

LACONIA.

II.—EXCAVATIONS AT SPARTA, 1906.

§ 7.—THE CULT OF ORTHIA AS ILLUSTRATED BY THE FINDS.

(PLATES X., XI., XII.)

THE resemblance of certain of the ivories to some in the Ephesus deposit makes it clear that they came from Asia. Close relations and exchange of gifts between Sparta and Lydia are recorded for the sixth century, and have been claimed for the seventh, the age of Alcman. Long ago Curtius pointed out certain affinities between the Lydian goddess of the Lake, Artemis Gygaea, and the Spartan Orthia.¹ Now that Mr. Hogarth has vindicated the Hellenic character of the early worship of Artemis at Ephesus, it becomes probable that the great Ionian sanctuary may have made its influence felt at Sparta as well as at Koloene. The road to Sardis was by Ephesus, and the road to Ephesus by Samos, and with Samos too we have links. The legend of the *xoanon* found in a thicket of *agnus castus* is common to the cult of Hera at Samos and of Orthia at Sparta. Again the best parallels for the Spartan masks have been found, as Mr. Dawkins has pointed out, in Samian tombs.

The lead figurines do not throw much light on the cult, since they seem to have been made in quantities for use at different shrines; at present, at any rate, it is hard to say with certainty which types refer to the worship of Orthia.² On the other hand they furnish invaluable

¹ *Arch. Zeit.* 1853, pp. 150 ff.

² Besides the winged goddess, the figure holding two water-birds (Fig. 3 *b*, p. 323 above) may be an Artemis. Cf. *Arch. Zeit.* 1866, Taf. A.

evidence of the infiltration of Ionian and other elements into local art. We must turn therefore to the limestone carvings and the masks, both so far as we know peculiar to this sanctuary. But something must first be said of the goddess and her names.

Pausanias (iii. 16) quotes a story meant to explain these names: *καλοῦσι δὲ οὐκ Ὀρθίαν μόνον ἀλλὰ καὶ Λυγοδέσμαν τὴν αὐτήν, ὅτι ἐν θάμνῳ λύγων εὐρέθη, ἧ περιειληθείσα δὲ ἡ λύγος ἐποίησε τὸ ἄγαλμα ὀρθόν.* The *λύγος* or *Agnus castus* is a shrub with blue or white flowers which grows freely in the water-courses of Greece, and was probably more prominent than it now is, before the introduction of the oleander. By the Eurotas it sometimes attains the dimensions of a tree; the French Expedition measured one in the plain of Helos that was 8 m. high and had a trunk 20 cm. in diameter. That it was supposed at Sparta to possess medical virtues is certain; Asclepius was worshipped there under the name *ὁ Ἀγνίτας* because, says Pausanias (iii. 14. 7), his xoanon was made of *agnus*-wood. What those virtues were we may judge from the sections devoted to *agnus* in the medical writers. It was efficacious in a variety of disorders; the idea that it diminished sexual desire seems to have been of secondary importance.¹

The association of both Orthia and Asclepius with this tree at Sparta may be illustrated by the fact that at Epidaurus Asclepius was sometimes called Orthios and Artemis, Orthia.² Whether or no Pausanias was right in taking *ὀρθία* = *ὀρθή* as the original meaning, it is probable that when these titles were instituted at Epidaurus the epithet had acquired the sense of *Ὀρθωσία*, explained as denoting her who raises up or makes sound³; it seems to have had a special reference to child-birth. The evidence at Sparta goes to shew that from the first, Orthia was a goddess to whom women and men alike did service. In one aspect she was nearly akin to Eilithyia, for whom a precinct was built near the Artemisium by command of the Delphic oracle; in another she was identified with the Huntress, the goddess of the chase and of war.

¹ Dioscorides, i. 134, Galen, xi. 807, Pliny, xxiv. 59-63, Aelian, *Nat. An.* ix. 26. Cf. Nilsson, *Gr. Feste*, p. 47.

² Cavvadias, *Fouilles d'Épidaure*, 38, 147, 155.

³ See Roscher, p. 1212, s.v. *Orthia* (Höfer) for a collection of the ancient explanations. *Schol. vet.* Pind. *Ol.* iii. 54 Ὀρθωσία . . . τῇ ὀρθούσῃ τὰς γυναῖκας καὶ εἰς σωτηρίαν ἐκ τῶν τοκετῶν ἀγούσῃ . . . ὀρθοὶ τοὺς γεννωμένους. In a general sense *Schol. ad Plat. Leg.* p. 450 τῆς τὴν πολιτείαν ἀνορθούσης, etc. But the reference to women and children is more frequent.

