

TERRACOTTAS

Lise Hannestad

The terracottas found at Panskoye I fall into two groups: handmade and mould-made, of which the second is by far the largest. Virtually all the terracottas were found in the settlement, *i.e.* in the houses or their courtyards, whereas only two come from the necropolis.¹ A similar picture is seen at Olbia, where very few terracottas were found in the tombs, among them a winged Eros and a Demeter protome (Parovič-Pešikan 1974 and Kozub 1974).² The number of graves from the fourth century and the Hellenistic period containing terracottas seems to be larger in Chersonesos, the other main city connected with Panskoye.³ But actually the number of terracottas found in graves on many sites in Greece is small, compared with the finds from the settlement. Thus at Olynthos (Robinson 1952, 43), less than a fourth of the terracottas were found in tombs, in only 62 out of 598 excavated tombs, most often in children's graves.

No moulds or fragments of moulds have yet been found in any of the complexes at Panskoye I, and it is thus most probable that the terracottas were imports. Many of the mould-made types have parallels from other sites in the region.

A very popular type is a female protome, often of the so-called Demeter or Kore type, attesting the importance of corn-growing on the site. Another type found in several specimens is a youthful Eros, but otherwise male deities are very rare among the terracottas. Popular types are also figurines of women in 'Tanagra' style.

The number of terracottas recorded in U6 is quite large when compared with the finds from complex U7 (see *Panskoye I* vol. III, forthcoming⁴). A concentration of seven was found in *room 12* (F 1-7) (see Part I, Description of the building complex), which seems to have remained more or less intact during the destruction. A significant number were also found in the courtyard, where they had fallen in the collapse of the second floor of the building (see Part I, Description of the building complex).⁵ One female figurine (F 8) was found in *room 23*, and one Eros protome (F 9) in *room 26*. Apart from the terracottas listed in the catalogue, a number of small fragments, definitely from terracottas, but otherwise unidentifiable, were found in the complex, particularly in the courtyard.

F 1. Female protome. Pl. 139.

Room 12.

Find list 6/59. 1971.

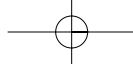
Dimensions: H. 13.1 cm; W. at base 5.8 cm.

Clay: yellowish red (5 YR 5/6). White slip preserved.

On the back, a suspension arch⁶ with a vertical hole.

Modelling flattened at the base. The central part of the body is missing.

The woman is depicted to just above her knees. On her head is a large diadem, or perhaps rather a kind of headdress (compare, for instance, a mirror in British Museum, inv. no. 289 (*LIMC* II, Aphrodite fig. 1343), and a figurine in the museum of Konstanza (Canarache 1969a, 90)). She wears earrings and is dressed in a chiton. The left underarm and hand are raised, holding a veil (or cloak); the veil is blowing over her head, and sweeps across the body to cover the lower part. Of the right arm, only the upper part is preserved. The protome is from the same mould as two protomes from the complex U7, their faces having ex-



actly the same dimensions (length 2 cm). The lower part of a similar protome was found in the courtyard of U6, see **F 22**. This protome and the two from U7 all show that the woman carries an object in her right hand, probably a bird rather than a pomegranate or an apple, since the shape is oblong. The type is also attested in Kerkinitis (Romancenko 1907, 184, fig. 25; Nalivkina 1970, 67, no. 10 and pl. 5, 4), identified as Aphrodite and dated to the 4th-3rd centuries B.C., and in Olbia (both in the settlement and in the necropolis) (see Levi 1970, 33, no. 43 and pl. 32, 7), here identified as a Kore protome, and dated to the 4th-3rd centuries B.C. The type is also seen with some variations in Chersonesos (Belov 1970, 70 and pl. 10, 2), identified as Aphrodite, and dated to the 4th century B.C.

Second half of the 4th-early 3rd century B.C.

F 2. Female protome. Pl. 139.

Room 12.

Find list 6/58. 1971.

Dimensions: H. *c.* 15.5 cm; W. *c.* 10 cm.

Clay: reddish yellow (5YR 6/8) with white and dark inclusions, related to the clay of **F 1**. Traces of white slip. Mould rather worn. On the back, fingerprints from smoothing. Suspension arch with one vertical hole.

