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I.—Excavations At Sparta, 1908 § 4.—Archaic Terracottas from the Sanctuary of Orthia

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LACONIA.

I.—EXCAVATIONS AT SPARTA, 1908.

§ 4.—ARCHAIC TERRACOTTAS FROM THE SANCTUARY OF ORTHIA.

DURING the three seasons of the excavation at the Hieron of Artemis Orthia about a thousand fragments of terracottas have been found. A number of these were discovered in the bank of the Eurotas or in the disturbed upper levels in the sixth-century temple, but the great majority came to light in the systematic digging of the precincts. Wherever possible, approximate dates for each type are given below, calculated in the light of Mr. Droop's analysis of the pottery, and of the relation of the finds to the epoch of the building of the second temple, now fixed at about B.C. 600.

The clay of the terracottas is usually fine and peculiarly soft. The colour, varying perhaps with the time of firing, ranges from pink to a very brilliant red. A harder and darker red, and also a very hard and gritty grey clay with a slatey tinge are less common. All appear to be local, since they are found in the vases now known to be Laconian, or are represented in the ruder hand-made figurines which must have been manufactured on the spot, and in which the clay is easily distinguishable from that of analogous terracottas found at Tegea, the Argive Heraion, and elsewhere.

The paint and slip, which seem originally to have covered many of the figures, have for the most part disappeared, leaving slight traces. This is due largely to the dampness of the soil and the softness of the clay which flakes off under the slip. On a few examples the painted decoration is well preserved, and shows analogies with that of the contemporary vases.

In the absence of certain evidence that other divinities were worshipped in the Hieron during the period to which these terracottas belong, it may be provisionally assumed that all were dedications to Artemis Orthia.¹ They then appear with few exceptions as offerings suited to the probable character of Orthia as a fertility or nature goddess, the chief female deity of an agricultural people.

She is herself represented by a large number of figurines, usually upright, but also enthroned or on horseback. Undraped female figures are comparatively rare, and the most interesting are a few examples showing the attitude of the Cnidian Aphrodite. These are probably representations of Orthia, and in any case are evidence of a close relation between Artemis and Aphrodite. At Boiai² the two goddesses appear to have been confused, and at Sparta some connection between them has been suspected by Sam Wide.³

The animals are chiefly domestic, the horse predominating.⁴ Male figures are very rare, with the exception of a class of rude hand-made and frequently ithyphallic figurines and a number of *Dickbauchdämonen*. If it had been a prevalent custom at Sparta to dedicate figurines representing the act of worship or offering,⁵ more male figures might be expected, since the worship of Orthia does not appear to have been confined to women. This supports the opinion that the female figures represent the goddess rather than her votaries.

The artistic level reached by these Spartan terracottas is rarely high. A large number are of the rudest possible kind, resembling some which on other sites have been considered for stylistic reasons to be pre-Mycenaean. At Sparta, however, they are even more common in the Orientalising than in the purely Geometric strata, and exist side by side with moulded terracottas of comparatively advanced types. These latter are generally of very shallow execution, and even where the resemblance to nature shows some command over the material, there is a general flatness and a great absence of detail and ornamentation which creates the impression that they are short-hand reproductions of more carefully executed figures.

¹ From *C.I.G.* 1444 it appears that in Roman times Orthia was not in the undisputed possession of the close.

² S. Wide, *Lakonische Kulte*, pp. 121 seq.

³ *Op. cit.* p. 117.

⁴ *V.* below, p. 54.

⁵ For a few possible cases *v.* below, pp. 52, 62.

SMALL HAND-MADE HUMAN FIGURES.

Nearly 300 fragments of hand-made human or quasi-human figures have been found in the different strata. Comparatively few were found in the lowest deposit, but from the first appearance of the Orientalising style of pottery they occur in great numbers down to the end of the sixth century.

FIG. 1.—SMALL HAND-MADE FIGURES. (SCALE 2 : 5.)

The very great majority of the figurines appear to be intended for bearded males. As, however, one undoubted female figure is rendered with a chin hardly distinguishable from a beard, it is not possible to be certain on this point.¹ A painted beardless figure (Fig. 1, *k*) of unusually lifelike

¹ A columnar figure with spreading base from Tegea now in the National Museum at Athens is represented with shoulder pins and chain.

appearance is probably intended for a female. There are about a dozen bears in human attitudes and one possible monkey.

A hollow male head and neck upon a spreading base, and on a larger scale than usual,¹ so as to admit of more careful treatment, displays in detail the artistic type of which the heads of a majority of these figurines are a degenerate imitation. The head is bullet-shaped, with flat cheeks and prominent, pointed nose and beard. The hair of the beard, whiskers and moustache is indicated by pin-pricks, as in the ivory plaque in *B.S.A.* xiii., Fig. 31, *g*, p. 101. The lower lip is clean shaven. On the head the hair is indicated by sparse, irregular, and shallow impressed lines. The brows project beneath a low forehead, and the eyes and lids are represented by a raised ellipse containing a second one incised.

The heads of the smaller hand-made figurines are roughly treated in various ways, but fall into two distinct divisions, according to whether the head is regarded as in profile or as in full face. The most carefully made of the former have rounded heads with very marked projecting nose and beard. The mouth is sometimes omitted. The sides of the face are flattened, and the eyes represented either by a flat ring or disc, or by a small hole.

