

Ellen Kohler  
A.S.C.S spring 1950

## ARCHAIC CARVED IVORIES

### A CHAPTER: EPHESIAN ARTEMISION

The ivories from Ephesus<sup>1</sup> constitute a large, important collection now in the British Museum. Groups from it have been variously dated from the beginning of the seventh to the middle of the sixth century B.C.<sup>2</sup>

Their date depends on the findings of David Hogarth who excavated the site of the Artemision in 1904-05 for the British Museum. The project was difficult because he was faced with the clearance of a marshy area where two tributaries met on the left bank of the Cayster. Here he found several superposed structures beginning with a green schist basis and ending with the Hellenistic Temple which was erected on the foundations of the so-called "Croesus Temple". All the remains antedating this structure, which must have been at least begun by 550, as Herodotus says (I, 92) that most of the columns still standing in his day were the gift of Croesus the Lydian, are designated as "archaic" or "primitive". These are to be divided into periods A, B, and C on the basis of architectural development.

Period A consisted of a "Temple area" in which was a central "basis" of green schist, with outside face finished and inside face unfinished, hence with a filling considered to be contemporary; also contemporary with the basis is a T-shaped platform, the stem of which is bonded in at foundation level with the basis itself, and the head of which lay along another rectangular structure taken to be an altar. These three were enclosed in a temenos wall only a fragment of which was found. This period seems to have ended in partial collapse due to flooding. Mr. Hogarth suggests also that the Cimmerians may be a cause of destruction and dates it to c. 660.<sup>3</sup>

Temple B is an enlargement and heightening of the green schist basis, this time with a yellow limestone facing. The north and south walls were extended farther west and joined by a new cross wall, all with axis slightly changed. The temenos was also made larger.

Temple C increased the basis for a second time with ashlar limestone, keeping the same axis as B, but raising the floor and widening the platform on the north and south. A new face was put on the east wall. The outer temenos wall was again lengthened and placed farther out.

By 550 the foundations for the huge "Croesus Temple" had been laid over these three structural groups after a general leveling off. The basis itself had to be buttressed to receive the heavy new cella walls.

Between the ante-quem of the Croesus temple and the open post-quem, Hogarth assigned an arbitrary length of about fifty years to each of the earlier periods, merely as an estimated life-span for structures founded on the shifting mud of the banks of the Cayster. Since this pushed his first foundation back to 700, it was natural for him to light upon the coming of the Cimmerians (650) as a suggested cause of the first destruction<sup>4</sup> even though the burned stratum could not be definitely assigned to the end of Period A.

However, other archaeologists have commented on Hogarth's datings, with varying results. Weichert<sup>5</sup> (1929) would still further subdivide Period A, on the grounds that the Basis and the T-shaped platform are of different types of construction (although Hogarth maintains that the two are bonded into each other<sup>6</sup>). However that may be, Weichert's arguments are not vital to us, as the stratification of the small finds of Period A cannot be accurately thus subdivided.

Löwy<sup>7</sup> rejected all the primitive periods, calling everything merely foundations erected by the builders of the Croesus temple.

Both these theories are in turn rejected by Einar Gjerstad,<sup>8</sup> who reverts in the main to Hogarth's interpretation of the architectural remains and his division into three periods, but redates these periods in a downward direction. He bases a new post-*quem* on scarabs of the 26th Dynasty (after 660 b.c.) found inside the A basis. Within this new set of boundaries he assigns a life-length of 25 to 30 years to each period, which is at least as reasonable as that of 50 when the unstable nature of the delta land is considered. This gives approximate dates of 660/650 - 625/610 for A, 625/610 - 575 for B, 575 - 550 for C.

Unfortunately it was not easy to assign small finds always accurately to one or the other of these architectural periods. The ivories were well scattered through the primitive area both vertically and horizontally. The register of the ivories collection as it appears in Hogarth's publication gives for almost every individual find a place indication, but some of these cannot be given a date other than "pre-C" or "pre-D" due to the shifting nature of the fill and the absence of closed deposits. On the following pages a tabulation has been attempted for the entire collection by groups according to their provenience. The statuettes which Cecil Smith discussed in Hogarth he numbered from 1 to 50.<sup>9</sup> From these I exclude nos. 8 and 9 because they were bought from a person in Smyrna and cannot be proven to have originated in the Artemision, and nos. 12, 13, and 43 I likewise exclude because they are of wood. The rest appear on the chart along with their plate numbers. The rest of the small ivories, such as pins and fibula-plates, I have added to the list of numbered statuettes by plate number only, whenever the finding place was definite enough to permit a distribution.