The *Parthenion* of Alcman, an ode to Artemis Orthia, sung by one of several competing choirs, is evidence that in the seventh century she claimed the allegiance of Spartan women.¹ From an inscription discovered last year, the dedication of a rudely carved horse, it appears that one of her titles was Parthenos (Fig. 1). This enables us to claim for the cult of Orthia an ancient festival at which cakes in the form of breasts were carried in procession and a choir of women sang a hymn in honour of the Maiden.² We have the echo of such a hymn in the *Lysistrata* (1262), where the Spartan women invoke her with the words ἀγρότερ' Ἀρτεμισηροκτόνε μόλε δεῦρο, πάρσενε σιά. As Ἀγροτέρα, the Huntress, she was also a man's goddess. The huntsman made his prayer at dawn to Apollo and Artemis Agrotera before loosing his hounds; the Spartan king sacrificed to her on the battle-field before bidding his pipers sound the charge.³ Since hunting was accounted the best training for war, it is not surprising to find the ephebi at Athens as well as at Sparta doing homage to Artemis Agrotera.⁴ These two titles belong to the old Homeric conception and do not denote different cults. An epigram found at the Artemisium in northern Euboea named her Παρθένος ἀγροτέρα.⁵ The women in the *Lysistrata* invoke her by both names. A men's drinking-song calls her ἐλαφηβόλον ἀγροτέραν Ἀρτεμιν, ἃ γυναικῶν μέγ' ἔχει κράτος.⁶ And the dedications of horse and hound, which I have next to describe, were made, if we may judge from a single inscription, by men or boys to the Maiden Orthia.

Limestone Reliefs and Statuettes.

Portions of three horses carved in soft limestone were found in the archaic stratum,⁷ which Mr. Dawkins has described (p. 381). The most complete

¹ Bergk, *Poetae Lyrici*, iii. pp. 23-44; Diels, *Hermes* xxxi. pp. 339-374.

² Athen. xiv. 646 A κριβάνας πλακοῦντάς τινας ὀνομαστικῶς Ἀπολλόδαρος παρ' Ἀλκμᾶνι. ὁμοίως καὶ Σωσίβιος ἐν γ' περὶ Ἀλκμᾶνος, τῷ σχήματι μαστοειδεῖς εἶναι φάσκων αὐτοὺς, χρῆσθαι δ' αὐτοῖς Λάκωνας πρὸς τὰς τῶν γυναικῶν ἐστιάσεις, περιφέρειν τ' αὐτοὺς, ὅταν μέλλωσιν ἄδειν τὸ παρεσκευασμένον ἐγκώμιον τῆς Παρθένου αἱ ἐν τῷ χορῷ ἀκόλουθοι.

³ Xen. *Cyneg.* vi. 13; *Hell.* iv. 2. 20, etc.

⁴ A procession of Ephebi ἐν ὅπλοις in honour of Artemis Agrotera, *C.I.A.* ii. 471.

⁵ Lolling, *Athen. Mitt.* viii. 202.

⁶ Bergk, *Poetae Lyrici* iii. 644, from Ath. 694 c.

⁷ Several unfinished carvings in the same material were found at the same time, which makes it probable that they are all of local workmanship. Of finished figures, besides the one described in the text, the best is a crouching goblin with grotesque features and hunched back.

(Fig. 1) bears the dedicatory inscription Ἐπανίδας ταῖ Πα(ρ)[θένει ἀνέ]θ(ε)κε Φορθά[ι, written *boustrophedon*. The variant Φορθά for Φορθεία is remarkable¹ and need not of necessity be a slip, although the omission of a letter in the previous word and the feeble writing shew that like the carving it was done by an unskilled hand—perhaps a boy's. ἡ λύγος, says Pausanias, ἐποίησε τὸ ἄγαλμα ὀρθόν. One of the images of Artemis Brauronia is described in the list of her votive robes as τὸ ἄγαλμα τὸ ὀρθόν or τὸ ἑστηκός, the upright or standing, as distinguished from the older seated figure, τὸ ἔδος τὸ ἀρχαῖον or τὸ λίθινον.² So the image in the Limnaeum may have been distinguished as the upright, Ὀρθία or Ὀρθά, from the seated image in some rival sanctuary. By a natural transition Ὀρθία would acquire the meaning also



FIG. 1.—LIMESTONE RELIEF OF HORSE WITH ARCHAIC INSCRIPTION. (SCALE 1 : 3.)

of Ὀρθωσία, 'she who makes upright,'³ she who raises up women from child-bed and makes their children straight and strong⁴; hence the cults

¹ An inscription found this year suggests Φορθα[ίαι as a possible reading, cf. p. 353.

