



TERRACOTTA FIGURINES IN THE WALKER ART BUILDING

by KEVIN HERBERT, Ph.D.

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Preface

The second section of this study originally appeared in the December 1959 issue of *The Classical Journal*, Volume 55, pp. 98-110, under the title "Terracotta Figurines at Bowdoin College." I wish, therefore, to express my thanks to the Editor, Professor Norman T. Pratt, Jr., of Indiana University, for his kind permission to reprint it on this occasion. Since information on the origins and the content of the Classical Collections in that article was necessarily restricted to a brief note, I thought it especially fitting that a more detailed description of their history be presented herein, and so the first section has been added to the original. I also desire to express my appreciation to my friend, Dr. Cornelius C. Vermeule, Curator of Classical Art in the Museum of Fine Arts, Boston, who read and criticized the manuscript of the second section, and to Mr. Stephen Merrill of Brunswick, who is responsible for the excellent photographic work which accompanies this study. Finally, thanks are due to my colleagues, Professors Philip Beam and Carl Schmalz, for help relating to this and other work carried on in the Walker Art Building.

KEVIN HERBERT

January, 1960
Brunswick, Maine



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Terracotta Figurines In The Walker Art Building

I

A Short Introduction to the Classical Collections in the Walker Art Building.

Before embarking on the subject of terracottas in general and of twenty selected statuettes in the Walker Art Building in particular, it might be helpful to offer the reader a brief history of the Bowdoin Classical Collections, their donors and students, and their present situation and future prospects. Between the years 1893 and 1930 the Bowdoin College Museum of Fine Arts received gifts of over 800 pieces of Greek and Roman art, the major donors being the Misses Mary Sophia and Harriet Sarah Walker with gifts of over 40 objects in the years 1893-1895; Mr. and Mrs. George Warren Hammond, who gave 17 pieces in 1898; Dana Estes, who gave about 155 pieces in the years 1902-1911; Professor Henry Johnson, who bequeathed a large numismatic collection of some 200 pieces in 1919; and Edward Perry Warren, who presented about 330 pieces between 1895 and 1930. These gifts included coins, glassware, terracottas, sculptures, reliefs, vases, lamps, bronzes, gems, and inscriptions, and so it is fair to say that no important category of artifact is missing from the Collections today.

The Misses Walker, as everyone connected with Bowdoin must know, are especially to be remembered as the donors of the magnificent Walker Art Building in memory of their uncle, Theophilus Walker. Modelled on the Loggia dei Lanzi and the Pazzi Chapel in Florence and completed in 1894, this structure is thought by many critics to be one of the most handsome of its type in this country. On the occasion of its dedication the sisters gave the new Museum "forty choice specimens of ancient glass and pottery, dating from the seventh century B.C. onward," and thus they also became the founders of the Classical Collections at Bowdoin.¹

George Warren Hammond, born in Grafton, Massachusetts, April 4, 1833, was a successful paper industrialist who collected American and classical antiquities as an avocation. In a letter to Professor Johnson, dated May 27, 1897, he offered the College parts of this collection with "the hope and expectation that they will be a nucleus that will induce others to send their collections, already made or to be made in the future, to Bowdoin College."

This desire was to find quick fulfillment, at least in the area of classical archaeology, through the generous gifts of his nephew, Edward Perry Warren, and of Dana Estes. Hammond received an honorary A.M. from the College in 1900, and when he died in Yarmouth on January 6, 1908, the Classical Collections had grown almost tenfold.

Dana Estes, born in Gorham, Maine, March 4, 1840, was a well-known Boston bookseller and publisher who with Charles E. Lauriat formed one of the first American book houses to offer the reading public the standard works of European novelists and historians. He later founded his own publishing firm, Dana Estes and Company, and in the course of extended travels to Asia, Europe, and Africa began collecting antiquities of many kinds. Some of this material eventually was presented to the Peabody Museum in Cambridge, and Bowdoin received some or all of that part of the Lawrence-Cesnola Collection from Cyprus which Estes apparently had acquired in the last years of the nineteenth century. Estes had already received an honorary A.M. from the College in 1898 when he presented the Museum with the greater portion of his gifts in 1902. He died in Brookline, Massachusetts, June 16, 1909.²

Reference to the Lawrence-Cesnola Collection makes it advisable to digress for a moment in order to distinguish between it and the Cesnola Collection of Cypriot antiquities, the achievements respectively of Alexander Palma di Cesnola and his older and more famous brother Luigi. Luigi Palma di Cesnola was a truly remarkable figure who by turns was a successful soldier, diplomat, field archaeologist, museum director, and scholar. He began his career as a professional soldier in his native Italy but soon came to the United States, where he fought with distinction and gained the rank of brigadier general in the Union Army during the Civil War. Near the end of the war he was appointed consul-general of the United States in Cyprus, and once there he took up the then fashionable pastime of his colleagues in the diplomatic corps, searching and digging for ancient remains. But with his characteristic vigor and talent for organization he soon far outstripped all others, and by 1876 he had amassed the astounding total of some 35,000 objects of every kind and size. After many difficulties he finally managed to bring the greater part of this Cypriot material, known as the Cesnola Collection, to New York. There it was accepted by the newly founded Metropolitan Museum of Art, whose trustees also promptly installed Cesnola himself as its first director, a position he held from 1877 until his death in 1904. During this final busy period of his life he managed to direct the publication of the monumental *Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in the Metropolitan Museum*

of Art, three volumes in six, (Boston and New York, 1885-1903).³ For those able to visit the Metropolitan Museum it is worth noting here that some of the best sculpture from this Collection is now to be found on exhibit in the main north-south gallery of the newly reorganized Greek and Roman section.