From this distribution of finds to datable or approximately datable periods, there result a few small unified and workable groups. These are the only ones which are of great value in a detailed critique of the collection. The rest must ultimately become peripheral hangers-on assignable by style alone.

A GROUPS

Under foundation of  
B enclosure wall on  
south

---

(35) XXVI, 6

Basis

(41) XXVII, 6a,b  
(48) p. 170, fig. 31

XXXII, 1-9  
XXXIV, 2-12, 19, 22,  
29-32  
XXXVI, 2-5, 21, 22, 38

A-B GROUPS

Below C period in NW  
angle of Basis

---

(3) XXIV, 1a,b  
(21) XXI, 3  
XXV, 12a,b,c  
(22) XXI, 4  
XXIII, 1  
(23) XXI, 5  
XXIII, 2  
(28) XXVI, 10  
(42) XXVII, 2

XXXII, 12

On T-foundation W of  
Basis

---

(7) XXIV, 2a,b

A-B-C GROUPS

West Area

- (11) XXIV, 6
- (14) XXV, 8a,b
- (15) XXV, 2a,b
- (16) XXV, 4
- (17) XXV, 3a,b
- (18) XXV, 9a,b
- (19) XXV, 5a,b
- (29) XXVI, 8
- (31) XXV, 7a,b
- (32) XXV, 10a,b
- (33) XXVI, 2a,b
- (34) XXVI, 4
- (36) XXVI, 7
- (38) XXVII, 5a,b
- (40) XXVII, 4a,b
- (44) XXVII, 11
- (45) XXVII, 12
- (49) p. 170, fig. 32

- XXXII, 10,11
- XXXVI, 1,39
- XXXVII, 1,6,9-11
- XXXVIII, 1,2,4-6,8-14
- XXXIX, 1-5
- XL, 7,11,17,22,25,26
- XLI, 16

West Area near  
NW part of Basis

- XLI, 18-20

W part of West Area

- (37) XXVII, 1

Rammed earth between  
E extension wall of  
Basis and 1st parallel  
wall

- (46) XXVII, 7

B-C GROUPS

Imbedded in founda-  
tion of D S cella wall

- (24) XXVI, 1a,b

Outside primitive area  
on SE under peristyle  
of D

- (39) XXVII, 3a,b

B-C-D GROUPS

SW corner of C  
disturbed

- (4) XXIV, 3

NW angle of C  
disturbed

- (5) XXIV, 10

E side beyond  
inner D

- (6) XXIV, 4

C GROUPS

N side of West Area,  
cist of its own in  
bottom stratum

- (1) XXI, 6  
XXII

SW corner of West  
Area

- (2) XXIV, 8
- (20) XXI, 1  
XXIII, 3
- (26) XXVI, 3a,b
- (27) XXVI, 9a,b
- (30) XXV, 11a,b
- (47) XXVII, 10

D GROUP

S end of W wall  
between Croesus and  
Hellenistic levels

- (25) XXVI, 5a,b

Upon consultation of these lists it may be seen that only a few ivories can be safely assigned to Period A, and A alone. These are objects from under the foundation of the B enclosure wall on the south, and from inside the contemporary filling of the green schist basis.<sup>11</sup>

650 - 625/10

- (35) Plaque with Potnia Theron, pl. XXVI, 6. H. O.045; W. O.026.  
Missing upper right corner. Body columnar, but drapery cut away to show feet, Lions grasped by root of tail, hanging head downward, feet touching ground, heads turned back upward, jaws open. Goddess has sickle-wings.
- (41) Seal, intaglio, with Potnia Theron, pl. XXVII, 6a,b, D. O.014.  
Lentoid. Figure with raised recurved wings, short hair, drapery to ankles, girt at waist. Arms are spirals. In the field, a snake, a bird, and a lambda.
- (48) Double axe, p. 170, fig. 31. L. O.04; H. O.018.  
Carefully carved in the round, with sharp edges. Loop of copper wire in center of one side, hence tinted slightly green from the copper chloride.
- Pl. XXXII, 1-9. Plaques for spectacle fibulae.  
Incised with dotted circles and guilloches.
- Pl. XXXIV, 2-12 Straight pins.  
19, 22 With basically cylindrical, round, and  
29-32 conical heads, variously profiled.
- Pl. XXXVI, 2-5 Artificial astragali.  
21, 22 Incised or recessed for paste or amber  
38 settings.

