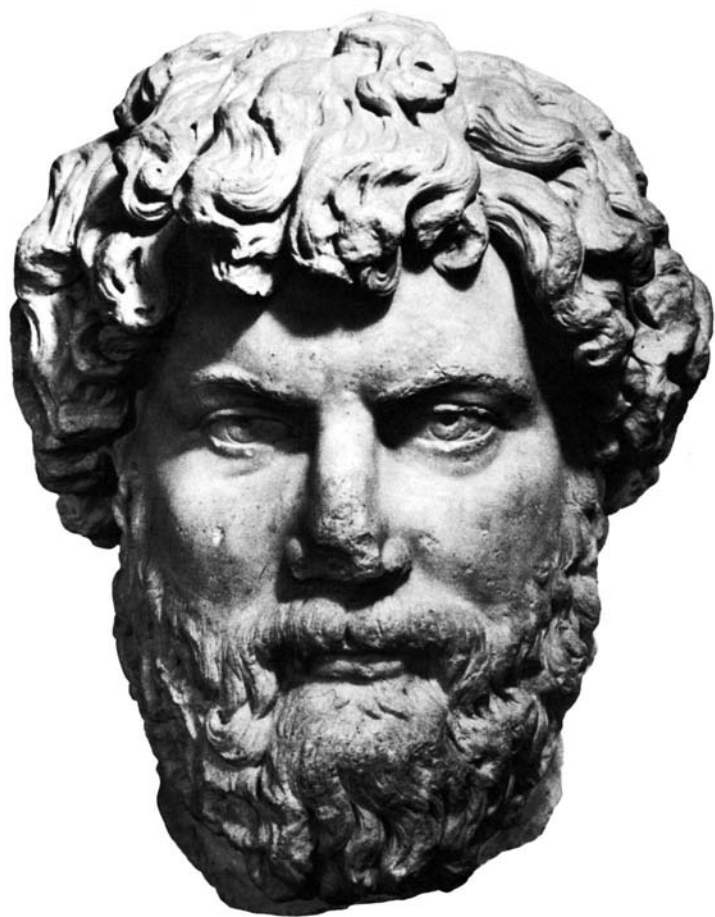


ANCIENT PORTRAITS
FROM THE ATHENIAN AGORA



AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS
PRINCETON · NEW JERSEY · 1960

Excavations of the Athenian Agora
Picture Book No. 5

Prepared by Evelyn B. Harrison
Photographs by Alison Frantz
Produced by The Meriden Gravure Company
Meriden, Connecticut

Cover Design: Marble portrait head,
perhaps of Aelius Verus (see 13).

Design on Title Page: Medallion from
a terracotta bowl, perhaps Augustus.
P 19267, about actual size.

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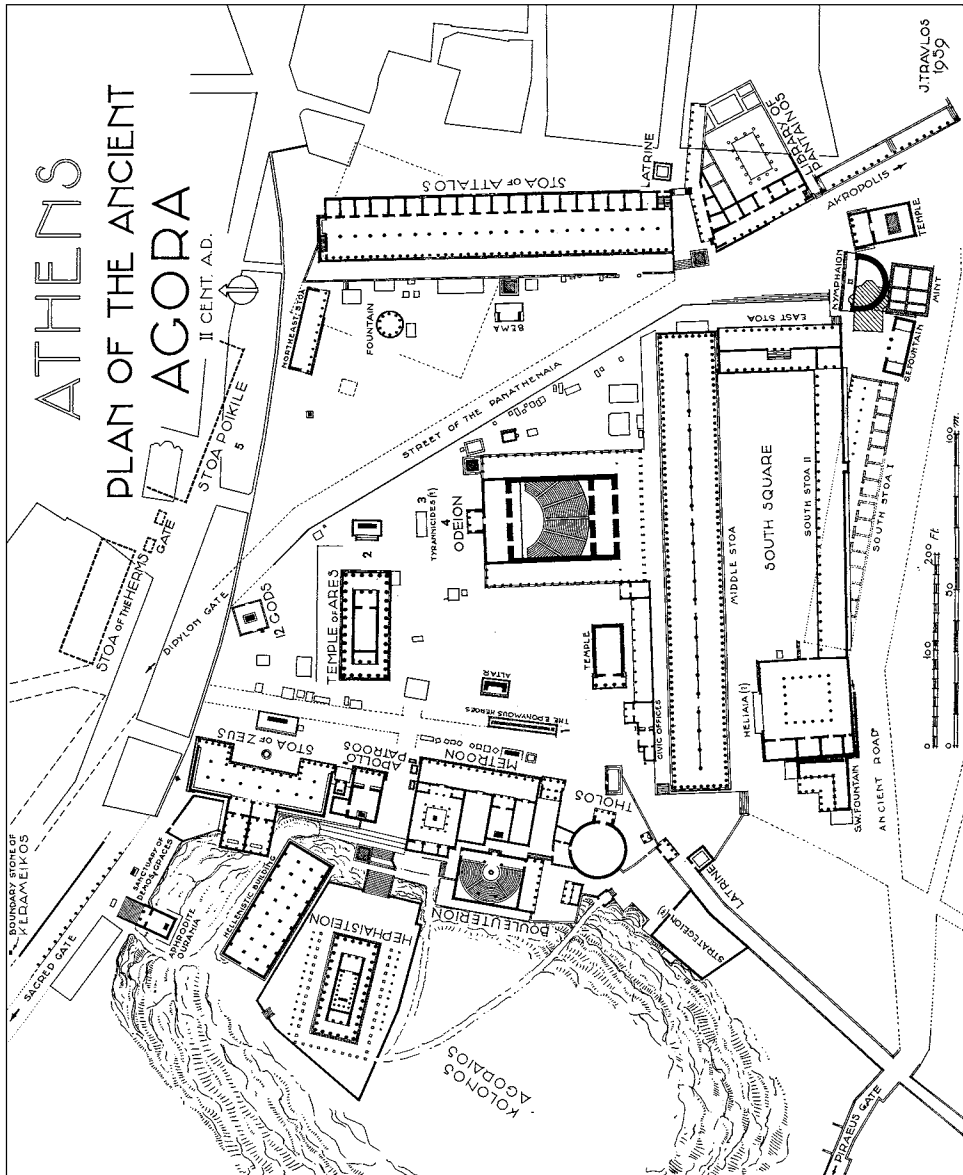


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ATHENS

PLAN OF THE ANCIENT AGORA

II CENT. A.D.



J. TRAVLOS
1939

STATUES IN THE ANCIENT AGORA

AFTER the statues of the Eponymoi (1 on plan opposite) are statues of gods, Amphiaraos and Eirene carrying the child Ploutos. Here also is a bronze figure of Lykourgos, son of Lykophron, and of Kallias . . . There is one of Demosthenes . . . Near the figure of Demosthenes is the sanctuary of Ares (2) . . . Around the temple stand Herakles and Theseus, Apollo binding his hair with a fillet, statues of Kallias . . . of Pindar . . . not far away are the statues of Harmodios and Aristogeiton (3) . . . Of these statues the later group is the work of Kritios while the earlier is by Antenor . . . In front of the entrance to the theatre called Odeion (4) are statues of Egyptian rulers. . . . After the Egyptians are Philip and his son Alexander . . . the statue of Lysimachos too . . . The Athenians have an image of Pyrrhos . . .