Alexander Palma di Cesnola was also attracted to field archaeology, and under the patronage of Edwin Henry Lawrence of London he excavated in the Salamis area of Cyprus during 1876-1878. The resulting accumulation of materials, much smaller in numbers and less significant than the Cesnola Collection, came to be known as the Lawrence-Cesnola Collection. It was brought to London in 1879 and put on display in Lawrence's residence.⁴ However, it soon began to be dispersed by sale, and in the year after Lawrence's death in 1891 the last of it was sold at auction. It was probably after this date that a part of the Collection came into the possession of Dana Estes, for when he made his chief donation to the College in 1902, the objects, which for the most part are heads from terracotta votive figurines, came from this Collection. So much for the histories of the Cesnola and the Lawrence-Cesnola Collections of Cypriot antiquities. Although nothing at Bowdoin, so far as is known, derives from the Cesnola Collection, nevertheless there are naturally many pieces in the Classical Collections from Cyprus which are similar to Cypriot objects in the Metropolitan Museum of Art.

Professor Henry Johnson, of the Class of 1874 and recipient of an honorary Litt. D. from the College in 1914, joined the Faculty as an Instructor in Modern Languages in 1877. He belonged to that generation of Americans who went to Germany for their advanced studies, where he received the Ph.D. from the University of Berlin in 1884. After many years as Curator of the Art Collections, he was appointed first Director of the College Museum in 1914, a position he retained until 1918. After his death on February 7, 1918, the College received his excellent collection of Greek and Roman coins which ranges in time from the Athens of the Persian Wars to the late Roman Empire.⁵ At present this is the only one of the Classical Collections which is completely and readily available to the inspection of visitors to the Museum, the coins being housed, and displayed in part, in a cabinet located on the ground floor of the building.

The last and most important of the contributors to the Classical Collections was Edward Perry Warren, born in Waltham, Massachusetts, June 8, 1860, the son of S. D. Warren, whose paper mills at Westbrook became the source of the family's affluence. Because of illness he was forced to leave Harvard College without graduating, but later, after establishing permanent residence in England,

he received the A.B. (1888) and the A.M. (1911) from Oxford. Attracted to the study of Greek art and archaeology through his early love of the classics, he was enabled by his personal fortune to devote his life to these pursuits and to the collection of classical art. But in the spirit of philanthropy he also determined to make the beauty and the meaning of Hellenic art available to others by systematically collecting such objects in order to offer them to selected museums either for purchase or as outright gifts. So dedicated a collector and so informed a connoisseur did he become that by the turn of the century he had achieved pre-eminence in a field in which his rare combination of wealth, knowledge, and taste had no equal. The chief beneficiary of his efforts was the Museum of Fine Arts in Boston, but other institutions singled out for especial consideration were the Museum of the University of Leipzig, the Ashmolean Museum at Oxford, and the Bowdoin College Museum.⁶ The significance of his work on behalf of the American museums can best be appreciated if it be realized that when he began his pioneer labors, most such institutions in this country had almost nothing in the way of Greek and Roman art, and where they bravely opened classical galleries to the public, the sculpture, sarcophagi, and the like invariably consisted of plaster casts of the originals in Europe.

In the course of summer visits to a residence which he maintained at Westbrook, Warren came to know and admire Bowdoin's aims and achievements, and consequently he determined upon a unique and most remarkable means of supporting its liberal program of studies. The following quotations from his letters to the authorities at the College make clear what he had in mind. In a letter of November 13, 1912, to Professor Johnson he states, "This year having an unusually good opportunity, to make up a small lot of classical antiquities, I am sending them to Bowdoin College. They are not the first pick since the first pick went to Boston [*i.e.*, the Museum of Fine Arts] by way of purchase, but Boston did not have all that was good." A few years later, in a letter of December 19, 1915, to Miss Curtis, during the discussion of another matter he refers to his previous gifts to the College: "I had been sending some things to Bowdoin, but now I became more systematic. I can't hope to provide more than a good little illustrative collection of antiquities . . . things that would help a student . . . the said student would doubtless know the collection in Boston, and the Bowdoin collection would only by (*sic*) his apparatus. The constitution of this apparatus is all that I can hope to effect either in my lifetime or by my will." These words reveal the purposes of a most practical philanthropist, who on the one hand rightly recognized that the very best had to be offered or made available to the