A mere plaque in a raised frame, such as no. 35, without attachments as for a fibula, reminds one of the Samarian and Arslan Tash collections in which these plaques were meant to run in continuous friezes and be applied to walls or furniture. The winged figure holding lions by the tail (or the hind leg) is reminiscent of the Syro-Hittite theme dating far back into the second millennium on cylinder-seals<sup>12</sup> and persisting through the Neo-Babylonian period.<sup>13</sup> The same theme though in different style occurs on an archaic bronze from Olympia.<sup>14</sup>

If the bird in the field in no. 41 is a crane, as Hogarth believes, and if the spirals are a misunderstanding of an original pair of arms on the goddess, then it may be that no. 41 is "Aegean" in its affiliations, as it is also characteristic of the islands and the mainland to cut a seal with a single figure centered.<sup>15</sup>

From Group A it is difficult to make any sort of generalization as to technique, because there are not even two things of the same nature in it, except for the spectacle fibulae. And spectacle fibulae seem to have had quite a vogue over many lands and centuries.<sup>16</sup> Besides, the technique of incision upon a disc will hardly help us to understand the technique of cutting a statuette, although it speaks for a love of linear decoration in this area before statuettes appeared. At this time there were already seal-cutting centers in Crete, Greece, and Syria. It is possible, then that the early objects, from the Basis, etc., are imports, and date from before the establishment of a local school of carving. The pottery from inside the Basis<sup>17</sup> seems not to show any close relationships to these ivory objects, although in later periods designs are in some cases identical.

A second composite list consists of those objects from an early, but unfortunately not closed, context which may cover either or both periods A and B; i.e., these cannot be later than 575, but may be as early as the late seventh century. They come from "below C period in the northwestangle of the basis," and from "on the T-foundation west of the basis". It contains the following:<sup>11</sup>

650 - 575

- (3) Statuette of a woman, pl. XXIV, 1a,b. H. O.015.  
Stiff attitude, body from waist down columnar. Standing on a small plinth. Feet not indicated. Left hand across waist holds distaff with ball of wool; right hand rests on thigh. Thread passes under right hand to spindle hanging from it. Plain foldless dress; checker pattern in front and back. Cylindrical head-dress with decoration. Eyes large and rough; pupil a hole. Sinking in crown for attachment.
- (7) Relief of nude woman, pl. XXIV, 2 a,b. H. O.057.  
Head and feet almost in round, with plain background. Hair a thick mass, with fine parallel engraved lines straight back from forehead. Hands are holding breasts. Modeling stiff but careful. Tinted light green.
- (21) Statuette of a lion, pl. XXI, 3; XXV, 12a,b,c. H. O.035;  
L. O.08.  
Leaping downward, chest and forelegs resting on ground, hind legs in air; head turned to left, fangs bared. Mane is hood-like plain raised surface. Leg muscles stiff and salient. Tail has ornamental ring. Sinkings above and below for holding in some sort of frame.
- (22) Statuette of a sphinx, pl. XXI, 4; XXIII, 1. H. O.045;  
L. O.043.  
Seated on rectangular plinth; wings raised and recurved; tail with ring arched over the back. Hair modeled in longitudinal raised ribs engraved in zigzags, confined under band at level of ears, terminating on shoulders in spirals. Band of raised scale pattern across chest; leg muscles stiff and salient.



of its members in a pleasing self-sufficient design.

Frankfort<sup>20</sup> illustrates an Assyrian seal of 750-650 which parallels two of these, except that we have two ibexes (or goats) rampant. So is there not a chance that, in a further development from this, among a people who reduced masses to the simplest and surface decoration to a finely lineated design, the musculature which shows so saliently on the thighs of the goats might eventually become misunderstood? It is significant that the Phrygians (or the natives who had already established a culture which the incoming Phrygians merely absorbed) enjoyed simple shapes but complicated surface design. A terracotta revetment from Pazarli has goats in low relief preserving both stripes on horns and circular design on thighs.<sup>21</sup> But our ibex, as it were, like nos. 21 and 22, has echoes of these traditions, but cannot be assigned a definite provenience other than Ephesus itself.