As one goes toward the Stoa (5), which the Athenians call Painted on account of its paintings, there is a bronze statue of Hermes named Agoraios and a gate near by . . . In this Stoa the first painting depicts the Athenians drawn up against the Lakedaimonians at Oinoe in the Argolid . . . On the middle wall the Athenians and Theseus fighting the Amazons . . . After the Amazons are the Greeks when they had captured Troy . . . The last of the paintings shows those who fought at Marathon . . . Here are bronze statues, one of which in front of the Stoa is of Solon . . . a little farther off is one of Seleukos.

PAUSANIAS, *Description of Greece*, I, 8-16



1. Ancient copies of famous bronze statues: Eirene (Peace) and Ploutos (Wealth) in Munich, Harmodios and Aristogeiton in Naples, Demosthenes in Copenhagen.

ANCIENT PORTRAITS FROM THE ATHENIAN AGORA

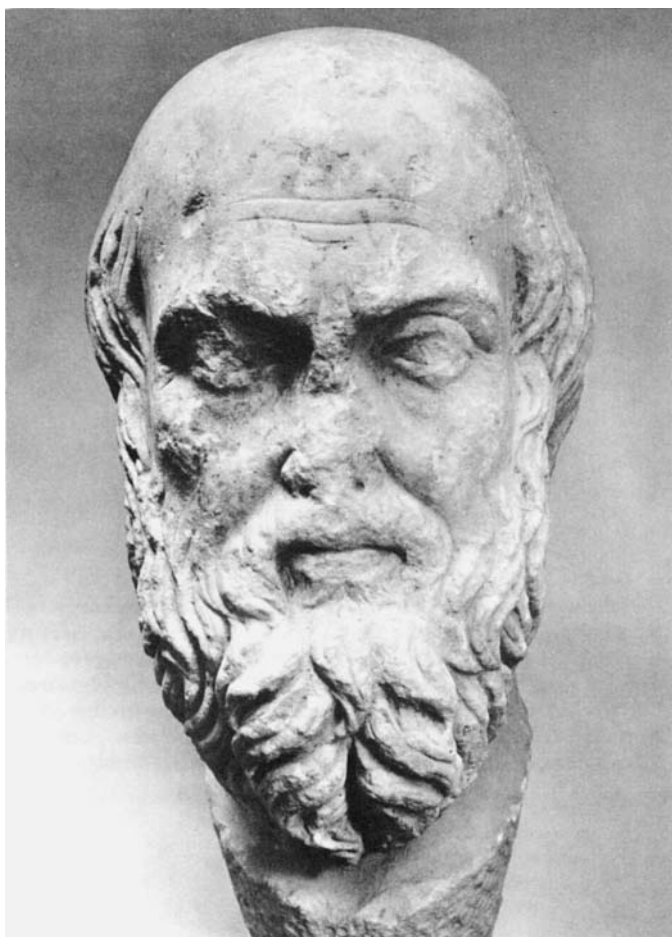
WHEN Pausanias visited the Athenian Agora around the middle of the 2nd century after Christ, he found it full of statues not only of gods and heroes but also of men. Harmodios and Aristogeiton, who 'slew the tyrant and made Athens a city of equal law,' were the first Athenians to be publicly honored with statues in the Agora. The bronze statues by Antenor, which may have been dedicated as early as 500 B. C., were carried off by the Persians who sacked Athens in 480 B.C. Those by Kritios were made in 476 B.C. as a replacement. Antenor's original pair was brought back from Persia by Alexander the Great or one of his successors, and the two sets stood side by side in the Agora from then on.

The Tyrannicides were, in a sense, heroes of the Democracy. It was more than a hundred years after their statues were erected before any other Athenian was so honored. From the 4th century on, however, it became customary to set up portraits of great men in public places. Some of these were invented portraits of men of the distant past. The statue of Solon, the early 6th-century lawgiver, must have been of this kind. Others, like the Demosthenes erected in 279 B.C., were posthumous portraits of men whose faces could still be remembered. Still others were set up while the persons honored were alive. Especially in the Hellenistic and Roman periods the Athenians curried favor with actual and potential benefactors by putting up their portraits in the Agora. Statues of Brutus and Cassius were set beside the Tyrannicides, a miscalculated gesture that got the Athenians into trouble with Octavian after the battle of Philippi.

The important portraits were of bronze, and most of them were melted down in the troubled times of late antiquity, when the Athenians themselves completed the destruction of their monuments that barbarian invaders had begun in 267 A.D. This is the reason why not one of the statues which Pausanias mentions seeing in the Agora has come down to us. We know the Tyrannicides, Demosthenes, and the figure of Eirene (Peace) holding the child Ploutos (Wealth) in her arms (1) only from marble copies which were made in Roman times. Still, the excavations of the Agora have yielded many fine portraits: original marble heads, herms and busts of men and women whose names are rarely known to us but whose faces, expressive, individual, and sometimes even beautiful, give us a vivid sense of nearness to the ancient world.

MEN OF THE GREAT AGE OF GREECE

A MARBLE head (2) that resembles inscribed portraits of the 5th century B.C. historian Herodotos was probably made to be set into a draped statue. Found south of the Stoa of Attalos, it may have stood in a library or gymnasium. Seated marble statues of philosophers were placed in front of the Odeion in the 2nd century A.D. Bronze statues of statesmen, philosophers and poets that were erected in Athens during the Greek period furnished the models for portraits of these famous men in the central medallions of early Roman pottery bowls, many of which have been found in the Agora (3-5).



2. Herodotos (?). Copy made in the 2nd century A.D.
s 270. H. 17 $\frac{3}{4}$ " (0.45 m.).



3, 4, 5. Medallions from terracotta bowls. 1st century B.C. to 3rd century A.D. The head of the tragic poet Euripides (3) reflects a well-known type, perhaps from an original of the late 4th century B.C. The as yet unidentified portrait (4) is an exceptionally sensitive rendering of an intellectual face, possibly derived from an early Hellenistic work. The energetic little philosopher expounding his theories (5) has been tentatively called Zeno, the founder of the Stoic School, though the inscribed portraits of Zeno are somewhat different. In any case, he is probably a Stoic or a Cynic.