A simple method of making this type of head was to take the ball of clay which was to form the head and nip the front of it into a vertical edge from which the nose and beard were then cut (*e.g.* Fig. 2, *d*, *f*, and *m*). In one undoubted female figurine the face is of the same type (*v.* above). In others the head is little more than a continuation of the neck (Fig. 1, *p*), but some attempt at a profile rendering of nose and beard is generally made. The full-face type also represents a man, or more probably a Satyr, with beard and whiskers.² In the most summarised version the face is concave. It is made by pressing in the front of a clay ball; a small excrescence is added in the middle to indicate a nose, and three holes are pricked around it for eyes and mouth. This type is clearly traceable to one more carefully rendered, but the evidence is not sufficient to prove any chronological difference between the careful and the degenerate methods, or between the different styles.

A large number of these figurines are nondescript, frequently columnar

¹ The height is .062 m.

² Cf. a terracotta from Lusi in Northern Arcadia (*Jahreshefte*, 1901, Fig. 48). At Lusi many of the Spartan hand-made types are represented, but sometimes with a peculiar and distinctive wooden technique in the features (*op. cit.* figs. 26-31).

(Fig. 1, *g, i, k, o, p*, and Fig. 2, *f*), but sometimes showing the legs (Fig. 2, *d, e*).¹ Differentiated by various details there are:—

1. A bearded columnar kriophoros (Fig. 2, *m*), probably not a Hermes, but a worshipper bringing an animal to sacrifice.²

2. A columnar flute player with the double pipe.

3. Two grotesques, or possibly tumblers with their legs over their shoulders (Fig. 1, *n*).

4. Fragments of about twenty 'bread-bakers' of which one was found with Laconian VI. pottery and none exclusively with Geometric (Fig. 1, *q, r, s, t*). In no example does the bread appear.

Cf. the terracotta found at Tiryns³ and one said to be pre-Mycenaean from the Heraion of Argos, where the cakes are distinctly represented.⁴ The *motif* is seen also in figurines of a more artistic character.⁵ At Sparta one small fragment of a dish containing cakes has been found with Sub-Geometric and Laconian I. pottery.

5 (Fig. 2, *l*). A curious group consisting of four human figures rising out of a stand. The two in the middle are embracing, or wrestling with one another, and each is held about the waist by one of the lower figures, from which the heads are broken. The exact provenance is uncertain.

6. Between fifty and sixty rude hand-made ithyphallic figurines, of which several appear to be bears and one perhaps a monkey. Of these, two are in ordinary sitting attitude, but no stool or chair is preserved. The majority are standing or squatting.⁶

Of the standing terracottas a few have separated legs; one is in columnar form, with the legs slightly indicated, the remainder are columnar. One hand, as is the case with the forepaw of one of the bears, is sometimes raised to the chin or inserted in the mouth (cf. Fig. 2, *e*). Figurines from the Idaean cave with one hand raised to the head are supposed to be in an attitude of adoration.⁷

¹ Cf. the male and female figurines from under the Heraion at Olympia (*Olympia*, iv. Pl. XVII.). Here details, such as eyes, breasts, and navel, are represented by small incised rings and paint is almost entirely absent.

² Cf. W. H. D. Rouse, *Greek Votive Offerings*, p. 285.

³ Schliemann, *Tiryns* (English trans.), p. 169, Fig. 76, and *Arch. Anz.* 1896, p. 107.

⁴ Waldstein, *Argive Heraeum*, ii. Fig. 15.

⁵ E.g. 'Εφ. 'Αρχ. 1896, Pl. XII.

⁶ Cf. a terracotta from Calauria, *Ath. Mitt.* 1895, p. 315.

⁷ *B.S.A.* vi. pp. 107 *seq.*, Pl. X. Cf. a terracotta from Cyprus in the British Museum with the hand to the mouth (*B.M. Cat. Terracottas*, A. 92).

The clay is usually smooth and soft with a tendency to red, but is rarely of the bright red colour of other terracottas. There are a few examples of a fine, light, hard clay, grey in colour and usually splashed with bands or blotches of thin dark blue paint which becomes indelible, apparently owing to the absorbent nature of the clay. In a few cases figurines of this clay are covered with a slightly lustrous glaze (cf. the male figurine in Fig. 7, *f*).

FIG. 2.—HAND-MADE AND MOULDED FIGURES. (SCALE 2 : 3.)

7. Found with Laconian pottery of the first and second styles are a number of standing 'trefoils' or crosses (Fig. 1, *h*). Somewhat similar objects with a nail-hole in the centre were found at the Argive Heraion. At the shrine of Artemis Orthia it appears from the varying shapes of the 'trefoils' that they are merely very degenerate representations of the human form. They may be compared with the terracottas shown on Fig. 1, *i*, and Fig. 2, *f*.

8. Roughly made seated figures.

(i) A nude body and part of a four-legged throne, from an uncertain provenance (Fig. 2, *h*). Cf. the equestrian figure (Fig. 2, *c*).

(ii) The body and head of an apparently nude woman in a sitting position without throne.¹ One appliqué breast remains. The legs, if they ever existed, are lost; on the back are traces of a large herring-bone pattern in black paint.

(iii) A number of very roughly made enthroned female figures. The thrones have a low solid rail at back and sides, and immediately above the back rises the neck and head of the figure. The body and skirt are represented by a flat riband of clay laid in the seat of the throne and now broken off where it falls over the front (Fig. 2, *g*). The heads have sometimes very little resemblance to human form. In the more careful examples the goddess is represented with what may be a *stephanos*, or with a low *polos* and what may be either a veil, side streamers, or flowing hair² (Fig. 3, *k*).

These figures do not occur in the earliest Geometric and come to an end before the deposit immediately preceding the building of the second temple.

A further class of seated figures, which are perhaps partially moulded, is treated below, as are all the equestrian figurines (p. 57).

HAND-MADE FIGURES OF ANIMALS.

