the third quarter of the 4th century, as the profile is very similar to that of No. 37. The stamp seems to be identical with one on a loomweight found elsewhere in Corinth.

41 (KN110). Conical stamped loomweight. Fig. 7. H. 0.082. D. 0.055.
Light grayish brown clay. On side mandorla stamp with man, right, squatting behind goat, right, which he is milking into lower container.

42 (KN127). Conical stamped loomweight. Fig. 7. H. 0.11. D. 0.071.
Yellowish clay. On side upright mandorla stamp representing Nike, right, holding uncertain object, probably incense burner.
This is the largest of any of the loomweights found. Its profile is closest to that of No. 37, except that its width is slightly greater in proportion to its height.

If the object held by Nike is an incense burner, it is probably the tall variety which has a number of disks on the shaft. Representations of Nike with an incense burner are fairly common, particularly on vases. A Nike in exactly the same pose as on our stamp and a rather similar type of incense burner are depicted on the marble drapery fragment from Lykosoura.

43 (KN136). Conical stamped loomweight. Fig. 7. H. 0.087. D. 0.061.
Brown clay. On side narrow upright mandorla stamp with uncertain design; perhaps flying bird, right, holding wreath in claws.

44 (KN131). Conical stamped loomweight. H. 0.088. D. 0.066.
Light brown clay. On side upright mandorla stamp with uncertain representation, perhaps warrior.

45 (KN216). Conical loomweight. H. 0.088. D. 0.06.
Buff clay. At upper edge of bevel, small flattened area in which are three small, deep depressions in horizontal row.
From Deposit 2 of the Terracotta Factory. A similar weight is published in Corinth, XII, no. 1123.

46 (KN158). Conical loomweight. H. 0.092. D. 0.065.
Reddish brown clay. Brownish gray slip. Flattened area at one side of upper edge of bevel with five small, deep depressions, irregularly arranged in semi-circle.
The profile is similar to No. 37, except that the bevel is lower.

Discoid

47 (KN94). Discoid loomweight. Plate 57. D. 0.087. Th. 0.026.
Dark gray clay. Shape in section that of two broad cones base to base. Two suspension holes.
From Deposit 6 of the Terracotta Factory.

48 (KN92). Discoid loomweight. Plate 57. D. 0.089. Th. 0.02.
From the South Room of the Terracotta Factory. There are two other examples of this type, KN93 and KN95. The latter is unusually small, only 0.027 in diameter.

Spindle Whorls and Spools.

49 (KN175). Conical spindle whorl. H. 0.027. D.0.045.
Top broken off.
Hard pale yellow clay, polished. Shape that of

54. Ibid., pl. VI. 1. Compare also the pose of a female figure on a loomweight stamp from Himera (Marconi, Himera, p. 120, fig. 107, 4).
truncated cone. Painted with fine black concentric lines.

From the Road Deposit, outside the South Long Building. Three other whors (KN88, 174, 200) of the same type came from this area, and another (KN175) from the North Dump.

50 (KN161). Cylindrical spindle whorl. Plate 57. H. 0.02. D. 0.083. Edges chipped.

Hard grayish yellow clay. Black paint. Whorl nearly cylindrical, tapering slightly to one end and flaring at other end. Hole through center. Groups of concentric black lines round holes at either end and at upper and lower edges of sides.

From Well I, and probably to be dated in the late 7th century or early 6th. A spindle whorl (KN108) of similar shape is decorated with stripes around the sides and on the wider end lines radiating from the central hole. Corinthis, XII, no. 1217, is of similar shape.

51 (KN89). Elliptical spindle whorl (?). Plate 57. H. 0.019. D. 0.084. One side broken off.

Hard pale grayish yellow clay. Brown paint. Shape that of flattened sphere with hole through center. Groups of brown concentric lines.

Another object of very similar shape (KN90) is decorated with two groups of three brown and red lines.

52 (KT68–1). Double spindle whorl. Plate 57. H. 0.028. D. ca. 0.086. Edges chipped.

