HESPERIA: SUPPLEMENT VII

1943

SMALL OBJECTS FROM THE PNYX: I

BY

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FOREWORD

The American School of Classical Studies at Athens and the Department of Antiquities of the Greek Government have been engaged in the exploration of the area of the Pnyx in southern Athens since 1931. Their principal aims have been to elucidate the scheme and history of the Assembly Place, to clear and identify the foundations of large buildings which came to light on the hilltop, and to trace the various lines of city wall that ran along the heights between the Hill of the Nymphs and the Museum Hill. Something has already been written on the Assembly Place [1] and on one of the buildings of the hilltop; [2] a study of the city walls, by Robert Scranton, is now in manuscript and will, it is hoped, appear before long in *Hesperia*.

The small objects from the excavation have been allowed to accumulate season by season. Since there is no immediate prospect of completing or continuing the exploration, it has seemed wise to make this material available without further delay. In addition to the groups of objects presented herewith, the stamped amphora handles are being studied by Miss Virginia Grace, the figured pottery (chiefly of the first half of the fourth century) by Miss Lucy Talcott, the Hellenistic pottery by myself. These studies will appear, when ready, in *Hesperia*.

I wish once more to express to the Department of Antiquities of the Greek Government the gratitude of the American School for the privilege of working on this site in Athens, and particularly to Dr. K. Kourouniotes for his never-failing interest in the undertaking. I am under deep obligation also to Miss Davidson and to my wife for undertaking to publish the material here presented.

Miss Davidson wishes to express her gratitude to the following scholars for their assistance in the preparation of her sections (I-XIV): to Dr. Antony E. Raubitschek for writing the catalogue of Inscriptions 1-16, to Dr. Josephine M. Harris for cataloguing Coins 1-70, and to Miss Sarah S. Atherton for preparing the catalogue of Coins 71-86. She is also indebted to Miss Lucy Talcott for information regarding the graffiti, to Miss Margaret Thompson for assistance with the coins, and to Mr. Richard H. Howland in connection with the lamps. The drawings of lamp profiles and of loom-weight stamps were executed by Miss Elizabeth Wadhams; the graffiti were drawn by Miss Margaret MacVeagh, who also assisted in the preparation of the inventory and catalogue.

Mrs. Thompson acknowledges the help of Dr. Gerhard Kleiner of the Pergamon Museum in Berlin in the discussion of the more important material of her section (XV). The descriptions in the Catalogue, as well as much of the interpretation, are by myself.

HOMER A. THOMPSON

[1] *Hesperia*, I, 1932, pp. 90-217.
[2] *Ibid.*, V, 1936, pp. 151-200.

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I. INSCRIPTIONS

The inscriptions which relate to the area of the Pnyx and to its sanctuaries have already been published;[1] most of those presented here have no connection with the Pnyx as a public place. The majority were found in trenches dug in connection with the City Wall; some appeared on the surface; another was discovered on Museum Hill, and still others came from a greater distance. They exhibit no uniformity either in subject matter or in date.

Catalogue

HOROS STONES

1 (I 21).[2] Mortgage Stone of Hymettus Marble. Fig. 1.

Height, 0.189 m.; width, 0.29 m.; thickness, 0.05 m.; height of letters, 0.013 m. Top and part of left side preserved; other sides broken. Top tooled quite smooth; back very rough. Letters fairly well cut. Found in a Wall Trench.

Ὅ[ρ]ος οἰκίας ἀποτε[τιμ]	η Ἀγλαοτίμει ὑπόκε[ιται]
ημένης προικὸς Ε[ἰρή ?]	Η Η καὶ Γεφυραίοις Η Η [...]
νει Ἀντιδώρου Λευ[κονοι]	Ͱ Ͱ Ͱ Ͱ Ι καὶ ἐπὶ τοῖς α[.ca.4.]
ἑως θυγατρὶ Χ δρα[χμῶν·]	[..] ὑ[.ca.5..]τευμ[..ca.6..]
5 ὅσωι πλέονος ἀξία ἐ[τιμήθ]	

The restoration of the second and fifth lines is uncertain. The monument is one of the so-called mortgage pillars, and only one other example of this particular type of document is known (*I.G.*, II², 2670; compare M. Crosby, *Hesperia*, X, 1941, p. 16, no. 1, lines 14 f.); to the bibliography mentioned there may be added, for more general information, A. Boeckh, *Staatshaushaltung*, I³, p. 162, note d; B. Haussoullier, *La vie municipale*, p. 221, no. 13; Roberts and Gardner, *Introduction*, II, pp. 494 f., Remark XV; J. H. Lipsius, *Das attische Recht*, II, p. 700, note 90. It appears from this inscription that the property in question, a house, was pledged to Eirene for the dowry, amounting to one thousand drachmas, and, for the rest of its value, to Aglaotime and to the Gephyraioi. Of special interest is the mention of the Gephyraioi, because the name of another genos, the Lykomidai, occurs in *I.G.*, II², 2670; compare M. Crosby, *loc. cit.*, lines 16 ff. and 30 ff. For a well-documented discussion of the Gephyraioi, see B. D. Meritt, *Hesperia*, IX, 1940, pp. 86 ff., no. 17. The phrase καὶ ἐπὶ τοῖς −−− does not seem to contain the name of another person or organization to whom some part of the property was pledged, but its significance is not clear to me.

The letter forms of the inscription indicate a date after the middle of the fourth century B.C.; compare J. Kirchner, *Imagines*, pl. 31, no. 70.

The houses to which this inscription and the following refer may have been located on the slopes of the Pnyx hill; compare Aischines, I, 81-4, and the scholion to this passage; W. Judeich, *Topographie*², pp. 86 and 389 ff.

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[1] Votive plaques and other inscriptions relating to the sanctuary of Zeus Hypsistos (*Hesperia*, I, 1932, pp. 196 ff. and fig. 59; *Hesperia*, V, 1936, pp. 155 ff. and figs. 4, 5, and 6); boundary stone of the Pnyx (*Hesperia*, I, 1932, p. 108, fig. 7); three inscriptions cut in the living rock (*Hesperia*, I, 1932, pp. 213-215).

[2] The numbers enclosed in parentheses are the original inventory numbers of the objects.

Fig. 1. Horos Stones

2 (I 20). Inscription Recording Sale, Hymettus Marble. Fig. 1.