She wears a polos, and her hair is parted over the forehead, with locks hanging over her shoulders. She is possibly dressed in a chiton, but the mould is too worn to show any trace of the edge of a chiton around the neck. She may be wearing earrings, but again, the mould is too worn to say anything definite on this point. Her hands are cupping her breasts. On her left side, traces of drapery are held by the hand holding the breast, probably the veil blowing above her head and forming the rounded upper end of the protome. The same type is found in Olbia, clearly showing the left arm covered by drapery (Levi 1959, 14-15, fig. 5, 3-4; Levi 1970, 33, no. 43 and pl. 20, 3), and identified as a Demeter protome, dated to the 3rd century B.C.;⁷ and in Chersonesos, again clearly showing a cloak covering the left arm, and also the sleeve of a chiton on the right arm (Pharmakowsky 1906, 115, Abb. 3, identified as Persephone). Belov (1970, 73, no. 3 and pl. 8, 2) identifies it as Demeter, and dates it to the 3rd century B.C. According to Pharmakowsky, this protome is one of a pair, and shows traces of colour (white, blue and pink). A variant in headdress is seen in a protome from Chersonesos (Belov 1970, 70 and pl. 9), dated to the end of the 5th century B.C. A protome from Chaika (Jacenko 1970, 69, no. 1 and pl. 7, 2), said to represent Demeter or Kore and dated to the end of the 4th or early 3rd century B.C. is also related.

Second half of the 4th-early 3rd century B.C.

F 3. Fragment of female protome. Pl. 139.

Room 12.

Find list 6/55. 1971.

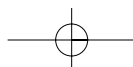
Dimensions: Preserved H. *c.* 11 cm; W. at diadem *c.* 12 cm.

Clay: reddish yellow (5YR 7/8), blackened from second firing (probably during the final destruction of U6), the original clay colour preserved only in parts on the back. The suspension arch is cracked from the clay being too dry or drying too fast. Mould rather worn.

Suspension arch with two vertical holes.

Only the head is preserved.

She wears a diadem, which forms the upper edge of the protome. From the diadem, a veil hangs on either side of her head. The hair seems to be parted over the forehead and drawn



back. On her right side, the ear, or rather a disc-shaped earring, can be seen. A similar protome from Theodosia is on display in the Hermitage; there is also some resemblance to a specimen from Nymphaion (Skudnova 1970, 87, no. 20 and pl. 30, 3), identified as a goddess. See also a related example from the temenos in Olbia (Levi 1970, p. 35 and pl. 15, 3), dated to the 5th century B.C.

Second half of 4th-early 3rd century B.C.

F 4. Draped Female figurine. Pl. 139.

Room 12.

Find List 6/57. 1971.

Dimensions: H. *c.* 13 cm; W. at bottom *c.* 4.5 cm.

Clay: reddish yellow (7.5YR 6/6), very similar to, *e.g.*, **F 1**. The clay indicates an origin in Chersonesos, where this type of clay is common. Traces of white slip. The figurine is hollow from the base to about the level of the breasts. Back mould-made but not retouched. No vent in the back. Retouching particularly visible on the right hip.

Head, bits of the drapery, and part of the right foot are missing.

She is dressed in chiton and mantle. The mantle crosses her body diagonally, from a bunch of folds on her left side towards her right foot. Arms and hands are covered by the mantle. The lower part of her right leg stands out under the cloak as if this were transparent, whereas there is no suggestion at all of her left leg beneath the dress.

Female figurines in 'Tanagra' style were popular in the northern Black Sea, as witnessed by examples from, *e.g.*, Olbia (Levi 1970, pl. 24, 5), Chersonesos (Belov 1970, 71 and pl. 14), Theodosia (Klejman *et al.* 1970, 81 nos. 12 ff. and pls. 24-26), and Kallatis (Canarache 1969b nos. 178 ff.)

Early 3rd century B.C.

F 5. Female figurine. Pl. 139.

Room 12.

Find list 6/56.