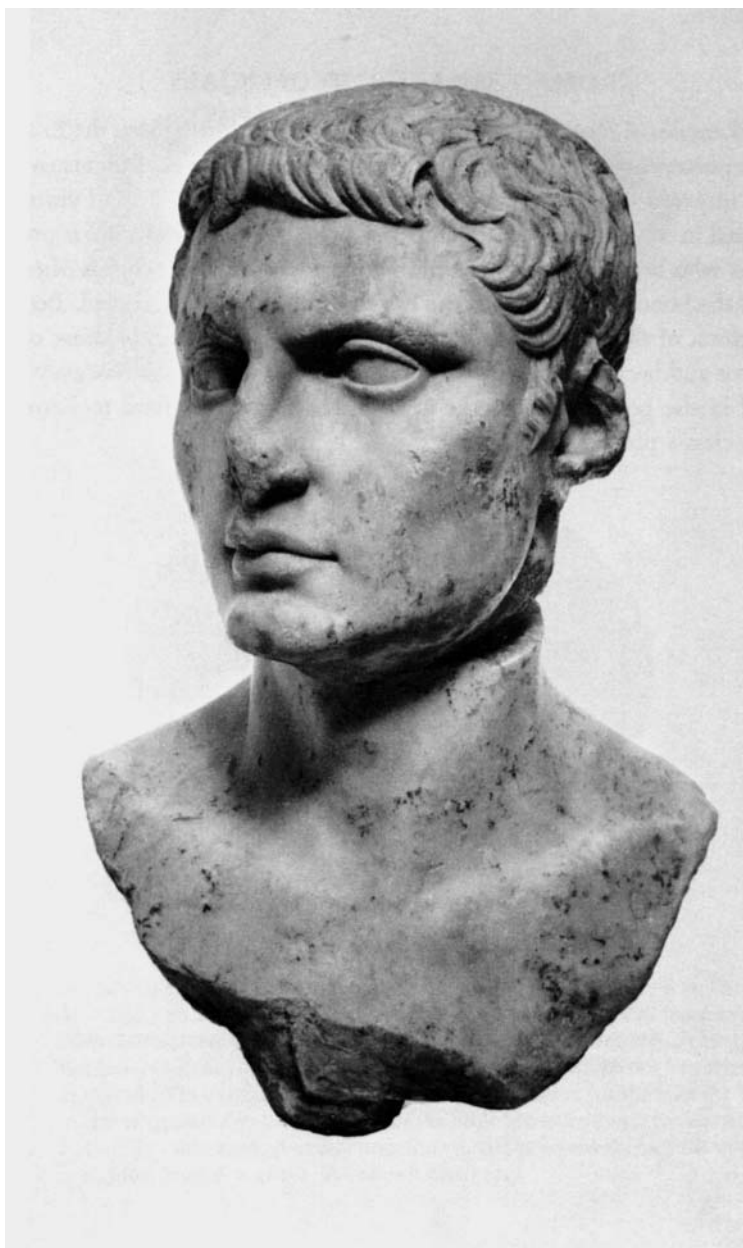
P 1358I, P 9549, P 2235I. All about actual size.

ROMAN RULERS AND OFFICIALS

THE likenesses of Roman emperors were distributed throughout the Empire, so that portraits of them could be set up in all the main cities. Other members of the imperial family were also honored in cities which they had visited or benefited in some way. Busts of imperial persons might be made for private citizens who boasted some connection with them. Roman officials often received the honor of portraits in the provinces in which they served. Because the fashion of the time frequently assimilated other portraits to those of the emperor and because the emperor himself was not always so accurately portrayed in the provinces as in the capital, it is sometimes hard to know to which class a portrait belongs.



6. Augustus (31 B.C.—14 A.D.). Medallion from a terracotta bowl.
P 18314. About actual size.



7. Marble bust of a young man of the Julio-Claudian family.
s 356. H. 18 $\frac{7}{8}$ " (0.48 m.).



7. Profile. Though the finely-drawn features of 7 are like those of Augustus, differences in the mouth and in the shape of the skull suggest that the bust may not represent the Emperor himself. Coins of Augustus (8) and of Tiberius (9) show the general style of the times.

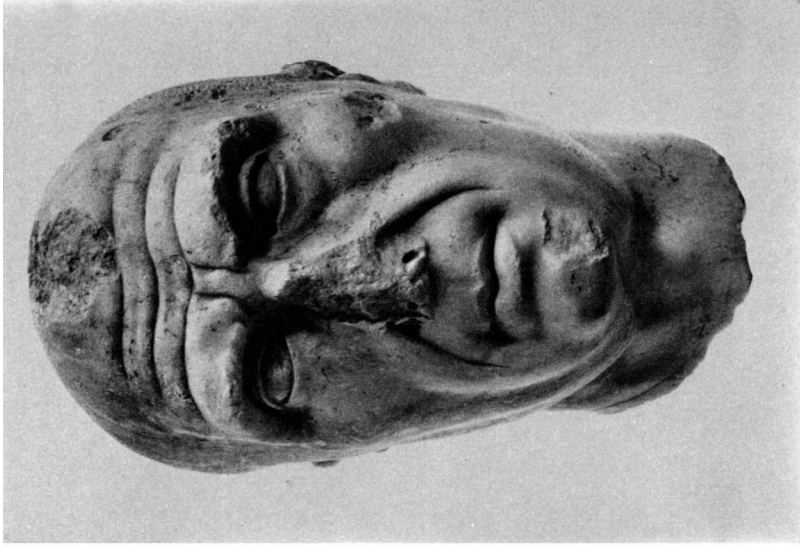
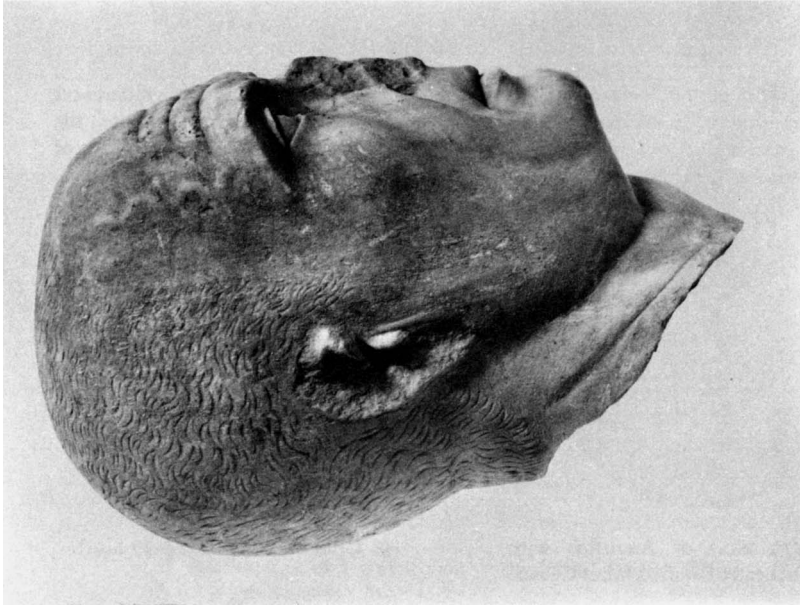


