Libya over the past decade has been to observe from time to time the discoveries of interesting objects from other parts of the city, brought to light either by excavation or by accident. Unless recovered by an authorized expedition this material automatically becomes the responsibility of the Department of Antiquities, which periodically allows the publication of such new discoveries by foreign scholars. A case in point is the two portraits of Marcus Aurelius described below by Marcia Bloom and Karen Chance. One was accidentally found in the winter of 1966 and the other excavated as part of the Department's own project to clear one of Cyrene's theaters. Since the Department generously permitted the University Museum Expedition to carry out conservation on both pieces during the summer of 1974 and subsequently to publish word of their discovery, we include them here as a way of registering our thanks.

Moreover, I have to admit that in terms of absolute quality the Marcus Aurelius portraits are rather a cut above many of the sculptures the University Museum has excavated from Wadi Bel Gadid. I speak of course of artistic and museum quality, since in respect to other values—historiographical, sociological, religious etc.—the remaining pieces described below are in no way inferior. This is perhaps to be expected. Marcus Aurelius was an extremely important emperor for Cyrene. His reign climaxed a long period of recovery for the city from the effects of a ferocious rebellion by the province's Jewish inhabitants in A.D. 115. There is good reason to suspect that the city's economy benefited directly from his imperial interventions, and it makes good historical sense that the portraits Cyrene should have wished to honor their royal benefactor with especially handsome statues.

The Wadi Bel Gadid Sanctuary sculptures include portraits of two otherwise unknown young women, one aping the appearance of the powerful Plenemis queens that ruled during the third and second centuries B.C., the other perhaps serving a minor ceremonial role in Demeter's cult toward the end of the fourth century. Our single male portrait of a private citizen depicts a non-Greek, native subject living in the second century A.D., perhaps a priest. The remaining pieces are more difficult to place: a relief portraying Demeter with her daughter, Persephone, and a strangely baroque free-standing image of Demeter, alas, missing her head. The first belongs once again to the fourth century and the latter to the first century B.C.

All vary in some degree in terms of function, size (which is surely at least a rough index of expense), state of conservation, and artistic merit. Admittedly none will ever rank as masterpieces, with the possible exception...
of the head of the Libyan man, which is by any standard a powerful and original portrait. All five share two things in common. First, all were carved from marble, which was not native to Libya and therefore must have been imported, although it is sometimes called "Odoen" (the same general location as a Roman "Odoen" monument), but it was also discovered during an expedition. The carving was made from marble, which was also imported, and subsequently exported, as was Rubaiyat. The figures of Demeter and Persephone are carved in relief, with a high relief to a maximum depth of 5 cm. The general state of preservation is, in the whole, good, there are areas which have suffered: most noticeably, the faces of the two goddesses. Also, the lower left corner of the marble block is broken off.

The goddesses are framed in the architectural setting of a temple or mausoleum, at the top of which there is the suggestion of a roof with roof tiles mortared into the facade. The architrave rests on the square capitals of two pillars which merge with the "stoa" or lintel of the temple.

Persephone, standing 41.5 cm. high, is dressed in a chiton (a light inner garment), fastened with buttons along the arms, and a himation (a heavier outer mantle). The path her himation takes is not totally clear because of the previously mentioned confusion near the torch shaft. The most likely explanation is that the path of Persephone was cut short by the right hand of Demeter to end up on her mother's lap. If this is correct, it becomes difficult to explain Demeter's well-carved right hand extending from her right shoulder to a point just above her right hand. Is it the same plan to grasp the cloak of the Kore and, at the same time, spreading out her own mantle to the right? Or is the solution different, where Demeter is grasping the cloak of the Kore and, at the same time, spreading out her own mantle to the right? Or is the solution different, where Demeter is grasping the cloak of the Kore and, at the same time, spreading out her own mantle to the right?
style. The hair is parted in the center and the ends are swept up in a knot, separated into two rolls on top of the head. Persephone's gaze is directed toward the seated figure of her mother.

Demeter sits in a three-quarter frontal position, turning her body toward Persephone, whose head almost full profile to the right. Her hair is badly worn, but carries a clear suggestion of spiralling locks. Her right hand is bent and extended toward the Kore. Demeter is also dressed in a chiton, here the sleeveless Doric variety, and a himation, which wraps around her back and lies across her lap, terminating beside the cushion (rock?) upon which she sits. Her left hand rests in her lap between parted knees where the folds of her chiton form a pattern of arcs. The left foot peaks out from under her garment. The graceful, youthful appearance and the more accomplished rendering of the Persephone figure are in marked contrast to the squat, stump-like more matronly figure of Demeter—an impression due to the disproportionately short torso and to the break-down of perspective in the transition from the knees to the waist.