Dimensions: H. *c.* 14.5 cm; largest W. *c.* 8.5 cm.

Clay: reddish yellow (5YR 7/6) with few impurities. It is paler than **F 1** and **F 4**, and may not be Chersonesean. Possibly a few traces of white slip, but otherwise the surface is very worn.

The lower part of the figure is missing. The back very summarily rendered, with distinct transition between mould-made front and back. The body has very thin walls, while the head is nearly massive. Traces of vent on the back.

Her hairstyle seems to be the melon coiffure, though the two locks of hair falling over each shoulder are an unusual trait in combination with this hair style. On top of her head are two spirals, probably a diadem rather than hair tied in a knot. A veil fastened to the diadem falls down her back and is barely visible from the front. The lower part of ears and earrings is indicated. She is wrapped in a mantle, also covering the right hand, which is held on her right breast. Her left hand is resting on her hip and is holding a bird (dove?).

Early 3rd century B.C.

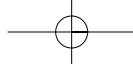
F 6. Head and neck of a large female figurine. Pl. 139.

Room 12.

Find list 6/54. 1971.

Dimensions: H. *c.* 12 cm.

Clay originally reddish brown (5YR 4/4) with many impurities;



blackened from second firing (probably during the final destruction of U6). Probably Chersonesean.

Back plain. Hollow, a firing vent in the back of the head (c. 4.0 x 2.7 cm). Clearly retouched after moulding, particularly the hair, which may partly have been added after moulding.

The elegant melon coiffure is parted over the forehead and combed back in deep waves. It ends abruptly, and is simply folded in on the back of the head. On the top of the head something square in cross section is broken off, very similar to a break on a head of a Socrates or a silen figurine from Chersonesos in the Hermitage. This could be due to the use of an adapted mould, as suggested by Yu.P. Kalašnik.⁸ The original function may have been a kind of suspension device, or more probably a handle. Thus it may be a mould originally used for mould-made vases. The vent on the back of the head, however, proves that this was not a plastic vessel, but a figurine. Another possibility might be that she carried a bowl or a kalathos on her head, like a Demeter from the agora in Olbia (Levi 1970, 34 and pl. 13, 2), or a head of a Demeter figurine (Chudjak 1940, 89, fig. 66), or a half-figurine of Demeter (Chudjak 1940, 90, fig. 68), both also from Olbia; a parallel may also be seen in a Hellenistic figurine of a woman/Demeter with kalathos on her head from Cyrenaica (Higgins 1967, pl. 64E).⁹ Alternatively it may just be a break from where, for instance, a sun hat was attached to the head.

Early 3rd century B.C.

F 7. Apple. Pl. 141.

Room 12.

Find list 6/51. 1971.

Dimensions: H. c. 6-5.7 cm; W c. 7 cm. Restored with plaster.

Clay reddish yellow (5YR 6/6).

Hole at both ends. Only one leaf preserved at the hole in the 'flower' end.

A similar apple, **F 21**, probably from the same mould (similar dimensions and the same type of clay), was found in the courtyard. Terracotta apples are found, *e.g.* in Rhodos and Boeotia from the late archaic period (see, for instance, Higgins 1954, nos. 198-200 (all from the same mould) from Kamiros on Rhodos, dated to the early 5th century; Breitenstein 1941, no. 170 from Boeotia and dated to the late archaic period; for an example from Delos, see Lau-monier 1956, pl. 21 nos. 191 and 218 (dated to the archaic period). See also Breitenstein 1941, no. 711 for an example from Southern Italy, dated to the Hellenistic period), but are rare compared to the pomegranate, which is popular from the archaic through the Hellenistic period in many parts of the Greek world.¹⁰ No other example of this type from the Black Sea area has yet been published.

F 8. Female figurine. Pl. 139.

Room 23.

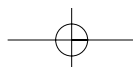
Dimensions: H. 19.5 cm; max. W. 7-8 cm.

Clay light yellowish brown (10YR 6/4) with small dark impurities and holes from inclusions; blackened on the back, and in spots on the front, from second firing (probably during the final destruction of U6). A few traces of white slip.

Back plain but mould-made. Walls thin. Vent hole in back.

