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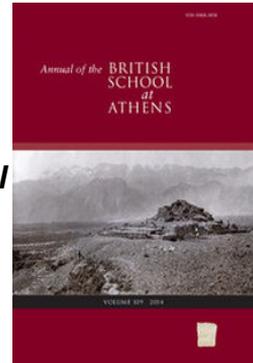
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Grotesques and the Evil Eye

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The Annual of the British School at Athens / Volume 10 / November 1904, pp 103 - 114
DOI: 10.1017/S0068245400002100, Published online: 18 October 2013

Link to this article: http://journals.cambridge.org/abstract_S0068245400002100

How to cite this article:

Alan J. B. Wace (1904). Grotesques and the Evil Eye. The Annual of the British School at Athens, 10, pp 103-114 doi:10.1017/S0068245400002100

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GROTESQUES AND THE EVIL EYE.

IN discussing the so-called Alexandrian Grotesques in a paper in this Annual last year¹ I expressed the opinion that they should be assigned to Campanian art. I have, however, since then been enabled to study these grotesques more closely ; and have in consequence been led to modify my former opinion very considerably. Though these grotesques were very popular in Italy during the late republican and the imperial periods, they were by no means peculiar to the west. They fall naturally into several classes, which, for convenience, are here given in tabular form.

A.—GENRE FIGURES (MARBLE STATUETTES).

1. Drunken old woman. (a) Rome, Capitol. Helbig² 439. (b) Munich. Furtwängler, *Beschreibung d. Glyptothek*, 437. (c) Dresden: head only. *Arch. Anz.* 1889, pp. 98, 99, with illustration.

2. Fisherman. Rome, Palazzo dei Conservatori. Helbig² 601 ; Collignon ii. Fig. 290.

3. Peasant woman carrying lamb. Rome, Palazzo dei Conservatori. Helbig² 602 ; Collignon ii. Fig. 291.

4. Peasant woman carrying chickens. (See p. 112.) Rome, *Maggazino Archeologico* (in garden). Fig. 1.

5. Fisherman. (a) Rome, Vatican, Gall. d. Cand. 177. Helbig² 378 ; Brunn-Bruckmann 164. (b) Louvre. H. de Villefosse, *Cat. Sommaire* 1354 (in black marble, with loin cloth of alabaster). (c) Louvre. H. de Villefosse, *ibid.* 470. Statuette. (d) Rome, Palazzo Massimi alle Colonne, by fountain in Cortile. Statuette, torso only, right arm was raised. (e) Formerly in Coll. Pacetti. Clarac, 879, 2243. (f, g) Villa Albani. Meyer-Schulze on Winckelmann, *Geschichte d.*

¹ *B.S.A.* ix. p. 241. I take this opportunity of expressing my hearty thanks to Dr. Hartwig for allowing me to publish the bronze in his possession, to Prof. Ridgeway, Mr. W. L. H. Duckworth, and Mr. E. H. Minns for much valuable information and assistance, to Mr. Cecil Smith for notes on the British Museum bronzés, and to Mr. Stuart Jones, Director of the British School at Rome, who has read my MS. and made many valuable suggestions.

Kunst, xi. 3, 5, note 16. (h) Toulouse. Joubin, *Marbres-Tolosanes*, Pl. XV. 200 B. (i, k) Rome, Capitol, Stanza d. Filosofi, 39, 40: heads only. Bernoulli, *Gr. Ikon.* i. p. 164.

6. Fisherman. British Museum. A. H. Smith, *Cat. Greek Sculpture*, iii. 1765; Collignon ii. Fig. 289.

7. Fisherman. British Museum. A. H. Smith, *ibid.* iii. 1766; *Brit. Sch. Annual*, ix. p. 228, Fig. 3.

8. Tumbler: negro. British Museum. A. H. Smith, *ibid.* iii. 1768; Collignon ii. Fig. 293.

9. Shepherd. (a) St. Petersburg, Hermitage. Kieseritzky, *Catalogue*, 158; Clarac, 742, 1793. (b) Rome, Palazzo Lazzaroni. *E.V.* 1171.