The horse preponderates over all other animals at the temple of Artemis Orthia and presents no unusual feature in its representation (Fig. 1, *a*, *c*, *d*). The most lifelike examples are two harnessed animals from the same chariot team, found with pottery of the third Laconian style (Fig. 1, *c*).

There is also a large number of cattle of uncertain sex, one cow and one ram (Fig. 1, *m*). In one case a head alone, perhaps that of a bear, appears on a stand (Fig. 1, *l*). Two doves (Fig. 1, *f*), three tortoises (Fig. 1, *e*) and two couchant animals which may be lions, are the only non-domestic creatures found with the exception of the ithyphallic bears (*v.* above p. 52).

¹ Cf. *Jahreshefte*, 1901, Fig. 27.

² Cf. terracottas A 90 and A 92 in the British Museum.

The lion is an attribute of the goddess and the tortoise may have been one¹ also, for the same reason as that which connects it with Aphrodite. It cannot be supposed that they represent, or are substituted for, an offering of the real animals.

MORE ADVANCED HAND-MADE SEATED FIGURES.

There are a dozen fragments of seated figures in a style more advanced than the above-mentioned hand-made types, with which they cannot be classed owing to the great difference of technique, shown especially in the treatment of the head, which in some cases may have been moulded. The majority are of a hard grey clay with a bluish tinge, and two are of the ordinary soft red clay.

The nearest analogies are the flat seated figures from the Argive Heraion in which the elaboration of ornament is greater, but the type of face is often more primitive.² As at the Heraion and elsewhere the throne is usually imaginary, and the figures are supported on the skirt and a projection at the back.

These figures vary very much in shape, but usually agree in the type of head-dress, which is a high cylindrical *polos* sometimes broken, and probably in many cases spreading at the top, and in the wearing of large shoulder pins or *fibulae* connected by a chain. The dress is *décolleté*.

1 (Fig. 3, *d*). Besides the chain there is, reaching from shoulder to shoulder, an ornament consisting of vandykes cut in the unbaked clay and representing, probably, jewellery of the kind seen in the Argive figures. The head figured in profile (Fig. 3, *g*) is of the type which belongs to this figure; the hair is in a mass on the back of the neck and between the shoulders, to which it has been applied when wet. It is later than the sixth-century temple, and dates probably in the second half of the sixth century.

2 (Fig. 3, *e*). Appears to show both the chain and an *apoptygma*

¹ Clement of Alexandria mentions that the Spartiates worshipped an Artemis Chelytis (*Protrept.* 33 Pott.). V. Sam Wide, *Lak. Kulte*, pp. 129 *seq.* For ivory tortoises from the shrine of Orthia v. *B.S.A.*, xii. Fig. 5 *a* (p. 328) and xiii. Fig. 31 *i* (p. 101).

² Waldstein, *Argive Heraeum*, ii. Pl. XLIII., seated figures with beaked faces and appliqué eyes. *Op. cit.* ii., Pl. XLV., similar figures with archaic heads of 'the advanced Argive type.' Cf. the beaked figurine from Cyrene in Heuzey, *Terrecuites du Louvre*, Pl. XL., Fig. 1.

formed by the application of a riband of clay, and shallower than any other known example. It is later than the sixth-century temple.

3 (Fig. 3, *i*). In this also the *apoptygma* may be indicated. It is of soft red clay. It was found with Proto-Corinthian and early Laconian pottery.

4 (Fig. 3, *c*). Thin neck, no hair visible, very large *fibulae*, hands in lap. It is of about the same date as No. 2.

FIG. 3.—HAND-MADE AND MOULDED FIGURES. (SCALE 2 : 5.)

5 (Fig. 3, *f*). A smaller and ruder version of No. 4. It was found with Proto-Corinthian pottery and, unless it has strayed, dates from before the middle of the seventh century.

6. A number of heads belonging to similar figures (e.g. Fig. 3, *g*, *h*). The latest dates from the end of the sixth century. The fact that the

eyes are less wide and staring than in the majority of figurines may show Ionian influence.

7. A figure completely preserved except for the top of the head, which is broken, and seated on a throne (Fig. 2, *i*). It is from the latest deposit preceding the building of the second temple.

8. A narrow figure (Fig. 3, *n*) covered with a white slip and with exposed breasts, corresponding to the standing type (Fig. 3, *o*).

MOULDED FIGURES OF ENTHRONED GODDESSES.

1 (Fig. 3, *l*). Nude seated female on a separate throne, which has been lost.

2 (Fig. 2, *k*). The throne is not distinguished, and a curious attempt is made at foreshortening the upper part of the legs. It is slightly earlier than the following.

3 (Fig. 3, *m*). The throne, which appears to have existed, is lost. The figure is modelled both in front and at the back. The breasts are exposed and the flesh is covered with a cream slip. The chiton is supported, not by pins, but by bands round the upper arm just below the shoulder; as frequently on vases, there is an embroidered band down the front of the chiton containing a black maeander pattern on a cream ground. In date it is immediately previous to the building of the second temple.

FIGURES OF EQUESTRIAN GODDESSES.

These are partially or entirely hand-made.

I. Completely hand-made (Fig. 2, *c*). Two examples of a nude goddess on horse-back, both found with Orientalising pottery (Laconian I. II.). What is left of the body may be compared with the enthroned figure shown in Fig. 2, *h*. In no case is the head preserved.