great museum in Boston, but who also envisioned and created a well-rounded working collection ideally suited to a college of Bowdoin's size and aims. Warren himself wrote an evaluation of the Bowdoin Collection that bears his name, and it appears as Appendix IV in his biography.⁷ He begins by offering his opinions about numbers 5, 20, and 18 respectively of the terracottas discussed below, and then goes on to describe certain of the vases, sculpture, and coins. He believes that the excellence of the Bowdoin Collection lies in its avoiding the lifelessness of Roman copies once or twice removed from the Greek original, and in its being content, where necessary, with those echoes of greatness that can be found in minor Greek work. As an example of this view he observes that the painting of a woman on a white lecythos in the Collection is good, late fifth century Greek work, but many of the figurines treated below could have served just as well to illustrate this principle. Later, in discussing the difficulty of obtaining original first-rate Greek sculpture, he states that the collector is usually forced to "choose between Roman copies of fine marble and poor marbles of a fine period." In the light of this problem he expresses satisfaction that the Collection contains among other pieces two marble horse's heads which he dates as work of the early Hellenistic age, "good work of a good period."

For his intelligent and devoted services to the cause of classical art, Warren was elected an Honorary Fellow of Corpus Christi College, Oxford, in 1916, no small distinction at that time for one who was an American and who was not a research scholar with a long list of publications behind his name. Bowdoin recognized its debt when it granted him an honorary L.H.D. in 1926, and after his death in London, December 29, 1928, the *Bowdoin Orient* for January 16, 1929, printed the following tribute to the man and his gifts: "If there is any one thing in our museum to be especially commended to the Bowdoin student, it is the Edward Perry Warren Collection, which is in itself a lasting memorial to a man who spent his life in the study of things classical and whose purpose was to encourage an interest in these things among our youth."

There is no full-scale, illustrated catalogue of the Classical Collections in existence, and until such a work is produced, study and appreciation of these objects will not be easy even for students in residence at the College. Two British scholars to date have done the most to bring the Collections to the attention of the scholarly world. Sir John Beazley, who has long been the ranking scholar in the area of Greek painted vases, assisted Warren as a young man with the cataloguing and identification of many of the objects which were later offered to Bowdoin. As a result some of the red-figured vases in the Warren Collection appear, for example, in his *Attic*

Red-Figure Vases in American Museums (Cambridge, Massachusetts, 1918), a book which he dedicated to Warren and to Warren's friend, John Marshall.⁸ The late Stanley Casson, Reader in Classical Archaeology in Oxford University, during his stay at Bowdoin in 1933-1934 as Visiting Professor on the Tallman Foundation, published *A Descriptive Catalogue of the Warren Classical Collection of Bowdoin College* (Brunswick, 1934). Lacking illustrations, it was intended as a brief announcement of the nature of the Collection, and it has long been out of print.

The greatest need of the Classical Collections at the present time is space in which to exhibit them properly. One illustration of this lack is the fact that fourteen of the twenty terracottas discussed below are in storage. When space does become available, it is to be hoped that classical art will receive a gallery of its own so that the student or visitor might see the Collections to best advantage. Since their special virtue lies in the range and variety of the whole and not in any great number of outstanding individual pieces, the arrangement, lighting, and description of individual objects and groups of objects within such a gallery will be a matter of the utmost importance. Meanwhile, however, there is every opportunity for putting the Collections to use in small seminars in accordance with the idea put forth by Warren in his letter to Miss Curtis. So far as can be ascertained, this concept has not received in the past the attention which it deserves. Because of the nature of the material it would appear that some of the responsibility for such a program rests with the Department of Classics, and so during the past year two of its departmental major meetings have been held in the Museum to study the inscriptions and the terracottas. The sculptures, coins, and vases will be discussed in future meetings, and a continuing schedule of such topics is planned as part of the departmental program in the future. Each of the students at these meetings could testify to the magic sense of contact with the ancient world that is felt upon close examination of an object such as a Cypriot funerary inscription of the Roman period or of a Tanagra figurine of the fourth century B.C. No printed Greek or Latin text used in the classroom, accurately as it may reproduce the original manuscript of a Thucydides or a Virgil, can effect that feeling of immediacy one knows in the presence of the work of the ancient stone-cutter or the coroplast. Here quite possibly the student will for the first time fully realize what bonds of humanity link him to these men and their contemporaries across such vast distances of time and space, and if he does, he will return to his study of the poets and the historians with greater insight and sensibility. But apart from this sense of relationship with the past, the student will also acquire in the course of these studies an ap-

preciation and knowledge of ancient concepts of the fitting and the beautiful, as variously revealed in every age from the archaic to the Graeco-Roman. For these reasons the College in the past has been most fortunate in having such patrons as the Walkers, the Hammonds, Estes, Johnson, Warren, and the others. And for the same reasons it is also fair to claim that, within their limits and so far as any of the works of man are lasting, the Classical Collections are "a possession forever."