² *C.I.A.* ii. 758 and Robert, *Archäol. Märchen*, pp. 150 ff. Paus. x. 38. 5 saw at Amphissa Ἀθηνᾶς ἄγαλμα ὀρθόν, said to have been brought from Troy, ἀρχαιότερον καὶ ἀργότερον τὴν τέχνην.

³ The title of Dionysus Ὀρθός at Athens was explained in this way; Amphictyon learned from Dionysos how to mix wine with water, διδὲ καὶ ὀρθοὺς γενέσθαι τοὺς ἀνθρώπους οὕτω πίνοντας, πρότερον ὑπὸ τοῦ ἀκράτου καμπτομένους (Philochorus *ap.* Ath. 38 c). But in its origin the epithet was no doubt simply descriptive of an image.

⁴ See the Scholia quoted on p. 332, note 3 above. The punishment of those who incur the wrath of Artemis is described in Callimachus' Hymn to her, 126

αἱ δὲ γυναῖκες
ἢ βληταὶ θνήσκουσι λεχωίδες ἢ ἐφυγοῦσαι
τίκτουςιν τῶν οὐδ' ἐν ἐπὶ σφυρὸν ὀρθὸν ἀνέστη.

of Epidaurus. Temples of Artemis were numerous in Laconia, and the goddess of this sanctuary was commonly known by her distinctive name, Orthia, just as Athena Alea appears on a tile-stamp (§ 8. No. 11) simply as Alea.

Mr. Farnell, to whose treatment of the cults of Artemis I am much indebted, believes that 'a singularly wild and barbaric character attached to the worship and the idol' of Orthia; 'the idea always prevailed that this goddess craved human blood'; 'we cannot find any other ground for the connexion between Artemis *Ὀρθία* or *Ὀρθωσία*, in Laconia and other places, and the Tauric Artemis, than the similarity of the traditional shape of their images and the survival of certain cruel rites.'¹ But there is little or no ground for the assumption that cruel rites formed part of the worship



FIGS. 2 AND 3.—LIMESTONE RELIEFS, HORSE AND HOUND. (SCALE 1 : 3.)

of Orthia or Orthosia at places other than Sparta; and at Sparta the story of human sacrifice was invented to explain the flogging, itself a somewhat late perversion of the Lycurgan discipline. The antiquity of the idol and the fact that the goddess of Tauris was also known as *ἡ Παρθένος* were sufficient to suggest the identification when once, as Robert has shown,² the influence of Euripides had made such claims fashionable.

The relief of Epanidas, the most complete of the series, has a square hole through it, which shews that these little limestone plaques were meant to be affixed to a wall. Another fragment gives the hind part of a horse in the same childish style; another (Fig. 2) a horse's head carved with knowledge and decision by someone familiar with the artistic

¹ *Cults of the Greek States*, ii. p. 453.

² *Archäologische Märchen*, p. 148. On the significance of the title *παρθένος* see Farnell, *op. cit.* pp. 442-9.

methods of Ionia. The arched neck, almond-shaped eye, and sweeping incisions of the mane, are in the correct manner of the day, and the few letters visible below the muzzle (see p. 353, No. 2) are firmly cut. The dog (Fig. 3) is again by an unskilled hand but not without character. The type represented is unlike the Laconian hound described by Aristotle and Xenophon, which had a long nose, and was lightly built.¹ This dog has short, perhaps cropped, ears, a short square muzzle, very thick neck and legs and a long upturned tail. But for the collar on the neck it might almost be a lioness. Just such a heavy mastiff-like dog is represented on a slab from the palace of Assurbanipal, reproduced by Conrad Keller in his *Abstammung der ältesten Haustierte* (p. 73) as evidence for the derivation of the Molossian hound from the Thibetan. It is difficult to accept his arguments—he would derive the Molossian breed of Epirus from specimens obtained by Alexander the Great on his way to India,²—but there is no reason why some of the hounds that were used in Assyria in the seventh century should not have been imported into Lacedaemon during this period of close intercourse with Ionia.