In general then, the A-B group is beginning to show some common elements, and may mean the presence of a number of local ivory carvers-- whatever their origin and history.

Next there are some groups of ivories which, from the nature of their finding places, cannot be assigned to any one or two periods at Ephesus. Such are the statuettes and small finds of the so-called A-B-C group assembled from Hogarth's "West area", as this is the fill which occurred at the time of the erection of the temple of Period C, but which was also disturbed during the C period. Since the origin of the fill is unknown, and these were not in closed pockets or desposits, they cannot be given a date other than pre-D.<sup>11</sup>

660 - 550

- (11) Stand, with feet of figure, pl. XXIV, 6. PH. O.012.  
Circular plinth, supported on peg, edge of upper surface set off by incised circle. Feet broken at ankles, close together with right advanced.
- (14-19) Statuettes of hawks, pl. XXV, 2-5, 8, 9.  
All modeled in the round with feet as it were on a perch, usually for attachment to something, perhaps a pole. Eyes from dotted incised circle to modeled almond-shaped; feathers from plain to dotted net pattern on breast; on wings various types of hatching.
- (29) Head of a ram, pl. XXVI, 8. H. 0.02; PL. 0.027  
Head cut vertically behind the ears with central hole for attachment. Large horns curve round back of ears so points are beside the eyes. Fleece indicated by parallel zigzag lines.
- (31-32) Heads of ducks, in round, pl. XXV, 7, 10.  
One has eyes of amber pins with two concentric circles lightly engraved around them, and with conventional ridge running down center of neck. Other has eyes incised and modeled, with modeled bandson a curved neck.
- (33) Head of a fawn, pl. XXVI, 2a,b. H. 0.01.  
Skilfully modeled; eyes hollowed to receive some other material. Ivory reddish.
- (34) Plaque with relief of siren, pl. XXVI, 4. H. 0.045; W. 0.026.  
Upper right corner broken.  
Plain upper border. Evidently joined left and right by other plaques which continued the design. Hair in formal tresses of regular hatching, plus a row of curls on the forehead. Wing feathers treated plastically.
- (36) Fragment of relief plaque, pl. XXVI, 7. H. 0.027.  
One plain border preserved. Not enough of design can be seen from the photograph to determine its nature. Perhaps a lotus flower.
- (37) Plaque cut à jour, hawk with spread wings, pl. XXVII, 1.  
H. 0.038.  
Holes for attachment. Eyes incised. Border, along wings, of incised squares, every other one filled with dots.
- (38) Stud with human face in relief, pl. XXVII, 5 a,b. H. 0.01.  
Beardless face in archaic style. Appears too roughly done for much analysis.
- (40) Head of panther, pl. XXVII, 4a,b.  
Head in relief; behind neck is oval seal with horseman to left in guilloche border (not illustrated). Roughly carved. Engraved band on forehead of panther.

(44) Fragment of chariot wheel, pl. XXVII, 11.  
Preserves about one quarter of the tire and stumps of two spokes. Squares incised outside edge of tire; apparently eight spokes.

(45) Fragment of chariot pole, pl. XXVII, 12.  
"End of pole terminating in a collar with two flanges, between which is set a short rectangular piece with a pin crossing it vertically and pierced by it."<sup>22</sup> Not clear from photograph.

(46) Dish with two handles, pl. XXVII, 7. D. 0.068; H. 0.015.  
Solid, heavy, with broad flat rim; handlethick, placed horizontally below rim. On floor incised rosette; on rim eight smaller incised rosettes connected by double tangents.

(49) Double axe, p. 170, fig. 32. L. 0.016.  
Worked to a fine edge; pierced through centre for handle.

Pls. XXXII-XL. Various spectacle fibulae, pins and astragali.

(the plates and numbers in the list on page 5 are only approximate, due to the fact that Hogarth lists them in paragraph form not explaining which ones came from which finding place.)

Pl. XLI, 18-20. Bowl with lid.  
Bowl divided into four compartments. Lid fitted over it with two lug-like attachments. Fine incised designs underneath lid; plastic rosette above.