For the mythological background to this representation one must turn to the earliest detailed version of the story of Demeter and Persephone in the so-called Homeric Hymn to Demeter, recorded in verse around 400 BC. The Hymn narrates the events of the abduction of the goddess, Persephone, by the lord of the underworld, Hades. Demeter, saddened by the disappearance of her daughter, wandered the earth for nine days with flaming torches in her hands, taking neither food nor drink, until she arrived at Eleusis. Demeter ordered the Eleusinians to erect a temple and an altar in her honor so that her worship might comfort her. In the temple, Demeter mourned for the Kore and cast a drought and famine over the earth, causing everything to lie hidden in the ground. She swore that the earth shall never again bear fruit until she saw her daughter. Zeus then sent Hermes to the underworld to persuade Hades to allow Persephone to leave the gloom of the subterranean depths. Hades agreed to relinquish his hold on Persephone—but only partially. He put into the goddess' mouth a pomegranate seed, the fruit which bound Perspephone to descend annually into the underworld for four months. Only then was allowed her to return to earth for eight months to be with her mother. Demeter, grateful for her daughter's return, promised to bear fruit once more, and each spring thereafter. But, with Perspephone's annual departure, the barren earth was restored to the earth.

While the background of the Hymn is important to an understanding of the Cyrene relief the saintly moment in the mythological narrative is there being illustrated. It is not the moment of the joyous reunion of mother and daughter as described in the Hymn (strophe 434) or a scene of Persephone's sad annunciation to the underworld. Rather, this scene recalls typical representations of Persephone, depicting the deceased with a mourning family member. In a dream-like state the living reaches out to the dead relative. Demeter, in the Cyrene relief, sits in a similar state of reverie; her eyes meet the gaze of her daughter who reaches out toward this vision of her daughter, perhaps even pulling on Kore's mantle to draw her further. Furthermore, the possibility should not be excluded that the spreading of Demeter's mantle with her right hand in a direct anticlastic stela where this gesture is an expression of mourning. However, just as Demeter is inseparably separated from her daughter in the myth for four months, she is symbolically separated from her in this composition by means of the vertical torch.

The torch, most simply, functions as an attribute by which we are able to identify Demeter and Persephone. However, its significance for their cult is more complex, as its symbolic role in this representation. The torch divides the scene and separates the two figures. In the Hymn to Demeter it is the object which Demeter carried on her left arm, her lost daughter. Thus, the reference, in both cases, is to separation. The torch played a similar symbolic role in the artistic activity which possibly recontextualized the display of cult images. However, there is no evidence to support the idea that a Kore and Cyneon cult statue group of Demeter and Persephone, placed in such a setting, may have been the prototype for this relief. Instead, this particular representation of the two goddesses—the youthful, elegant, standing Kore and the seated, matronly figure of Demeter—complies with the standard typological depiction of Demeter and Persephone in the fourth century B.C. Most of our comparative examples come from the great Attic sanctuary at Eleusis, the site which gave its name to the festival and mysteries of the Eleusinians in honor of Demeter. It is possible that it was at this sanctuary that the type originated. Therefore, this relief stela from Cyrene, in the form of a little temple, is simply a standard sort of dedication—a stock votive gift to the sanctuary goddesses, borrowed from a mainland tradition.

However, these votives were commissioned (by sanctuaries, by invitations, or by the worshipers) for a purpose. It is sculptured from marble, a material not found in Greek North Africa. If the marble had to be imported, was the sculptor, who was stipped in the traditional Attic iconography, also of foreign origin? Or is he, rather, a local Cyrenean? It is impossible to say. The relief was executed elsewhere and shipped to Cyrene in a finished state. Although the possibilities are intriguing, I feel it is not necessary to postulate that an Attic artist was active in Cyrene or that the completed relief was commissioned from Attica, since, for the sixth century B.C. Cyrene was an important center of Greek culture, and certainly long before the late fourth and early third centuries B.C. Cyrene was well within the mainstream of artistic developments in the Greek world. There is no reason to doubt that a Cyrenean artist of this period could have been thoroughly familiar with the traditional iconography of Demeter and Persephone, as represented in this relief.

