

Q Sculpture

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Just a few pieces of stone sculpture – no more than ten in total – were found in Sector NGS. Only two more or less complete figures are represented: a figure of a sitting woman (Q-1) and a small statuette of Kybele (Q-2). The other pieces are minor fragments from small-scale sculptures: a head of a man, perhaps Asklepios or Zeus (Q-3), a foot on a pedestal, perhaps a representation of Herakles (Q-4) and smaller fragments of statues. All of them are executed in the visually same, rather coarse-grained white or yellowish marble.

Of greatest interest is the possible figure of a Muse, which has been published previously (Q-1). It was found in the area of House III-1, but had no relation to the Hellenistic house. The sculpture was unearthed in the surface layer, practically in the humus, above the Hellenistic remains.

The second sculpture of particular interest is a small marble relief of Kybele enthroned (Q-2). It was found in the Hellenistic filling of Basement 368 in House III-3 in the same quarter where the previously mentioned figure was found. It was probably crafted in a local workshop of the middle of the 3rd century BC, which issued small votive reliefs in limestone and, less often, in marble, in particular with the image of Kybele in a statuary pose.¹¹⁴³

One further fragment of a marble sculpture (Q-4) was found in Basement 343 of House IV-3. It is the lower part of a sculpture with the right foot preserved, perhaps of Herakles leaning against his club.

A small marble male head, presumably an image of Zeus, Poseidon, Hermes, Dionysos or Asklepios (Q-3), was found in the area of House III-2, immediately under the humus layer on top of the grey clay layer.

The other sculptural fragments are less telling. One is a fragment of an arm bent in the elbow (Q-5), another is part of a shin(?) (Q-6). In addition to these sculptural fragments, which are difficult to interpret a grinder in the form of a finger (Q-7) and a marble disk (Q-8), which could be a part of a sculpture (a board or a tympanon?), should also be mentioned.

¹¹⁴³ Rusjaeva 1979, 110-112; Rusjaeva 1982.

Catalogue

Q-1 91-522, III-1. Pl. 349

Sculpture of a sitting woman. H 87; W 43; D 43. Marble. The lower arms and the hands of the figure as well as the foot of the right leg are lost, as is the head, which was added separately.

The young woman sits in a dynamic pose on a stool with a pillow; the legs of the stool are vertical, on the lower parts they may have been decorated with rounded finials. The upper part of her body is straight, the left shoulder is held slightly forward. The left leg is pushed forward, and the heel is slightly raised. The lower left arm and hand are lost, but, judging by the folds of the cloth, the arm was raised. The right hand is held forward, the forearm is located parallel to the seat. Traces of an armrest cannot be seen; the forearm rests on the folds of the clothing, which fall on the stool. There may have been an object in the hand. The anatomic proportions of the figure are correct.

The woman is dressed in a *chiton* and a long cloak. The clothes are transparent and do not hide the modeled breasts; the legs can also be seen through the fabric. On the breast, the *chiton* folds form a corner. The long *himation* shrouds the entire figure. The sculptor has aspired to provide the clothes with a certain pictorial quality. From the left shoulder the cloak falls over the back, then the fabric is taken under the hand, where the folds are modeled, passing over the stomach and knees, where it forms profound horizontal folds, and, finally, the cloak falls upon the base of the sculpture with a picturesque edge. The folds are particularly boldly modeled in the lower part of the clothing, where the vertical edges of the fabric are made with wide intervals between the folds (1.5-2 cm). The toes are represented carefully and realistically, and all are worked. They sit on the high sole of a sandal; on the rise are faint traces of thongs, probably with a round object in the middle. One of the thongs of the sandal, which is fastened to the sole, passes between the big toe and the second toe.

There is a certain affinity in the general shape of the figure, the representation of the clothes and the character of the image between our sculpture and Attic sculpture of the Classical and late Classical period, such as the relief of Hegeso, the Mantinea base and the Kalisto stele. The stool with a pillow repeats the form of a stool on the east frieze of the Parthenon.

Despite the affinity of these details, the Olbian sculpture cannot be dated to the Classical period. The seated woman dressed in picturesquely draped clothes, with exact observance of the proportions of the body and a dynamic pose testify to a later period, and the vivacity of the image is characteristic of Hellenistic art. As to its origin, it seems possible to attribute the statue to a circle of Alexandrian or Asia Minor sculptors.

Since it has no attributes, the interpretation of the image is difficult, and direct analogies to our statue have not yet been found. In my opinion the sculpture most likely depicts a Muse. Indirectly this is supported by the fact that it, most likely, was a part of a sculptural group, and Muses were usually represented in groups of not less than three figures together. That the composition was originally more com-

plex can be seen from the presence of an attachment¹¹⁴⁴ on the right side of the stool and the careful completion of the opposite side of the stool. If one considers that in the Hellenistic period there was a theatre on the terraced slope of Olbia¹¹⁴⁵ it is quite possible that the Olbian Muse was erected here and was made for this purpose.