Hard yellow clay with polished buff slip. Brownish black paint. Shaped like two broad, low truncated cones set top to top; one smaller than other. Between them two sharp-edged moulded rings. Hole through center. Broader surface decorated with groups of two concentric lines bordering and separating row of Z maeder and row of dots. Concentric lines on smaller surface and on edges of moulded rings. Row of dots on side of larger cone and on under side of first moulded ring.

The clay and decoration put this object back into the early 6th or late 7th century. A stone object of somewhat similar shape was found at Gela.55

53 (KT68–2). Double spindle whorl. Plate 57. H. 0.015. D. 0.086. Edges chipped.

Hard greenish yellow clay. Black and red paint. Two flat-edged disks set close together with narrow, angular groove between. Hole through center. Surfaces and edges decorated with concentric black and red lines.

Probably of early 6th century date. Another (KT 68–3) of the same type, slightly larger, has similar decoration in black only.

54 (KT68–4). Double spindle whorl (?). Plate 57. H. 0.027. D. 0.041. Edges chipped.

Buff clay. Black and applied purple paint. Truncated cone joined by its top to thick, flat-edged disk, with deep, angular groove between. Hole through center. Ends and sides decorated with alternate black and purple (over black) lines and stripes.

 Probably of similar date to preceding.

55 (KT68–5). Double spindle whorl (?). Plate 57. H. 0.022. D. (greatest) 0.089. Edges chipped.

Hard, light brown clay. Brownish black paint. Two flat surfaces with wide, semi-circular trough between. Hole through center. Two concentric stripes on either flat surface, and stripes at edges and in center of trough.

56 (KT68–6). Double spindle whorl (?). Plate 57. H. 0.094. D. 0.089.

Hard, light greenish gray clay. Thin black paint. Two thick, flat-edged disks with trough between. Latter curved at one end and angular at other. Very small hole through center. Traces of paint all over surface.

This object somewhat resembles Nos. 54 and 55, but is also rather like the clay spools (cf. No. 58). It has a much smaller hole than any of the other whors.

57 (KT75–12). Cylindrical spindle whorl (?). Plate 57. L. 0.025. Th. 0.025.

Coarse, pebbly, grayish brown clay. Hole through center.

From the Rectangular South Pit. Clay cylinders,66 about four times as large as this, were found at Tiryns and Mycenae; these, however, have two vertical perforations and so could have been used as loom-weights.

58 (KT68–7). Large spool. Plate 57. H. 0.05. D. 0.054. Chip broken from one side.

Hard, light greenish gray clay. Two thick, flat-edged disks with wide, semi-circular trough between. Edges of disk curve smoothly into trough. No hole in center.

Part of an identical spool was found at nearly the same place.

ARCHITECTURAL TERRACOTTA S.


Light yellow clay with particles. Cream slip. Purple paint. On flat upper band reserved border at top and groups of two concentric arcs, reserved on purple band. Narrow purple stripe across ends of arcs added later. On cavetto Doric leaf with double outlines reserved. Outlines of curves incised with compass.

From Well II.57 The type is very similar to a sima

56 Schliemann, Tiryns, p. 146, no. 71.
57 Corinth, XV, part 1, p. 28.
fragment from the Acropolis,\textsuperscript{58} which is dated by Buschor in the first quarter of the 6th century.


Cream clay with particles. Buff slip. Black and red paint. Design in relief. Raised border round edge, painted black. At bottom, two thick-stemmed volutes in black; above, three petals, outer two red, central one broken away, with oval black core at base.

Found near the N.W. angle of the City Wall, and probably to be dated in the second half of the 7th century. Antefixes of this general type have been found at several sites,\textsuperscript{59} but none is exactly identical with this. Most differ in that the central palmette completely separates the stems of the volutes; the Tiryns example\textsuperscript{60} is closest to ours in this respect. Another feature which differentiates it from the other antefixes of this type is the unusual thickness of the volutes at their base; in one of the antefixes from the Acropolis\textsuperscript{61} the stems of the volutes are also very thick, but are separated by the palmette.