Height, 0.16 m.; width, 0.24 m.; thickness, *ca.* 0.04 m.; height of letters, *ca.* 0.013 m. Broken all around; back very rough. Inscribed surface badly damaged by later incised rectangle. Letters carelessly cut. Found in a Wall Trench.

[ὅρος]
[ο]ἰκίας π[επρ]
αμένης ἐρα[ν]
[ι]σταῖς τοῖς μ[ετ]
ὰ Τιμοσστράτο Ἀ[μα]
[ξαν]τέως ΧΧ Δι[ε]
[χει Μυρ]ρινοσ[ίωι]

Most of the readings and restorations are uncertain, but the character of the document is clear; compare *I.G.*, II², 2763 and 2764. For the restoration of the proper name in lines 6/7, see J. Kirchner, *P.A.*, no. 3763; *I.G.*, II², 6889. The letter forms of the inscription indicate a date before the middle of the fourth century.

FRAGMENT OF PUBLIC ACCOUNT

3 (I 14). Fragment of Gray Marble. Fig. 2.

Height, 0.153 m.; width, 0.10 m.; height of letters, *ca.* 0.012 m. Broken on all sides. Letters shallow, but well cut. Found in a Wall Trench.

[– – –]ΣΣ![– – –]
[– – –]YNON[– – –]
vacat
[– – –]ε[. .]ντας [– – –]
[– – –]NO![– – –]

Some of the readings are uncertain; of the last preserved letter of the first line only the lower end of a vertical stroke is preserved, but the stoichedon arrangement of the inscription indicates that this letter was not an iota. It may be suggested that the small fragment belongs to one of the public records or accounts of the first half of the fourth century; this date is indicated by the letter forms of the inscription, especially by the shape of the upsilon in the second line.

Fig. 2. Public Account

HONORARY INSCRIPTIONS

4. Statue Base of Pentelic Marble. Fig. 3.

Height, 0.205 m.; length, 1.665 m.; width, 0.785 m.; height of letters, 0.03 m. (line 4: 0.026 m.). Left front corner and more than one half of front missing. Top and sides roughly tooled, front smooth, bottom very rough. Dowel-holes cut in the top for two standing bronze figures, facing slightly toward each other. On the left side, near the top, the letter M cut with a wedge-shaped tool. The lines of the inscription are engraved between thin, incised guide-lines. In line 3, traces of erasure: the stone-cutter originally engraved, presumably by mistake, πρεσβύτεροι ἀρε-; afterwards he erased the alpha, changed the iota into a nu (by adding two strokes), and inserted an alpha between this nu and the following rho. Found built into an early Christian tower on Museum Hill.

Ἡ βουλὴ καὶ ὁ δῆμος
[Ζή]νωνα Ζήνωνος Μαραθώ
[νιον] πρεσβύτερον ἀρε
[τῆς ἕ]νεκεν καὶ εὐνοίας.

The restoration of the almost completely preserved inscription that went with the right-hand statue is certain, and the honored person may be identified with Zenon, son of Zenon, from Marathon, who lived at the end of the first century B.C.; compare P. Graindor, *Chronologie des*

Fig. 3. Honorary Inscription

archontes athéniens, p. 47, note 1; S. Dow, *Hesperia*, III, 1934, p. 155; *I.G.*, II², 2464, 11. The list of Athenian celebrities is, as Preuner saw, a second copy of *I.G.*, II², 1935; this identification reveals the character of the name list. Zenon was a brother of Pammenes, son of Zenon, from Marathon, who has recently been discussed by B. D. Meritt, *Hesperia*, IX, 1940, pp. 91 ff. (compare also P. Graindor, *Athènes sous Auguste*, p. 169, note 3); from this it appears that Pammenes, and probably also his brother Zenon, was a member of several gene, among them of the Gephyraioi. Closely connected to, and even related with, Pammenes were Diotimos and Theophilos, sons of Diodoros, from Halai; their names occur together with those of Pammenes and Zenon on *I.G.*, II², 2464, and one of them was honored with a monument (*I.G.*, II², 3884) similar to that under discussion. The base with Zenon's honorary inscription supported the statues of two men, and, judging from similar monuments (e.g., *I.G.*, II², 3906), it may be assumed that the other statue was that of Zenon's brother Pammenes. The only difficulty presented by the inscription is the occurrence of the word πρεσβύτερον; compare P. Graindor, *Chronologie des archontes athéniens*, p. 69, note 3; *Hérode Atticus*, p. 36, note 3.

5 (I 30). Two Fragments of Base of Pentelic Marble. Fig. 4.

Frag. *a*: Height, 0.107 m.; width, 0.12 m.; thickness, 0.038 m.; height of letters, 0.035 m. Frag. *b*: Height, 0.125 m.; width, 0.18 m.; thickness, 0.33 m.; height of letters, 0.035 m. Broken on all sides; broken off at the back along a fault. Letters widely spaced and fairly well cut. Found in a Wall Trench.

[– – –]Ν[– – –]
[– – –]ην το[– – –]
[– – – Με]λιτε[ύς – – –]

The letter on Frag. *a* may belong to the first line of the whole inscription; the position of the fragments may be determined by the assumption that the diagonal line of fracture on the right side of Frag. *b* is continued on the right side of Frag. *a*. No restoration can be proposed. The letter forms of the inscription indicate a date in the early Roman period, and the fragments seem to belong to the base of an honorary monument.

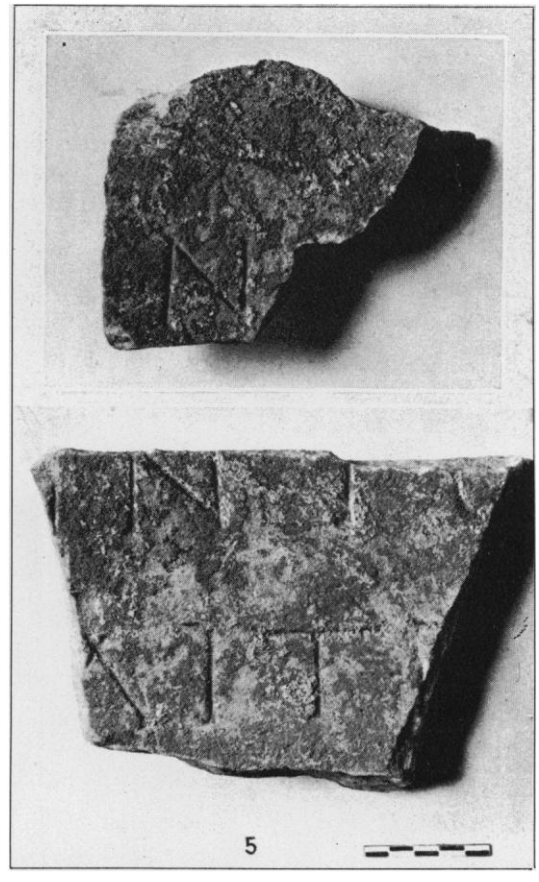

Fig. 4. Honorary Inscription

6 (I 19). Fragment of Architrave of Pentelic Marble. Fig. 5.