II. 1 (Fig. 2, *a*). The goddess is represented with outstretched arms, seated on a saddle which resembles the modern wooden *samari*. The head appears to have been moulded in a separate piece, and is out of proportion to the rest of the body and the horse, which are of the same artistic demerit as the other hand-made terracottas. This is

clearly the case with a head found in a lower level which, when compared with Fig. 3, *b* from the same stratum and the figure under discussion, appears to have come from an equestrian goddess. There are traces of white paint on the face, and of black stripes on the horse. The figurine was found with Orientalising and Proto-Corinthian pottery near the S.E. corner of the sixth-century temple, to which it is anterior by perhaps twenty-five years.

2 (Fig. 2, *b*). Several fragmentary examples found in the top levels of the arena and the northern region, and thus dating from the latter part of the seventh century. Here, too, the head and the upper part of the body appear to have been moulded after a type exactly resembling that of the standing figure shown in Fig. 3, *a* (*v.* below, p. 56).

UPRIGHT AND DRAPED REPRESENTATIONS OF THE GODDESS AND *Protomai*.

A. Fragments have been found of forty *sanides* or *xoana*-like figurines resembling the statue of Artemis dedicated by Nikandra at Delos. All are thin, flat or slightly hollowed at the back, and moulded only in front. One shows at the back the grain of the board used to flatten it while in the mould. Traces of a white slip are frequent, especially on the face and hair. The paint has mostly disappeared.

No *polos* is worn: the hair descends in two plaits or waved tresses over each shoulder, dividing above the breasts, which are indicated beneath the drapery. The arms adhere to the sides, the waist is slightly indicated, and the columnar lower part of the body is disproportionately long. The feet are not shown, and the figure stands upon a low, very slightly projecting rectangular base (Fig. 4, *n*). A similar figure on a small scale appears in Fig. 6, *d*. The drapery consists of a long chiton, without *apoptygma*. In one completely painted example (Fig. 4, *p*) the face, neck, and girdle are white, the hair black, and the dress purple. Five of these are merely *protomai*, differing in no respect, except in two cases in extreme thinness of fabric, from the complete 'Xoana' (*v.* below, p. 60).

In one example, possibly male (Fig. 7, *h*), the hair is longer and covers the breasts.

The terracotta figured in *B.S.A.* xiii. Fig. 33, *a* (p. 107), resembles this

type, but is not so completely conventional and shows some attempt at rendering the folds of the drapery.

FIG. 4.—MOULDED PROTOMAI AND STANDING FEMALE FIGURES. (SCALE 2 : 5.)

A few fragments were found in purely Geometric strata and two with Laconian III. in a deposit of a period subsequent to the building of the sixth-century temple. Between these two limits the type remains unchanged, but the painted decoration seems to have varied with the fashions in pottery. The skirt fragment shown in Fig. 4, *o* appears to belong to this type. It is ornamented with a characteristic Geometric pattern and was found with Geometric pottery. The purple-painted figure, on the other hand, was found with pottery of the first Laconian style (Fig. 4, *p*).

B. Contemporary with these *sanides* are a few *Xoana* distinguished by less regular moulding and different treatment of the side masses of hair, which are marked only by horizontal divisions (Fig. 4, *a, b, g*). In one case the lower edge of each mass is vandyked (Fig. 4, *b*). This figurine and two others show the low *polos* and in two the hands are raised to the breasts. Usually, however, the goddess wears no head-dress and the arms are close to the sides. The lower part of the body is quite shapeless (Fig. 4, *f*). The only garment is a long chiton with girdle and without *apoptygma*. One figure carries a wreath, a common attribute in votive offerings.¹

The earliest examples were found with late Geometric pottery and the latest (Fig. 4, *g*) belongs to the early part of the sixth century, in the period immediately subsequent to the rebuilding of the temple.

C. Protomai.

I. There is a class of *protomai* with hair rendered in the manner just described, but otherwise resembling the *sanides*.

1. A large Janiform *protome* with loop for suspension (Fig. 4, *e*). It was found with Geometric and a little Proto-Corinthian pottery in front of the temple.

2 (Fig. 4, *h*). A number of small figures wearing the low *polos*. They belong to the late Geometric and early Orientalising period.

3. A large *protome* which has retained much colour. It has no head-dress and closely resembles the *sanides*.

¹ Cf. many of the lead figurines and an enormous number of separate lead wreaths; also Winter, *Typen*, i. p. 57, Fig. 3, and p. 104, Fig. 4, and an Acropolis Kore, Collignon, *Hist. Sculpt. Gr.* i. p. 353, Fig. 178 and 'Εφ. 'Αρχ. 1891, Pl. XI. Because wreaths are offered it does not follow that the figures holding them are necessarily worshippers, rather than the goddess herself in possession of an object habitually associated with her.

4 (Fig. 4, *d*). With high and decorated *polos* and hair, very thin and flat in fabric. There are the remains of a white slip on face and hair. It was found with Corinthian pottery. In all but the hair it resembles a *protome* with three plaits on either side of the head, found with Orientalising and Geometric pottery, and, considering the provenance, unexpectedly late in style (*v. below*, II.).

5. *Protomai* moulded on late Geometric vases and without head-dress (*v. B.S.A.* xiii. Fig. 6, *c*, p. 126).

II. There is a second class of *protomai* with the usual plaited hair and no head-dress, except in one instance where a high decorated *polos* is worn, and there are curls over the forehead (*v. above*, I. 4). These, too, occur on vases, probably late Geometric. A similar bronze *protome* with curls was found at Olympia,¹ and a mould from Rhodes is in the British Museum (B 157).

FIG. 5.—TERRACOTTA HEADS. (SCALE 2 : 5.)

III. A distinct class of large heads, broken all round or on three sides, and still retaining much paint. Some are flat at the back, and appear to have been surrounded by a flat rim, probably with suspension or nail holes (Fig. 5, *a*, *b*).