8. Coin (17 B.C.) of Augustus with youthful head of deified Julius Caesar.

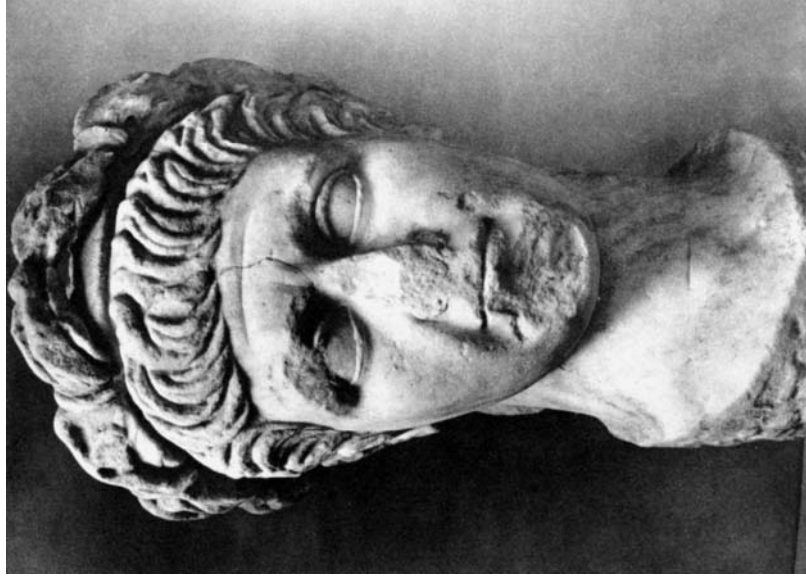


9. Coin of Tiberius (14-37 A.D.).

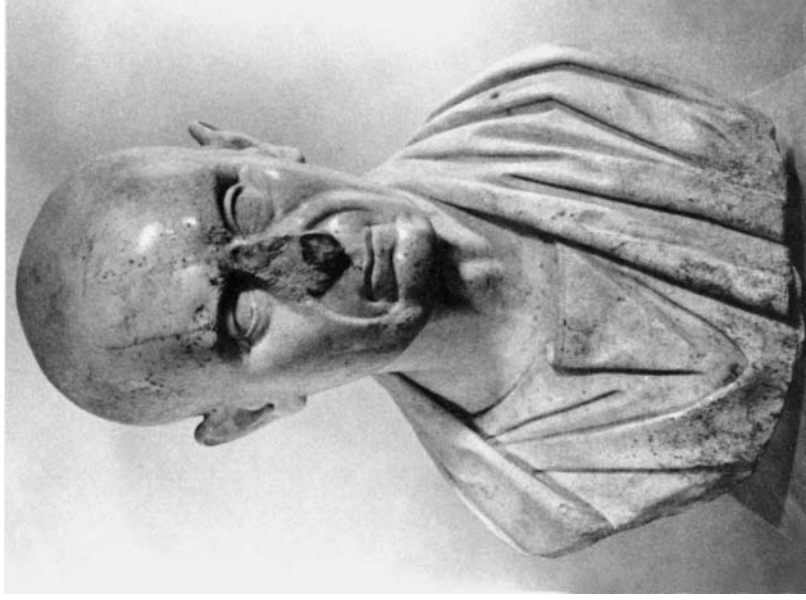
1½ times actual size.



10. Marble head of a man. The realistic face bears a strong resemblance to a fragment found in the Forum of Trajan in Rome, and it may be that both represent the father of Trajan. Beginning of the 2nd century A.D.
S 1182. H. 11 $\frac{5}{8}$ " (0.295 m.).



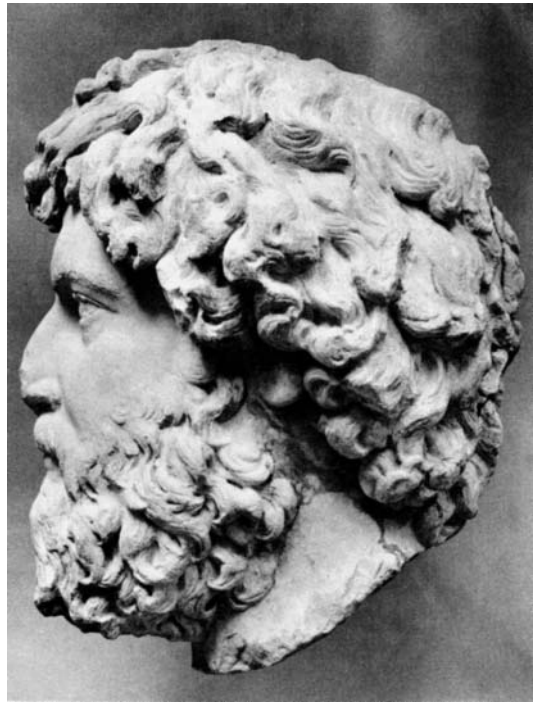
11. Head of Trajan (98–117 A.D.). The big head, wreathed in laurel and with simplified features, probably belonged to a statue in armor like that of Hadrian (14).
S 347. H. 23" (0.585 m.).



12. Bust of a man. Period of Trajan. In the same realistic style as 10 but with a harder treatment of the surfaces. The size of the bust confirms the date.
S 1299. H. 18¾" (0.475 m.).

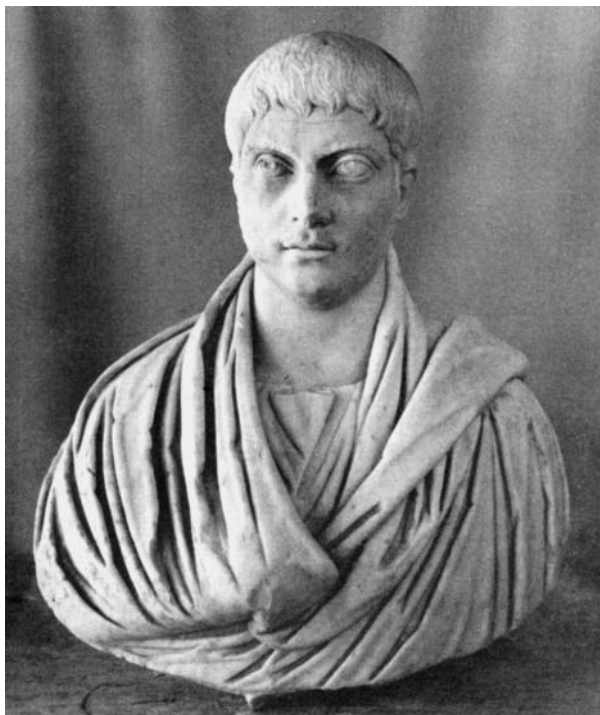
13. Portrait of Aelius Verus (?). See cover. This handsome bearded head, a sample of the finest output of Athenian workshops in the Antonine Period, bears a family resemblance to the emperor Lucius Verus (161–169 A.D.), the son of Aelius. Adopted as Hadrian's heir, Aelius Verus died too soon to succeed him.

s 335. H. 15 $\frac{3}{4}$ " (0.40 m.).