10. Peasant. Dresden. *Arch. Anz.* 1894, p. 173, Fig. 9.

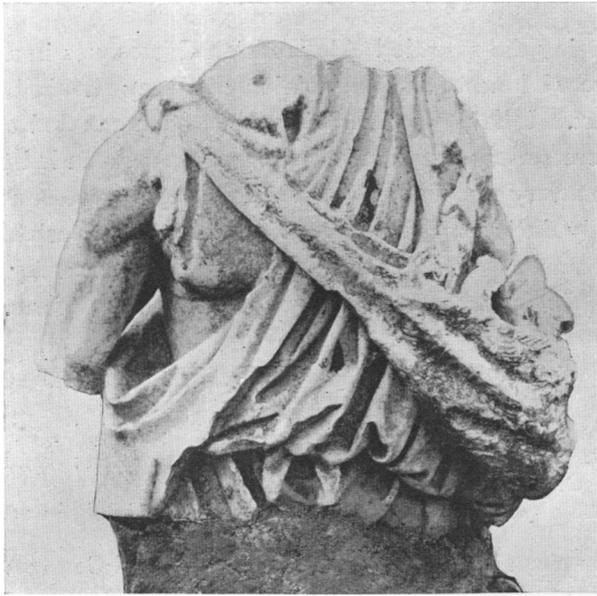


FIG. 1.—MARBLE TORSO OF A PEASANT WOMAN CARRYING CHICKENS.

11. Peasant. Dresden. *Arch. Anz.* 1889, p. 99 with illustration: head only.

12. L'écorcheur rustique. Louvre. H. de Villefosse, *Cat. Sommaire* 517; Clarac, 287, 1785.

13. Old woman carrying infant Harpocrates. Vatican, Gall. d. Cand. 130. *Mus. Chi.* iii. Pl. 44; *Röm. Mitth.* 1904, p. 12.

14. Satyr on goat. Vatican, Gall. d. Cand. 133. Biondi, *Mon. Amaranziani*, Pl. 36.

15. Peasant. Vatican, Gall. d. Cand. 265. Clarac, 741, 1790.

16. Old woman. Vatican, *Mus. Chiaramonti*, 580. Amelung, p. 698, Pl. 74.

17. Old woman. Rome, Palazzo Doria-Pamphili. Clarac, 778, 1948; Matz-Duhn, 1208.
 18. Shepherd. Rome, Palazzo Colonna. *E. V.* 1152; Matz-Duhn, 1204.

B.—HUNCHBACKS (BRONZES).

1. Long-headed, stooping man; large phallus. Copenhagen, Nat. Museum.
 2. Bald eunuch (?); large phallus; playing lyre; negroid: from Coln. Berlin, Antiquarium, F. 2142.
 3. Similar to 2. Berlin, Antiquarium, F. 2143.