Contemporary with these are some vase *protomai*; very little of the pot remains, but from the paint on the back they appear for the most part to be fragments of Sub-Geometric or late Geometric vases. The type of face varies a little. Two examples show the spare oval countenance of the *sanides* (Fig. 5, *c*); other have broader and fuller features (Fig. 5, *d*). Two examples of a late type, one of which was found with Cyrenaic (Laconian III. and IV.) pottery, and the other of which is slightly earlier, have a horizontal row of curls moulded over the forehead.

¹ *Olympia*, iv. 88, Pl. VII.

D. There are two further types of small and primitive *xoana*.

1. A type of small figurines (Fig. 4, *l*), moulded as usual only in front, and with no detail except in the face and the feet, which are indicated. The neck and waist are narrow, but the arms are not undercut, and the head-dress is of a peculiar type, resembling two low superimposed cylinders, of which the upper has the greater diameter. The hair hangs in a mass over either shoulder. The type occurs from the late Geometric period and ends with the building of the second temple.

2. A similar and contemporary type (Fig. 4, *m*) shows a decorated *kalathos* and some detail in the painted locks; it recalls the bone *Xoana* (Fig. 8, p. 23) in the shortness of the figure.

E. A more artistic, but not later, type is shown in Fig. 4, *i*. In contrast with the *sanides* the figure is stumpy, the feet are indicated, and the hair has a more human appearance. The head is covered by a spreading *kalathos*.

F. A series of small figurines (Fig. 6, *c*) in which the goddess is represented in *polos* and Doric chiton, sometimes with shoulder *fibulae*, belongs to the first half of the sixth century. The hair is arranged in spiral curls over the forehead. Fragments of what appear to be exactly similar figures were found at the Argive Heraion.¹

The single fragment shown in Fig. 6, *g* is of the same period, as is another complete figure wearing the Doric chiton with a selvale or embroidered edge indicated in the *apoptygma*. It is noticeable that this detail of a garment which is supposed to be distinctly Dorian in character, is hardly represented in the terracottas till a comparatively late period. It usually occurs in figures whose date is further marked by the curling hair over the forehead, a form of coiffure which at first appears commonly about the time of the building of the second temple.²

G. A large solid figure found in the sand (Fig. 6, *h*), and a smaller but similar terracotta belonging to the period immediately previous to the building of the temple, also show this arrangement of the hair surmounted by a low and probably spreading cap. The features of both are unfor-

¹ Waldstein, *Argive Heraeum*, ii., Nos. 140 (Fig. 59), etc.

² Cf. the standing figure (Fig. 3, *k*), p. 54, and the heads mentioned with it. For an exception, perhaps strayed, *v.* above, p. 56.

tunately much defaced. The eyes of the larger figure are round and wide but not prominent, and the general appearance of the face pleasing. The hair is parted over the shoulders and hangs in three locks upon each side in front and in a mass upon the back of the neck.

*H. Orthia as Πόρνια Θηρῶν.*¹

Ten complete or fragmentary examples of this type have been found at the temple (Fig. 6, *a, b, e*). The goddess wears a high *polos* with moulded decorations in very low relief, except in the example shown in

FIG. 6.—FIGURES OF ORTHIA AS Πόρνια Θηρῶν, ETC. (SCALE 2 : 5.)

Fig. 6, *b*. The face shows perhaps some trace of Ionic influence in the comparative narrowness of the eyes. The hair, as usual in the female figures from the site, covers the front of the shoulders in long plaits. The left hand holds the near forepaw of the lion which stands upon its hind legs in relief against the skirt of the goddess, and the right hand rests upon the animal's head. The dress is richly embroidered, and the decoration is indicated in the moulding of the figure and by traces of paint on the

¹ *V. B.S.A.* xiii. p. 105, and Fig. 33*b*, p. 107. Sam Wide, *Lak. Kulte*, pp. 131 *seq.*

ground. The feet are not shown. The fabric is moderately thick and the back is entirely unworked.

Two fragments were found with Geometric pottery, but, owing to the disturbance of the deposit at the building of the second temple, in circumstances which make it impossible to attach much importance to the stratification. The remaining examples are distributed throughout the Orientalising stratum. None are later than the end of the seventh century.

No exactly similar terracotta type of the goddess has been found elsewhere, but the Πόρνια Θηρῶν appears in a number of figurines from Corcyra in the Karapános Collection in the National Museum at Athens. In these the goddess wears a *stephanos*: the accompanying animal is usually a rampant deer, and though she still wears the long chiton, the Hellenic conception of the huntress goddess is indicated by the bow carried as an attribute in one hand. The execution of many of the figurines, which are on a very large scale, is altogether less summarised than in those from Sparta.¹ Several broken examples were found of a type nearly resembling the Spartan type. In this a lion is seated in front of the goddess upon its hind quarters.²

J. With the doubtful exception of the Lion goddesses and some of the more advanced seated figures mentioned above, the only trace of Ionian influence appears in some fragments of draped female figures with vase rims, one holding a dove in the left hand.

One fragment is of a pale soft clay possibly local, the other two appear, from the clay, to be importations,³ and one of them which shows the head is more markedly Ionic in style, with narrow almond eyes and somewhat full cheeks. It was found in a deposit belonging to the time of the destruction of the primitive temple, while the companion fragment is of a slightly later date, being found with Laconian III.

¹ *B.C.H.* xv. Pl. VI., etc.