Height, 0.102 m.; width, 0.14 m.; height of letters, 0.024 m. Broken on all sides except bottom. The face of the inscription is in two levels, the upper line on a band extending outward from the surface 0.005 m. The bottom is rather smoothly finished with the claw chisel. Found in a Wall Trench.

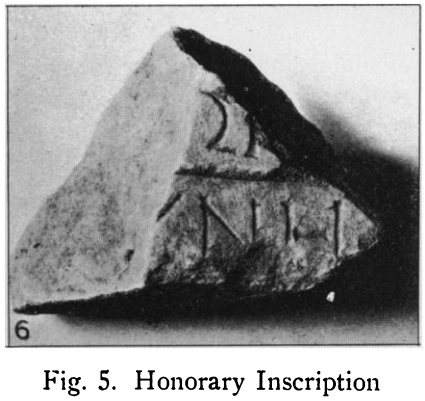

Fig. 5. Honorary Inscription

[– – –]Ω! [– – –]
[– – – σωφρο]σ[ύνης [– – –].

For the restoration, compare, e.g., *I.G.*, II², 3914 and 3956. The fragment seems to belong to some kind of Ionic architrave which was inscribed with an honorary inscription; compare, e.g., P. Graindor, *Album d'inscriptions*, pl. 9, no. 11; J. Kirchner, *Imagines*, pl. 44, no. 117. The letter forms of the inscription indicate a date in the Roman period.

TOMB INSCRIPTIONS

7 (I 12). Fragment of Pentelic Marble. Fig. 6.

Height, 0.048 m.; width, 0.10 m.; height of letters, 0.015 m. Bottom preserved; broken on top, sides, and back. Found in a Wall Trench.

[– – –]ν ἀπ[– – –]
[– – – σφε]τέρα[ν].

The restoration of the second line is uncertain, but the preserved bottom indicates that the fragment cannot belong to a decree; it is assumed that it is part of the base of a funeral monument or of the architrave of a relief stele (compare J. Kirchner, *Imagines*, pl. 17, no. 38). The letter forms of the inscription indicate a date in the twenties of the fifth century B.C.; the restoration of the second line would favor the interpretation of this fragment as belonging to a public funeral monument.

8 (I 33 and 36). Fragment of Gray Marble. Fig. 6.

Height, 0.182 m.; width, 0.135 m.; height of letters, 0.012 m. Two fragments which join.

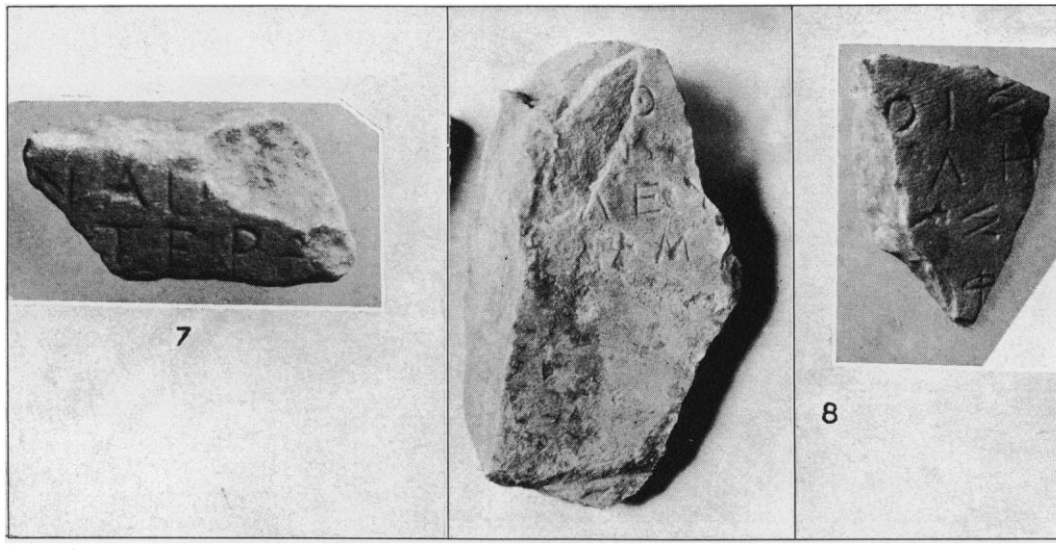

Fig. 6. Tomb Inscriptions, No. 7 (Left) and the Joining Fragments of No. 8 (Right)

Broken all around; at the lower end of I 33 traces of a simple moulding indicating that the fragments belong to the base of a stele or to the pedestal of a grave statue. Smoothly dressed surface; finely cut letters. Both fragments were found in a Wall Trench.

[– – –]ΘΟΙΣ[– – –]
[– – –]ν κλη[– – –]
[– – –]ΛΕΥΣ[– – –]
[– – – μ]νῆμ[α] φ[ιλοφροσύνης].

The restoration of the last line is uncertain; it appears, however, that the inscription was a tomb epigram. The letter forms indicate a date near the middle of the fourth century B.C.

9 (I 40). Grave Stele of Pentelic Marble. Fig. 7.

Height, 0.55 m.; width, 0.335 m.; thickness, 0.08 m.; height of letters, 0.024 m. Almost completely preserved. Surface much worn. Back roughly worked. Found at Petralona (refugee settlement near Pnyx).

Εὐβούλη
Δεικράτος
Ὀλυνθία.

The final sigma of the second line is uncertain. The letter forms of the inscription indicate a date in the fourth century B.C.; for o = ου, compare W. Larfeld, *Handbuch*, II, pp. 462 f. The presence of Olynthians at Athens is discussed by M. Gude, *A History of Olynthus*, p. 38; D. M.