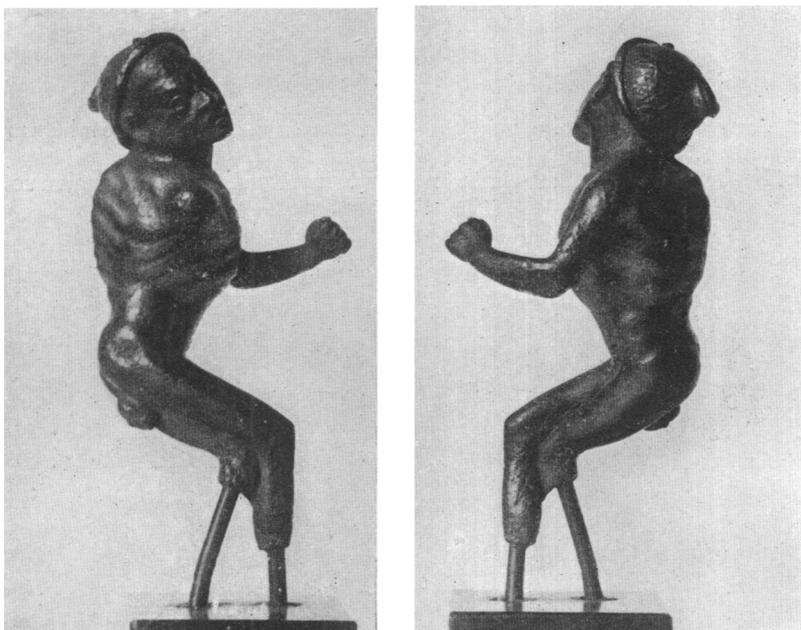


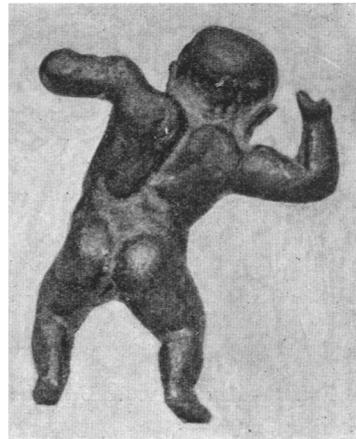
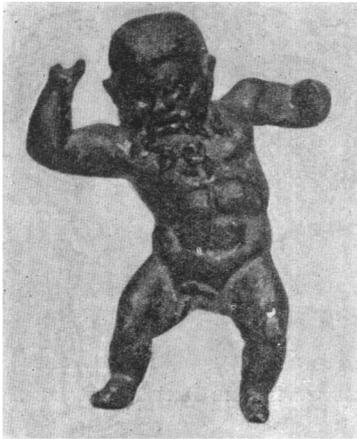
FIG. 2.—HUNCHBACK. UNPUBLISHED BRONZE IN THE BRITISH MUSEUM.

4. Cripple, wears wide-brimmed hat, and a bag hanging from his left shoulder; large phallus: from Egypt. Berlin, Antiquarium, 8756. *Arch. Anz.* 1904, p. 38, Fig. 14.
 5. Nude dwarf, carries in left hand a cock that pecks at his face and in right hand an oenochoe; large phallus. Bologna, Museo Civico.
 6. Seated eunuch (?), negroid: from a Roman house at Herbrechtingen. Stuttgart, *Arch. Anz.* 1890, p. 97 (Figured).
 7. Nude male figure; large phallus. Vienna. Von Sacken, *Die ant. Bronzen*, Pl. 46, 5.
 8. Nude porter; large phallus. Vienna. Von Sacken, *ibid.* Pl. 46, 6.
 9. Armed pigmy. Paris, Cab. d. Médailles. Babelon-Blanchet, *Catalogue*, 508.

10. Fighting pigmy. Paris, Cab. d. Médailles. Babélon-Blanchet, *op. cit.* 509.
11. Dancing pigmy; negroid; large phallus. Paris, Cab. d. Médailles. Babélon-Blanchet, *op. cit.* 511.
- 12-19. Various hunchbacks. Florence, Museo Archeologico, 281, 341, 351, 353, 355, 356, 357, 2, 557. Uncatalogued and unpublished. All have a large phallus; 356 holds a bird in his right hand.
20. Hunchbacked beggar. Cairo. 27707. *Arch. Anz.* 1903, p. 149, Fig. 4, n.
21. Hunchbacked old man, wears loincloth: from Sicily. Schott, Coll. Jena, *E.V.* 1475a, b.
22. Seated hunchback; large phallus. British Museum, *Cat. of Bronzes*, 1666.
23. Hunchback; large phallus. British Museum, as yet unpublished. (Fig. 2).

C.—DWARFS (BRONZES).

1. Armed pigmy; large phallus: from Southern Italy. Copenhagen, Nat. Museum.
2. Nude pigmy; large phallus: found in Rome: in possession of Dr. Hartwig. (Figs. 3, 4¹.)



FIGS. 3, 4.—NUDE PIGMY. UNPUBLISHED BRONZE IN THE POSSESSION OF DR. HARTWIG.

3. Dancing pigmy, holds flowers. Berlin, Antiquarium, 8487.
4. Dwarf, wreathed, carries cock in left hand, in right oenochoe: from Egypt. Berlin, Antiquarium, 8724. *Arch. Anz.* 1904, p. 38, Fig. 15.
5. Nude pigmy; large phallus. Braunschweig, Herzogl. Museum, 327.
6. Nude dancing pigmy; large phallus. Modena, R. Galleria Estense.
7. Armed pigmy; large phallus. Cassel, Mus. Fredericianum, B. 71.

¹ The phallus does not appear in the illustration.