Seems to be retouched, particularly visible on her left arm.

Head and lower part missing.



She is dressed in chiton and mantle, in which she is wrapped, and which may also have covered her head. The right arm is raised inside the mantle to just below the neck, as if to keep the mantle adjusted. Her left hand seems to come out through a fold in the mantle, which crosses her breast diagonally from her right hand to her left arm.

Related pose in a figurine from Chersonesos (Belov 1970, 75, no. 32 and pl. 14, 2) dated to the 4th century B.C. The motif, *i.e.* the position of the arms, is popular among female figurines of the 'Tanagra' style of the 3rd century B.C. (see, for instance, specimens from Kallatis (Canarache 1969b, no. 187) and Myrrina (Mollard Besques 1963, pl. 120 ff.)).

Early 3rd century B.C.

F 9. Eros plaque. Pl. 139.

Room 26.

Find list 10/15. 1972.

Dimensions: H. 10.7 cm; W. 5.6 cm.

Clay: reddish yellow (5YR 6/6) with a little mica, and white inclusions; partly blackened in second firing (probably during the final destruction of U6). Made only in a front mould.

Suspension arch (without vertical hole) on the back.

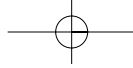
Lower part missing.

The youthful god wears a polos. His right arm is held along the body, the left arm bent; the hand appears to be resting on the hip. He seems to be holding a fold of a cloak with his right hand.

Probably from the same mould as fragment **F 18**.

This Eros type – a youth with cloak and polos – is a popular type among western and northern Black Sea terracottas (found *e.g.* in Kallatis (Karanache 1969b, nos. 41-44 and 46); Tyras (Klejman 1980, 98, no. 6 fig. 1, 6); Nikonion (Klejman 1966, 96, fig. 2, 13-14; Klejman 1970, 28 and pl. 6, 3, called Eros-Thanatos and dated to the second half of the 4th century B.C.; Klejman 1976, 120 f., no. 5 fig. 4 (dated to the 4th-3rd centuries B.C.); Sekerskaja 1989, 108 f., (fig. 65, 4) mentions three terracottas of this type from Nikonion); Olbia, where more than 70 fragments from at least 40 different specimens were found in the cult cistern in the central temenos (Levi 1959, 14-15, fig. 5, 3-4; Levi 1964, 170, fig. 41, 2; Levi 1970, 46, nos. 36 and 37, pl. 20, 5 and 20, 6 called Eros and dated 4th-3rd centuries B.C. and 3rd century BC. respectively; Rusjaeva 1979, 66 ff., fig. 36 (she incorrectly states that only 40 fragments were found)); Chersonesos (Belov 1970, 70-71 and pls. 10, 5 and 13, 5 called Eros-Thanatos and dated to the 3rd century B.C.); Kerkinitis (Romancenکو 1907, 184, fig. 24; Nalivkina 1970, 68, no. 11, pl. 5, 7); Odessos (Mirtchev 1956, 29, fig. 34); Apollonia Pontike).¹¹The type is found together with Demeter (and Kore) protomes on many of these sites, in houses, in sanctuaries, or in graves. Thus at Masliny (Latyševa 1994), three examples were found in a house sanctuary in the southern tower, together with a Demeter protome and a figurine of a seated goddess. Latyševa interprets the type as an Eros-Thanatos, stressing both the chthonic and the agricultural aspect of the type. The type is unknown in the Kimmerian Bosphoros area. For a related type of Eros from Olynthos, but with a support on his left side, see Robinson 1952, 203, nos. 260-61,¹² dated to the first half of the 4th century B.C.