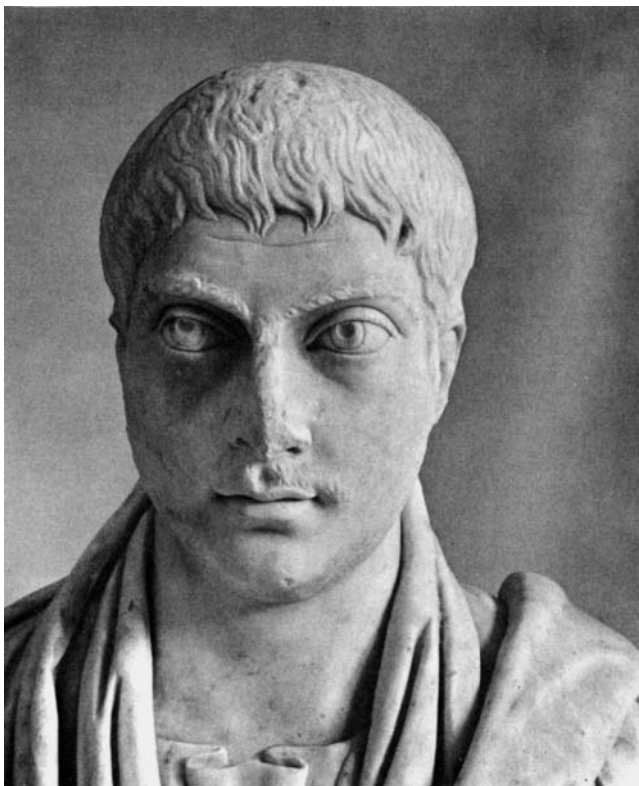


14. Statue of Hadrian (117–138 A.D.) in armor. The decoration of the cuirass, the Palladium crowned by Victories above the she-wolf of Rome, appears on many statues of Hadrian found in Greek lands.

s 166. H. 5' (1.52 m.).



15. Bust of a young Roman. The expressive intensity of mid-3rd-century portraits marks this vivid portrait of a youth who may have been a contemporary of the young Gallienus (later emperor, 260–268 A.D.).
S 2062.H. 23 $\frac{3}{8}$ " (0.60 m.).





16-18. Coins from the time of crisis. Aurelian (270-275 A.D.), Florianus (276 A.D.) and Probus (276-282 A.D.). From a group found embedded in the fortification wall built in Athens around 280 A.D. to prevent a repetition of the barbarian raid of 267. The short hair of these emperors reflects their military lives, their short reigns, the troubled times.

1½ times actual size.



19. Statue of a magistrate in the official toga. 5th century A.D. The latest ancient statue from the Agora.

с 657. н. 4' 4³/₈" (1.33 м.).

PORTRAITS OF WOMEN

PORTRAITS of women were generally more idealized than those of men. The signature of the great sculptor Praxiteles, famous for his statues of goddesses and youthful gods, appears below the name of the wife on a base (20) which once carried portrait statues of a husband and wife, probably in bronze, dedicated to the goddesses Demeter and Kore. Most portraits of Athenian women belonged to such private dedications in sanctuaries, but Hellenistic queens, Roman empresses and ladies of the Roman imperial families were honored publicly like their men. The women of the Roman court wore elaborate coiffures which changed with the changing fashions. Sculptured portraits as well as those on coins followed these changes faithfully, and private portraits reflected the imperial mode.

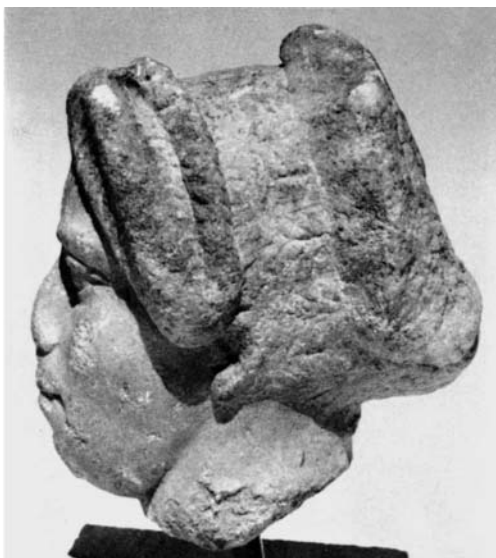


20. Base for statues of Kleiokrateia and her husband Spoudias. 4th century B.C.
Below: signature of Praxiteles beneath the statue of Kleiokrateia.
I 4165.





21. Portrait of a young woman. Early 1st century A.D. Her coiffure is like those of the empress Livia and of Antonia the Younger, but the features are more gentle.
S 1631. H. 15" (0.38 m.).



22. Miniature portrait of a lady of the time of Trajan (98–117 A.D.). The elaborate coiffure seems to be a wig, with the natural hair showing in front. The features have a negroid cast.

s 1268. H. $4\frac{1}{2}$ " (0.116 m.).



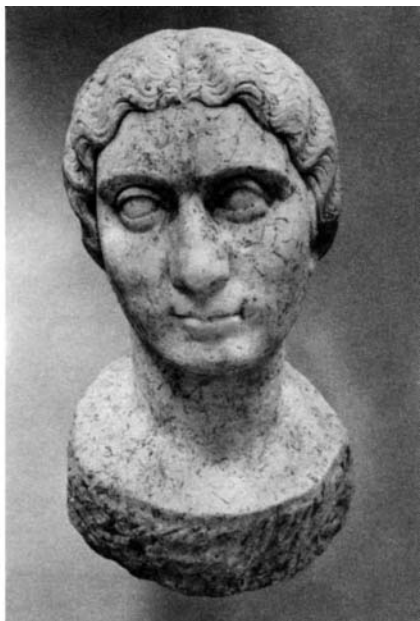
23. Miniature portrait of Julia Domna (wife of Septimius Severus, 193–211 A.D.). Expressive eyes and mobile mouth convey the vivid personality of the Syrian-born empress, to whom the Athenians gave divine honors.

s 1977. H. $3\frac{1}{2}$ " (0.09 m.).



24-25. Two unfinished portraits of women. Time of Marcus Aurelius (161-180 A.D.). Measuring-points in the form of little raised mounds with drilled centers show that the heads were being copied from models. Rough chisel and rasp marks would have been removed in the finished works. The eyes of the second head are still blank.

s 1237. H. 17 $\frac{3}{4}$ " (0.45 m.). s 362. H. 15 $\frac{3}{4}$ " (0.40 m.).