Cream clay with particles. Cream slip. Black and red paint. Design in relief, reserved on black background. Nine-leaved palmette with drooping lower leaves. Lozenge-shaped center red on reserved area. At base, long tendrils ending in volutes. Below palmette, lotos with thick, pointed outer leaves and three small central leaves. Small reserved triangle in outline at core. Band between palmette and lotos, with circle at either side; latter red on reserved area. Between volutes and outer leaves of lotos, reserved petal. Side edges of palmette red.

Probably to be dated in the late 6th or early 5th century. The type is very close to that of other antefixes from Corinth,\textsuperscript{62} and also to examples\textsuperscript{63} from Aegina and Kalauria, although in these the outer leaves of the lotos are more flaring.

\textsuperscript{58} Buschor, \textit{Die Tondächer der Akropolis}, fig. 10. Compare also the decoration of \textit{ibid.}, fig. 11, although the profile is not as close.

\textsuperscript{59} Cf. Corinth, IV, part 1, p. 11, notes 1–8.

\textsuperscript{60} Tiryns, I, p. 10, fig. 8.

\textsuperscript{61} Buschor, op. cit., fig. 42.

\textsuperscript{62} Corinth, IV, part 1, pl. III, figs. 6–8, the last dated in the early 5th century by Van Buren in \textit{Greek Fictile Revetments in the Archaic Period}, p. 155, no. 154.

\textsuperscript{63} Aegina, pl. 24, 4, dated by Van Buren (op. cit., p. 151, no. 139) in the second half of the 6th century; \textit{ibid.}, pp. 155f., no. 182, dated in the early 5th century.


Probably of 5th century date. The type is somewhat similar to other antefixes in Corinth.\textsuperscript{64}


Pinkish clay with particles. Cream slip. Black and red paint. Decorated on both sides with design reserved on black background. Side edges red. Probably seven-leaved palmette with lozenge-shaped core, red on reserved lozenge. Two broad stems ending in volutes, joined by triple band. Small petals between volutes and lower part of stems.

From Well III.\textsuperscript{65} A fragment of the upper part of a very similar palmette, perhaps the same one, was also found in the well at a higher level. There is some evidence to show that the well may have been filled in the late 6th or early 4th century. The palmette is probably of late 6th or early 5th century date. It is somewhat similar to examples\textsuperscript{66} from Aegina and the Argive Heraion.

\textbf{FRAGMENTS OF ALTARS.}

65 (KN80). Fragment of cyma reversa moulding from altar (?). Plate 59. H. 0.031. W. 0.044. Broken on sides and bottom.

Light reddish buff clay. Black and red paint. Simple rounded moulding at top; upper surface flat. Lesbian leaf moulding with raised, rounded border round edges of leaves. Flat tongues between. Central part of leaves black, tongues red. Flat area below cyma black.

From the area just west of the Terracotta Factory. Several thin fragments (KN81) which were split off from the surface of an identical moulding were found in the Northwest Room of the Terracotta Factory, but at a high level. They are from the same mould as No. 65, have the same type of clay and paint, and may be part of the same altar.

\textsuperscript{64} Corinth, IV, part 1, fig. 5 b. Compare also fig. 12 (A 34).

\textsuperscript{65} Corinth, XV, part 1, p. 45.

\textsuperscript{66} Aegina, pl. 48, lower center, dated by Van Buren (op. cit., pp. 162f., no. 145) in the early 5th century; \textit{Arg. Her.}, I, pl. XXIII, H, dated by Van Buren (op. cit., p. 163, no. 136) in the second half of the 6th century.
66 (KN79). Fragment of moulding from altar (?). Plate 59. H. 0.05. W. 0.066. Part of one side preserved, with upper and lower edges.