A headless statuette in the same material and of about the same date is shown in Fig. 4. It represents a man or woman wrapped in a mantle with thick corded hem, which is fastened across the chest with a pin. The hair falls over the back in a solid mat, without subdivision. The left hand is raised and projects from a fold of the mantle. One would unhesitatingly describe the figure as male were it not that below the mantle there appears a cylindrical base which might represent a feminine *chiton*. The feet are not indicated, and there is little modelling except in the hollow of the back.³ Very close parallels, so far as the costume is concerned, are furnished by some archaic statuettes discovered in 1902 by Dr. Kourouniotes at the sanctuary of Pan, near Mount Lycaon in Arcadia.⁴ Two of the bronzes

¹ Arist. *Gen. An.* v. 2, Xen. *Cyneg.* iv. cf. x. 1 and 4. Two hounds of this type, in terracotta and bronze, were among the dedications to Artemis at Lusoi, *Jahresh.* iv. pp. 44, 48.

² Aristotle speaks of the Molossian as an established breed, *Hist. An.* ix. 14. On the other hand Xenophon recommends Indian hounds for boar-hunting (*Cyneg.* x. 1).

³ The outline of the right arm is seen under the mantle, extended down the right side. The figure is only a three-quarter length, being cut short a little below the knees; its cylindrical lower portion may be compared with the shaft of a herm.

⁴ I am indebted to Dr. Kourouniotes for an opportunity of examining these interesting unpublished figures. Their numbers in the Athens Museum are 13057, 13059, 13060; 13078 is the upper part of a terracotta statuette of similar type. See Πρακτικά, 1902, p. 74, and *B.C.H.* xxvii. (1903) Pls. VII.–IX. p. 300, where M. Perdrizet publishes three statuettes found on this site before Dr. Kourouniotes' excavation.

represent men muffled from head to foot in mantles ; neither hands nor feet are seen. A third wears a shorter mantle, falling to the knees, and has both hands raised to his chest. The mantle in each case is fastened at the neck with a pin, which has a large disc-shaped head.¹ Another bronze, representing a bearded man wearing a conical felt hat and scanty cloak with the same pin-fastening, which has recently found its way to an English collection, must have come from the same shrine of Pan near the

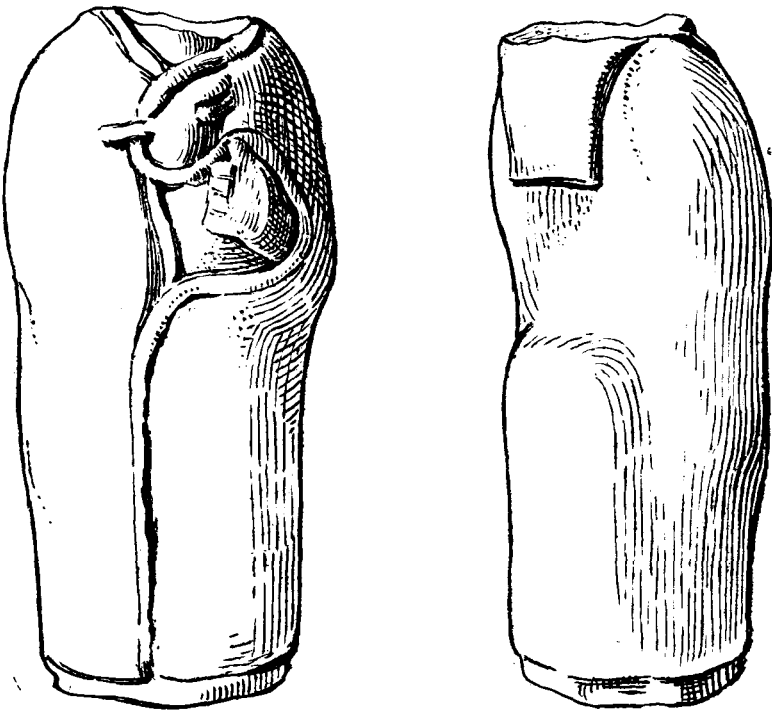


FIG. 4.—LIMESTONE STATUETTE. (SCALE 1 : 1.)

sources of the Neda.² In publishing it Professor Studniczka has discussed the Arcadian dress and the Arcadian style of the whole group. In the muffled figures he sees worshippers who had themselves portrayed in the warm wraps which they wore on their pilgrimage to the mountain-shrine. Such coverings have at all times been necessary among the snow-moun-

¹ The head of the pin on our statuette was (as on the bronzes) to the spectator's right, but has been broken or worn away.

² *Athen. Mitt.* xxx. Pl. IV. p. 65, with inscription *Φαυλέας ἀνέθυσσε τῷ Πανί.*

tains of the Peloponnese; this woollen *chlaina* may have been as characteristic of the Arcadian of that day as is the stiff round capote of the modern Greek mountaineer. Our Spartan figure probably represents a worshipper in his winter cloak from one of the villages in Taygetus.

