at points where they have come into contact with metal). That the ivory was originally polychromed there can be little question, although the colors have practically disappeared.

Bashford Dean.

VOTIVE GIFTS TO ARTEMIS ORTHIA

On the marshy south bank of the Eurotas River at Sparta is an enclosure which from geometric to late Roman times was sacred to Artemis Orthia. An altar was first erected in the ninth century, and was several times rebuilt. In the sixth century the whole level of the ground was raised by a layer of sand above the danger of river floods, and a temple was built. During the second century A.D. the Romans, inspired by their usual enthusiasm for things Greek, revived the worship of the goddess and built a small theatre around and over what remained of the temple. In 1906 the British School at Athens started to excavate this promising site by the Eurotas, and carried on their work until 1910. During 1924 the excavation was resumed, and is still continuing.

In and above the sand layer were found many thousands of fragile votive gifts, once thrown out as worthless by the sanctuary priests. A number of these little offerings, many of them quite uninjured during their twenty-five centuries of existence, have lately come as an anonymous gift to the Museum, and are exhibited in the Second Classical Room.

Tiny lead figurines roughly moulded on one side only were evidently the cheapest form of offering. Over a hundred thousand of them had been found as early as 1909 on various Spartan sites, dating from the eighth to the second century B.C. The most important are the winged female figures probably meant for Artemis Orthia herself. Later types show Athena helmeted and carrying a spear, with snakes issuing from either side of her body. Warriors are of the familiar kind seen marching to battle on the "Warrior Vase" of Mycenae; their shields are decorated with rosettes, cocks, crouching lions, gorgons, etc. Votaries, fishermen, runners, and flute-players appear frequently. Lions, sphinxes, cocks, horses, long-antlered deer, and rampant goats are vigorously sculptured. Votive wreaths of spikes, knobs, or buds made up more than half the total find, for they were popular from the fifth to the second centuries. Two such wreaths are carried by figures on an amphora in our collection, No. 07.286.75.

Sixteen sherds are fairly representative of the development and decay of Spartan pottery-making. Three geometric frag-
ments have the characteristic lines, triangles, and lozenges. Next comes a more delicate dot and square pattern, then leafy branches, rays, etc., with a sparing use of purplish red. The artistic peak is reached in the first half of the sixth century when animals, birds, pomegranates, etc. are painted in purple and black on a cream slip background. This is the ware once named "Cyrenaic" by archaeologists, now very generally called "Laconian" because of the numbers of them found in the neighborhood of Sparta. After this period the growth of the militaristic ideal put a damper on Spar-

tan art, and we find only increasingly coarse imitations of earlier patterns.

Terracotta masks of all sizes were probably dedicatory offerings, though some may have been worn in ritual ceremonies. Eyes, nostrils, and mouth are often pierced, and there are sometimes holes for attachment. Pink and red paint are occasionally found. Many faces have exaggerated features and deep, ugly wrinkles, and may have been meant for satyrs or grotesques. We have no complete mask in our collection; only fragments of a nose, a mouth, and part of a wrinkled face.

Eleven miniature clay vases of the Orientalizing period are representative of thousands which have been found at different Spartan sanctuaries. They vary in shape from a flat basin to a slender two-handled amphora, and show traces of black and white slip.

Two fragments of ivory, one a plaque with incised lines and circles, one semicylindrical with a hole in its center, give no clue to their use. A thimble-shaped object of bone with an ivory top may have been a piece in a game resembling checkers. A bronze spike with a flat head and a corroded iron cylinder complete the collection.

Among the most interesting finds at this sanctuary were a series of ivory plaques and statuettes. Seven reproductions of them have lately been acquired, and are now exhibited with this group of originals. They date from 700–550 B.C., when Sparta was especially aware of the artistic influence of the Orient. The earliest example shows a woman who may be meant for Artemis holding a bird in each hand, with two smaller birds perched on her shoulders. In a second, which is much worn, a wolf-like animal is leaping on the chest of a crouching man. Another depicts a man fighting a centaur and stabbing him in the side. A rectangular slab has an outline drawing of a centaur fallen forward and looking back as if at an enemy. Perhaps the most interesting of the ivories is a large semicircular plaque with a warshesh about to set sail. Five warriors with round shields sit on the deck, and a man is fishing off the stern. Five sailors pull at the ropes, while the captain stands on the gang-plank talking to a woman. On the side is a retrograde inscription: ἐποθαια, showing that it was dedicated to the goddess. There are two statuettes of animals, a lioness eating a
goat and a ram with curly horns. The base of the latter is decorated with a winged man in low relief, holding a bird in each hand. In spite of their large size it is supposed that many of these plaques were fibulae, for some of them show distinct traces of pins on their backs.

Margaret E. Pinney.

HORSE, DEER, AND LION
700–600 B.C.

ACCESSIONS AND NOTES

The American Wing Handbook. Since the opening of the American Wing last November over 10,800 copies of the American Wing Handbook have been sold. After three printings of 3,000 copies each of the first edition had been exhausted a second edition with corrections was published. This second edition also is in its second printing.

Distinction for Museum Publications. In the 1925 Exhibition of the American Institute of Graphic Arts of fifty well-made books, the Museum is honored by the inclusion of two of its publications, the Handbook of the American Wing and the Guide to an Exhibition of the Arts of the Book. The former was printed for the Gilliss Press by Douglas C. McMurtrie, and the latter by Bruce Rogers and William Edwin Rudge. The gold medal was awarded to Anchors of Tradition, printed by Carl P. Rollins, the Yale University Press.

Color Reproductions of the American Wing. The May issue of the Ladies' Home Journal contains an article on the American Wing by Ethel Davis Seal, illustrated by interesting half-tone color reproductions of a number of the rooms.

Summer Addresses. Bulletin subscribers are reminded that they should notify the Secretary of any change in address affecting the summer issues of the Bulletin.

Membership. At a meeting of the Board of Trustees, held May 18, 1925, the following persons, having qualified, were elected in their respective classes:

Fellow in Perpetuity, Harry T. Peters, in succession to Samuel T. Peters.
Fellow for Life, Wilton Lloyd-Smith.
Fellowship Member, Mrs. Sidney A. Kirkman.
Sustaining Members, Philip K. Russell, Mrs. William J. Ryan, Mrs. Lawrence Copley Thaw.
Annual Members were elected to the number of 123.

New Mycenaean Reproductions. A number of interesting reproductions have been added to our collection of prehistoric Greek art, and are now on exhibition in the First Classical Room. They include a bronze mirror from the tomb of Klytemnestra at Mycenae, important in that it shows the preclassical form, obviously influenced by Egypt; a terracotta statuette of a man from Petsofa, his hands on his