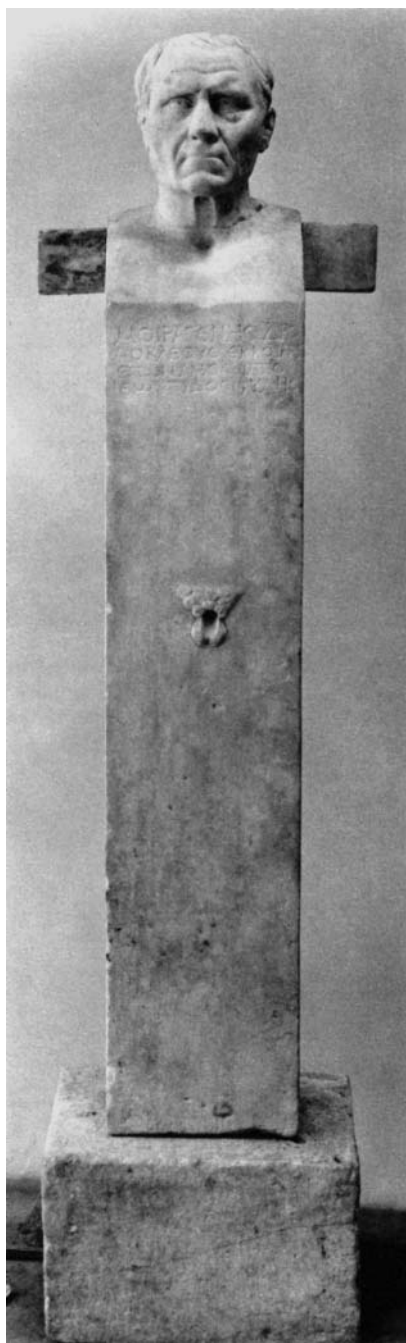
ATHENIAN CITIZENS

THE Athenian citizen honored for his service to the state is, of all the subjects of ancient portraiture, the one most at home in the Athenian Agora. Many inscriptions have been found which record the vote of the Council to honor a citizen (for example, 26). The herm-portrait, of which the herm of Moiragenes (27) gives an almost complete example, was a favorite form for such monuments in the Roman period. In the Greek period pillars of this type bearing the head of the god Hermes were dedicated in the Agora by the Tribes and by individuals who had served the state, as well as by ephebes (young men training for citizenship) in their gymnasia and garrison-posts. Moiragenes is an official of his Tribe. The Kosmetai, annual directors of the ephebic training, were likewise honored with herm-portraits in Roman times. Some of the heads found in the Agora may represent Kosmetai. The sculptors' workshops south of the Agora must have produced such herms, for an unfinished example (30) was found in that area.

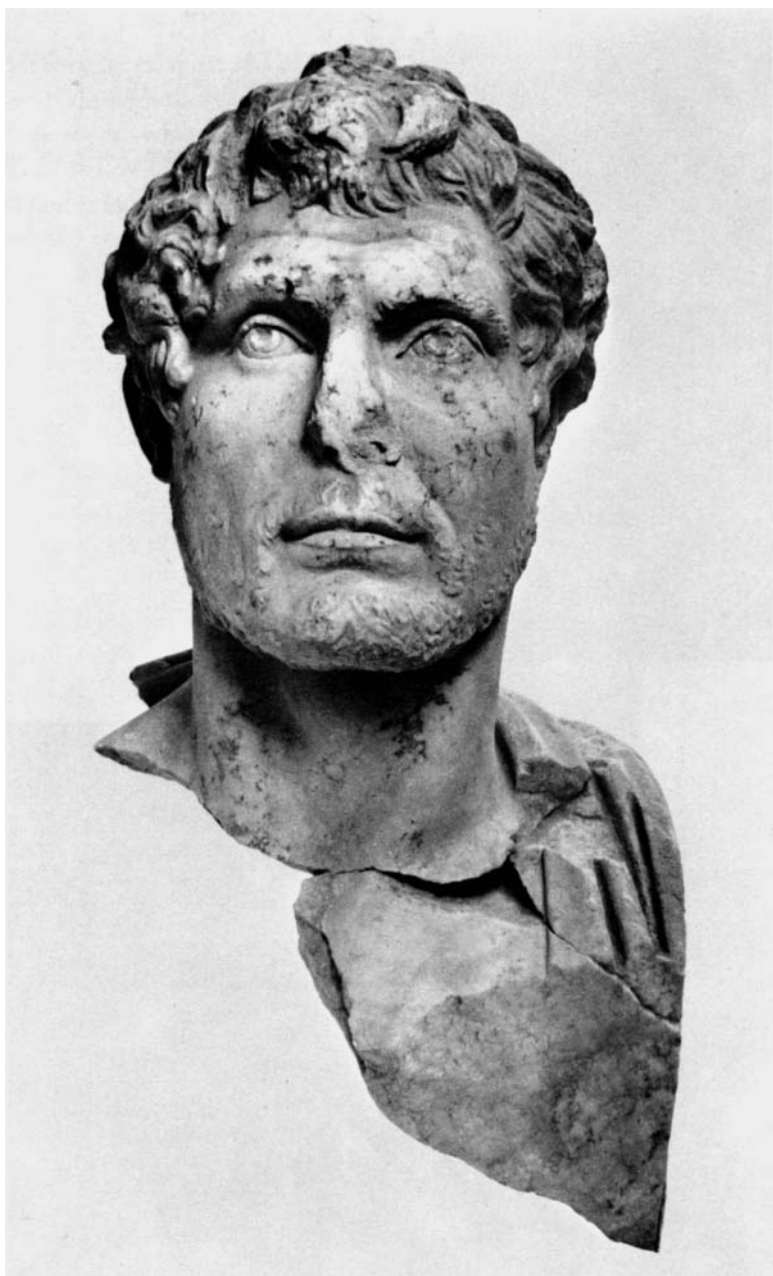


26. 'The Council (honors) Philistides.' Wreath from an honorary inscription, 4th to 3rd century B.C.

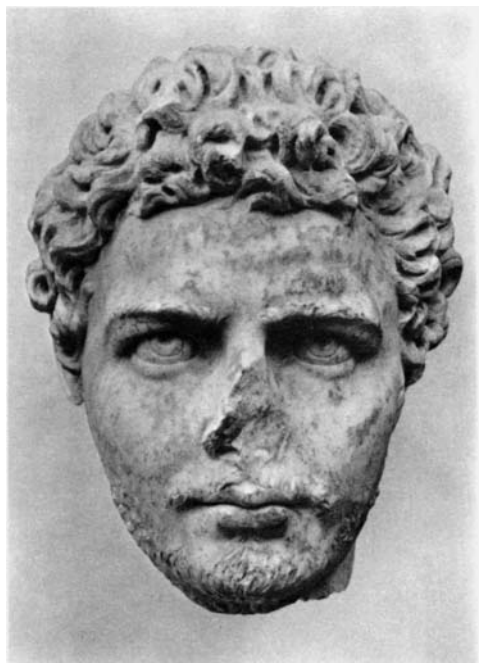
I 4606.



27. 'Moiragenes, son of Dromokles, of the Deme (township) Koile, Eponymos of the Tribe Hippothontis.' 2nd century A.D.
s 586. H. (with base) 5' (1.52 m.).