A.S. Rusjaeva (1982) has studied this type and connected it with two graffiti from Olbia, in which are mentioned a triad of Demeter, Kore and Iachos, for which reason she identifies the type as Eros-Iachos instead of the traditional Eros-Thanatos. This interpretation makes more sense, though it must be stressed that what little we know of the iconography of Iachos (see *LIMC*) does not agree with our type of terracotta, since Iachos usually carries a torch,



something that is never seen in this type. Whether this identification of the type as Eros-Iachos is correct or not, the fact that the type is very often found together with Demeter protomes clearly attests that it is not to be identified as Eros, the son of Aphrodite, but as Eros in his other aspect as an ancient nature god, as he is listed in Hesiod's Theogony (Hes. Th. 120 ff.), where Chaos is followed by Gaia and Eros, described as 'fairest among the deathless gods, who unnerves the limbs and overcomes the mind and wise counsels of all gods and all men within them'.¹³

This aspect of Eros was honoured at a few cult sites, the most famous probably being the one at Thespiiai in Boeotia, where the cult image was an aniconic stone (Paus. IX.27.1). Apart from Thespiiai, there was another famous Eros sanctuary at Parion in Troas (see Paus. IX.27.2), for which Praxiteles made a statue in marble (Pliny NH 36.22). This statue is depicted on coins from Parion, from the second half of the 2nd, and the early 3rd century A.D. (See *LIMC* Eros no. 453), and various Eros types have been considered copies of it (*LIMC* Eros no. 7). Filow (1909) has published a Roman Eros marble statue from Nicopolis ad Istrum and connected it with the Parion statue. However, the terracottas so frequent in the western and northern Black Sea regions do not have any striking resemblance to the statue depicted on the coins from Parion, and if, indeed, they depict a well-known cult statue, this must come from another sanctuary, probably within the Black Sea region itself.

Eros wearing a polos is an unusual motif outside this group from the western and northern Black Sea area. An example is a terracotta from Attica (Besques 1971-1972, pl. 1 b, no. D1), where the god also wears a cloak and has one foot on a stool.

Late 4th – early 3rd century B.C.

F 10. Fragment of female protome. Pl. 140.

From the courtyard, B-4.
1973.

Dimensions: H. c. 11 cm; max. W. 8.9 cm.

Clay yellow (10YR 7/8), very micaceous and with many inclusions – completely different, e.g. from the clay of **F 1** and **F 4**.

The back shows an unusually large suspension arch with one hole. The arch is placed at the level of the shoulders, not, as usual, at the level of the head.

Her head with a polos or diadem is preserved. The hair seems to be drawn back (in a knot), since no locks are seen on the shoulders. She probably wears a chiton. With her raised right arm (hand not preserved), she lifts a veil hanging from the polos or diadem. The veil hangs down from her left shoulder; the left arm is not preserved.

Related in a general way to Winter's eastern group of standing females (Winter 1903 II, 67 ff.).

4th century B.C.

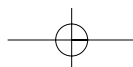
F 11. Fragment of female protome. Pl. 140.

From the courtyard, E-5.
1973.

Dimensions: H. 10.5 cm; max. W. c. 8.5 cm.

Clay: reddish yellow (5YR 6/8). Traces of white slip.

Only head and neck preserved. Suspension arch on the back, with one vertical hole. (The hole seen below the chin is not pierced through, and is an inclusion which has flaked off).



Her hair is indicated as a rounded mass (drawn back from the face). She seems to wear a large diadem (only very soft rounded forms to be seen) and disc earrings.

The closest parallel is perhaps a protome from the necropolis of Olbia (Levi 1970, 37 and pl. 32, 1).

4th century B.C.

F 12. Fragment of a female protome. Pl. 140.

From the courtyard.

No find list no. or year recorded.

Size: H. 10.7 cm. W. 15 cm.

Clay: reddish yellow (5YR 6/6). Surface not cleaned, but white slip seems preserved. Repair hole. The upper part of the protome is missing.

She is dressed in a chiton. The left underarm and hand are raised, holding a veil (or cloak), which framed her head; the veil sweeps across the body to cover the lower part. The right arm is held between the breasts. The protome is of the same type as nos. **F 1** and **F 22**. See **F 1** for further discussion of the type.

F 13. Fragments of a female protome.

From the courtyard, D-2, 3.

1973.

Clay: reddish yellow (5YR 6/6) on the surface, grey in the core.

Suspension arch on the back, with one vertical hole.

Preserved H. 6.8 cm; preserved W. 5.4 cm of three adjoining fragments.