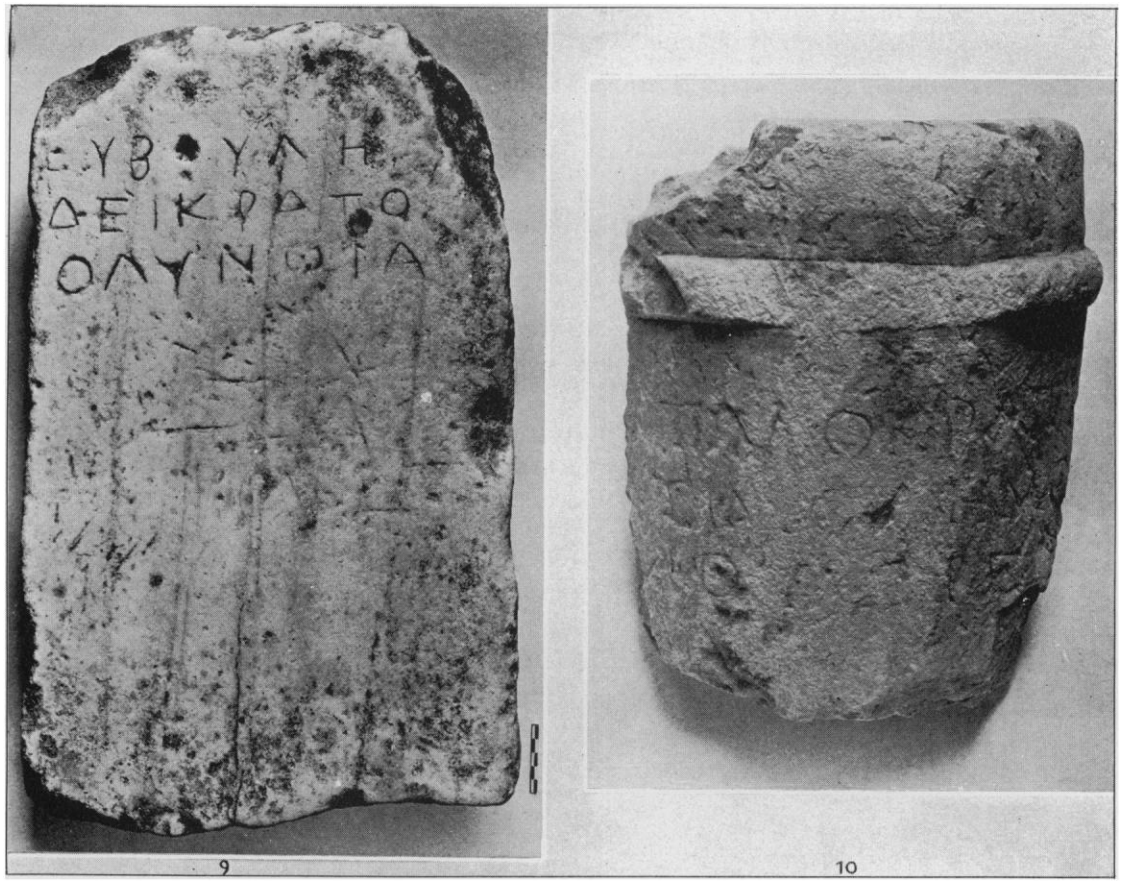

Fig. 7. Tomb Inscriptions

Robinson and P. A. Clement, *Olynthus*, IX, p. 114, note 2; and by D. M. Robinson, Pauly-Wissowa, *R.E.*, XVIII, col. 329, 26 ff. From this it appears that a date after 348 B.C. is preferable for this inscription; but see the dates given for *I.G.*, II², 10017-10029.

10 (I 9). Fragment of Columnar Monument of Gray Marble. Fig. 7.

Height, 0.325 m.; width, 0.25 m.; height of letters, 0.028 m. Broken in half; bottom missing. Top cut into trough-shape. Single fillet-moulding near top. Inscription much worn. Provenience unknown.

Τιμοκράτη[ς]
Τιμοδήμο[υ]
Λουσιεύ[ς].

The letter forms indicate a date in the second century B.C.

11 (I 7). Fragment of Columnar Monument of Gray Marble. Fig. 8.

Height, 0.21 m.; width, *ca.* 0.15 m.; height of letters, 0.025 m.-0.03 m. Top preserved; all other sides broken. Fillet-moulding near top. Brought in from lower hills to south of Pnyx.

Εὐπορε[ία]
χρηστ[ὴ]
χαῖρ[ε].

The restoration of the name is uncertain; Εὐπορία is a known Attic name. The letter forms of the inscription and the formula indicate a date in the Roman period.

12 (I 39). Fragment of Columnar Monument of Gray Marble. Fig. 8.

Height, 0.145 m.; width, 0.175 m.; height of letters, 0.018 m. Broken on all sides. First letter of each line destroyed by weathering. Found on the surface.

['A]σκληπ[---]
['A]σκληπιά[δου]
['A]γκυρα[νός].

The son of Asklepiades was probably a citizen of Ankyra in Galatia; compare *I.G.*, II², 7893. The letter forms of the inscription indicate a date in the Roman period. It is interesting to note that most of the tomb inscriptions from the Pnyx (Nos. 9, 12, 13, 14, 15) belong to foreigners; this is also true for a great number of the Attic tomb inscriptions of the Roman period.

13 (I 37). Columnar Grave Monument of Hymettus Marble. Fig. 8.

Height, 0.24 m.; diameter, 0.16 m.; height of letters, 0.022 m. Top preserved. Fillet-moulding near top. Found on the surface.

Χρύσιππος
Κλέωνος
Πτολεμαιεύς.

Chrysippos was presumably a citizen of Ptolemais in Phoenicia; see *I.G.*, II², 10122, line 2: [Κλέ]ωνος. The letter forms of the inscription indicate a date in the Roman period.

14 (I 32). Fragment of Columnar Grave Monument of Gray Marble. Fig. 8.

Height, 0.33 m.; diameter, 0.21 m.; height of letters, 0.02 m. Top preserved; bottom broken. Fillet-moulding near top. Badly weathered. Found in a Wall Trench.

'Αμμία
'Αντιόχου
Σιδωνία.

The letter forms indicate a date in the Roman period.

15 (I 28). Fragment of Grave Stele of Pentelic Marble. Fig. 9.