Terracotta Masks.

The masks found in the Artemisium form a series of exceptional interest. They differ from the terracottas of the 'funeral mask' or *protome* type, so widely diffused over the Greek world, in that they imitate masks meant to be worn, and may in some cases have been worn themselves; the eyes are always perforated, and in most cases the nostrils and mouth also. Elsewhere, terracottas of a kind in demand for votive purposes were often reproduced mechanically from moulds, so that in the course of generations the patterns changed but little. Here on the other hand a large proportion of the masks are the result of free modelling, and there is a great variety of types, representing not only the work of many hands but a process of evolution extending over several centuries.

There can be little doubt that they were dedicated to Orthia. It is true that Strabo mentions τὸ τοῦ Διονύσου ἱερόν ἐν Λίμναις,¹ but no dedication or tile bearing his name has been found, and the masks are found on both sides of the temple which is identified by numerous inscriptions as that of Orthia. Although the mask was far more frequently used in the service of Dionysus than in that of any other god, there are traces of its use in other cults, and among others, in those of Apollo and Artemis in Laconia. Pollux (iv. 104) speaking of Laconian dances says: καὶ βαρυλλικά, τὸ μὲν εὔρημα Βαρυλλίχου, προσωρχοῦντο δὲ γυναῖκες Ἀρτέμιδι καὶ Ἀπόλλωνι. Hesychius gives further information about what seems to be the same group of dances: βρυδαλίγα· πρόσωπον γυναικείου περιτίθεται καὶ γυναικεία ἱμάτια ἐνδέδνται, ὅθεν καὶ τὰς μαχρὰς (? μαχλάδας) βρυλλίχας καλοῦσι Λάκωνες παρὰ τὸ γελοῖον καὶ αἰσχρόν. ὁ Ῥίνθων τὴν ὀρχήστριαν.² Again βρυλλιχισταί· οἱ αἰσχρὰ προσωπεῖα περιτιθέμενοι γυναικεία καὶ ὕμνους ᾄδοντες.

What was the nature of these masks? Hesychius has three words

¹ Strabo, viii. p. 363. Compare p. 308 above, note 1.

² The text is uncertain; cf. van Herwerden, *Lex. Suppletorium*, and the glosses in Hesychius on βρυαλίκται, βυλλίχαι, etc. Nilsson, *Gr. Feste*, pp. 184 ff. discusses these dances at length.

κύνθιον, κυλίνθιον and κύριθρα, which he explains as *προσωπεῖον ξύλινον* or *προσωπεῖα ξύλινα*, and also *κυριττοί· οἱ ἔχοντες τὰ ξύλινα πρόσωπεα κατὰ Ἰταλίαν καὶ ἐορτάζοντες τῇ Κορυθαλίᾳ γελοιασταί*. Now Artemis Korythalia had a temple at Sparta near the brook Tiassus (Athen. iv. 139) to which male children were brought by their nurses at a festival called *Τιθηνίδια*; her title is derived from *κορυθάλη*, the Dorian equivalent of the *εἰρεσιώνη*. She was therefore a goddess of childhood and vegetation and in both respects near akin to Orthia. Hesychius has another name, *κορυθαλίστριαι· αἱ χορεύουσai τῇ Κορυθαλίᾳ θεᾷ*, from which we learn that these dances, like the *βαρυλλικά*, were danced by women or else by men in masks. In the one case we are told that the men wore ugly feminine masks, in the other only that the masks were of wood. The statements about the *κυριττοί* relate to Italy, probably to Dorian colonies which had brought the cult and dances with them. We hear of orgiastic dances in honour of Artemis at Dera in Taygetus, at Caryae on the Arcadian frontier, and in Elis where the goddess was called Kordax and the dance was explained as of Lydian origin—which means that it resembled the posturings of so-called *Λυδῶν κόραι* in honour of Artemis at Ephesus.¹ Alcman's *Parthenion* (64 ff.) describes the purple robes and golden jewellery and Lydian head-dresses which the receptive Sparta of that day was borrowing from the East, and long afterwards we hear of a *πομπή Λυδῶν* which followed the scourging of the ephebi at the festival of Orthia. But though these external trappings may have been borrowed from Lydia and Ionia, though with the introduction of Lydian music the native dances may have been modified, it is plain that there was a substratum of primitive Peloponnesian religion, in which a great nature-goddess was propitiated with traditional uncouth rites. In the meadows near the mouth of the Alpheus stood a temple of Artemis Alpheaea, among surroundings not unlike those of the Spartan Artemisium; here it was said that at an all-night festival, *παννυχίς*, Artemis and her nymphs had daubed their faces with clay in order to baffle the amorous pursuit of Alpheus.² Here we have masking in its most primitive form, for the purpose of disguise and protection. A study of the masks from the Artemisium will shew that this was their original intention. Just as the priest of Demeter

¹ See the passages quoted by Diels, *Hermes* xxx. p. 362, Meineke, *Fr. Com. Gr.* i. 270, and Arist. *Clouds*, 598.