² *B.C.H.* xv. Pl. II. 2. Examples in other materials of a goddess, usually winged, and in rapid motion and accompanied by lions or other *felidae*, are common. Her dominion over the animal is often naively indicated by the manner in which she throttles it or carries it by mane or tail; e.g. the figures on the handles of the François vase. Cf. also *B.C.H.* xv. Pl. V. 2, and a gem said to be from Persia and figured in Micali, *Monumenti Inediti ad Illustrazione della Storia degli Antichi Popoli Italiani*, Pl. I. 23.

³ Fr. Winter (*Jahrbuch*, 1899, pp. 73 *seq.*) suggests Samos as the place of origin of this type, and compares the archaic marble statue in the Louvre.

K. A figure of a very curious type appears in Fig. 3, *a*: several examples of the head occur, and one belongs certainly to a riding goddess in which, as here, the clay is cut away beneath the bust and hair, leaving a flat semicircle (Fig. 2, *b*): immediately below this are two projections in the standing figure. In the riding figure one projection apparently representing a breast, the other being lost, appears on the flat surface below the side hair. Both are from the deposit immediately preceding the building of the second temple.

From the analogy of similar heads, also probably belonging to riding goddesses, of the same period, it is clear that they were moulded and applied to figurines otherwise hand-made. This appears also to be the case in the riding goddess of a slightly different type figured in Fig. 2, *a*. Thus it appears probable that both in this standing figure and in the first mentioned equestrian terracotta, the peculiar flat half-moon surface is intended to indicate a *décolleté* dress, but the effect is spoilt by the imposition of an unsuitable moulded head and bust and the consequent duplication of the upper part of the body. In one riding figure (Fig. 2, *b*) the join is even less neat than it is here. It is not clear that either figure ever had arms unless these are represented in a rudimentary manner by the projections mentioned above.

L. A rare type with shoulder pins, exposed breasts, no girdle, and a rough painted pattern on the chiton corresponds to the seated figure (figured on p. 56, Fig. 3, *m*) and, according to the scanty evidence, belongs to the period immediately preceding the building of the second temple.

NUDE FEMALE FIGURES.

1. A figurine (Fig. 7, *b*) which is a partial example of the Cnidian attitude, shows finer technique than any early terracotta at the shrine of Artemis Orthia, and is complete except for the lower part of each leg. The figure and limbs are slim, the hair is in spiral curls over the forehead and descends upon each shoulder in a heavy mass divided by horizontal waves. The texture of the hair is indicated by fine engraved perpendicular lines. The head is covered with an unusually low *polos* resembling that worn by Hera on coins of Argos. The arms are undercut but the back is only roughly modelled.

FIG. 7.—NUDE MALE AND FEMALE FIGURES. (SCALE 2 : 5, EXCEPT *c* = 1 : 3.)

The clay is hard and presents a smooth, slightly lustrous surface. It is not painted with any medium ordinarily used for terracottas, but apparently owing either to faults in the firing or to the partial disappearance of a very thin and tenacious coating of paint, is mottled red and black. It was found in the deposit immediately preceding the building of the sixth-century temple.

2. The plaque shown in Fig. 7, *a* belongs perhaps to the same period, but may be a little earlier. Here the double gesture appears. The hair is represented in the usual flat, conventional 'Egyptian' fashion with horizontal divisions. The head is uncovered. Owing to the washy nature of the execution very few details are visible. The clay is of the usual local red covered with a whitish slip.

3. A few examples of another type, in which a nude figure with the arms by the sides is represented, often against a thick background formed by the overflow of the mould (Fig. 7, *d, k*). They were found in the last deposit before the building of the second temple. One exactly similar figure appears to be a male.

4. To the same period belongs the large figure, Fig. 7, *e*.

5. The most important terracotta found on the site is a plaque representing a male divinity flanked by goddesses in the Cnidian attitude (Fig. 7, *c*).¹ It cannot be later than the building of the sixth-century temple, as it was found in the sand then laid down, and is probably earlier, since it would no doubt be considered worthy of preservation in the temple longer than most terracottas.

The figures are in high relief upon a thin ground surrounded by a deep rim. The heads are large and the eyes open and staring. The hair is in the 'Egyptian' style, in large masses on each side of the head and distinguished only by broad horizontal divisions, as in the janiform protome and other figurines (Fig. 4, *e*, etc). The bodies and limbs are slight and the general execution somewhat rude and washy. The clay is of a bright red, but harder than that of most Spartan figurines. There are traces of a thin and very adhesive yellow slip or paint.

It has already been noted that a few of the completely draped figures have their hands raised to the breasts, but in such cases the

¹ A male figure between two draped females appears on an ivory plaque found this year.

attitude may be merely a variation of technique and may not symbolise the functions of a fertility goddess. The nude figures, however, present a more acute problem, and it is not certain that either variety can be referred to an Oriental original rather than derived from prehistoric types native to Greece and the islands.

It has been pointed out¹ that the position of the arms in the early Island idols is due to technical difficulties and is not influenced by Oriental religious ideas. The same is probably true of Mycenaean figurines² which might be supposed to represent the double gesture of the Cnidian Aphrodite and also of the figurines with folded arms³ and of the *κουροτρόφοι* from Cyprus. The attitude is of doubtful significance even in Asiatic figurines of a later date, as is the case in a so-called 'Astarte' from Judaea.⁴ Here, too, the arms are merely folded. But in a number of figurines chiefly from Cyprus and Phoenicia the symbolism is clearly indicated;⁵ in the majority of examples both hands are pressing the breasts. Figurines and statues showing the double gesture of the Aphrodite of Cnidus are rare, and, as far as I know, cannot be certainly dated as earlier than the Spartan terracottas. The bronze found at Phylakopi is probably male, and the arms are not in the original position.⁶

Thus there is not at present sufficient evidence to decide with certainty whether the Cnidian type is an indigenous development from the pre-Hellenic figurines, in which case the attitude may be without religious significance, or whether it is derived from the Phoenician Astarte. A reasonable provisional hypothesis is that the type came to Sparta in the seventh century, immediately, perhaps, from Cnidus, and ultimately from Cyprus and Phoenicia. It was not a direct early importation from Phoenicia to Cythera, where the original *xoanon* was armed.⁷ In any

¹ Cecil Smith in *B.S.A.* iii. p. 28 and *Excavations at Phylakopi*, p. 187.