The A-B-C group appears very heterogeneous--for instance, no. 11, although broken at the ankles, has parallels from Nimrud and Cameiros. Nos. 14 to 19 are for the most part present by reason of their being attributes of Artemis in her Ephesian cult-aspects. They are formalized and for the most part pedestrian, with plain shapes plus various tiny surface markings to indicate feathers, etc. Among the ivories recently announced by the British School at Athens at Bayrakli, is a hawk in the round that will help to date this group. When the details become known it will secure a date for the hawks most like it, to the second half of the seventh century B.C. Barnett<sup>23</sup> supplies some interesting lore about the

significance of hawks for the cult of Gybele, and for the name of the Mermnadae family.

The ram's head ( no. 29) is very near in type to the head of a pin (68 BI 1) recently found during the excavations of the University of Pennsylvania at Yassı Hüyük. It is complete with pin, about 0.176 m. long, and with the same thickness of head; hence the hole in the plane behind the head of our no. 29 may be for the insertion of such a pin.

Such a mischwesen might be expected to turn up in a non-closed group which covered such a long period of time. These are the ivories which will have to be dated more closely by their affinity to the rest of the Ephesus collection, or by outside parallels.

Two of the statuettes, nos. 24 and 39, might reasonably be considered to pertain to periods B and C, but not to A. No. 24 was found embedded in the foundation of the south cella wall of Temple D and no. 39 was found outside the primitive area on the southeast side under the peri-style of Temple D.<sup>11</sup>

625/10 - 550

- (24) Bull couchant, pl. XXVI, 1a,b. H. 0.028; L. 0.038.  
Horns and right ear broken away.  
Lying on its left side, with head turned out to right.  
Plain plinth, scored and bored for attachment.
- (39) Disc seal with ring handle, pl. XXVII, 3 a,b. D. 0.029;  
H. 0.033.  
Edge of disc is profiled and ring is for suspension only.  
Within a dotted border is a circle divided into three  
segments, each with griffin couchant with head turned  
back and jaws open.

No. 24, the couchant bull, has parallels, especially from Sparta, but the Spartan series is only roughly datable. They are said to go back as far as 820, but the largest percentage of them occurred between 740 and 660.<sup>24</sup> Their form is probably derived from the earlier intaglio seals, so that in a later period, any rough marks on the bottom are just a reminiscence. Some of them, however, later, were merely for attachment<sup>25</sup> as is our no. 24, and it is <sup>to</sup>with those in such a stage of degeneracy (found with Lakonian I pottery, 660-635), that ours is related. No. 24 is much abraded, though, and its exact position in any series would be hard to determine.

No. 39, on the other hand, is a true stamp seal, with a wide ring and a small hole. This type Matz<sup>26</sup> considers to be Hittite. Also the division of the stamp's field into three parts with figures rotating about a central point is oriental in feeling. Contrast stamps from Sparta.<sup>27</sup>

It appears that this particular B-C group contains seals of opposing tendencies, and therefore proves little or nothing except that trade relations were close between Greece and Anatolia, and it may be significant that both proveniences for them were sites of an Artemis cult.

Within the West Area there were two places--"the north side of the West Area in a cist of its own in the bottom stratum," and the "southwest corner of the West Area", which, taken together are considered by Gjerstad,<sup>28</sup> at least, to be closed deposits. They may be dated to the C Period only, 575-550. But yet, it is of course not known how long after the manufacture of the ivories, the deposit was made. At least a date lower than that of the foregoing groups is possible.

575 - 550

- (1) Statuette of a woman, pl. XXI, 6; XXII. H. O.107  
Stiff, round, columnar type with drapery cut away to show feet. From right hand hangs trefoil oinochoe, in left hand a bowl with studs on rim. Hairis raised surface engraved with fine parallel lines, in mass down back and in coil held above each ear by a fastener. Rosette earrings; dress plain Ionic chiton, fastened from shoulder to elbow, edged with fine engraved pattern. Head broad and flat; eyes and eyebrows in low relief. In head a sinking for a pole with hawk on top, which was found very near it.
- (2) Statuette of a woman, pl. X<sup>A</sup>IV, 8. H. O.082.  
Roughly modeled, feet not indicated, columnar form below the waist. Holds in each hand at waist height, a hawk. Dress undergirt Ionic chiton. Hair arranged as statuette no. 1 with fastener. Hair carved in ridges concentric with the crown.
- (20) Statuette of a lion. Pls. XXI, 1; XXIII, 3. PH. O.09; L. O.115.  
Missing parts of extremities. Striding left, jaws open, tail arched over back. Short mane incised in conventional pattern of contiguous locks each with little incised parallel lines.
- (26) Relief of wild bear. Pl. XXVI, 3 a,b. L. O.045.  
Couchant to left. Conventional modeling so that whole is a pattern rather than an animal. Pierced lug in back for attachment.
- (27) Forepart of horse. Pl. XXVI, 9 a,b. H. O.055; W. O.035.  
Cut off vertically at base of neck as if to be mounted as emblema. Small plinth gives notion of water beneath. Mane carved in individual pendant locks. Necklace of large beads around neck. Six drilled holes in back for attachment.
- (30) Head and neck of duck. Pl. XXV, 11 a,b. H. O.055.  
In round, with peg below for attachment. Conventional markings carefully done; with shallow perforations for feathers. Eye looks human.
- (47) Comb. Pl. XXVII, 10. L. O.09; W. O.06.  
Double row of teeth, ten broad on one edge, nineteen fine on other, separated by rectangular area, on ends of which small bolsters, and band running around of cross-in-square design.