1 L.B.
A HEAD OF AN ADOLESCENT GIRL

This head of a young girl was found in the Sanctuary of Demeter at Cyrene in the early summer of 1873. The height of the piece is 22.1 cm, its thickness 10.4 cm, its width 6.4 cm. Sculpted from fine-grained white marble, the surface is in fair condition. Aside from chips broken from the braid and the tip of the nose, the surface is marred only by brown staining from the lime-leaching, and some general weathering.

The girl sits levelly in front of her, her head tipped slightly back. The arc described by the hairline is duplicated in the line of the chin, creating an almost perfectly circular face. Under the low forehead, the deeply socketed and shadowy eyes are subtly delineated; the upper lid is clearly defined but the lower lid is merely hinted at and the pupils are incised. The unevenly set eyebrows are only partially indicated. The nose is long and narrow, its tip displaced to one side. The mouth is small and pouting, with a full lower and short upper lip which form a pronounced 'cupid's bow.' The cheeks are very fleshy and soft; the chin is prominent in profile although with a softening fullness underneath.

It is difficult to decide if this head was meant to depict the features of a real person, or if it is merely a generalized rendition of an adolescent girl, perhaps 15 to 17 years old. The hair is smoothly and serenely the countenance suggest the latter, but the breadth of the face, the shape of the mouth, the shortness of the upper lip and the width of the nose, all look very individual. Some of these features, however, are characteristic of the representations of youth in general, and not unique to this piece. Others seem to be conventions of the time and can be paralleled on pieces of the same date, as will be demonstrated.

Unluckily the context in which the head was found gives no clues to its date, as the earthquake which destroyed the site in A.D. 262 effectively intermingled artifacts from the earliest to the latest days of the Sanctuary. Nevertheless, the interlacing of braid and the way in which the hair is arranged. It is parted down the middle and arranged in a braid or braids, brought forward from a roughly circular bundle of hair at the nape of the neck and positioned far forward on the head. Only the inner edge of hair is indicated in front of the braided hair and there is no attempt to indicate individual strands of hair in this area or on the crown of the head.

Closer examination of the braid reveals that the girl's hair, despite the break of the part, is arranged in a single braid wrapped completely around the head. This can best be determined by studying the lines of the interwoven strands of hair: they point, arrowlike, always in the same direction—upwards on the head, downwards on the other. This hairstyle, though rare, does appear in a number of statues, usually female. The dates of these for the most part cluster in the second half of the fourth century B.C. These parallels differ in detail: one from the girl from Cyrene, most notably in that in general they are more carefully carved and therefore the arrangement of the hair is more clearly defined, and also that the braids are not set as far forward as on this head; still the hair symmetry is the same, and the general effect strikingly similar.

Perhaps the closest parallel is the statue of a young girl in the Metropolitan Museum in New York which is identified by Giselle Richter as being part of an Attic tomb monument and dates to the second half of the fourth century B.C. An unpublished statue of a young female votary in the Museum at Brauron and presumably from the Sanctuary of Artemis there, probably dates to the fourth or the beginning of the third century and has a very good depiction of the same braided hairstyle. The dates of the comparisons cover a chronological range of about two centuries, but suggest a date of the end of the fourth century B.C. for the Cyrene head. The depiction of the hairstyles of youth in general is therefore in accord with this date. The serene expression, the smooth full cheeks, and especially the misty blurred look around the eyes, all are characteristic of this period. In some ways the hair seems reminiscent of the work of Praxiteles, one of the most famous and widely admired sculptors of the period. The Italian artist Giovanni Becatti describes how in the statue of The only attribute by which the head might be dated is its hairstyle, and unfortunately the anointing nature of the carving obscures the way in which the hair is arranged. It is parted down the middle and arranged in a braid or braids, brought forward from a roughly circular bundle of hair at the nape of the neck and positioned far forward on the head. Only the inner edge of hair is indicated in front of the braided hair and there is no attempt to indicate individual strands of hair in this area or on the crown of the head.

The features of the girl's face which were described as 'individualized' can be readily paralleled by other heads of the same period. It is only necessary to look at the statue of a woman from the same fourth century B.C. Attic tomb monument and there is no attempt to indicate individual strands of hair in this area or on the crown of the head. Though her face is thinner and more refined features, it has the same structural relationship between eyebrows, eyes, nose, the same width of the nose, the same short upper lip, the same shape of mouth with the same shadowy bent between the mouth and determined chin. The roundness of the girl's face is due to her youth and is found in other youthful depictions of this period. Thus the identification of this piece as a late fourth century B.C. sculpture is, according to the style of the carving and the arrangement of the hair, most plausible. It was probably intended to represent a real person and perhaps incorporates some hint of her actual features, but in the final analysis owes much more to standardized models of the time.