² *E.g.* some terracottas now in the National Museum at Athens and said to be from the Argive Heraeum, but not figured or mentioned in the publication.

³ Schliemann, *Tiryns*, Pl. XXV.

⁴ Perrot and Chipiez, vol. iv. p. 434, Fig. 223.

⁵ *E.g.* Perrot and Chipiez, vol. iii. p. 409, Fig. 281; p. 555, Figs. 379 and 380; p. 450, Fig. 321; also Winter, *Typen*, i. p. 19 (from Sardinia), p. 419, Fig. 291 (*B.M. Catalogue*, B 377); *A.J.A.* vol. v. Pl. X. 6, a figurine of uncertain provenance from Crete; Heuzey, *T. C. du L.*, Pl. X. 7, from near Larnaka (P. and C. iii., Fig. 382); *op. cit.* Pl. IV. 7, supposed to be late Parthian (P. and C. iii., Fig. 381). Cf. G. Körte, 'Ueber eine altgriechische Statuette der Aphrodite aus der Necropole von Volsinii,' in *Arch. Studien H. Brunn dargebracht* and several archaic statues and statuettes mentioned in Roscher's *Lexikon*, i. 408.

⁶ *Excavations at Phylakopi*, p. 187.

⁷ Paus. iii. 23. 1.

case, it is not necessary to suppose that at Sparta Aphrodite is represented.¹ The figurine and the plaque of the single goddess may indeed be dedications to Aphrodite,² or Aphrodites dedicated to Artemis Orthia. On the other hand, the attitude is appropriate to any fertility or nature goddess, such as was in all probability Orthia herself.

Assuming that one of the females in the triple plaque is the goddess of the shrine, it is not easy to assign names to the other two figures. Artemis in Laconia was a lonely divinity,³ and it would be rash to connect this group with any of the few works of art where she appears in company, such as the statues of unknown date in the Agora at Sparta representing the Pythian Apollo, Artemis, and Leto.⁴ The most that can be said with probability is that we have here the only instance in Laconia of a complete nature triad, the *disiecta membra* of which appear in numerous cults of Artemis, Kore, Hyakinthos, Polyboea, and others.

MALE FIGURES.

Apart from the hand-made terracottas and the grotesques the number of single male figurines is very small.

A. Two fragmentary examples of a type corresponding to the female *sanides* have been found. They are of the same soft, fine red clay, and are thin in section, moulded only in front and flat at the back. Both bear a general resemblance to the archaic 'Apollo' statues.

1. (Fig. 7, *i*). Found in the temple in the earliest stratum of Laconian I. pottery. Preserved from chin to knees; the arms are straight and closely attached to the sides. The hair, unlike that of the majority of archaic male statues, comes down in two plaits or waved locks upon the front of each shoulder. The arrangement is the same as that seen in the female *sanides*, except that the ends of the plaits do not divide above the breasts. The face was probably indistinguishable from the female type. There is a large hole for a nail in the middle of the breast.

2. (Fig. 7, *g*). Preserved from breast to knee only. The elbows are close to the sides, the forearm is raised and the fists are clenched in

¹ F. Poulsen, *Jahrbuch*, 1906, p. 194, shows from the wide distribution of the type that it was not confined to Aphrodite. His denial of the significance of the attitude is not so convincing.

² *V.* above, p. 49, note 1.

³ *V. S. Wide*, *Lak. Kulte*, pp. 132 *seq.*

⁴ Paus. iii. 11. 9.

front of the body. A fragment of doubtful sex with longer hair has been noticed above.

B. Another male type (Fig. 7, *f*) also exists in two examples, of which one was found with Laconian II. pottery. The clay is hard and black. The figure is completely moulded but somewhat flat. The head is large and the body and limbs slight in proportion. The hair hangs in front of the shoulder in two plaits with very marked horizontal divisions, like those seen in some of the female figures, *e.g.* Fig. 4, *m*. The elbows are close to the sides, the forearms doubled up and hidden by the hair, so that the figure has almost the appearance of being armless.

Cf. also above under 'Nude Female Figures,' 3.

GROTESQUE FIGURES.

The different types found at Sparta may all be derived from, or at least influenced by, the Egyptian Bês, a god apparently of Arabian origin,¹ whose popularity increased with the intercourse of Greek and native in Egypt. He is represented as stooping or squatting on his heels. Sometimes he has a lion's ears, face, and mane²; sometimes he is represented in conjunction with lions, as in a terracotta plaque in the British Museum, (C 615).

I. Eight examples, differing from each other only in size, have been found at Sparta, of a type sometimes known as the *Dickbauchdämon* (Fig. 7, *a, p*). Elsewhere they are usually represented as standing with more or less bent knees. The abdomen, which is held in both hands, is protuberant and deeply wrinkled, the head is beardless and bullet like, and the eyes round and staring³: an example found at the temple of Aphaia was supported on a stool.