Height, 0.15 m.; width, 0.095 m.; height of letters, 0.017 m. Right side preserved; broken on all other sides. Letters rudely cut on roughly dressed surface. Flat moulding above first line. Third line added on raised, slightly convex surface. Found in a Wall Trench.

[---]ων Χαρι
[---] Μιλήσι
os.

It is assumed that the two letters of the third line were added on the moulding because there was not space enough for them in the second line; compare, e.g., *I.G.*, II², 9891. The fragment may belong to a grave stele with relief, the inscription being engraved between two mouldings

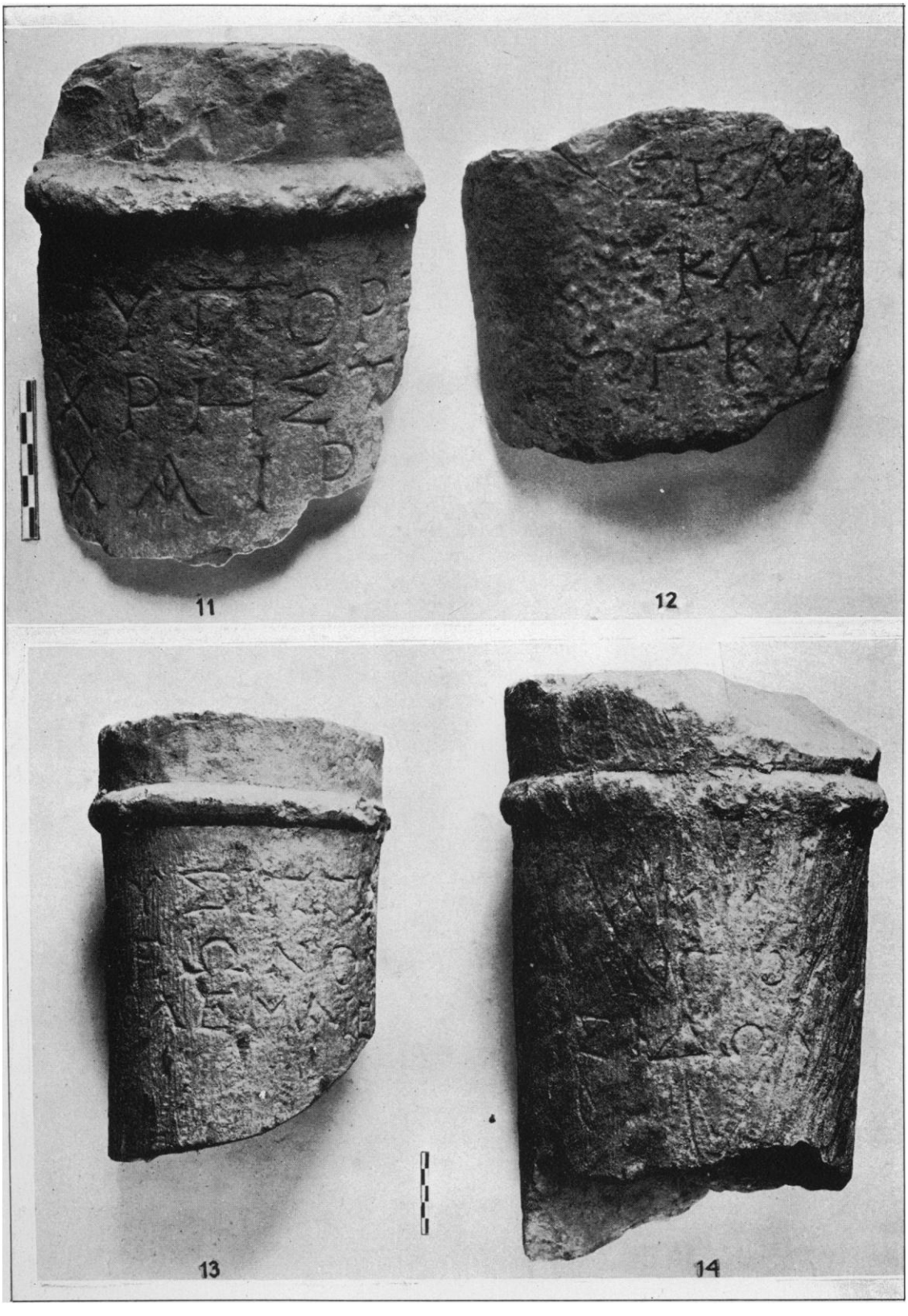

Fig. 8. Tomb Inscriptions

above the relief; compare, e. g., P. Graindor, *Album d'inscriptions*, pl. 31, no. 39; *I.G.*, II², 9773. The letter forms of the inscription indicate a date late in the Roman period; for the name see *I.G.*, II², 9933.

MISCELLANEOUS

16 (I 22). Inscription on a Piece of Revetment Sawn Back and Front (Hymettus Marble). Fig. 10.

Height, 0.285 m.; width, 0.282 m.; thickness, 0.035 m.; height of letters, 0.022 m.-0.035 m. The inscribed slab is very smooth both on front and back. The top is slightly rougher, the bottom quite rough. The left side is unevenly chipped off, and the right side is broken; a thin incised line runs near the break vertically down the inscribed face. Found in a Wall Trench.

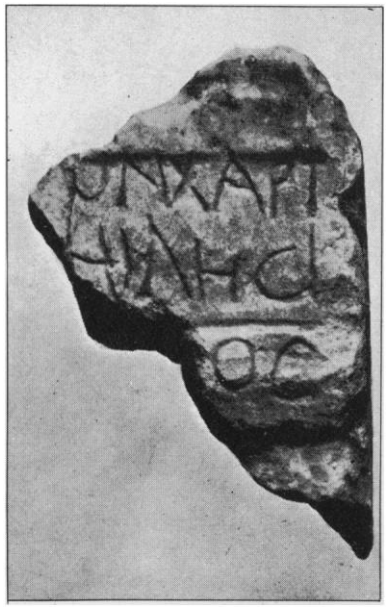

Fig. 9. Tomb Inscription (No. 15)

Ὄνησα.
μνήμη
καὶ ἐπ' ἀ
γαθῆς.