67 (KN78). Fragment of altar (?). Plate 59. H. 0.152. W. 0.237. (through metope) 0.011. Broken on all sides.
Reddish buff clay. Grayish black and red paint. Traces of orange-red paint (accidental) on metopes. Beginning at top, part of plain band (?) with traces of decoration in black, and at right side perhaps beginning of gable or corner akroterion; flat projecting band, painted red; hawksbeak moulding, painted with Doric leaf and Doric leaf reversed in red with black lines separating leaves; narrow rounded band, rather irregular, painted red; broad band of triglyphs and metopes, with triglyphs and narrow raised band across tops of metopes painted black.
The rather irregular rendering of the mouldings makes it likely that the fragment is handmade, although the triglyphs are well shaped.

68 (FM13 in Corinth general inventory). Part of altar (?) with ovolo moulding. Plate 59. H. 0.082. W. 0.098. Upper corner with part of sides preserved.
Hard pinkish clay with slip of same. Dilute brownish black paint and red paint. At top narrow flat band with traces of bead and reed pattern in black. Below, egg and dart pattern in relief; traces of red on edges of eggs. Sides below moulding painted black. On flat upper surface traces of reserved scroll (?) on black.

Miscellaneous Clay Objects.
69 (KN82). Seal impression. Plate 57. L. 0.023. W. 0.0065.
Hard reddish clay. Elliptical piece of clay with narrow, pointed oval stamp, representing nude youth, left. Arms bent at elbow. Right leg bent with foot raised. Impressions of pivots at either end of stamp.
The youth has long hair, and the style, stiff and rather hard, certainly seems to be archaic. The marks of the pivots show that the impression was probably made from a ring with a movable gem or bezel which was attached to the hoop by twisted wire. The extremely narrow, sharply pointed outline is most unusual.67

70 (KN83). Seal impression. Plate 57. D. ca. 0.022. L. (stamp) 0.017.
Hard reddish buff clay. Clay roughly circular; stamp pointed oval. Lioness, right, with forepaws raised and tail in S-loop over back.

71 (KN84). Seal. Plate 57 and Fig. 7. D. 0.019. Th. ca. 0.006. Small break on reverse.
Orange-red clay. Thick, flat disk with longitudinal hole. On obverse, horse (?), right. Extending from shoulders to edge of disk, line with five short lines depending from it; perhaps rein. On reverse, turtle or crab(?). Egg-shaped body with two bent legs on either side, ending in small claws.
The design on the reverse is uncertain. The legs are like those of a crab, although the body is not; possibly the artist did not know how many legs a crab has. The legs seem much too long for a turtle, but compare a turtle on the handle plate of a Corinthian krater in the Louvre.68

72 (KN165). Large perforated plaque. Plate 59. L. 0.151. W. 0.18. Th. ca. 0.014. One corner missing.
Light brown clay. Plaque roughly rectangular with two rounded corners, which have slightly thinner edge and are slightly bent upward. Deep notch cut from other corners and side between these is slightly incurved. Large holes, arranged in five rows, punched through surface.
From the Rectangular South Pit, hence probably datable toward the end of the third quarter of the 5th century. The identification of this object is uncertain. It might possibly have been intended for use in a kiln as a sort of removable window to control the draft, although the lack of any traces of burning shows that it was never actually employed in this way.

73 (KN227). Part of support (?). L. 0.13. W. 0.106. Th. 0.026. About half preserved.
Grayish green porous clay with much straw. Shape of disk, thick in center and thinner at edges; one surface flat, other slightly rounded.
The disk might possibly have served as a support in firing a large vase or other object.

74 (KN215). Part of flat tile (?). Plate 59. L. 0.125. W. 0.062. Th. 0.018. Broken on three sides.
Hard light green clay with few particles. On one side large + deeply cut with knife. Surface shows many finger prints.
From Northwest Angle Deposit, hence probably to be dated in the first quarter of the 6th century.

Miscellaneous Stone Objects.
75 (KM132). Stone stamp. Plate 59. Face 0.016 square. H. 0.011.