² Paus. vi. 22. 5.

Kidaria at Pheneus in Arcadia put on a mask when at the mysteries he smote 'the underground folk' with rods¹—a rite evidently intended to promote the fertility of the earth—so the worshippers of Artemis originally donned these masks lest in drawing near to the powers whose energy they wished to awake some harm should befall them.

The earliest of the masks so far discovered at Sparta are of the Gorgon's head type (Plates X. and XI., *a.*) The former is painted in Corinthian style and may perhaps reproduce the angular lines of a clumsy wooden original.² The tongue-pattern on the forehead is alternately black



FIG. 5.—UPPER PART OF TERRACOTTA MASK. (SCALE 3:8.)

and purple, purple being used also for the lips and the tongue. The upper lip is shaved in true Spartan fashion, the chin covered by a pointed beard. A beard surrounding the lower part of the chin is not uncommon on early

¹ Paus. viii. 15. 1, and Frazer's note. The name Kidaria is no doubt derived from the dance *κιδάρης*, Athen. xiv. 631 D.

² Height '155 m. Thickness '01 to '016. Breadth inside '07, consequently too small for actual use except by a child. Crisp reddish micaceous clay, pale yellow slip, deep brown glaze-paint; purple added on alternate labels of diadem, line round lips, and tongue. Incisions made before laying on slip or paint—between labels, above and below eyebrows, round the eyes to indicate lashes, and in beard. The dot-and-circle ornaments on the brow were first impressed with a round tipped instrument, then painted; similar impressions on the cheeks were left without colour. Six string-holes, in top of diadem, tip of beard, and two on either side. A central tooth which rested on the tongue has been broken away.

Gorgon-heads.¹ The ears were probably pointed ; they are set high and must have projected above the diadem.

The smaller Gorgon figured on Pl. XI., *a* is of interest for the spiral *tatu*-like markings on the cheeks, recalling Maori faces. The very rudely modelled mask on the same Plate (XI., *b*) might at first sight seem older than the two Gorgon-heads, but it is an example of hasty rather than primitive workmanship. The convention of representing the mouth as having lost several teeth is already established, and remains a constant feature. The large nose is characteristic of most of the male heads.

Hasty or careless workmanship is the exception. Fig. 5 and Fig. 6 are examples of carefully modelled masks, probably of the latter part of the sixth century, in which the arrangement of the hair, in the one case of a

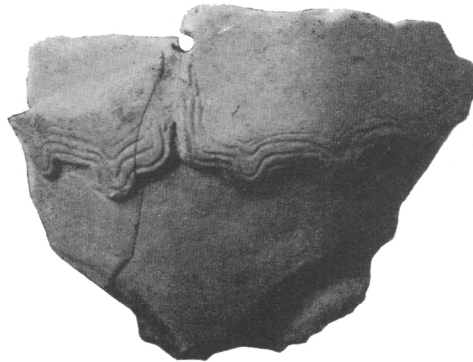


FIG. 6.—UPPER PART OF TERRACOTTA MASK. (SCALE 3:8.)

bearded man, in the other of a woman, is shewn in detail. The treatment of the eye in Fig. 5 is common in the masks of this period ; in some cases the white of the eye is painted the natural colour, giving a very life-like effect. As might be expected at Sparta, where the women were not pent up at home like those of Ionia and Athens, their skin, when colour is used, is represented as pink rather than white.

The three masks on Plate XII. illustrate a later and freer stage. It is often difficult to decide whether the heads are those of old men or old women. Thus *c*, which with its high bald forehead has the look of a philosopher, has only to be covered with a hood to become the thin kindly face of an old woman. It is difficult to put these heads as late as the

¹ See instances in Roscher, *s.v.* Gorgonen, pp. 1707, 1718 (Furtwängler).

latter part of the fourth century, when the fashion of shaving the beard became common, and the evidence of Hesychius regarding the use of 'ugly feminine masks' is in favour of regarding them as those of old women. Plate XII., *d*, is a very delicately modelled mask, the clay being no thicker than pasteboard ; the hollow nose and large orifices adapt it for actual use.