8. Armed pigmy. Avignon, *Monum.* 1839, Pl. 25. Reinach, *Répertoire*, 564, 1.
9. Pigmy. Dresden. *Arch. Anz.* 1891, p. 165, 4.
10. Pigmy with crane under left arm. Paris, Louvre, 387; Reinach, *ibid.* 565, 2.
11. Pigmy boxing. Paris, Louvre, 386. Reinach, *ibid.* 565, 3.
12. Aged dwarf. Paris, Louvre. Reinach, *ibid.* 565, 4.
13. Dancing dwarf; large phallus. Naples. Roux-Barré, *Herc. Pomp.* viii. Pl. 41, 1. Paris, Louvre. Reinach, *ibid.* 565, 4.
14. Dancing dwarf; large phallus. Gori, *Mus. Etrusc.* i. 57, 1.

D.—MISCELLANEOUS GROTESQUES (BRONZES).

1. Living skeleton; large phallus; bald; carries two birds in right hand, oenochoe in left hand. Berlin Antiquarium, F. 2146.
2. Living skeleton playing lyre; large phallus, infibulated. Rome, Museo Kircheriano. Winckelmann, *Mon. Ined.* 188, p. 245; Reinach, *ibid.* 565, 6.¹
3. Seated, bald, shrivelled old man. Naples, Mus. Nazionale, Inv. 5492.
4. Negro bust, Punch head, hunchbacked (perhaps a weight): from Italy (?). Berlin, Antiquarium, F. 2144.
5. Punch head. Munich, Antiquarium, 1147.
- 6, 7. Similar heads. Paris, Cab. d. Médailles. Babelon-Blanchet, *op. cit.* 986; Rome, Mus. Kircheriano.
8. Living skeleton, as Atlas on handle of vase; large phallus. Athens, Demetriou Collection. *Ath. Mitth.* 1885, Pl. X.
9. Trumpeter; large phallus. Oxford, Ashmolean Museum, 66 (Fortnum Coll.).
10. Circumcised Beduin (?); large phallus. Goethe Coll., Weimar. *Jahrbuch*, 1897, p. 49, illustrated.

E.—NEGROES (BRONZES).

1. Young negro, wearing trousers, hands behind back: from Egypt. Berlin, Antiquarium, 7456. *Arch. Zeit.* 1880, p. 39.
- 2, 3. Similar negroes, but wearing loin cloths (from pedestal of statue or grave monument): from Cairo. Berlin, Antiquarium, 10485, 10486.
4. Young hawker. Paris, Cab. d. Médailles. Babelon-Blanchet, *op. cit.* 1009; Collignon ii. Fig. 294.
5. Fellah hawker. Athens, Demetriou Coll. *Ath. Mitth.* 1885, Pl. XI. 1.
6. Hawker and monkey. Athens, Demetriou Coll. *Ath. Mitth.* 1885, Pl. XI. 2.
7. Nubian boy. Paris, Cab. d. Médailles. Babelon-Blanchet, *op. cit.* 1010.
8. Dancing negro, in chiton. Naples, Museo Nazionale, Inv. 5486.
9. Nude negro woman: from Egypt. Leipzig. *Arch. Anz.* 1890, p. 157, Fig. 8.
10. Negro slave crouched on rock by rabbit. (a) British Museum; Walters, *Catalogue* 1663. (b) Oxford, Ashmolean Museum, 67 (Fortnum Coll.).
11. Head of Lybian: from Cyrene. British Museum. Walters, *Catalogue*, 268.

¹ This and similar figures are mentioned by Stieda (*Anatomische Hefte*, xix. 1902) in discussing infibulation.

The above list is by no means complete. It would be easy to make additions to it with a little research, especially as regards negroes. It would not be of service, however, in the present case to deal with the difficult subject of the representation of negro races in Greek art.¹ The provenance of most of the above negro bronzes is Egyptian; and it is at least natural that they should have been popular in Alexandrian art. Two at least, the Nubian boy at Paris (7), and the Cyrene head in London (11), are after originals, if not themselves originals, of the second century B.C. They are far superior in style and workmanship to any of the others; but while the Paris bronze is a vivid study from life, the Cyrene head seems rather an ideal representation of the racial type. It is doubtful if the others belong to the Greek or Graeco-Roman period of Alexandrian art: and in this connexion it must be remembered that bronze weights in the form of negro busts are fairly common throughout the Roman world.² Further, the marble negro head at Berlin from Thyreatis, which Schrader³ places at the end of the second or beginning of the third century A.D., is evidence that negro models were also studied in Greece. The vigorous and lifelike manner in which it is treated recalls the very characteristic portraits of Caracalla,⁴ and shews that art was not yet exhausted.