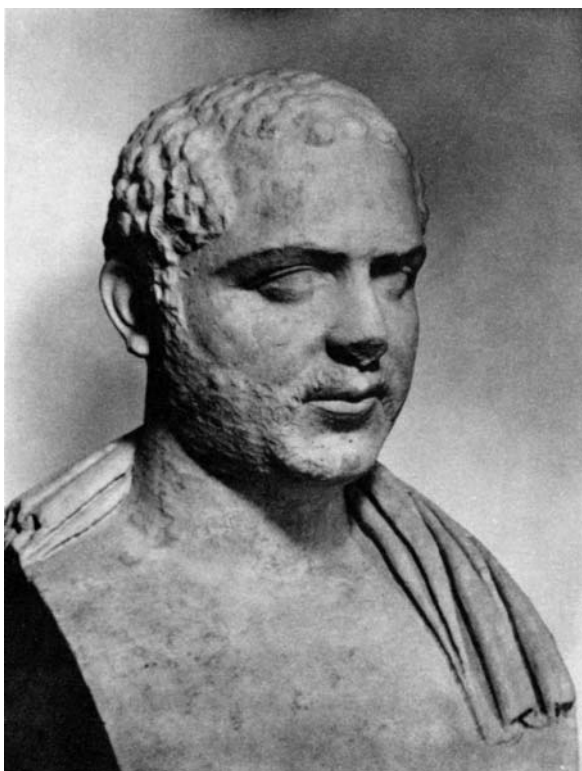


28. Head from a portrait herm. Early
3rd century A.D.
s 387. H. 21¼" (0.54 m.).



29. Head of a man. Early 3rd century
A.D.

S 517. H. 11½" (0.29 m.).



30. Unfinished herm portrait
contemporary with 29.

S 2056. H. 5'7" (1.70 m.).

PRIESTS AND PHILOSOPHERS

THE character of spirit and of intellect was conveyed in Greek philosopher portraits through the whole figure (cf. 5), but in Roman times the face alone told the story, while the bodies took standard symbolic forms, such as the palliatus below (31). In the 3rd century A.D. the individual physical form, even of the face, is no longer so meaningful as the expression of the eyes by which the artists sought to convey the power of the soul within (34-36).



31. Statue of a man wearing the himation (pallium). 2nd century A.D.
S 1354. H. 5' 1" (1.55 m.).



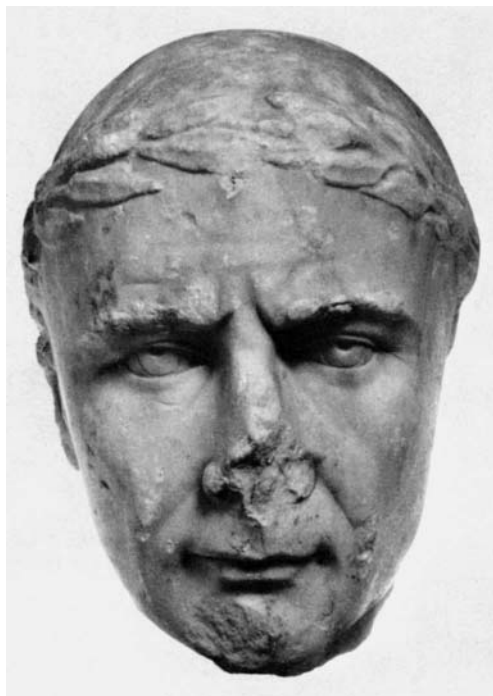
32. Portrait of a priest of Isis. 1st century B.C. Influenced by Egyptian works, this powerful portrait suggests one source for the famed realism of Roman Republican portraiture.

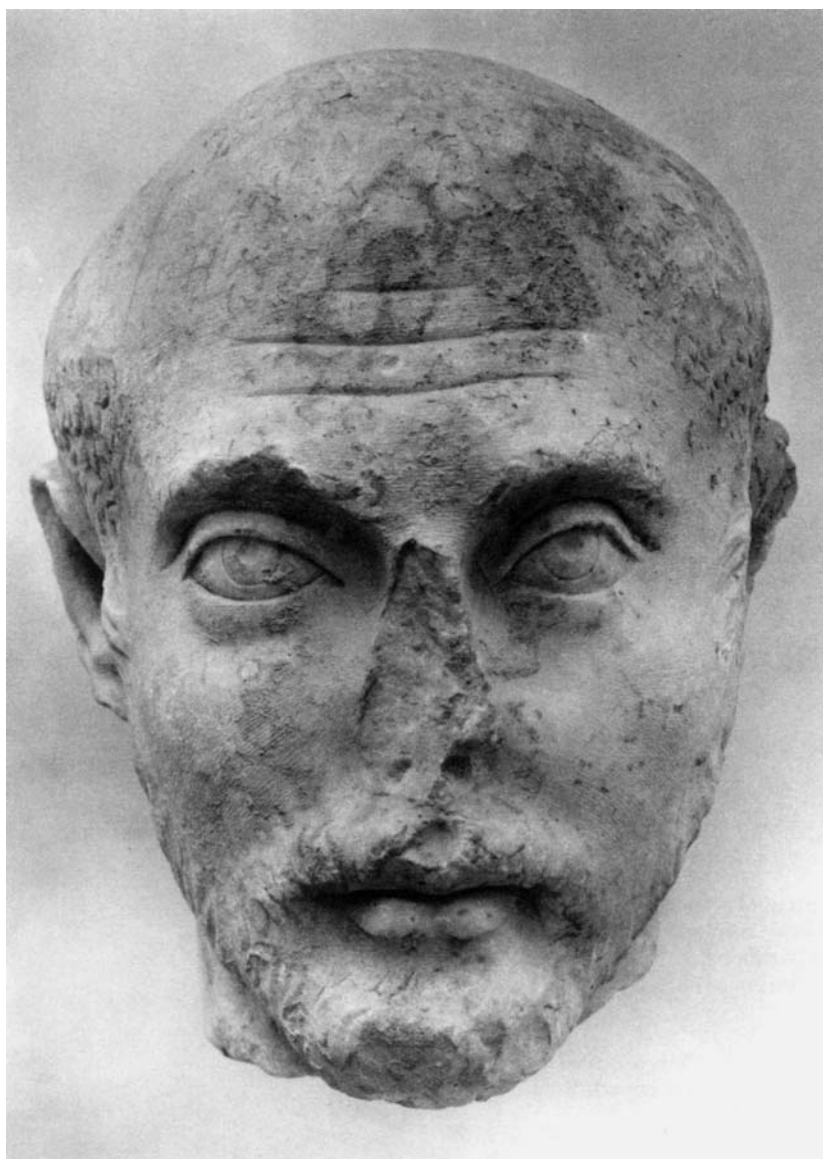
S 333. H. 11 $\frac{3}{8}$ " (0.29 m.).