It is interesting to speculate on the reason for which the complete statue of the girl, of which we have only the head, would have been erected in the Sanctuary of Demeter. A good many Cypriot paintings are in fact associated with temples and seem to have been dedicated there for various reasons: some are statues of priests or priestesses, others are dedications erected of local benefactors, or are votive statues. It is possible that this is simply a votive statue. It is unlikely that a girl of this age would have been a priestess, but not impossible that she occupied some lower position within the cult, perhaps assisting the regular priesthood in its ceremonial duties. Or she may have simply been an initiate who died at an early age.

A roughly centimeter-wide cutting behind the line of her braid indicates that the head was once encircled with a ribbon, crown or wreath of garlands. This may provide a clue to her identity. From Eleusis near Athens, the site of the most famous cult of Demeter and the mysteries in antiquity, inscriptions and scenes depicted on vases and plaques have been recovered that indicate that the Anodosis or Crowning with Garlands was an important part of the ritual of initiation into the Mysteries. In later times the garlands or wreaths became a badge of initiation. There have been found at Eleusis statues of boys initiating bearing on their heads wreaths of myrtle. Perhaps the head of our girl also wore a myrtle garland, possibly of bronze or some other material, supported in the cutting behind her head. According to the interpretation, the presence of the statue in the Sanctuary was intended perpetually to remind the initiated that this girl had been initiated into her rites and therefore had earned special treatment in the Afterworld. For, as the scenes were written for the Eleusinian Mysteries, 'Thrice happy are those of mortals who, having seen those rites, depart for Hades; for to them alone it is granted to have true life there; to the rest all is evil.'

L.S. 2
A PTOLEMAIC PORTRAIT HEAD

This head of a young woman, sculpted in fine-grained white marble, was found during the 1974 season of the Demeter Sanctuary excavations. Her portrait can be assigned to the Ptolemaic period in Egypt. The first Ptolemy was one of the generals of Alexander the Great and founder of the dynasty which ruled Egypt during the Hellenistic period (323-30 B.C.).

The sculpture, 21.5 cm. in height, is badly broken on the bottom, front, side, and back. The chin, the end of the nose, the left side of the face, and the back of the head are all missing. The undamaged parts exhibit careful, if somewhat unemotional, workshopmanship.

The young woman is portrayed with a straight nose and high, full cheeks. The modeling of the eyelids is heavy and is further emphasized by the deep cut grooves between the lids and eyebrows. The profile view of the right side shows another facial peculiarity. The ear is placed too high on the head, being level with the eye rather than the nose, which is its more normal position. This side view also reveals a curious use of the drill behind the right ear, which may in fact have never been finished. The rest of the face is smoothly polished, but the area behind the ear has been left quite rough.

In order to date accurately and identify our portrait several of its characteristics can be compared to those of other portraits of the Ptolemaic period. The first of these is her hairstyle which is known as the 'meon' style. This was popular throughout the Hellenistic and early Roman periods, although in the latter it is generally seen only on young girls.

When the 'meon' hairstyle first comes into vogue it is composed of short flax and spots of hair, slightly waved. At the back of the head the hair is braided or coiled into a bun. As the back of our young woman’s head has been broken off it can only be conjectured that her hair was treated in this manner.

With time, however, the 'meon' style develops several new traits: small ringlets or curls appear in front of the ears and across the forehead. These gradually become larger and more tightly curled with the arch of the nose from the line of the forehead.

Royal coin portraits perhaps best illustrate this development of the style. These are favored by several Egyptian queens. For example, Berenike I wears the 'meon' style on her coin portraits. Her hair is dressed in soft waves, with small wisps of hair in front of the ears. These wisps are clearly the antecedents of the heavier, larger curls popular in the later Ptolemaic period. Berenike wears a veil on these portraits.

Arrianus II appears posthumously on a coin issued after 270 B.C., the date of her death. Her hair is in soft, wavy segments with tiny, inconspicuous curls in her forehead. She is normally depicted wearing a veil and a crown.

Berenike II looks much like Berenike I and Arrianus II on her coin portraits. Her 'meon' hairstyle was elaborated both with curls on top and the small curls on the forehead. Portraits of her as a youthful queen generally do not have these curls. Berenike II wears a veil, but never a crown as Arrianus did.