Also it will be observed that the list above contains principally small bronzes, and that only one class (A) consists of marble figures. Further, no mention is made of the large number of grotesque terracotta figurines that come principally from Asia Minor. These, however, will be dealt with later. The small grotesque bronzes, which are usually said to be Alexandrian, must first be discussed.

As regards the supposed Alexandrian origin of these grotesques, I think the *onus probandi* lies with those who assert it. A few such grotesques have certainly been found in Egypt, many have been found in Italy, and many others are unfortunately of unknown provenance. In all probability some of them came from Greece or Asia Minor. And since the workmanship is in practically every case of the imperial period, the most

¹ This, I hope, will form part of Prof. Bienkowski's projected *Corpus Barbarorum*.

² *v. Arch. Anz.* 1890, p. 157, 7. The glazed vases (a technique derived from Egypt) found in S. Russia, which represent grotesques and scenes of daily life (comic Judgment of Paris, fishermen, pigmies, and cranes, etc.), also date from the imperial period; one of them was found with coins of Domitian: *v. Proceedings Moscow Arch. Soc.* xv. 2 (1894), Pl. II.-IV.; *Proceedings Odessa Arch. Soc.* xxii. Pl. 1, 2.

³ *Marmorkopf eines Negers*.

⁴ Bernoulli, *Röm. Ikon.* ii. 3, p. 47, Pl. 20-21.

natural assumption is that such grotesques were popular all over the Graeco-Roman world. Those who defend their Alexandrian origin assert that they illustrate the strong realistic tendencies of Alexandrian art. But as works of art these bronzes are very inferior. They are mostly very coarse and rough in execution, and entirely lack all fine modelling. If then they were not works of art, what purpose did they serve? The majority of them were, I believe, used as charms against the Evil Eye.

It is well known that the belief in the evil eye is widespread to-day in all the Mediterranean lands. It is perhaps not so well known that it was equally widespread in classical and in prehistoric times. This has been conclusively shewn by Jahn in his masterly treatment of the subject.¹

At the present time in Italy little hunchbacks (*gobbi, gobbetti*) of coral, mother-of-pearl, silver, or some other precious material are worn on watch-chains or on bunches of charms as one of many various protections against the evil eye.² Now it will be noticed that amongst the grotesques given above, one class (*B*) consists entirely of hunchbacks. In class *C* there are nothing but dwarfs, while class *D* contains various misshapen or under-sized creatures, which do not admit of precise classification. These were all probably charms against the evil eye; at least the first two classes mentioned certainly were. Pollux³ says:—*πρὸ δὲ τῶν καμίνων τοῖς χαλκεύσιν ἔθος ἦν γελοῖά τινα καταρτᾶν ἢ ἐπιπλάττειν ἐπὶ φθόνου ἀποτροπῆ. ἐκαλεῖτο δὲ βασκάνια κ.τ.λ.* Phrynichus⁴ is more explicit in saying:—*βασκάνιον δ' οἱ ἀμαθεῖς προβασκάνιον· ἔστι δὲ τι ἀνθρωποειδὲς κατασκευάσμα βραχὺ παρηλλαγμένον τὴν ἀνθρωπίαν φύσιν δ' πρὸ τῶν ἐργαστηρίων οἱ χειρώνακτες κρεμαννύουσι τοῦ μὴ βασκαίνεσθαι αὐτῶν τὴν ἐργασίαν.* This practice was probably not confined to metal workers, since in the *Vita Aesopi* it is related that when his fellow slaves first saw Aesop they said that their master had bought him as *προβασκάνιον τοῦ σωματεμπορείου*.⁵ Jahn in citing these passages suggested that perhaps the frequent representations of pigmies and misshapen dwarfs at Pompeii were due to this belief.⁶ Helbig is however of opinion that the Pompeian paintings representing such grotesque figures are derived from Alexandrian art.⁷ The reliefs on the

¹ *Berichte d. sächsischen Gesellschaft*, 1855, p. 28, *seqq.* Cf. Michaelis, *J.H.S.*, 1885, p. 312.