The word Ὄνησα may be a proper name; for a similar inscription see B. D. Meritt, *Hesperia*, III, 1934, p. 112, no. 176. The significance of this inscription is unclear to me. Reference may be made, however, to inscriptions found scratched on the walls of Upper Peirene at Corinth, which contain proper names and the words ἐμνήσθη and ἐπ' ἀγαθῷ. The religious significance of these and other similar inscriptions (also references in literature) has been discussed by O. Broneer (*Corinth*, III, Part i, pp. 56 ff.); compare also the similar documents found at Dura (J. Johnson in Baur and Rostovtzeff, *The Excavations at Dura-Europos*, preliminary report of second season, p. 224, *s. v.* μιμνήσκω, and Rostovtzeff, Brown, and Welles, *loc. cit.*, preliminary report of seventh and eighth seasons, p. 459, *s. v.* μιμνήσκω). The letter forms of the inscription indicate a date rather late in the Roman period.

17 (M 46). Lead Plaque. Fig. 11. Length, 0.05 m.; thickness, *ca.* 0.001 m.

The top and left side preserve the original edges; the others are broken away. Letters inscribed with a sharp instrument on one face. Found in filling of Third Period of Assembly Place (425-325 B.C.).[3]

Θεοί
χαίρε(ι)ν καί [---]
Γναθίωι παρ[---]
ην Ἀριγνωτο[---]
κατέθετο δι[---]
αρμενει[---]
αγκει[---]

Many fragments of lead were found all over the Pnyx, and at least one of them is a *defixionis*

[3] Recent excavations (in 1936 and 1937) have produced evidence for the inception of a great building program on the Pnyx in the third quarter of the fourth century B.C. Part of the project was the remodelling of the auditorium. It now seems likely that the great mass of the earth filling associated with the Third Period of the Assembly Place reached its present position at this time. Consequently for the dating of material from that filling a new lower limit has been set, at *ca.* 325 B.C. These new discoveries will be published shortly in *Hesperia*.

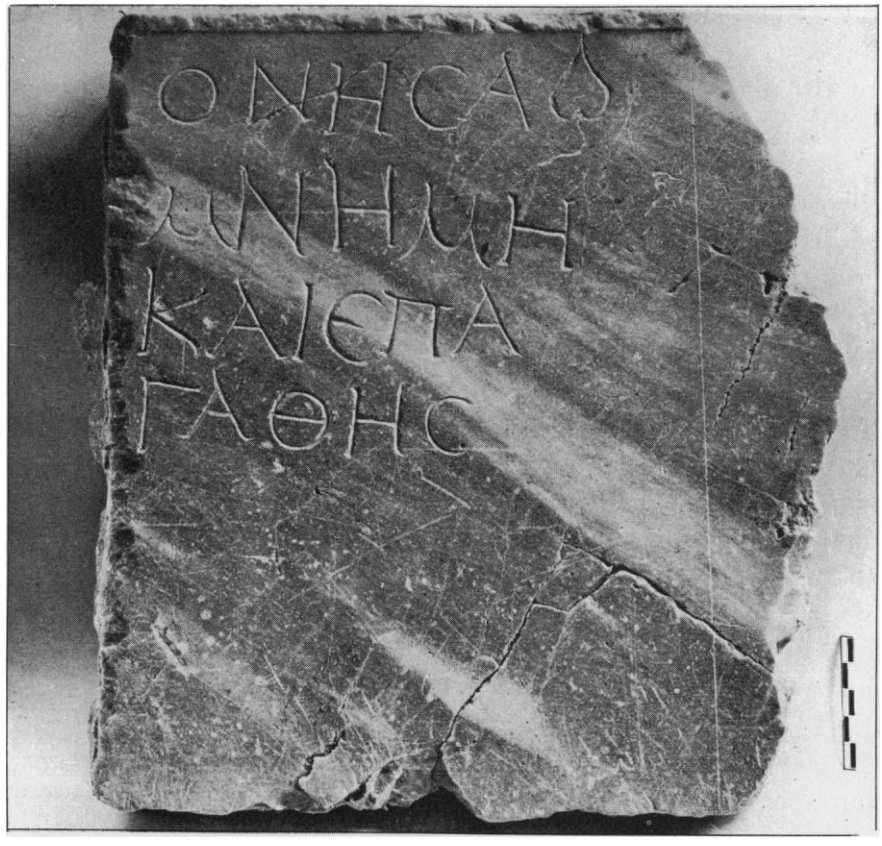

Fig. 10. Inscribed Marble Slab (No. 16)

tabella (see Homer Thompson, *Hesperia*, V, 1936, p. 181). The inscription we have here, however, does not begin like a curse and contains none of the usual words of such a document. Θεοί, the customary beginning of a decree, is of no help in discovering the nature of the inscription, but the second word, χαίρε(ι)ν, is the usual salutation with which letters began, and the document may be simply that. While letters were not customarily written on lead (except letters to oracles: see Carapanos, *Dodone*, pp. 70 ff. and pls. XXXIV ff.), there is no reason why this material should not occasionally have been used for the purpose. The letter, if such it is, was probably addressed to one Γνάθιος (an uncommon name, but not unknown) by a certain Ἀρίγνωτος (παρ in line 2 may have been παρά). The use of the word κατέθετο (line 5) indicates that some financial transaction was involved. The remaining two lines are even more doubtful. It must be remembered that the lead is corroded and the letters so faint that hardly any would show in a photograph. Some may have been misread, others entirely missed. The document remains tantalizing, and, so far as I know, unique.

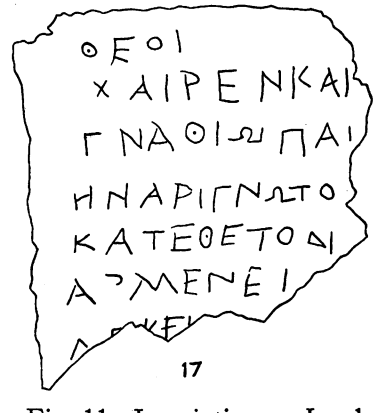

Fig. 11. Inscription on Lead (Actual Size)

II. DIKASTS' NAME-PLATES

Four of the dikasts' name-plates described below (Nos. 1, 4-6) were found in the filling of the Third Period of the Assembly Place (425-325 B.C.),[4] the other two in disturbed contexts. It may be well to emphasize the fact that the filling of the Assembly Place bears no relation to that area's political function: the enormous amount of earth was brought from elsewhere, and, thick with sherds, lamps, loom-weights, and other miscellanea, was dumped onto the Pnyx hill.