II

Terracotta Figurines in the Classical Collections

The terracottas in the Classical Collections number some 160 pieces, derive from Cyprus, Greece, Asia Minor, and South Italy, and range in date from the archaic to the Graeco-Roman period. The greatest number of them are Cypriot, being either votive or funerary in purpose and consisting of heads only in their present condition, but the Collection is of sufficient numbers and quality so that almost all the important periods and places in the history of this Greek art form can be found in the twenty selected figurines which will be discussed herein. It is hoped that this short study will serve many as a useful introduction to a most interesting subject and that it will induce them to pursue the matter further by means of the works listed in the notes.

Though terracotta or baked clay was employed in antiquity for the making of statues, pottery, reliefs, roof tiles, and other architectural purposes, its most common use was in statuettes seldom more than eight inches tall. Found in tombs and sanctuaries, they range in time from the Bronze Age to the Graeco-Roman period and in place from North Africa, Italy, and Sicily to Greece, Cyprus, and Asia Minor.⁹ Among the earliest types are figures with boardlike bodies and the features of a bird (Fig. 1), and in the late Archaic age the standing or seated female divinity, often revealing eastern influences, is common (Fig. 2), as are horsemen in a variety of types (Figs. 3-5). Late sixth and early fifth century figurines continue the classes of the previous period, though there are greater freedom and versatility in the rendering of forms and features (Figs. 6-8). In the fourth century and later a secular note is introduced, especially among the female figures, for they no longer always represent divinities or their votaries but instead are simply graceful and lovely women in flowing garments (Figs. 9-10), an art type which imitates the sweet and soft qualities of the Praxitelean school. So many of this class were discovered in Tanagra in Boeotia in the 1880's that the name Tanagra figurine has been applied to them ever since, even though they were later found in other places as well. Variety was added in the fourth century and later by the production of such types as dolls (Fig. 11), actors (Fig. 12), and masks (Fig. 13), and the statuettes of divinities also continued (Fig. 14). Lastly, the figures of the Hellenistic age reveal the lively and sometimes sensuous qualities of that art (Figs. 15-18). Caricatures are also to be found among the types of this time (Figs. 19-20), and in their portrayal of real or distorted ugliness they too are typical of their age.¹⁰



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12



Figure 14



Figure 13



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20

Most of these figures were made of fine quality clay which was impressed into a mould while moist and then allowed to dry; comparatively few were modelled freehand. Before the sixth century B.C. figurines were solid and modelled by hand, but in that century moulds were first used. A hollow figure was made by pressing the front of the figure into a mould and then attaching this piece to a rough unmodelled back with a vent for evaporation. In the middle of the fourth century technique was refined by the separate moulding of a solid head and the body of the figure without arms. Head and arms were then added to complete the figures in an almost infinite variety of patterns, a fact which led Pottier to make the now famous remark that, "All the Tanagra figurines are sisters, but few of them are twins." After the clay was moderately dry, it was removed from its mould to be immersed in a slip of white clay, and then when it had become dry, it was fired to a medium heat. Colors next were added in tempera — brownish for the skin of men, pink for that of women, auburn for hair, brown or blue for eyes, and red for lips. The garments could be red, blue, pink, yellow, brown, violet, black, or, rarely, green; sometimes gilt was used for jewelry. Few figures, however, now retain their original colors, and for the most part only the drab, mat terracotta remains.¹¹ Let us now examine closely each of the twenty selected Bowdoin terracottas.

Figure 1 (Walker Art Building acc. no. 1923.29)

Figurine of a goddess from Boeotia of the late seventh century B.C. The birdlike face consists of a projection, on both sides of which has been painted a small eye. The arms are rudimentary, the neck elongated, and the body thin and boardlike. The figure wears a curlycue device over the forehead, and the brownish hair is worn in three braids, one on each side and one in the back. The horizontal bands across the breast also probably represent braids of hair (see Fig. 6). Height, 0.150 m. Webster describes and illustrates this goddess in two other aspects of her development.¹² In the first example, of the late seventh century, she is seated on a stool, but all her features remain as in the present figure; in the second, of the early sixth century, the head has become human, the braids of hair are fashioned in clay, and the arms are developed. He believes she was a mother goddess, since she sometimes bears a child in her arms,¹³ but she had different names at different sites: Ge, Demeter, Hera, Aphrodite, or Artemis. The figure is a traditional one, for it has been found at Mycenae, Asine, and other mainland excavations in deposits of the last phase of the Bronze Age.¹⁴

Figure 2 (WAB 1902.95)

Head and upper part of the body of the Cypriot fertility goddess similar to the Babylonian Ishtar and the Phoenician Astarte,¹⁵ from Salamis in Cyprus of the sixth century. The hair comes down in straight incised lines and ends in scallops on the forehead; she wears long earrings, a choker, and two heavy necklaces, all with pendants, the typical jewelry of the goddess.¹⁶ She is nude and supports the right breast in the right hand. Height, 0.090 m. Because the left side of the torso is badly worn, it is impossible to be certain of the position of the left hand; it may also have supported the breast, as in the remarkable reliefs on the sarcophagus from Amathus in the Metropolitan Museum,¹⁷ or it may have pointed to the pudendum, as in a statuette from Arsos in Cyprus.¹⁸ The characteristic jewelry of the goddess has been thought to allude to the story of Ishtar's descent into the underworld and the surrender of individual pieces of her ornamentation as she passed each successive obstacle there.¹⁹ Thus the goddess who watched over the inception of life by this achievement also became the patroness of her worshippers when they too had to descend into the earth. Finally, it should be noted that Aphrodite probably came to Greece from the meeting of Greek and Semite in Cyprus and that two of her most famous shrines were at Paphos and Amathus on that island.