² It is also considered lucky to meet a hunchback on first going out on New Year's Day, and it is especially lucky to touch his hump. Cf. Elworthy, *Evil Eye*, p. 331.

³ vii. 108.

⁵ *Vit. Aes.* 3, p. 12, 12.

⁴ Bekker, *Anecd.* p. 30, 5.

⁶ *Op. cit.* pp. 66, 67.

⁷ *Untersuch. ü. d. camp. Wandmalerei*, p. 138.

base of the Nile in the Vatican, a copy of an Alexandrian original, shew similar figures. These reliefs too are probably the copyist's attempt to render plastically the painted base of the original. So, since it is known that painting flourished in Egypt, it cannot be said that figurines in paintings are charms against the evil eye.

But that these bronzes are such charms as are described in the passages cited, is, I think, made more certain by another point, the treatment of the phallus. The treatment of this organ is very marked: the *membrum* is in nearly every case of abnormal size and length, but is not erect. The phallus was, as is well known, a most potent charm against the evil eye, and Jahn gives many illustrations of this.¹ Further, one of these figures, the Goethe grotesque (D 10), which is not a hunchback, but a misshapen negroid with a large *membrum*, is also making with his right hand one of the best known signs against the evil eye. This sign consists in placing the thumb between the first and second fingers of the closed hand. It is used to-day in Italy,² both the actual gesture and its representation in coral or other material, and it is known as *la fica*. Ovid³ describes it, and amulets shewing hands making it have been found in South Russia, as well as in Italy itself.⁴ The fact that this charm is found in conjunction with the phallus on one of these grotesques makes it practically certain that they are charms against the evil eye. It is an exceedingly common practice to wear charms in bunches, or to attach charms to another that easily lends itself to such a purpose, as the Neapolitan charm called *la cimaruta*.⁵ Similar instances of this are the necklace and relief discussed by Jahn.⁶ It will thus be observed that another similar charm⁷ used at the present day was also used in classical times.

There now remain for consideration the *genre* figures, class *A* of the list given above. These cannot possibly be classed together with the

¹ *Op. cit.* p. 68, *seqq.* It may be urged by those who say that these grotesques illustrate the Alexandrian artist's close observation of nature, that priapism is a common symptom in cases of injury to the spine. This is true, but it is not a symptom in the case of a natural humped back which is due to tuberculosis of the spine cured naturally.

² Also in Spain and Germany (Jahn, *op. cit.* p. 80), in France, Portugal, and Greece (*Sittl. Gebärden d. Griechen u. Römer*, p. 102), and in England (Elworthy, *Evil Eye*, p. 255).

³ *Signaque dat digitis medio cum pollice iunctis. Fasti* v. i. 33.

⁴ *C.R.* 1866, Pl. II. 34, 1872, Pl. III. 11. Jahn, *op. cit.* Pl. IV. 9, 19, V. 2.

⁵ Elworthy, *Evil Eye*, pp. 306, 344, Figs. 81, 161, 162.

⁶ *Op. cit.* Pl. V. 1, 3.

⁷ Others still in use to-day are the various hand-gestures, coral, horns, tusks, or teeth of wild animals, the moon, and the hand covered with symbols: v. Jahn, *op. cit.* pp. 53, 43, 58, 39, 101.

grotesque bronzes. They all illustrate rustic or similar picturesque types; and since we possess replicas of some of them, these at least must have been well known and popular. Now one of these picturesque types, the drunken old woman, has according to Brunn's¹ very probable conjecture been identified with the *Anus ebria* of Myron at Smyrna mentioned by Pliny.² This sculptor cannot have been the great Myron. Not only are the character of the subject and the style of the figure entirely foreign to what we know of his artistic characteristics, but also there are other grounds for believing in the existence of a later Myron. Two passages in Pausanias³ are impossible to explain unless a later Myron is supposed, and a sculptor of this name was working at Pergamum⁴ in the second century. Further, the shape of the vase is of the Hellenistic period, and the type is found adapted for second-century vases.⁵ This can at least form a working hypothesis for examining some of the tendencies of art in Asia Minor in the second century.