The name-plates, used to identify the *dikastai* and assure their correct seating in the dikasteria,[5] are thin flat strips of bronze with letters cut in the surface with a chisel. The name of the dikast occupies the first line; his deme, and sometimes his father's name, the second line. Before his name or after, or in both places, appears the number of the court in which he was to sit, and occasionally other official stamps, such as the one on No. 1, containing an owl. These stamps and letters were sometimes made by a die, and are in relief.

Four of the six Pnyx specimens have been used more than once, and the names of the first possessors of the name-plates were only partially hammered out, so that the names can still be read, although only in part. Therefore, although we have only six pieces, and two of these do not preserve the demotic, no less than seven demes are represented. They are widely scattered demes, none but Kollytos located near the Pnyx, and belong to a variety of tribes. It is evident that the name-plates are chance finds, without apparent relationship.

CATALOGUE

1 (M 1). Fig. 12. Length, 0.06 m.; thickness, 0.001 m.-0.002 m.

Right end broken off. Four small holes pierced along the bottom edge. The plate was used twice.

(*a*) [----]
ʿΑλαε[ύς]

Traces of stamp containing an owl, at left.

(*b*) Η 'Επικράτ[ης]
Γαργή[ττιος]

Two individuals of this name are recorded from Γαργηττός (Kirchner, *Prosopographia Attica*). One was τριήραρχος *ca.* 377/6 (*I.G.*, II², 1604, 26); the other is mentioned as the father of Polykrates (*I.G.*, II², 1571). The two may be identical.

[4] For this dating see note 3.

[5] For an account of the πινάκια δικαστικά see Daremberg and Saglio, *Dictionnaire*, *s.v.* Dikastai, cols. 189-190.

2 (M 2). Fig. 12. Length, 0.05 m.; thickness, 0.001 m.-0.002 m.

Right end broken off. At the left traces of an official stamp, perhaps a gorgoneion.

Θ Πάμφι[λος]
Πανσι[---]

The apparent absence of a demotic is unusual; cf. No. 6 (a).

3 (M 3). Fig. 12. Length, 0.062 m.; thickness, 0.001 m.-0.002 m.

The upper right corner broken away. A hole is pierced near the right end. The plate was used twice.

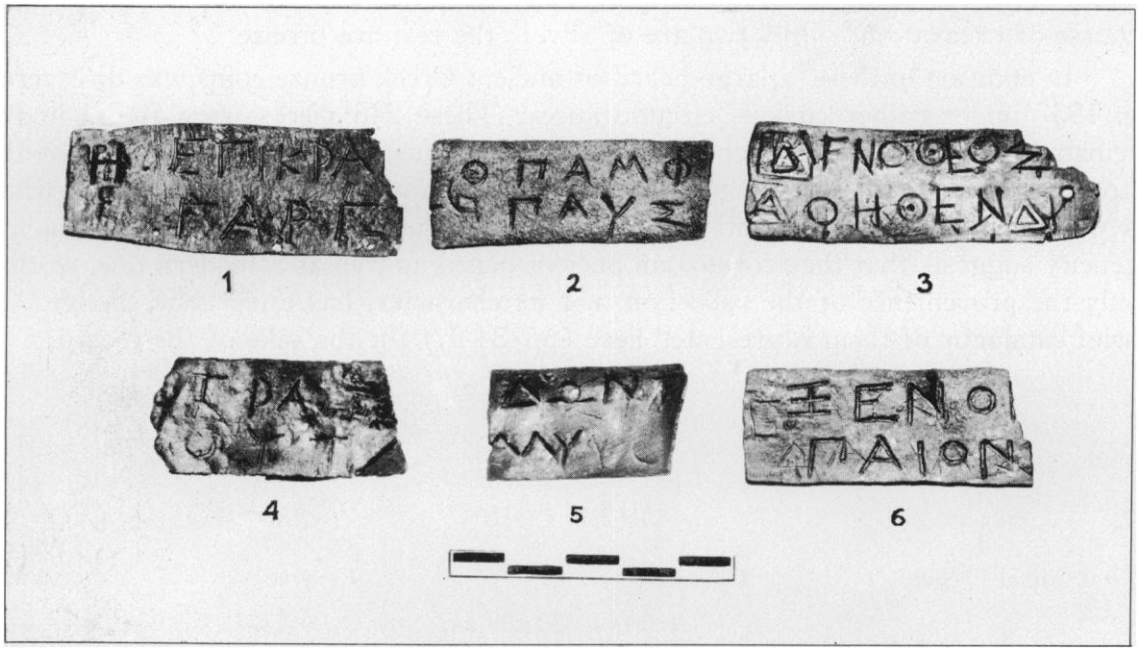

Fig. 12. Dikasts' Name-Plates

(*a*) Α.Γ.Ν . Η.
Α Κολλυ(τεύς).

(*b*) Δ 'Αγνόθεος
'Οῆθεν Δ.

4 (M 4). Fig. 12. Length, 0.044 m.; thickness, 0.001 m.

Broken at both ends.

Στρατ[---]
Βουτά[δης]

5 (M 5). Fig. 12. Length, 0.035 m.; thickness, *ca.* 0.001 m.

Broken at both ends. The plate was used twice.

(*a*) [--].ισια[---]
['Α]θμο[νεύς]

(*b*) [Με]ίδων Τι[---]
[Κο]λλυ(τεύς)

6 (M 6). Fig. 12. Length, 0.05 m.; thickness, 0.001 m.
The right side broken off. The plate was used twice.

(*a*) E Λυσι[---]
Δαμάσο[υ]

(*b*) Ξενοκ[---]
Παιονί[δης]

III. COINS

Fourteen bronze coins discovered on the Pnyx have already been published.[6] Since 1932, 430 coins of widely varying dates have turned up here and there in the course of excavation.[7] Only two are of silver; the rest are bronze.

In addition to these, a large hoard of ancient Greek bronze coins was discovered in 1937 under rather curious circumstances. These 243 pieces were found in the remains of a burlap bag which had been concealed just south of the east end of the Long Stoa at some time between 1934, when the area was excavated, and 1937, when it was again cleaned. The antiquity of the coins is unquestionable, and their homogeneity suggests that they formed an ancient hoard as well as a modern one, so that only the provenience of the collection, not its character, has undergone change.[8] A brief catalogue of them is presented here (pp. 24 ff.) for the sake of the record.