Figure 3 (WAB 1913.03)

Statuette of a mounted warrior with shield and crested helmet, from Boeotia of the early sixth century. The horse is glazed a deep brownish-red, and this color is used for both description and decoration on the warrior and his shield. The right hand presumably once held a lance. The horse's mouth was formed simply by the cut of a knife. Height, 0.190 m. Webster describes a horse and rider from Tanagra of slightly later date, and the head and neck of the horse are quite similar to the present figure, though its legs are more slender and stylized.²⁰ In both cases there is the somewhat incompatible use of what has been called "realistic" and "decorative" painting. In the present instance, for example, the fingers, toes, eyes, and helmet of the rider are outlined in paint, but the purely decorative whirligig pattern on his shield has also been painted on.

Figure 4 (WAB 1902.64)

Small head from the statuette of an archer or horseman, probably from Salamis in Cyprus of the sixth century. He is bearded

and part of his hair shows beneath his tall, pointed cap, which is fitted with studs on both sides. His eyes, which are almost on a plane with his forehead and cheeks, are almond-shaped and somewhat protruding. Height, 0.080 m. The style of the beard and cap can be found in other sculptures of the period in Cyprus.²¹

Figure 5 (WAB 1923.10)

Satyr on a mule, from Tanagra of the late sixth century. The satyr wears a broad grin and holds his arms high above his head, perhaps as a result of leaping astride the animal, which raises its head in a bray. The figure was modelled freehand, though the head of the satyr may be from a mould. Height, 0.090 m. This type and variations on it are not uncommon from Tanagra in this period.²² Perhaps the present figure is a parody of the military life in the same spirit as that which moved Archilochus in his iam-bics.

Figure 6 (WAB 1923.03)

Statuette of a standing goddess, from Boeotia of the late sixth century. She offers a fruit in her outstretched left hand; the right arm is broken away. The head, which is capped by a high crown, probably came from a mould and was then added to the thin, flat, hand-shaped body. Her hair falls in braids over her shoulders, and she wears another braid across her breasts as well as a decoration which ends in pompons over each shoulder. There are traces of dark red on her dress and on the fruit. Height, 0.185 m. It is likely that this figure is a later version of the bird-faced goddess (Fig. 1); the similar use of braids and the flat, boardlike shape of both bodies point to this conclusion.²³ The present figure could represent either Ge or Demeter.

Figure 7 (WAB 1902.127)

Head of a man, perhaps a votary, from a large statuette from Cyprus of the late sixth or early fifth century B.C. The hair is represented as cut close and the strands are indicated by carelessly incised lines; the lower part of the face is broken away. The statuette to which this head belonged probably measured over 0.700 m., but terracotta statues of life size were not unusual in Cyprus until the end of the sixth century. After that time, however, the creation of large terracotta figures on the island declined.

Figure 8 (WAB 1913.37)

Head of a rusty-orange statuette of a bearded and helmeted warrior of the early fifth century B.C. from Medma, a town north of Rhegium in southernmost Italy. The ends of the long, straight beard and the back of the head are chipped. Height, 0.130 m. The style of the helmet, excepting the rigid cheek-piece, and the treatment of the eyes, lips, and beard are reminiscent of those of the dying warrior in Munich from the east pediment of the Temple of Aphaia on Aegina, a sculpture which dates from 490 B.C.²⁴

Figure 9 (WAB 1908.10)

Statuette of a standing woman clad in himation and chiton from Tanagra of the late fourth or early third century B.C. Her weight rests on the left leg, the right knee being bent. Under the mantle the right hand is brought over the left, which is holding a chaplet. The hair is in a coif which is open at the back. The figure has a considerable amount of white slip on the base, dress, and coif, and there are traces of brownish-red on the hair and of pink on the face. The back is roughly worked and has a square vent-hole. Height, 0.210 m. The piece is reported to have been in the Lecuyer Collection, but it does not appear in the publication devoted to that collection.²⁵

This and the following figure show Praxitelean influence in their soft and subtle shades of form and attitude. The folds of the present figure's himation are deftly related to her stance and are so controlled by the extension of the right arm across the waist that while focusing attention on the hands and chaplet they also delicately outline the breasts and the thigh and calf of the right leg. This work represents the full flowering of a technique which began in early fifth century sculpture, when for the first time standing figures were treated with their weight unevenly distributed on a rigid leg and a bent one.²⁶

Figure 10 (WAB 1908.12)