After Berenike’s death in 221 B.C., the 'meon' hairstyle appears only sporadically on Ptolemaic coins. Cleopatra II and Cleopatra VII (the last queen of Egypt) both wore the style but by this time it had become extremely stylized, with long, tightly curled locks of hair framing the face.

The facial characteristics of the young woman under discussion are not very helpful in making an identification, for this portrait belongs to a period of classical revival, when individualizing traits tend to be minimized in order to present a more ideally beautiful appearance. This emphasis on beauty over reality is particularly characteristic of the early Hellenistic period and is best illustrated by the portraits of Arrianus II and Berenike II. The only features of our subject which can be individualizing rather than idealizing are the relatively high cheekbones and, perhaps, the abnormally placed position of our forehead.

There exist, however, two sculpted portraits which closely resemble ours. The first has been tentatively identified as portrait of Berenike II, perhaps executed posthumously. It was found in the Sanctuary of Alexander the Great in Cyrene. Its hair is more stylized in the manner of late Ptolemaic portraits, but the facial features are remarkably similar to ours. A difference which must be noted when comparing the portraits is the absence of any emphasis on the hair of the Berenike head.

The second portrait is the head in the British Museum, also tentatively identified as Cleopatra VII. This woman has a good deal more individuality expressed in her face than either of the others. But the profile comes well with the Demeter Sanctuary portrait, especially in the treatment of the eye. The 'meon' hairstyle is more developed and less shallow and the arch of the nose from the line of the forehead is more distinct.

Both the sculpted portraits and the coins emphasize the connection of our head with dynastic portraits. It is evident that the Demeter Sanctuary head either represents one of the Egyptian queens or is the portrait of a local woman executed in the dynastic style.

Several of the queens of Egypt are historically connected with Cyrene. Berenike I was a lady-in-waiting in the court of Eurydice, the wife of Ptolemy I. She was a widow with three children, one of whom, named Magas, became king of Cyrene. Berenike became Ptolemy's third wife (polygamy was not uncommon at that time) and bore him a son who later ruled Egypt as Ptolemy II. He took the throne in 285 B.C. She also bore him a daughter, Arsinoe II, who eventually married her brother and ruled as queen.

Berenike II was the daughter of Magas, king of Cyrene, and was born in 273 B.C. He died in 246 B.C. However, his widow and his son failed to maintain this alliance with Egypt by bringing Demetrius the Fair from Macedon to wed Berenike. Berenike was only fourteen and it is not known whether the marriage actually took place. Apparently Apelle was unable to resist the fair Demetrius and he became her lover, much to the young queen Berenike's dissatisfaction. So she had him murdered. She then married Ptolemy III and Daria-roses was able to marry him.

The strong connections of all three queens with the early Hellenistic kingdom of Cyrene and the Ptolemaic dynasty make it possible that any of them could be found in Cyrene. However, the similarity between all of their features and the period makes it difficult to identify a portrait exactly. On the basis of the hair style, however, the portrait compares most closely with our head in the early Hellenistic period, that is, the middle of the third century B.C.

S.T.
A HEADLESS DEMETER

The excavations of the Demeter Sanctuary at Cyrene continue to add to our corpus of both Greek and Roman sculpture. The 1969 season uncovered a marble female statue that appears to be a previously unknown variation of a standard type. The piece is a less than life-size phallus mourners statue, now headless, measuring 138 cm. tall. Both arms are broken just below the shoulder and are missing. From what remains, it is probable that the right arm extended towards the ground, close to but separate from the body, while the left arm stretched out perpendicular to the body.

The torso is completely covered by a Doric peplos (hence the term phallus), a heavy woolen garment that reveals little of the body's form. The weight of the figure rests on the right leg, while the left leg is bent at the knee and the foot is drawn back. Pinned at the shoulders, the peplos falls over the breasts and divides into a series of uneven, naturalistic folds that gently curve to form the kolpos or pouch. The belt is entirely concealed, and the kolpos forms an arc-shaped line across the waist and down both thighs. From the waist, the peplos falls in vertical folds that cover the right leg and foot. The folds do not fall in uninterrupted vertical lines but have variations in the channels and in their depth. On the left leg, the heavy material is smooth over the thigh, but shallow, curved folds can be seen as the garment falls from the knee. The tip of the uplifted left foot is visible and the peplos bunches up slightly here, as it does on the right side at ground level. As on the upper torso, the garment is portrayed in a realistic manner.