I have elsewhere deduced from coins a naturalistic tendency in the art of this century.⁶ Literary evidence also points in the same direction.⁷ Already the Fisherman (2) and the Peasant woman (3) have been claimed as examples of this tendency in Asia Minor.⁸ The so-called Seneca⁹ head which is universally ascribed to the 'Hellenistic' period shews exactly the same rendering of an aged person as the *Anus ebria*. The texture of the coarse wrinkled skin is the same in both; in both the sinews and bony framework are prominent, owing to the falling in of the flesh between them. Possibly they are both after originals of the same artist. This Myron must have been active at the end of the third and beginning of the second century. Next in point of date we can place the Fisherman and the Peasant woman (2, 3); and with these can be classed the fine, but

¹ *Geschichte d. Griech. Künstler*, i. 144.

² Mrs. Strong thinks the identification certain, but believes the sculptor to be the great Myron. See her note on Pliny xxxvi, 32 (Jex-Blake and Sellers, *Pliny's chapters on the History of Art*).

³ Paus. vi. 2, 2; 8, 5. See Frazer's notes thereon.

⁴ Löwy, *I. G. B.* 154. Collignon (*Hist. Sculpt. Grecque* ii. p. 592, 1) presumes the existence of three Myrons.

⁵ Weisshäupl, 'Eφ. 'Aρχ. 1891, p. 144.

⁶ *B. S. A.* ix. p. 236, *seqq.*

⁷ *E.g.* Theocritus i. 38.

⁸ Pfuhl, *Röm. Mith.*, 1904, I, 1.

⁹ Helbig,² 476. Bernoulli, *Griech. Ikon.* ii. p. 171. Cf. the old woman in the Capitol, Helbig,² 520.

unfortunately much damaged, Torso¹ in the *Magazzino Archeologico* (Fig. 4, see p. 103). This Torso represents an old Peasant woman carrying to market some chickens in a goatskin knotted on her right shoulder. She is clad in a sleeveless exomis which leaves the right shoulder and breast bare. This affords the artist an opportunity for shewing his skill in rendering the aged, shrunken forms. The result is picturesque and realistic, but hardly pleasing. The workmanship proves that it is only a Roman copy of about the first century A.D., as also are the two statuettes just mentioned; and it was probably, like them, made for the decoration of a Roman garden.²

Following up this rustic style, we can place in the first century the British Museum fishermen (7, 8), and the St. Petersburg shepherd and its replica (9). To the Alexandrian art of this century may in all probability be attributed the original of the old woman carrying the image of the infant Harpocrates (13), and possibly the Satyr riding a goat³ (14). To a Roman attempt to imitate this style in the first century A.D. are probably due the peasants at Dresden, and in the *Galleria dei Candelabri* (10, 11, 15), and possibly also the shepherd in the *Palazzo Colonna*⁴ (18). On the other hand, the fisherman (5), of which so many replicas are extant, to judge by the rendering of the eyes can hardly be earlier than the Hadrianic period; but its position in the series cannot by any means be definitely fixed as yet. Similarly the old women (16, 17), which probably go back to originals of the second century B.C., might also be placed in this later period. A brief examination of this series will shew that the style gradually grows coarser. The picturesque rustic genre, working from the living model,⁵ by degrees degenerates into crude ultra-realism; and the later examples are merely imaginative studies of the studio, which attempt a vivid realism through brutality in rendering.

In conclusion it remains to discuss briefly the terracotta grotesques.⁶

¹ I do not know if this is the torso referred to by Arndt (*E. V.* 1171) as a replica of the Hermitage Shepherd (9). The *Magazzino Archeologico* fragment is certainly female, and the arrangement of the drapery is totally different from that of the Petersburg and Palazzo Lazzaroni figures.

² *v. Bull. Comm.* 1875, p. 242, 5, 1880, p. 287, 4.
³ Pfuhl, however, attributes it to Asia Minor: but compare the Harueris published by him, *Röm. Mitth.* 1904, p. 1, *segg.* Pl. I.