32. Profile.

33. Portrait of a priest, 2nd century A.D.
Shaven head and wreath proclaim
his priesthood.
s 564. H. 9¼" (0.235 m.).



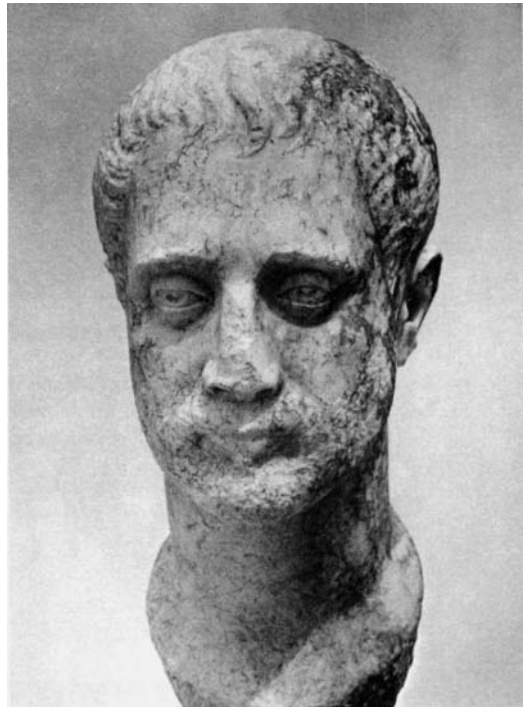


34. Portrait of a man. Mid-3rd-century A.D.
s 580. H. 10 $\frac{3}{4}$ " (0.272 m.).



35. Portrait of a priest. Third quarter of the 3rd century A.D. Like others of his time, he may have been both priest and philosopher. A replica was found in Eleusis.

с 659. Н. 12 $\frac{3}{8}$ " (0.315 м.).



36. Portrait of a man. Late 3rd century A.D.

с 1604. Н. 18" (0.458 м.).

YOUNG MEN AND BOYS

ATHLETIC contests, festivals and honors of various kinds furnished the occasion for dedicating portraits of ephebes. In the Greek period these were strongly idealized, and even in Roman times the ephebic ideal often prevailed over the individual features of the youth portrayed. Portraits of very young boys may represent child initiates to the Eleusinian Mysteries (40-41).



37. Base for a statue of Aurelius Appianus, son of the Kosmetes Aurelius Chrestus. First half of the 3rd century A.D. We know from another inscription that this boy was killed by accident in a religious festival before he could complete the ephebic training. I 673.



38. Head of a youth. 3rd century B.C.
S 1208. H. $6\frac{1}{8}$ " (0.155 m.).

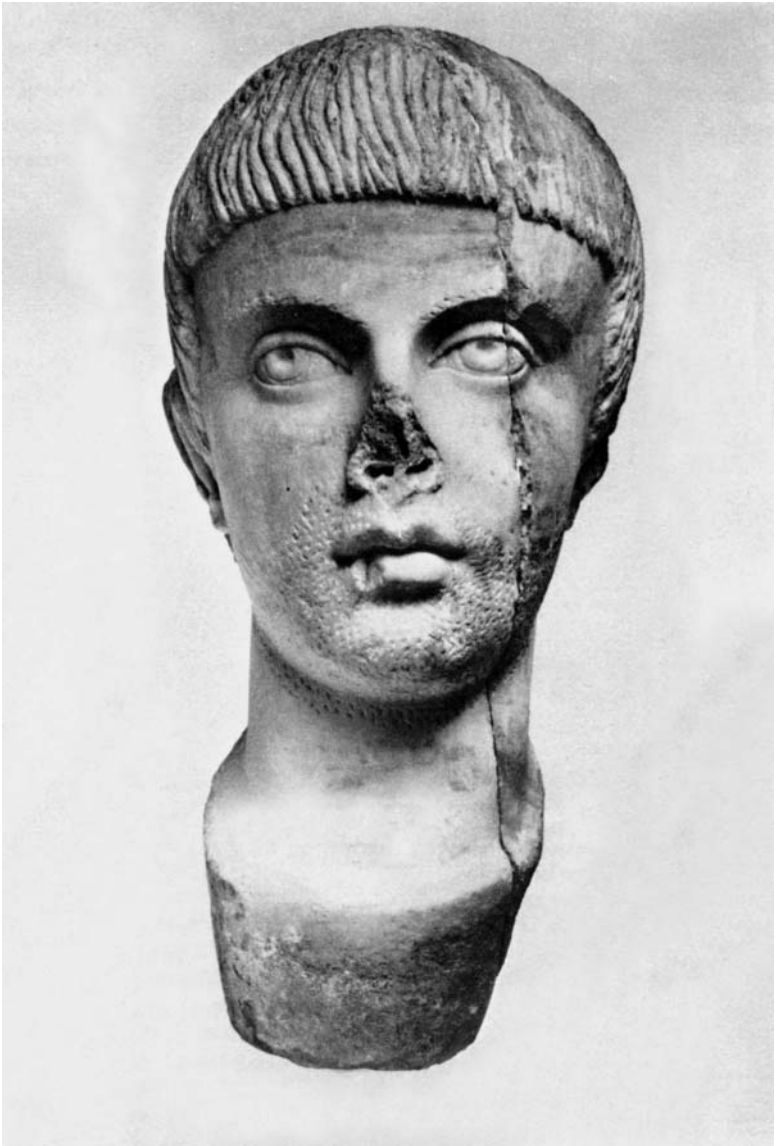


39. Bust of a youth. 1st century A.D.
S 1319. H. $16\frac{7}{8}$ " (0.43 m.).



40-41. Heads of young boys. 3rd century A.D. The wreaths, probably of myrtle, suggest that they are initiates to the Eleusinian Mysteries. The long lock on the back of the head of 40 may have been grown for dedication to a divinity.

s 1307. H. $9\frac{7}{8}$ " (0.25 m.). s 1312. H. $8\frac{1}{8}$ " (0.205 m.).



42. Head of a young man. Late 3rd or early 4th century A.D. Since the ephebic training in Athens seems to have ended shortly after 267 A.D., this youth with his Late Antique look may be a Roman prince rather than an Athenian ephebe.
s 1406. H. 16" (0.405 m.).



43. An amateur portrait? Scratched on the south wall of the Stoa of Attalos.
Before 280 A.D.

For further information on most of the portraits in this booklet reference may be made to Evelyn B. Harrison, *The Athenian Agora*, I, *Portrait Sculpture*, Princeton, 1953.

EXCAVATIONS OF THE ATHENIAN AGORA
PICTURE BOOKS

1. *Pots and Pans of Classical Athens* (1951)
2. *The Stoa of Attalos II in Athens* (1959)
3. *Miniature Sculpture from the Athenian Agora* (1959)
4. *The Athenian Citizen* (1960)
5. *Ancient Portraits from the Athenian Agora* (1960)
6. *Amphoras and the Ancient Wine Trade* (1961)
7. *The Middle Ages in the Athenian Agora* (1961)
8. *Garden Lore of Ancient Athens* (1963)
9. *Lamps from the Athenian Agora* (1964)
10. *Inscriptions from the Athenian Agora* (1966)
11. *Waterworks in the Athenian Agora* (1968)
12. *An Ancient Shopping Center: The Athenian Agora* (1971)
13. *Early Burials from the Agora Cemeteries* (1973)
14. *Graffiti in the Athenian Agora* (1974)
15. *Greek and Roman Coins in the Athenian Agora* (1975)
16. *The Athenian Agora: A Short Guide* (1976)
German and French editions (1977)
17. *Socrates in the Agora* (1978)
18. *Mediaeval and Modern Coins in the Athenian Agora* (1978)

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Price: \$1.00 except No. 8, \$1.50
They are also available in the Agora Museum, Stoa of Attalos, Athens