After its use in a group composition, the extreme right figure was separated and furnished with holes in the back; it was most likely put in a niche. A study of the tool marks on the back shows use of a drill, a tool characteristic of the first centuries AD. This must have been the time when the secondary cutting took place. It is probable that the sculpture was dumped downhill during a barbarian attack.

The character of the image, its style and its subtle details testify that the figure is the work of an unknown Greek master working in the Hellenistic period. First half of the 3rd century BC.

Bibliography: Lejpun's'ka & Samojlova 1993; Lejpunskaya 1994; Kryžickij & Lejpunskaja 1997; Lejpun's'ka & Samojlova 1997; Lejpunskaja & Rusjaeva 2006.

Q-2 93-133, III-3 B 368/102. Pl. 350

Relief with the image of a seated Kybele. H 14; W 8.5. White marble with yellow spots. The back is roughly cut. There is no head preserved, and part of the tympanon is lacking. Secondary chipping on the surface can be seen. Kybele is rendered as sitting on a throne with a high back and without armrests. She is dressed in a short *chiton* with a belt in the waist. Over the breast, the folds of the *chiton* create a corner. The legs are covered by the folds of the clothes; the lower part the folds are vertical. In her right hand Kybele holds a bowl; on her lap a schematic lion cup is represented. To her left side is a large tympanon. It is partly broken off and was repaired with a pin in antiquity. The figure is very sketchy in treatment and disproportionate in details, it is almost primitive, as is the cutting of the stone. Probably the work of a local sculptor. 3rd century BC.

Q-3 90-258, III-2. Pl. 350

Male head. H 6; W 3.4; D 6. White marble. The surface is smoothed. The head is frontal. The forehead is straight and the face has a large, straight nose and a precisely cut mouth. The eyes are moderately deep, and the eyebrows were cut with care. The ears are poorly positioned. On the forehead are large ringlets, on the back they fall as a continuous mass. On the top of the head is a rounded feature, perhaps a *pilos* with vertical grooves on the crown.¹¹⁴⁶ The head is executed in a realistic manner. The original height of the figure would have been ca. 40 cm. A close analogy is a head in the Bucharest Museum.¹¹⁴⁷ Presumably Zeus, Poseidon, Hermes, Dionysos or Asklepios is depicted. However, if the figure wears a headdress, it should be noted that such an attribute is unknown on sculptures of these deities. Only Hermes was represented with covered head (*petasos*). 3rd century BC.

¹¹⁴⁴ Pia Guldager Bilde notes that this "attachment" is the scar left by the removal of a seated lion, which was originally rendered next to the throne, cut as one with it and later broken off. The outline of the lion can be distinguished without difficulty. Thus there can be absolutely no doubt that Kybele is rendered, and not a Muse.

¹¹⁴⁵ It is mentioned in inscriptions: Karasev & Levi 1958, 127; Vinogradov 1984.

¹¹⁴⁶ [Surely, this is a stylized wreath, not a head covering proper, PGB].

¹¹⁴⁷ Bordenache 1969, 15, pl. III, 3.

Q-4 92-78, IV-3 B 343/200. Pl. 350

Fr. of a small sculpture. On the base is the foot of a person and a fr. of an unidentified object (perhaps a tree trunk). H 12; L 21; W 14. Coarse-grained white marble. The foot and the trunk are smoothed; on other surfaces there are rough tool traces; on the front face of the support are traces of a toothed chisel. To the right of the foot is a schematic image, perhaps the lower part of a tree trunk(?) on which is the lower part of an object, perhaps a badly-executed club. The foot is worked very carefully; its long toes, joints and nails are worked in detail. The heel is slightly raised.

This sculpture could be an image of Herakles leaning against his club which is resting on a tree trunk. Based on the length of the foot, the height of the figure could have been nearby 55 cm.

The character of the image and the carefulness of the study of the details of the foot point to a date in the Hellenistic period, most likely not later than the 3rd century BC.

Q-5 85-77, I-1 fill in trench 39. Pl. 350

Fr. of arm bent at the elbow. 6 x 5; Ø 2. Fine-grained yellowish-white marble. Rounded arm attachment. Secondary use(?). The surface is worn.

Q-6 97-490, VI-3

Fr. of the shin of a person(?). L 13.2; W 6.5-7.8. Marble. The fr. is fractured at the centre of its longitudinal axis.

Q-7 86-850, I-1. Pl. 350

Grinder in the form of a finger, perhaps secondary use of a piece of sculpture. 6.2 x 3.3-5.2 x 2.3-3. Marble.

Q-8 89-192, II-1 or 2. Pl. 350

Disk. White marble. Ø 17.