⁴ There are other examples of Roman work in this style in the Museo Chiaramonti, Amelung, *Cat. Sculp. Vat. Mus. Chi.* 59, 280, 583.

⁵ Peasants carrying lambs similar to the peasant woman in the Palazzo dei Conservatori (3) can be seen at markets in modern Greece and Asia Minor.

⁶ *v. Winter, Typenkatalog II.* pp. 432-447, 455-469. Cf. Pottier-Reinach, *Nécropole de Myrina*, p. 485, 4.

The great majority of these come from Asia Minor,¹ some have been found in Egypt,² some in South Russia,³ some in Greece proper,⁴ and some also in Italy.⁵ In their artistic qualities these are superior to the bronzes discussed above, but inferior to the marble statuettes. There is however considerable variation in their style, which is often quite common. In consequence it is hard to say whether the subject represented or the art of the representation was the *raison d'être* of these grotesque terracottas. Perhaps both. At least some of these figurines by their rude style and by the abnormality of the phallus seem to have been intended for charms.⁶ These, however, are a comparatively small class. The others are of a different character. Unfortunately we have but few whole figures; the grotesques that come from Smyrna are usually bodiless heads, and so it is hard to tell whether the figures represented hunchbacks or not. In many cases the heads are obviously those of diseased persons; and the purpose of these is as yet unknown.

The majority of these figurines, however, may be called caricatures.⁷ They caricature ordinary men and women, hawkers, soldiers, peasants, magistrates, and officials, and in a broad and exaggerated manner that suggests Continental comic papers and occasionally the style of Phil May or Tom Browne. I am enabled to illustrate here (Fig. 5), by the kindness of Professor Kekulé and Dr. Zahn, an almost complete figurine of this character, recently acquired by the Berlin Antiquarium⁸ from Thyatira. It is a caricature of an itinerant fish hawker resting on a rock. He is clad only with a cloth about his loins; on his head he wears a peculiar kind of wide-brimmed cap; and on his left wrist he carries his fish basket. The treatment of the face suggests disappointment at ill success in selling his wares: this effect is heightened by his lean, miserable body. It is brutal, but effective.

¹ Pottier-Reinach, *Nécropole de Myrina*, Nos. 323-339. Wiegand-Schrader, *Priene*, p. 357, *seqq.* Figs. 434-443. Furtwängler, *Coll. Sabouroff*, Pl. 138. Cf. Gaudin collection in the Louvre, as yet unpublished (from Smyrna).

² Lenormant, *Coll. Raifé*, 1189, 1191. Walters, *B.M. Cat. Terracottas*, C. 591, 605, 646. Cf. C. 709, 819 (from Cyrene).

³ *C.R.*, 1869, Pl. II., Pl. III. 14, 1870, Pl. V. 9, 10, 1873, Pl. III. 6, 7, 8, 1874, Pl. I. 8, 1877, Pl. V. 11.

⁴ Martha, *Cat. d. Figurines d'Athènes*, 64, 66, 423, 424, 677. Walters, *op. cit.* C. 44, 62, 63, 205, 206, 208, 216, 243, 333.

⁵ Walters, *op. cit.* D 350, 358, 364-366, 385, E. 30-32.

⁶ *E.g.* those from the grave of a priestess (?) at Blisnitza, *v. C.R.* 1869, *loc. cit.* p. 146, *seqq.*, and some hunchbacks, *e.g.* Winter, *op. cit.* II. p. 447. 5.

⁷ Cf. Pottier-Reinach, *op. cit.* p. 476, *seqq.*

⁸ Inv. 8761. Height 175 m.

To discuss these terracottas fully and to separate them into classes¹ would need long and patient study ; and I have only ventured to touch briefly on them here because the nature of my subject seemed to demand it.



FIG. 5.—TERRACOTTA FIGURINE REPRESENTING AN ITINERANT FISH HAWKER.

In conclusion I may be allowed to express the hope that this brief and imperfect paper will call some attention to the belief in the evil eye in antiquity, and to the monuments illustrating that belief ; and also to the fact that in such questions as these Anthropology is of great assistance to Archaeology.

ALAN J. B. WACE.

¹ *v.* Winter, *Typhenkata'og*, *loc. cit.*