The Spartan figurines are represented in a somewhat summarised fashion, except for the head and the creased abdomen, which are the essential features of the type. The attitude of the knees is not very marked and only appears when the figure is seen in profile. The hands

¹ He is called 'lord of the land of Punt,' *v.* Pauly-Wissowa, *s.n.* Besas.

² Perrot and Chipiez, vol. i. pp. 802 *seq.*, in a section on caricature in Egyptian art, Figs. 535, 536, 549.

³ Cf. Orsi in *Monumenti Antichi*, vol. ii. p. 838, note 1, and Pl. VI. 3, 4, 6. Also Furtwängler, *Aegina*, ii. p. 380, Fig. 66, Pl. 110, 14; *Argive Heraeum*, vol. ii. p. 28, Fig. 45.

are by the side, the back is flat and unmodelled, and the arms are by the sides, not on the stomach. The clay is always bright red and soft. Traces of paint remain.

The earliest occurrence of these figurines at Sparta is at the beginning of the Orientalising period and the latest example was found in the houses east of the great altar, with pottery of the fifth Laconian style. The rest are distributed throughout the deposit.

II. Of the squatting 'Silenus' type one example has been found (cf. figurines B 51, B 52 in the British Museum, from Thebes). It is very widely distributed, especially in Sicily, South Italy, Rhodes, and Asia Minor.¹ Variations occur in the representation of the type, though the general similarity is great. The head is usually bearded, and the feet either human or equine. Ithyphallic examples and flute players with a double pipe are frequent. Over a hundred of the figures have been found at the Boeotian Kabeirion,² where most of the variants were represented. The excavators of the site date them as not earlier than the beginning of the fifth century B.C.

Two similar horse-footed sileni found at Delphi are dated by the pottery finds, at the end of the sixth century.³ The example from Sparta is of local red clay. It is bearded and ithyphallic; the feet are indistinguishable.

III. A large grotesque (Fig. 7, *n*) is more closely connected with the Bês. It represents a squatting bearded figure upon a rectangular stand, with large head, staring eyes, broad, flat nose and wide, open mouth. It was found with pottery of the first and second Laconian styles.

IV. Another large but hand-made terracotta (Fig. 7, *m*) has lost the head, and cannot with certainty be described either as a grotesque or as an ordinary seated figure.

As has been seen above (p. 52) rude ithyphallic figurines were of frequent occurrence at Sparta and required no encouragement from abroad. They supply the *motif* but not the artistic type for more advanced figures, and are probably derived from a prehistoric type such as the large figure found at Zérélia and another large unpublished terracotta from near

¹ Winter, *Typen*, i. p. 215, Figs. 5, 6, and 7. ² *Ath. Mitt.* xv. p. 359 and Winter, *loc. cit.*

³ *Les Fouilles de Delphes*, vol. v. (fasc. 2), p. 162.

Larissa, now in the National Museum at Athens. At Sparta they may be simply *προβασκάνια*,¹ or may more probably indicate that there were phallic elements in the worship of Artemis Orthia, as has already been suggested for other reasons by Th. Schreiber in Roscher's *Lexikon*.² The animal element in the squatting Sileni may also be, in part, a native development in Greek art, but the other grotesque figures and the *Dickbauchdämonen* obviously owe something to the type of the Egyptian Bês.

MINIATURE MASKS.

A number of hollow-backed heads, sometimes with the eyes pierced, and apparently more or less complete, may represent a late stage of the *protomai*. They bear no relation to the grotesque masks.

FIG. 8.—MINIATURE MASKS. (SCALE 2 : 5.)

One of these (Fig. 8, *a*) retains a surrounding border of clay, and, with the other examples showing pierced eyes (Fig. 8, *b*, *c*), may be a little earlier than the rest, which were found with Laconian VI. pottery (cf. p. 15). These faces show a great advance upon the other terracottas, especially in the treatment of the eyes.

The majority wear a wide spreading *stephanos* (Fig. 8, *d*), and one (Fig. 8, *e*) has the hair treated with rough incisions in an impressionist manner. The clay is often of a deep dull red, and very friable, perhaps owing to over baking.

¹ W. H. D. Rouse, *Greek Votive Offerings*, p. 393, explains such offerings as 'pretty things which had some value for the givers.' The hand-made grotesques at Sparta could have no value except as charms, but there seems to be no evidence for the dedication, as such, of *προβασκάνια*.

² Roscher, ii. 586.

MISCELLANEOUS TERRACOTTAS.

1. Terracotta ornaments. They represent a female head modelled in full face, with flat masses of hair, from which springs on either side a horse's head seen in profile. The fabric is thin and quite flat, except for the human face, and there are various holes for attachment. Some connection between Orthia and the horse is apparently hinted at.¹ The majority are found with pottery of the second and third Laconian styles, and date from the end of the seventh and beginning of the sixth century.

Similar ornaments have been found among the lead figurines of the seventh and sixth centuries, and one example in bone was also found, which seems to date from the end of the seventh century.

2. Small Double Axe. Cf. similar axes in bronze,² silver, and gold.

3. Pomegranates (Fig. 6, *f*). One, doubtless strayed, was found with Geometric pottery, another with Laconian V., the rest with Laconian II., III., IV.

4. Dice, numbered in the modern fashion. A lead die has also been found.

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¹ Artemis Aeginaea is mentioned in conjunction with Poseidon at Sparta (Paus. iii. 14. 2) and there may have been some myth in which she played the rôle of the equine Demeter at Phigaleia. For the equestrian goddesses, the limestone reliefs and the terracotta horses *z.* above, pp. 25, 54, 57. One of many lead horses is figured in *B.S.A.* xii. Fig. 3, *d* (p. 323).

² *B.S.A.* xiii. p. 116, Fig. 6, *e*.