No. 1 appears to be the most advanced of all from the standpoint of technique. The head is the same approximate shape as that of the whole

group, but the hair has had care taken with it--the fine striations go in natural directions. The face is modeled only, not partly incised (or so it appears in the photograph). The frieze of incised embroidery follows gracefully the lines of the modeled body; the hands curve around the handle of her jug. The half-moon cut away to show the feet is a formal method of presentation, but yet daintily enough done to be consistent with the superior workmanship of the whole.

The walking lion, no. 20, Barnett<sup>29</sup> would like to make Greek, although all his parallels are with Anatolian objects, except for the Capitoline wolf. It is true that this has linear leaf-pattern hair like the Ephesian one, but it too is supposed to be under Lydian or Ionic influence. Hence there is much yet to be done with no. 20.

Three statuettes came from the vicinity and in the level of C, but from disturbed areas, so that no guarantee is offered that they could not have come from old A or B earth used to fill C, or have settled in from D during a flood period. At least as a result of the vague description of the provenience, I can restrict the possibilities no more than this at present.

625/10 - 550

- (4) Statuette of a woman. Pl. XXIV, 3. H. 0.118.  
Low relief above waist, columnar below. In Ionic chiton and veil. Hands hang straight down at sides.
- (5) Statuette of a woman. Pl. XXIV, 10. H. 0.055  
Low relief above waist, columnar below. In Ionic chiton and veil. Linear decoration on sleeves and skirt. Electrum band attached to forehead.
- (6) Statuette of a woman. Pl. XXIV, 4. H. 0.098.  
Very crude, or else spoiled and left unfinished. Body columnar, eyes mere holes.

Nos. 4 and 5 are very alike, having a gentle and smooth delineation and distinguishing of planes. The hair of no. 4 is untreated (perhaps to receive a metal cap like that of no. 5). The eyes are well formed, but its feet and plinth remain unworked. No. 5 is broken off below, so that its feet are an unknown, but the simple line for sleeves and the helplessness of the hands would put both 4 and 5 earlier than no. 3 (and 10, see below).

No. 10 unfortunately had no finding place indicated, and hence must be assigned here by style.

- (10) Statuette of a man, so-called eunuch priest. Pls. XXI, 2; XXIV, 7, ll. H. 0.11. Anciently mended. Circular plinth with toes showing beneath skirt which is raised in two separate arcs. Simple sleeved robe with scattered linear design. Heavy string of beads held by both hands at waist height. Hat is cylindrical and a row of curls shows along the forehead.

Of the group of columnar statuettes, it should be about the latest, near to no. 1. The eyes, though incised, are a more realistic size, and show some modeling in addition. The hands curve well around his beads, and the skirt flares slightly to a plinth of pleasing size. The skirt and toes are well finished, not just cut out in a formal half-moon from the skirt front. The distribution of the surface decoration seems to be a real attempt to indicate embroidered or woven patterns. Barnett<sup>30</sup> believes that he, as a eunuch priest of Artemis, shows influences in cult as in art from the hinterland of Asia Minor. Here he alludes to the headdress of the priest-king, Urpalla, of Ivriz.

There remains one so-called statuette from a provenience definitely

575 - 550

(25) Ram couchant. Pl. XXVI, 5 a,b. H. O.025.

Left horn partly broken away.

Lying on its left side, with head turned out to the right. Plain plinth scored and bored for attachment. Linear incision of palmette and spirals on forehead. Pin for attachment in plinth from front to back.