Statuette of a woman leaning against a draped pillar from Myrina in Aeolis of the third or second century B.C. The right leg is rigid and the left is crossed over in front of it. She leans on the pillar with her left arm and elbow and holds a mirror in that hand. The right arm extends across her waist to steady her against the pillar; it also holds up the himation, which is off her shoulders but which covers her breasts. Height, 0.190 m. The figure is in very poor condition: it has been mended in many places, it lacks a

fragment of the pillar, and the surface is almost friable. Yet despite its present state we can still glimpse some of the attractiveness of its original condition by observing the way in which the folds of the garment outline the lovely figure of the lady.²⁷

These figurines (Figs. 9-10) illustrate the secular orientation of much of later Greek art of this type, and they stand in contrast to the hieratic character of the great number of archaic terracottas. Yet since the later statuettes from Tanagra and Myrina were found for the most part in graves, it can only be deduced that the coroplasts did not let this ultimate use of their figurines as pious gifts to the dead in any way determine their choice of subjects in these charming little works.²⁸

Figure 11 (WAB 1913.28)

A jointed female doll from Attica of the fourth century. She holds *krotala* or rattles in her hands; arms and legs from the knees down are attached separately. There is a hole in the top of the head, presumably for suspension. Height, 0.190 m. Though the arms appear too large for the torso, this was not an unusual characteristic of these dolls; the legs in this case, however, are probably not original with this relatively well preserved figurine.²⁹ Dolls have been found not only in the graves of children but also in temple precincts, since Greek girls dedicated them to Artemis, Athena, Aphrodite, or Demeter before marriage. Boys, on the other hand, dedicated their toys at the end of childhood to Apollo or Hermes. But dolls were feminine for the most part, as both the names for them, *korai* and *nymphai*, and the extant remains indicate.³⁰

Figure 12 (WAB 1915.24)

Part of a bearded comic actor from Smyrna of the Hellenistic period. He wears a short jacket and phallus in the manner of such types, and his arms are apparently tied behind his back, a fact which may indicate that he is a captured runaway slave. The top of the head and the legs from the thighs down are broken away. Height, 0.105 m. Webster describes a complete set of seven such statuettes found in a fourth century Athenian grave which he believes illustrates a comedy that involves Heracles in a seduction.³¹ The figurines include the hero equipped with phallus, an obviously pregnant young woman, a nurse with a baby, a weeping old man, perhaps the girl's father returning from a fruitless search for her, two slaves in the act of preparing a feast, and lastly a seated

slave. This last figure may be devising a plan for outwitting his master in order to arrange the marriage of Heracles and the girl.³²

Figure 13 (WAB 1902.42)

A small mask of a grimacing Silenus from Cyprian Salamis of the later Hellenistic period. Leaves are intertwined in the hair and there are two holes in the top of the head for suspension. Height, 0.045 m. This is a miniature of the type worn in satyr-plays or in Dionysiac thiasoi. Terracottas of this type were suspended from branches of vine and ivy during ceremonies of the latter type.³³ Masks of the appropriate divinity were also hung by a votary either at a sanctuary or before his home, where by oscillating in the wind (the word derives from *oscilla*, "little faces") they might attract the favorable attention of the god.³⁴ The similarity between portraits of Socrates and Silenus should be observed in this mask, a likeness that was based on the physical ugliness of both and a common reputation for irony, wisdom, and the knowledge of important secrets.³⁵ For example, according to the myth Silenus was caught by Midas, who mixed wine with the waters of the spring at which Silenus was drinking and thereby made him drunk. The companion of Dionysus then told the king that it was better for a man not to be born at all, but that if this misfortune did befall him, it was then best to die as soon as possible. He also granted the king his foolish wish that everything he touched be turned to gold.

Figure 14 (1902.58)

Head of a goddess, perhaps Aphrodite, from a moulded statuette from Cyprian Salamis of the Hellenistic period. She wears a high crown incised with three palmettes.³⁶ Aphrodite appears on the coins of Salamis in the fourth century.³⁷

Figure 15 (WAB acc. no. unknown)

Statuette of a descending, androgynous Eros of the late Hellenistic period but of unknown origin; probably from Myrina. The figure has been mended in many places and is missing the left toes and arm, and the right hand. Height, 0.270 m. The sculptural conception of Eros as a youth hovering in the air does not appear until the third century, though he had so appeared in many paintings of the previous century.³⁸ It is generally true that in Greek art the god of love grows young. In the archaic period he is approaching adolescence, in the classical period he is a young boy,

and by the Hellenistic period he has become a playful child.³⁹ But there appear to be at least two exceptions to this general rule: in his relationship with Psyche⁴⁰ and in the present type of figurine.

Figure 16 (WAB 1908.09)

A winged statuette of Eros of the late second century from Myrina. The god is represented as descending clad in the Phrygian cap, trousers, and belted chiton.⁴¹ Except for missing parts of the left wing and fingers, the figure has been mended and is in good condition. Height, 0.290 m. This type of flying figure in Phrygian garb has often been called Attis, the companion and lover of Cybele, the Great Mother of Anatolian orgiastic cults.⁴² Yet though Attis did tend to identify with a number of Hellenic gods, with Apollo, for example, in his role as giver of oracles, and with Asklepios as healer of the sick,⁴³ it is difficult to see him assuming the role of Eros.