In addition to a peplos, the figure is wearing a mantle. It hangs over the left shoulder and upper arm, then circles around the back, reaching the right thigh and knee. From here it swirls across the legs, arching above the knee of the flexed left leg, which appears to support the drapery and hold it in place. Then the mantle falls from the knee to the ground, just touching the left foot. In contrast to the realistic portrayal of the Demeter (herself is rather fanciful and unrealistic.

Based on present knowledge, the combination of the peplos with such a swiveling mantle is unusual, and in analyzing the piece it would perhaps be best to consider the two elements separately. The phallus or statue, a popular type in Greek sculpture, beginning in the fifth century B.C. and continuing throughout the Roman period. In most instances the phallus are only unidentified females, many have been identified as various deities, personifications, and assorted heroines: Athena, Fortuna, Eirene, and Nike are all represented: Basilliana, Sterope, and the Erechtheum Caryatids also wear the Doric peplos.

Considering the find spot of the Cyrene statue—a sanctuary of Demeter—it is particularly noteworthy that the goddess herself is often shown draped in a peplos. The identification of the phallus orлепhos is based on two fifth century B.C. reliefs. The well-known Eleusinian relief of Demeter, Persephone and Triptolomos (see page 19), now in the National Museum at Athens, depicts a profile view of Demeter. Her peplos breaks into the standard folds and the kolpos falls in an arc-shape around her waist; a short mantle hangs over her shoulders and appears to fall to her waist in both the front and back. Her right hand is extended toward Triptolomos, while her left is extended to hold the sceptre, the symbol of her sovereignty.

The second relief, from Rhamnous in Attica but now in the Munich Glyptothek, shows a frontal view of Demeter and Kore. The mother goddess is leaning on her right leg and her left leg is slightly bent. Over her peplos, she wears a mantle that is visible at both shoulders and hangs down below knee level. Both arms are held close to the body, the right clutching the mantle, while the left hand clasps the sceptre in her arm.

From these two reliefs, further identifications of Demeter can be made. Indeed, the phallus orлепhos is represented in other reliefs as well as by life-size statues and by statuettes, in both Greek originals and Roman copies. Free-standing examples are found in collections in Cambridge, Florence, Paris, Venice, and elsewhere, including Cyrene itself where no less than six were recovered before World War II. The colossal Demeter statue from the Capitolium in Rome is a good illustration of the type with respect to dress and stance. Its restoration with sceptre in the left hand is probably correct.

In comparing the various representations of Demeter, it is evident they share a number of similarities with the present example. The stance (right leg straight and supporting the weight of the body, left bent) and the position of the peplos, the mantle, and mantle arms extended if to hold a sceptre), all find numerous parallels. The rendering of the peplos is consistent and most peplos have the arc-shaped kolpos. However, in most representations of Demeter, the mantle is visible at both shoulders and from there falls down the back.

Yet there are exceptions. Another votive relief from Nemesis of the late fourth century B.C. depicts Demeter dressed in a peplos and mantle, again with Persephone and Triptolomos, but here the mantle crosses the upper torso and hangs down from the left shoulder. A Demeter peplos statue of the early fourth century B.C., now in Venice, reverses
In 1973 the portrait head of a young, bearded male, life-size and done in white marble, was unearthed at the end of the Roman ruin of the temple of Artemis, on the island of Chios. The preservation is quite good, although the nose and most of the hair is missing. The eyes, lips, and eyebrows are somewhat chipped. It is broken at the neck but the remains of a large hole in the neck suggest that it was once part of a larger statue.

The head presents a rather striking portrait. The slightly bushy hair and curly beard outline the face and contrast with the full, well-defined facial features. The hair has been cut short, which is typical for a young man. The beard is composed of smaller, less well-defined curls, which are situated in several places by small drills. Its growth is weak by the ears and non-existent on the chin. The mustache has been lightly chiselled. The features of the face are modelled in a restrained, somewhat simplifying way. The details are sharply defined, particularly around the eyes, where the lines of the eyelids, eyebrows and the outer corners of the eyes are纤细而鲜明。

The eyes are almond-shaped with sleepy eyes that are erect and prominent. The cheeks are high and strong, and the chin is narrow and rounded. The mouth is small, but the lips are full and slightly parted, with the upper lip being somewhat pendent. The ears are small and not very detailed.

The head is clearly not that of a Greek or Roman. Rather, what we see is one of the rare portraits of a native Libyan which were brought down to us. This is evident when we compare this head with a bronze head in the British Museum. It was brought from the mid-eighteenth century collection of English collectors, Smith and Porcher (for whom see Expedition 5, no. 3, 1963, pp. 48-51.) for this is the Temple of Cyrene, it is usually combined with the semi-nude Aphrodite who wears only the mantle or the mantle combined with thin transparent clothing or the mantle is combined with a chiton, as seen on the Potsdam statues.