The masks just described have no very exaggerated facial markings, but on many of those representing old women, the whole surface is a mass of wrinkles ; Fig. 8 is not an extreme instance. In others, such as Fig. 7, these lines are more like cicatrices than wrinkles, and probably represent tattooing such as may have survived among the Helots or been seen on the faces of imported slaves. The dreadful face of the *crétin* (Pl. XII., *e*) is an



FIGS. 7 AND 8.—WRINKLED MASKS. (SCALE 3:8.)

extraordinary piece of realistic modelling ; the distorted mouth and cheeks and the goître on the neck are accurately observed. Of this pathological realism we have no other instance. Like the splendid head figured and described by Mr. Dawkins on p. 326, it seems to be the result of a sudden impulse, an isolated offering made by a modeller of consummate skill.

Of milder realism there are many examples, passing into caricature. The original apotropaic intention of the ugly Gorgon masks makes itself felt to the last in these grotesque faces with enormous noses, such as startled the spectators of the *Clouds*.¹

¹ *Schol. Nubes*, 343 αὐται δὲ ῥίνας ἔχουσιν. Εἰσεληλύθασι γὰρ οἱ τοῦ χοροῦ προσωπεῖα περικείμενοι μεγάλας ἔχοντα ῥίνας καὶ ἄλλως γελοῖα καὶ ἀσχήμονα.

It must be remembered that Sparta had its own type of comedy of which Sosibius, writing in the third century B.C. has left a description. The *δικηλιστής*, as the comic actor was called, produced his effects by the simplest means ; he would mimic boys stealing fruit, always a popular adventure at Sparta, or the formal phrases of a foreign doctor—just such improvisations as are sometimes introduced as interludes between the dances at a modern Cretan *πανήγυρις*.¹ The same writer tells us of a

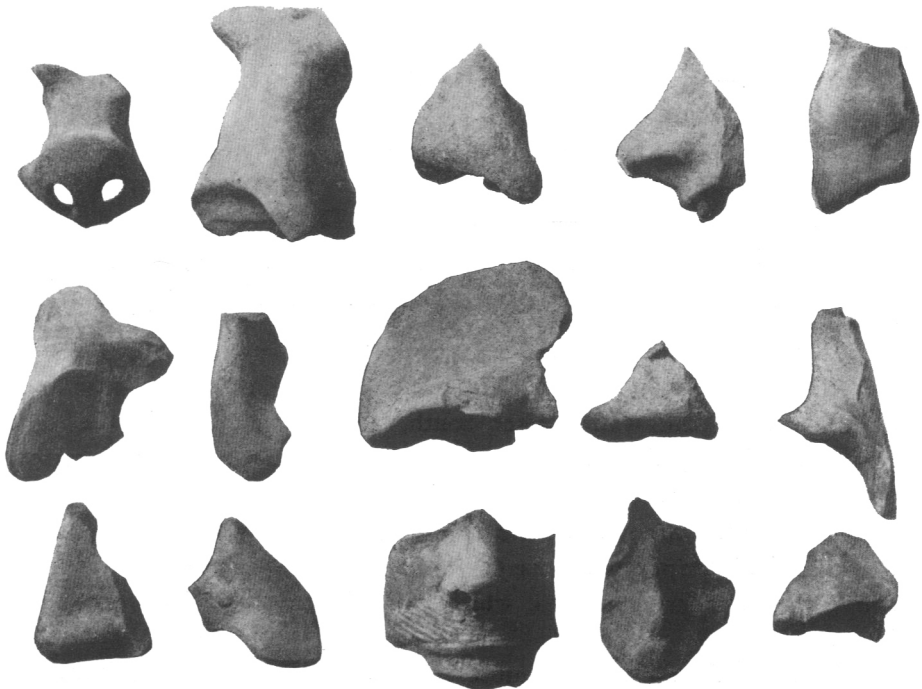


FIG. 9.—NOSES FROM MASKS. (SCALE 1 : 3.)

statue of Laughter said to have been set up by Lycurgus himself, who encouraged mirth at proper seasons, as a sweetener of toil.² Certainly the masks from the sanctuary of Orthia suggest that her festivals were scenes of rustic merriment far removed from the austerity of the later scourgings.