Figure 17 (WAB 1908.18)

Moulded statuette of a male bacchic dancer playing a flute, of the second century B.C. from Myrina. He is bounding forward on his right foot while playing his instrument, a feat that may astonish us, but one not unusual for the Greeks.⁴⁴ He is nude but for a small animal's skin worn over his chest and a garland forming a cross-band from shoulders to waist. He also wears a chaplet on his head and high buskins on his feet. Height, 0.335 m. The figure has been mended in many places, but the fingers of the right hand are missing, as are part of the garland and parts of the buskins. There is a hint of the androgynous in this figure, a common feature in this type from Myrina.⁴⁵

Figure 18 (WAB 1923.12)

Statuette of a satyr carrying the infant Dionysus of the Hellenistic period but of unknown origin. Height, 0.175 m. The satyr of Hellenistic art is not only good-natured and playful; he is also helpful and kindly, as in this instance.⁴⁶

Figure 19 (WAB acc. no. unknown)

Head of a statuette of a grotesque or dwarfish Negro of the Hellenistic period but of unknown origin. The hair is formed into nodules and the top of the right ear is broken away. Height,

0.065 m. Many such types were produced in the third century B.C. and later — Negroes, musicians, acrobats, and others of the lower classes — both in humor and in mockery.⁴⁷ Deformed persons, especially dwarfs, were used for public and private entertainment in the Hellenistic age, since they were considered to be the bearers of good luck.

Figure 20 (WAB 1915.51)

Statuette of a dwarf carrying a kid on his shoulders from Asia Minor of the late Hellenistic age. The figure is broken off below the waist and is ithyphallic. Height, 0.062 m. The technical term for this type is *kriophoros* or ram-bearer, a twin to the *moskophoros* or calf-bearer. The latter type is perhaps best known from the archaic marble figure at Athens, which represents a dedicant bearing a calf as a sacrificial offering to Athena.⁴⁸ In Greek sculpture the type first appears in the sixth century and it long remained popular in the Graeco-Roman world, the shepherd usually being identified with Hermes. Later, of course, Christian symbolism took this popular figure and made him into the image of the Good Shepherd. The present figure is but another example of Hellenistic caricatures, executed perhaps to ridicule religious sentiment.

Notes

1. *The Report of the President of Bowdoin College, 1893-1894* (Brunswick, 1894), 14.
2. *The Dictionary of American Biography, s.v.*, "Estes, Dana," gives additional information concerning his life.
3. J. L. Myres, *Handbook of the Cesnola Collection of Antiquities from Cyprus* (New York, 1914), xiii-xxi, offers further details about his life.
4. A. P. di Cesnola, *Salamina, The History, Treasures, and Antiquities of Salamis in the Isle of Cyprus* (London, 1882), xix-xxix; a number of the objects discussed in this book are now in the Bowdoin Classical Collections. See also A. P. di Cesnola, *The Lawrence-Cesnola Collection* (London, 1881).
5. *The Bowdoin College Bulletin, No. 102* (Brunswick, 1920), 49.
6. Osbert Burdett and E. H. Goddard, *Edward Perry Warren: The Biography of a Connoisseur* (London, 1941), 352-363. This life is highly recommended to the interested reader, for Warren was cut from the same cloth as Henry Adams and Henry James, and he possessed all the best qualities of that world which unhappily came to an end in August, 1914.
7. Burdett and Goddard, *Edward Perry Warren*, 414-419.
8. See also Beazley's monumental volumes, *Attic Red-Figure Vase Painters*² (Oxford, 1942) and *Attic Black-Figure Vase Painters* (Oxford, 1956), for descriptions of other Bowdoin vases.
9. The best short introduction of which I know and on which I have patterned this preface to the subject is G. M. A. Richter, *Encyclopedia Britannica, s.v.*, "Terra Cotta: Greek, Etruscan, and Roman," with pls. II-III and up-to-date bibliography. An excellent and recent short work is T. B. L. Webster, *Greek Terracottas* (Harmondsworth, Eng., 1950), a King Penguin book. Dorothy Burr (Mrs. Thompson), *Terra-cottas from Myrina in the Museum of Fine Arts, Boston* (Vienna, 1934), is an excellent example of a special study of these statuettes, and Franz Winter, *Die Typen der figürlichen Terrakotten*, two volumes (Berlin, 1903), is a complete presentation of the subject according to figure types.
10. M. Bieber, *The Sculpture of the Hellenistic Age* (New York, 1955), 136-156, offers an excellent treatment of the rococo aspects of Hellenistic art.
11. This brief discussion of technique is indebted to Richter (above, n. 9) and to G. H. Chase, "Greek Terracotta Figurines," *Archaeology* 4 (1951), 159-161.
12. Webster (above, n. 9), 13-14, pls. 12-13; see also H. B. Walters, *British Museum: Catalogue of the Terracottas* (London, 1903), pls. V, XVI.
13. Erich Neumann, *The Great Mother* (New York, 1955), 272, pl. 122.
14. *The Cambridge Ancient History, Plates Vol. I*, 114, d, e; M. P. Nilsson, *Homer and Mycenae* (London, 1933), fig. 12.
15. Georges Contenau, *La déesse nue Babylonienne* (Paris, 1914), offers a complete history of the various nude Oriental goddesses; see figs. 77-84; 119, all from Cyprus; Myres (above, n. 3), 335-336; 350-351; *The Cambridge Ancient History, Plates Vol. I*, 70 a.
16. Einar Gjerstad *et al.*, *The Swedish Cyprus Expedition, Vol. III* (Stockholm, 1938), pl. 203, nos. 1-7.