The combination found on the Cyrene statue is unusual and represents the use of standard, but separate, motifs. The eclectic nature of the piece would argue for a date not earlier than the first century B.C. The statue appears to be a provincial copy of a statue which was influenced by a variety of Greek original. The statue itself resembles Greek work of the fourth century B.C. By this time the garment had lost the transparency that was characteristic of fifth century work and had become completely realistic. The folds no longer fall in regular lines but are varied, as they would be in real life. They respond to the body, but reveal little of it. The Cyrene statue shows these traits, but the garment is almost too heavy, too dense—a characteristic of late Hellenistic work. The swirling mantle is characteristic of Greek sculpture from the fifth century on. When the garment has a decorative, windblown effect, the Cyrene mantle, however, has a weight and thickness that make its arrangement even more artificial. Its eclecticism makes identification difficult. The swirling mantle provides little help—certainly no one would argue that the piece represents the Demeter. Yet the other features—the pose, the stance, and the extended left arm—aré all characteristic of the popular Demeter type. These traits, as well as the statue's provenance, argue favorably for its identification as the goddess Demeter.

Why the sculptor chose to add the swirling mantle to the peplos statue of Demeter is certain—but it was in order to establish a new Demeter type. More likely, his work represents a provincial misunderstanding of the conventional type. Although he was active at a time when sculptors were influenced and employed a variety of sculptural styles, his awkward combination of peplos and mantle represented a marked departure from the traditional use of such standard motifs and one that failed to gain popularity. This unusual portrayal of Demeter, perhaps unknown in antiquity outside the Cyrene sanctuary and previously unknown to students of ancient sculpture, may conceivably be unique.

B.R.M.
A date for this piece of sculpture may be conjectured particularly from the way in which the hair and beard are rendered. The style of the hair, in bushy curls, seems to be a local characteristic of Cyrene in the second century A.D., found especially in the form of the funerary busts. This style, however, shows considerable influence from Egypt, where it can be seen in the fine portrait masks and paintings of the Fayum, also dating to the second century. The beard, which shows very limited use of the drill in defining the curls, seems to be best paralleled in the Antonine period, i.e., the mid-second century A.D., for example, in one of the portrait heads of Emperor Marcus Aurelius found at Cyrene. Incised eyes, which are a common feature of Antonine sculpture, are not found on our head. However, the lack of incision on the eyes is found quite often in Cyrenaean sculpture of this period.

Who then was this Libyan whose portrait statue was placed in the Demeter Sanctuary of Cyrene? Unfortunately, our knowledge about the native Libyan population in and around Cyrene is limited. We know that the Greeks took land away from the nomadic Libyans in order to establish farms for themselves. This was doubtless one of the chief causes of frequent wars which took place between Greeks and Libyans in Cyrenaica. We also know that intermarriage between the Greek settlers and Libyan women was common from the earliest period of Cyrene’s history. The resulting racial mixture must have been considerable, although the Greek element must have remained dominant. This is interesting in light of the rather pure Libyan features evident in this head, dating to a period around 750 years after the founding of Cyrene. Furthermore, some inscriptions found in Cyrenaica have given us a few names of Libyans, but these are none which can be linked to our young man.

The best source for our knowledge of the Libyans around Cyrene is Herodotus. Writing in the mid-fifth century B.C., he says that "the Abysetines (a tribe of the Libyans) have the Grecian language." They inhabited the regions above Cyrene, but did not reach to the coast, which belongs to the Cyrenaics. Four horse chariots are in common use among them, but very little is known about their customs. However, we may still wonder about the social status of the Libyans, which is of great interest in this context. For example, whether he was a merchant or government official, or what his position was, is simply a matter of speculation. We can only hope that more evidence will be found in the future.

This portrait head, however, is significant in giving us one further, important source for reconstructing the racial type of Libyans in antiquity.

G.S.
The toga statue of Marcus Aurelius and three views of its head

druby and the left extended from the elbow—are in the standard pose of a magistrare, whether imperial or local. The drapery of the toga is very heavy with complex, involved folds which tend to emphasize the frontality of the body. This style is quite common and provides no clue to the date of the sculpture. The back is very flat and only partially modelled.