The fragments show the upper part of her body with breasts and her right arm, which is bent; the hand, which is not preserved, was probably placed between the breasts.

Yet another fragment (preserved H. 4.5 cm; W. 4.6 cm), showing part of a head and the upper curve of a protome, may belong together with these fragments.

F 14. Very fragmentary protome. Pl. 140.

From the courtyard, B-4, 5.

Find list 1/5. 1973.

Dimensions: H. 7.3 cm; W. 5 cm.

Clay: pink-reddish yellow (5YR 7/4-7/6) and greyish on surface from second firing (probably during the final destruction of U6).

The surface is completely flaked off. It seems to be a female head with high polos or crown, a tiny part of a band (?) with small pearl-like knobs is preserved between hair and crown.

F 15. Very fragmentary protome. Pl. 140.

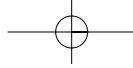
From the courtyard. B-4, 5.

Find list 1/4. 1973.

Dimensions: H. 11.8 cm; W. 7.2 cm.

Clay light red (2.5YR 6/8), micaceous, partly turned grey and black from second firing.

Suspension arch on the back, with one vertical hole.



One can recognize the right corner of the protome, with a raised left hand, part of the chest with the left breast, part of the suspension arch, and yet another fragment from the back of the protome. Probably a Demeter protome of the same type as nos. **F 1** and **F 22**.

F 16. Fragment of a male deity protome. Pl. 140.

From the courtyard, V-3.

Find list 12/1. 1971.

Dimensions: H. 8.5 cm; preserved W. 4.6 cm.

Clay: light yellowish brown (10YR 6/4), with some mica and inclusions. Clay definitely not Chersonesean. Back plain, no trace of suspension arch.

Only the right half of his head is preserved. The hair hangs in wavy locks to about the level of his (not preserved) mouth. He is bearded and wears a large wreath.

Type probably of the early 4th century B.C. For related protomes see Winter 1903 I, 248, nos. 4-5 from Athens and Boeotia respectively, identified as Dionysos protomes. See also *LIMC* Dionysos s. 424 B2, in particular nos. 56-61. The fact that Dionysos is not attested in inscriptions on the site makes it possible that the protome should be identified as Sabazios, who could be identified with Dionysos (see *RE s.v.* Sabazios). For the earliest recorded dedication to Sabazios, see **H 2**. An identification as Dionysos-Sabazios is also suggested by Ščeglov (2000, 71).

F 17. Lower part of naked male. Pl. 140.

From the courtyard, B-4.

1973.

Dimensions: H. 7.5 cm.

Clay originally light brown to reddish yellow (7.5 YR 6/4-6/6), micaceous; partly darkened by second firing (probably during the final destruction of U6).

Back plain.

Lower part of body and legs until ankles preserved, a cloak seems to be flanking him on either side. Probably part of an Eros (*cf.* **F 9**). Proportions clearly larger than this better preserved specimen.

Second half of 4th-early 3rd century B.C. See **F 9** for further discussion of the type.

F 18. Small fragment of naked male. Pl. 140.

From the courtyard.

1973.

Dimensions: H. 4.8 cm; W. 3.4 cm.

Clay completely misfired, dark all through (probably during the final destruction of U6), light brownish grey (10 YR 6/2).

Back plain.

Only his right hip, upper leg and lower arm-hand are preserved. The arm is held slightly out from the body, and behind it is seen a cloak or a wing. Same proportions as the better preserved Eros **F 9** – possibly from the same mould.

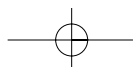
Late 4th-early 3rd century B.C. See **F 9** for further discussion of the type.

F 19. Female head from a figurine (?). Pl. 140.

From the courtyard.

Dimensions: H. 3.7 cm; W. 2.5 cm.

Clay reddish yellow (7.5 YR 6/6).



Only the front part (mould-made) preserved. Walls thinner and finer than the other protomes, and there are no traces of a suspension arch; the head is therefore probably from a figurine rather than a protome.

Very similar in type to some of the protome heads, *e.g.* **F 1**. Very worn, hair an undifferentiated mass. She may be wearing a diadem.

Second half of 4th-early 3rd century B.C.