17. Myres (above, n. 3), 228-233, fig. 1365 c; this sarcophagus can now be found on display in the main north-south gallery of the Greek and Roman section of the Museum.
18. Gjerstad (above, n. 16), pl. 203, n. 10; cf. Neils Breitenstein, *The Danish National Museum* (Copenhagen, 1941), pl. 4, nos. 32 and 34.
19. Myres (above, n. 3), 336.
20. Webster (above, n. 9), 12 and pl. 8.
21. Gjerstad (above, n. 16), pl. 4, nos. 6-7, for the type of cap. J. H. Young and S. H. Young, *Terracotta Figurines from Kourion in Cyprus* (Philadelphia, 1955), is the most thorough analysis of Cypriot figurines to date: I was unable, however, to find a type in this work which matched the present figure. The map of Cyprus (Plan 3, p. 9) indicates that no traffic in figurines in antiquity has been discovered in either direction between Kourion and Salamis.
22. Webster (above, n. 9), pl. 10-11, shows a late sixth century monkey on a donkey.
23. For a variety of types in this class see Winter (above, n. 9), I, 26-29.
24. R. Lullies and M. Hirmer, *Greek Sculpture* (London, 1957), 47-48, pls. 80-81; for a similar bearded figure from Medma, see A. Levi, *Le Terrecotte Figurate el Museo Nazionale di Napoli* (Florence, 1925), 3, fig. 1.
25. F. Lenormant *et al.*, *Collection Camille Lecuyer, Terres cuites antiques*, 2 vols. (Paris, 1882).
26. Webster (above, n. 9), 24-25; A. Koster, *Die griechischen Terrakotten* (Berlin, 1926), 96, pl. 49, shows a Tanagra with the same stance and position of the hands.
27. Webster (above, n. 9), 25, pl. 41, shows a similar leaning figure from Tanagra; cf. Walters (above, n. 12), no. C 204 and pl. XXXII.
28. H. N. Fowler and J. R. Wheeler, *A Handbook of Greek Archaeology* (New York, 1909), 320-321.
29. K. Elderkin, "Jointed Dolls in Antiquity," *The American Journal of Archaeology* 34 (1930), 466-467, figs. 14 and 16; cf. Winter (above, n. 9), I, 165-173.
30. Elderkin (above, n. 29), 455.
31. Webster (above, n. 9), 22-23, pls. 27-33.
32. Webster (above, n. 9), 22.
33. Webster (above, n. 9), 23, pls. 34-35, shows similar types of miniature masks; the present figure is reproduced in A. P. di Cesnola (above, n. 4), 235, fig. 218.
34. Myres (above, n. 3), 349.
35. G. M. A. Hanfmann, *The Oxford Classical Dictionary, s.v.*, "Satyrs and Sileni"; C. C. Vermeule, "Socrates and Aspasia: New Portraits of Late Antiquity," *The Classical Journal* 54 (1958-1959), 49-55; K. Schefold, "Sokratische Wolkenvereher," *Antike Kunst* 2 (1959), 21-26.
36. Reproduced in A. P. di Cesnola, *The Lawrence-Cesnola Collection* (London, 1881), unnumbered plate; cf. Walters (above, n. 12), pl. XIV, nos. 277-278.
37. G. F. Hill, *British Museum: Catalogue of the Greek Coins, Cyprus* (London, 1904), pls. XI, 22, 23; XII, 1, 2, 11, *etc.*
38. Bieber (above, n. 10), 144; J. Charbonneaux, *Les terres cuites grecques* (Paris, 1936), pls. 58-61, shows similar Erotes from Myrina and Priene.

39. G. M. A. Hanfmann, *The Oxford Classical Dictionary*, s.v., "Eros."
40. Webster (above, n. 9), 26-27, pl. 49.
41. Burr (above, n. 9), figs. 63-64, pl. XXV.
42. Burr (above, n. 9), 57.
43. F. R. Walton, *The Oxford Classical Dictionary*, s.v., "Anatolian Deities."
44. Lucian, *On the Dance*, 30.
45. Burr (above, n. 9), figs. 56-57, pls. XXII-XXIII.
46. Bieber (above, n. 10), figs. 569-571.
47. Bieber (above, n. 10), 96; Winter (above, n. 9), II, 432-469, shows all types of caricatures.
48. Lullies and Hirmer (above, n. 24), 39, pls. 22-23.