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67 Even such narrow ring bezels as B. M. Cat. Finger Rings, Greek, Etruscan and Roman, pls. II, nos. 43-47, XXX, no. 1232, are somewhat broader across the center.

68 Pottier, Vases antiques du Louvre, I, pl. 44, E 616.
Dark olive green soapy stone, probably steatite. Object square with short, cylindrical handle, pierced by horizontal hole at point where it joins square. Depression at one side shows earlier attempt to bore through stone. Four deep channels on face, crossed by four others.

From Deposit 2 of the Terracotta Factory. The deposit dates from the third quarter of the 4th century, but the stamp might, of course, have been in use for some time, or its presence in the deposit may be accidental. The object probably served the same purpose as an engraved gem. An identical stone stamp was found at Perachora and a similar one, also in steatite, at Lindos. The latter has the same criss-cross pattern on the face, but the handle is of a scaraboid form. A group of related stone stamps from Kameiros, in white marble and steatite, have different patterns and are rectangular or circular instead of square.

76 (KM133). Conical steatite bead. D. (greater) 0.017. H. 0.011. Small piece broken off.

Dark gray stone. Shape that of truncated cone; small hole bored through center.

This type of stone bead is extremely common in Corinth and elsewhere.

77 (KM134). Stone implement. Plate 59. L. 0.065. Th. 0.015.

Hard brownish red stone. Cigar-shaped, blunt at one end and pointed at other. Surface very highly polished.

From the court of the Terracotta Factory. The stone may have been used for some kind of smoothing or polishing. A very similar stone was found at Tschandarli near Pergamon.

78 (KM135). Part of similar stone. L. 0.06. One end broken off.

Hard light brown stone. Roughly triangular in section. Two edges angular, other worn round. Surface very highly polished.

From the Terracotta Factory. The stone doubtless served the same purpose as the preceding.

79 (KM149). Marble pestle. H. 0.135. D. 0.088.

Coarse gray marble. Upper end hemi-spherical. Groove hollowed out below top for fingers. Lower part cylindrical, rounded and worn on under surface.

Found just south of the court of the Terracotta Factory. A pestle from Delos is somewhat similar.

80 (KM150). Lower grinding stone. L. 0.47. W. 0.80.

Hard, dark gray volcanic stone with black crystals. Rectangular in shape with concave grinding face.

From the South Long Building, north of Stelai Shrine A. Similar grinding stones have been found at many sites.

81 (KM171). Part of upper grinding stone. Preserved L. 0.18. W. 0.14. Th. (at center) 0.065. Probably about half preserved.

Hard, dark gray volcanic stone with black crystals. Bottom flat and elliptical, probably coming to point at ends. Upper surface triangular in section, diminishing in thickness toward ends.

Elliptical grinding stones of this type are also commonly found.

![Fig. 8. Stone Mortar No. 82](image-url)
under side of bowl flat, slightly raised area forms tapering band from leg to center of bowl.

Mortars\(^\text{76}\) of very similar type were found at Delos and Delphi; the former is made of basalt, the latter perhaps of serpentine. The legs are of the same shape, but the raised bands under the bowl seem to be lacking. A number of stone mortars of similar shape have been found in Cyprus,\(^\text{77}\) and there are decorated examples\(^\text{78}\) of the Mycenaean period in Rhodes and Athens.

\(^{76}\) Ibid., p. 110, fig. 134; F. de D., V, fig. 97.

\(^{77}\) Cesnola, Cyp. Antiq., III, pls. CXII, 4, CXV, 8 and 9; Swed. Cyp. Exdpt., II, pl. CLXXXIV, 15.

\(^{78}\) Annuario, XIII–XIV, 1930–31, pl. XX; B.C.H., LXXIII, 1949, pl. XXIX, 2.
CONCORDANCE

Under Catalogue Number, numbers including both roman and arabic numerals refer to Chap. I, single arabic numerals refer to Chap. II, and arabic numerals followed by (III) refer to Chap. III.

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