This must be definitely related to the same series as no. 24 which was discussed on pages 14 and 15, and fits in well with the later ones from Sparta--those without intagli and pierced through the plinth for attachment. The date at Sparta reaches down to about 600. If the Spartan and the Ephesian figures are really to be associated with each other, perhaps ivory did not cease completely to enter Sparta at 600, or else our no. 25 is really from a B or C context.

The complete Ephesian collection, even though not brought forward here in its entirety, has been shown to be of a heterogeneous nature, containing some local work and some imported. Some are clearly one or the other and many still need to be analysed and placed. But a certain Ephesian style is traceable, as emanating from an analysis of the core group of human and animal statuettes--and this enables us to name statuettes from other places which are related to these.

Among the finds of the French School at Delphi which were taken up from under the paving of the Sacred Way near the Portico of the Athenians is a little statuette of a master of animals;<sup>31</sup>

Statuette of master of animals. Syria xxiv, pls. X, XI.  
PH. O.185.

Missing feet. Hair flat, parted in middle, done in small engraved lines, with separate long locks falling forward over shoulder from behind the ears. Brows and eyes incised rather than modeled, and pupils bored to receive inlay. Narrow shoulders. His right hand grasps a spear against his breast; left hand rests on head of a lion standing against the master's left leg. The lion's head is en face divided and cut away in front, revealing a short undergarment (skirt?). Legs bare.

He has all the shortcomings in form and mass which the columnar types have, although he is quite flat, with only the heads of master and beast in high relief. The linear treatment of the man's hair, as well as coiffure, the decorative lines on the lion's face, the miniaturistic treatment on the hands and paws, as well as the linear treatment of the eyes and eyebrows, remind one poignantly of Ephesus statuettes nos. 3 (earlier) and no. 1 (later). The master may fall somewhere between these two in development of technique. But he also has some definitely Hittite and Assyrian characteristics as they are seen to be blended in the North Syrian states of the eighth and seventh centuries. The linear cross and the rings on the foreleg of the lion can be duplicated in Sinjirli.<sup>32</sup> Amandry's long and detailed discussion in Syria, with his conclusions<sup>33</sup> that this statuette came to Delphi from the Samos-Miletus-Ephesus area, seem quite acceptable. He admits that the Phrygian and Lydian areas and their products are still unknown and that it is possible that these may contribute something soon, but it seems assured that this statuette shares in both the technique (probably West Anatolian) and the background of theme (Hittite and Assyrian) of the Ephesus ivories.

There is another statuette (actually a relief) now in the Royal Ontario Museum, which belongs in the world of the Ephesian collection.<sup>34</sup>

C 903 Statuette of a woman. BROMA ix, p. 6. H. 4.1 inches. High relief, complete, of woman, standing, draped. Hair is in softly waving mass, treated linearly on surface. High headdress. Face modelled and oriental in feeling. Himation hangs from her right shoulder in fine symmetrical folds; it has a linear treatment on her left shoulder. Chiton with very fine drapery lines with linear drapery and band of swastika decoration at hem. Feet show from underneath skirt. Left hand holds Plinth short and narrow. Grayish green paint over all, now peeling.

Her kinship with the Ephesus collection is unmistakable, but she has advanced farther along the way toward control of form. The drapery is more complicated and has mass of its own free from the body. The hands and arms are curving and graceful and the trick of placing them palm-up dispenses with the need to differentiate the fingers. Her face is carefully though somewhat flatly modeled. Mr. Iliffe dates her to the seventh or eighth century B.C., but in the light of the foregoing break-down of the Ephesus group, she would belong at the earliest with the C group (575-550 B.C.)

Other ivories very recently excavated, of which pictures are not yet available, hail from Yassı Hüyük and Bayraklı in Turkey.

At Yassı Hüyük a group of ivories turned up in Tumulus A, a burial mound of approximately the seventh century, among them the fragments of an ivory disc (93 BI 6).

93 BI 6 Ivory disc. Max dims. of frr. 0.0235 and 0.0185. Preserves radial section. Disc, probably for application by bolt in center, where a square hole. Back lightly cross-hatched with incision. On face incised bands, one at circumference and two closer to center, of contiguous squares. In alternating squares four dots. Burned and peeling.