The somber, introspective quality of the subject is reminiscent of the Hellenistic philosopher portraits, and is well suited to Marcus Aurelius, the "Philosopher Emperor." The features do not exactly conform to the official likeness of the emperor popular in Rome, it seems likely that this piece is the work of a provincial school and thus some leeway may be granted, owing to the problems of the transmission of the formal imperial portrait throughout the empire, and to the various styles of the provincial schools. Unfortunately, the missing nose makes numismatic evidence of little value since coin portraits were always in profile (coins were the easiest method of transmitting the imperial likeness).

Our identification of these two sculptures as portraits of Marcus Aurelius is further supported by comparison with other known provincial portraits. Another head from Cyrene and now in the museum there represents a local type based on a "metropolitan model," marked by carelessly executed hair. A bust in the British Museum, No. 1464, found at Cyrene in the mid-nineteenth century by the English travellers, Smith and Porcher, is a striking parallel to our head. Another portrait close to this British Museum head is the Marcus Aurelius from Capua, now Naples Museo Nazionale 130620. In all three we have the oval face characteristic of the Philosopher Emperor, although the Capua face is a bit more elongated than either the British Museum example or ours. The drillwork and undercutting of the hair in the three pieces create a rich pattern of highlights and shadows. We are inclined to think that a single common prototype stands behind all three heads, although not originating in Cyrene itself.

Upon a closer look at the head and statue under discussion, some differences begin to emerge. The hair of the toga statue is crudely finished in the manner of the local workshop, while the locks of the isolated head are more carefully done. There seems to be a difference in the basic shape of the face; the Odeum head displays a fine oval face with a mouth neither full nor thin, and resting in natural curves, while the togaus has a more elongated countenance, with a fuller mouth displaying more tension. The eye region of the togaus

sculpture is given a greater emphasis than the corresponding feature of the other, where beautiful facial modelling and warm symmetry are the primary characteristics. While it may not be safe to make a broad generalization, it seems that the Odeum head, with its balance and lack of tension, and the frontality of its probable original pose, as deduced from the traces of the nose, is a rather classicizing work in the tradition of Roman antiquarian interest, while the other is tending toward the mannered expression of inner life that leads to later Roman and Early Christian art.

What do we know, or can we surmise, about the place of manufacture of these two pieces? The fact that they were found at Cyrene does not necessarily mean that they were made there, although that is a possibility. Certainly they should be associated with the continuing tradition of the Hellenistic East, the head in particular lacks any distinguishable traits to associate it with Rome. Aphrodisias is probably a contender for its place of origin, as that was a major center of sculpture in what we believe to be the tradition of the eastern Mediterranean. Another possibility is Alexandria; full-length statues of Marcus Aurelius are rare, yet two statues comparable to our togaus figure were found there.

An important consideration in this study is the means of transmission of the standard likeness of the emperor throughout the empire. The importance of coin images as conveyors of imperial characteristics has already been mentioned. The most obvious means for dissemination would be busts or statues of the emperor and his family commissioned by provincial cities for execution by artists in the capital city. Originals from Rome would in all likelihood serve as models for numerous provincial imitations. It has also been suggested that sculptures could have been partially worked at the larger provincial centers and then sent out to be finished by local craftsmen. This theory would explain how the hair of our togaus statue can be somewhat crude while its facial treatment is so fine. Alternatively, a highly skilled local artist may have painstakingly copied an imported sculpture to capture the true facial features of the emperor, and then treated the hair in his own accustomed style.

The hair technique indicates that a Cyrenian sculptor must have worked on at least some portion of the statue.

Finally, for what purpose were such imperial portraits made? The front part of the head in the Odeum does not give us any information about its original setting. Its present fine condition, with no indication that
it was ever subjected to intense heat, suggests that it was not directly associated with the Odeum at the time that structure met its final destruction by fire. All that we can say is that it was probably a straight-forward imperial dedication. Portrait heads and full-length statues normally adorned both public and private buildings in the time of the Roman Empire, especially in the East where there was a Hellenistic tradition of emperor worship.

The find-spot of the togatus close to the Gymnasium/Caesareum complex unfortunately tells us nothing about the circumstances of its original setting, owing to the accidental manner in which it was discovered and subsequently removed from the earth.

Admittedly, there are differences between these two sculptures, but nevertheless we are ultimately left with the undeniably great similarities of the pair. We have two portraits of a single Roman emperor, whose image has been circulated here to the thoroughly Hellenized capital of the Libyan Pentapolis. And in them we have, therefore, a neat visual illustration of the process by which the imperial 'image-making' propagandists disseminated their products throughout the civilized world in behalf of their royal masters.