R. C. BOSANQUET.

¹ Sosibius *ap.* Athen. 621 D *παρὰ δὲ Λακεδαιμονίοις κωμικῆς παιδιᾶς ἦν τις τρόπος παλαιός, ὥς φησι Σωσίβιος, οὐκ ἄγαν σπουδαῖος, ἅτε δὴ καὶ τούτοις τὸ λιτὸν τῆς Σπάρτης μεταδιωκούσης. ἐμμεῖτο γὰρ τις ἐν εὐτελεῖ τῇ λέξει κλέπτοντάς τινας ὀπώραν ἢ ξενικὸν ἰατρὸν τοιαυτὶ λέγοντα κ.τ.λ.*

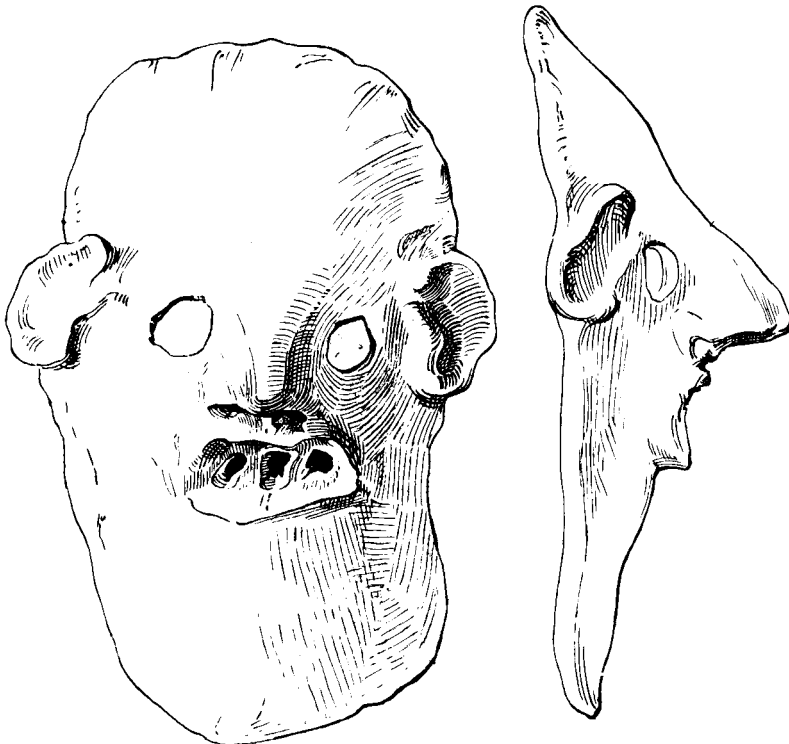
² Sosibius *ap.* Plut. *Lycurg.* 25.



TERRACOTTA MASK FROM THE SANCTUARY OF ARTEMIS ORTHIA, AT SPARTA.

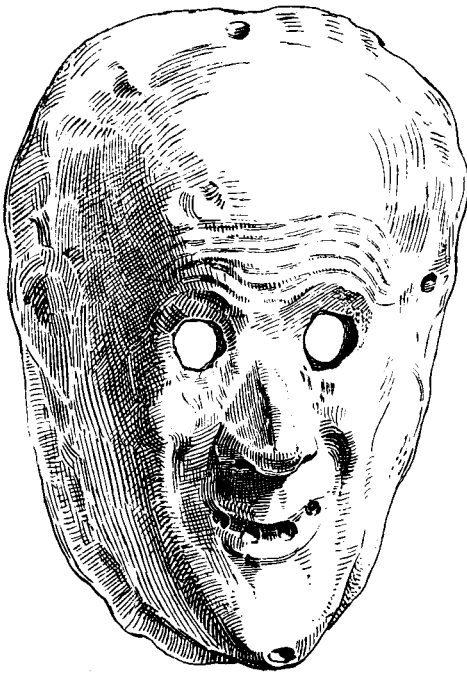


a (2 : 3)

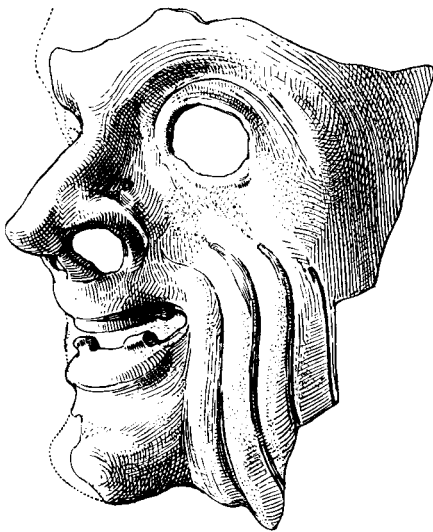


b (1 : 2).

TERRACOTTA MASKS FROM SPARTA.



c (1:2).



a (2:5).



e (2:5).

TERRACOTTA MASKS FROM SPARTA.