F 20. Fragment of a figurine. Pl. 141.

From the courtyard, D-5.

1972.

Size: H. *c.* 7.5 cm; W. 11.5 cm.

Clay: yellow, micaceous, many inclusions (10YR 7/8). Very similar to the clay of **F 10**.

Made only in a front mould.

Part of a base is preserved, with a figurine, probably standing frontally, of which only the feet (clad in shoes) and part of the chiton of a woman are preserved. To the right of this figure is a small base on which are preserved the feet of a figure. The motif may have been Aphrodite and Eros. Normally, however, the smaller figurine (Eros) stands on a taller base than this.

Probably early 3rd century B.C.

F 21. Apple. Pl. 141.

From the courtyard.

1975.

The larger fragments (three fragments with joints) H. 6 cm; W. 7.5 cm. Separate sherd with the flower 4.2 x 3.8 cm.

Clay: very pale brown, fine, with very small black particles and some mica (10YR 7/4).

See **F 7**.

F 22. Female protome. Pl. 141.

Courtyard, V-4.

Find list 1/3. 1973.

Size: H. 9.6 cm; W. 8.9 cm.

Clay: reddish yellow, micaceous (7.5YR 6/6-7/6).

The upper part of the protome, including her head, is missing.

The protome is of the same type as **F 1** (see this for further description).

Second half of 4th-early 3rd century B.C.

F 23. Fragment of a male beard (?). Pl. 141.

No find list no. or year recorded.

Size: preserved L. 3.8 cm; preserved W. 2.1 cm.

The style of the beard seems cruder than on the Sabazios mask (**F 16**). It indicates the existence of yet another male protome (?).

NOTES

1. Few graves in the excavated necropolis belong to the final phase of the settlement, which suggests that there must be another, as yet undetected, necropolis connected with the settlement. The excavated necropolis will be published in *Panskoye I* vol. II (forthcoming).
2. Parovič-Pešikan 1974, 130, note 246 mentions four graves (43/1906; 4/1908; 1/1956; 5/1928) with terracottas, but states that of the terracottas, only a winged Eros from grave 4/1908, and a Demeter or Kore protome from grave 1/1956 can be classified as figurines. In the two other graves there are only insignificant fragments or terracottas that were part of the ornamental decoration on the sarcophagi. To these can be added three more graves with terracottas (Kozub 1974, 103-105): nos. 1926/17 (a pig and a lion), 1911/30 (a seated Cybele), and 1912/2 (a dove). Terracottas were apparently more common in the graves at Olbia in the archaic period, see Skudnova 1988, 29 (the graves excavated by Farmakovskij 1902-1915 include nine graves with terracottas).
3. Information kindly supplied by V. Stolba.
4. For some of the terracottas found in U7, see Ščeglov 1987 and 1992.
5. There is no indication that any of the terracottas had originally been placed in the courtyard, as may have been the case with, for instance, the two winged Eros figurines found in the courtyard of the House of the Twin Erotes at Olynthos (Robinson 1946, 227-228 and 1952, 203).
6. For this type of suspension see also, *e.g.*, Winter 1903, 247, no. 1 (from Athens).
7. See also Vinogradov and Kryžickij 1995, fig. 109, 4.
8. Personal communication.
9. A Serapis head from Tyras (Klejman 1970, 25 and pl. 2, 2) shows a similar break from the modius characteristic of this god, but in Egypt also of Ptolemaic queens (and kings). The Serapis head is related in style to the head from Panskoye I.
10. *E.g.*, Robinson 1952, pl. 108 cat. no. 355, for a mould for a pomegranate; Mollard Besques 1971 III, 1, pl. 105, nos. D480 and D481-D483 (from Amisos); Higgins 1954, pl. 34, nos. 201-203 (Rhodos) with references to further examples.
11. Winter 1903, 188, no. 7 from Cabinet des Medailles, which is of the same type, is said to be from Greece – but may derive from the Black Sea.
12. Made in the same mould. Yet another example of terracottas in pairs.
13. Translation by H.G. Evelyn-White in Loeb Classical Library. For Eros as an ancient nature god see *RE*.