If the hole is to be construed as for a bolt, attaching flat against something else (and indeed the light hatching on the back speaks for this), the disc has a close parallel in Ephesus, pl. XXXVIII, 6. If however, the hole is merely for the bolting on of a knob handle, as if for a pyxis lid, it has a close parallel in pl. XLI, 20. Unfortunately the exact provenience of neither of these parallels is clear. Perhaps Tumulus A at Yassı Hüyük may be studied and closely dated soon. Also from Bayraklı come rumors of a hawk in the round and a straight

pin with a conical profiled head which seem closely related to the  
Ephesian groups on pls. XXV and XXXIV.

FOOTNOTES

1. Published in British Museum Excavations at Ephesus, London: British Museum, 1908. Hereinafter abbreviated Eph.
2. Hogarth, who dated Periods A-B in the eighth-seventh centuries, was closely followed by Poulsen (Der Orient und die frühgriechische Kunst, 1912, pp. 100 ff); whereas Kunze (Kretische Bronzereliefs, 1931) and Langlotz (Frühgriechische Bildhauerschulen, 1927) and Gjerstad (who really gets down to cases in LAAA xxiv, 1937, pp. 15-34) favor the seventh-sixth centuries dating for these periods. See text pages 2 and 3.
3. Eph., pp. 239, 245. But he lowers the date 660 to c. 652 in a note in JHS xxviii, 1908, p. 338.
4. Eph., p. 52.
5. Typen der archaischen Architektur in Griechenland und Kleinasien, pp. 16 ff.
6. Eph., p. 57 ad fin.
7. Zur Chronologie der frühgriechischen Kunst, Sitzungsberichte, Bd. 213, Abh. 4 (Akademie der Wissenschaften in Wien, Phil-hist Klasse 1932).
8. "Studies in Archaic Greek Chronology, II, Ephesus," LAAA xxiv, 1937, pp. 22-29.
9. Eph., pp. 156-170.
10. An example of such a "hanger-on" is statuette no 10, obviously important, but with no indication whatever of its finding place, so that it doesn't even appear on the lists to follow.
11. The following list is a brief summary taken from the register of objects in Eph, pp. 156-189. The plate numbers are those in Eph.
- 11a Ilona Deak-Ebner in "Sickle-shaped Wing in Ancient Art," GBA xxxiv, 1948, p. 65, mentions that this plaque is in Chinli Kiosk, Turkey.
12. Ward, Seal Cylinders of Western Asia, p. 304, nos. 951, 952, 953...
13. Frankfort, Cylinder Seals, pl. XXXVI, 1.
14. Curtius and Adler, Olympia iv, Bronzen, pl. XXXVIII, no. 696, text p. 100.
15. R. M. Dawkins (ed.), The Sanctuary of Artemis Orthia at Sparta, BSA Supplement v (1929), pls. CXXXIX, CXLII, CXLVI, CLVI.

16. Cf. Blinkenburg, Chr., Les Fibules grecques et orientales, who lists and treats of many groups of them.
17. Eph., p. 220, figs. 46, 47, and 48.
18. See C Group below.
19. See B-C-D Group below.
20. Cylinder Seals, pl. XXXV, a.
21. Koşay, H. Z., Pazarlı Hafriyatı Raporu, Ankara, 1941, plate XXXI.
22. Eph., p. 169.
23. "Early Greek and Oriental Ivories," JHS lxxviii, 1948, p. 20.
24. Dawkins, Op. cit., pls. CXLVIII, CXLIX, and pp. 230-31.
25. Ibid., p. 232.
26. Matz, Die Frühkretischen Siegel, p. 64.
27. As reproduced by Matz, op. cit., p. 65, fig. 25.
28. Op. cit., p. 33.
29. Op. cit., p. 18.
30. Ibid., p. 120.
31. Amandry, P., "Statuette d'ivoire d'un dompteur de lion découverte à Delphes," Syria xxiv (1944-45), pls. X, XI, also BCH lxxiv-lxxv (1940-41), pl. XVIII, 2. The statuette was originally catalogued in BCH lxxiii, 1939, p. 107 as no. 58.
32. Goetze, A., Hethiter, Churriter und Assyrer, pl. 27.
33. Amandry, Op. cit., p. 163.
34. Iliffe, J. H., "An Archaic Ivory Statuette of the Ephesus Type," Bulletin of the Royal Ontario Museum of Archaeology, ix, p. 6.