Catalogue

GREEK COINS

No.	Metal	Size	Obverse	Reverse	No. of Coins
			Athens, 330-229 B.C.		
1.	AE	.014	Head of Athena r., in crested Corinthian helmet.	A Θ Owl r. (date 330-307) H	1
			Svoronos, pl. 22, 80-84.		
2.	AE	.011-.015	Head of Athena r., in Attic helmet.	A Θ E Double-bodied owl. No symbols legible. (330-300.)	9
			Svoronos, pl. 22, 35-46.		

[6] *Hesperia*, I, 1932, pp. 211-213.

[7] The dating for the individual coins is based in most cases on that given by Josephine P. Shear in "The Coins of Athens" (*Hesperia*, II, 1933, pp. 231-278). Some of the dates have been provided by Margaret Thompson.

[8] Margaret Thompson comments on the hoard as follows: "Probably this hoard was originally hidden at the same time as the first of those described by Alfred Bellinger in *Two Hoards of Attic Bronze Coins* (*Numismatic Notes and Monographs*, No. 42). The fact that neither hoard

No.	Metal	Size	Obverse	Reverse	No. of Coins
3.	AR	.023	Head of Athena r., in Attic helmet. Fine Style.	ΑΘΕ Owl to r., wings closed; behind, crescent and olive spray with two leaves and berry. (255-229.)	1
			Svoronos, pl. 23, 1-10.		
4.	AE	.013-.015	Head of Athena r., in crested Corinthian helmet.	Owl r., in wheat wreath. (307-283.)	2
			Svoronos, pl. 22, 64-70.		
5.	AE	.010-.016	Head of Athena r., in crested Corinthian helmet.	Owl r.; symbols illegible. (307-283.)	7
			Svoronos, pl. 22, 75-76.		
6.	AE	.015	Head of Athena r., in crested Corinthian helmet.	Two owls in wreath. (307-283.)	1
			Svoronos, pl. 24, 58-59.		
7.	AE	.013-.014	Head of Athena in Attic helmet, r.	Two owls facing in wreath. Below them ΑΘΕ; symbol, kalathos. (307-283.)	2
			Svoronos, pl. 24, 43-48.		
8.	AE	.014	Head of Athena r., in Attic helmet.	Two owls in wreath; symbols illegible. (307-283.)	2
			Svoronos, pl. 24, 29-31.		
9.	AE	.021-.022	Head of Athena r., in Attic helmet.	Α Owl facing with outstretched Θ Ε wings; to r., amphora. (283-261.)	2
			Svoronos, pl. 24, 10-13.		
10.	AE	.018-.020	Head of Zeus r., bound with taenia.	Α Athena r., hurling thunderbolt Θ Ε and holding shield on l. arm. Symbols: to l., spear of wheat; to r., coiled serpent (1) to l., helmet; to r., horse's head (1) to l., ear of corn; to r., coiled serpent (2) illegible (1) (After 261.)	5
			Svoronos, pl. 22, 53-58.		

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contains New Style bronze marked with a star between crescents, the symbol most frequently found on coins of this type, would, as Bellinger points out (*op. cit.*, p. 7), justify a *terminus ante quem* of 88 B.C., since it was in that year that silver money with the same distinctive symbol was issued. If the dating 110-100 B.C. is accepted for the type marked with the pilei of the Dioscuri, it would follow that the Pnyx hoard was gathered together in the opening years of the first century B.C."

No.	Metal	Size	Obverse	Reverse	No. of Coins
11.	AE	.012	Head of Athena r., in Corinthian helmet.	Owl facing. (After 261.)	2
			Svoronos, pl. 22, 87-90.		
12.	AE	.011-.014	Illegible.	Owl facing. (After 261.)	3
			Svoronos, pl. 22, 93-97.		
			Type Unclassified		22
			ATHENS NEW STYLE 229-30 B.C.		
13.	AE	.014-.015	Head of Athena Parthenos, r.; border of dots.	Two owls half facing, on thunderbolt; beneath, AΘE; the whole in olive wreath.	48
			Svoronos, pl. 24, 60-68.		
14.	AE	.016-.020	Head of Athena r., in crested Corinthian helmet.	AΘE Zeus naked, hurling thunderbolt r.; l. arm extended. Symbols: AMPHORA l., eagle r. (3 — Svoronos, pl. 81, 25-27). 1 PILEUS l., eagle r. (2 — Svoronos, pl. 81, 30-31; before 110-100 B.C.). PILEI of Dioscuri above stars, l. and r. (16 — Svoronos, pl. 81, 33-39; *ca.* 110-100 B.C.). STAR between two crescents (1 — Svoronos, pl. 81, 45-48; *ca.* 88 B.C.). FILLETED thyrsos l. (7 — Svoronos, pl. 81, 40-44; *ca.* 88 B.C.). BAKCHOS l. (2 — Svoronos, pl. 81, 49-52). UNCERTAIN (13).	44
15.	AE	.020	Head of Athena r., helmet illegible.	Owl r., on prostrate amphora.	1
			Svoronos, pl. 79, 36-39.		
16.	AE	.020-.021	Head of Athena Parthenos r.	AΘE Tripod; to l., poppyhead to r., thunderbolt. (After 164 B.C. ?).	2
			Svoronos, pl. 80, 1-7.		
17.	AE	.018	Head of Athena r., helmet illegible.	Apollo, standing, facing, naked, holding statuette of 3 Charites and strung bow; in field l., cicada. (162 B.C.).	2
			Svoronos, pl. 80, 12.		

No.	Metal	Size	Obverse	Reverse	No. of Coins
18.	AE	.018	Head of Athena r.	Athena striding r., l. arm raised; levelled spear in r.; in field r., owl.	1
			Svoronos, pl. 80, 31.		
19.	AE	.018	Illegible.	Owl on prow of ship.	1
			Svoronos, pl. 80, 38.		
20.	AE	.021	Illegible.	Owl within wreath; symbols illegible.	1
			Svoronos, pl. 79.		
21.	AE	.021	Head of Athena r., in crested Corinthian helmet.	Illegible.	2
			Type Unclassified		5
			ATHENIAN IMPERIAL		
22	AE	.021	Head of Athena r., in crested Corinthian helmet.	ΑΘΗΝΑΙΩΝ Athena Parthenos to l., holding Nike in r. and leaning on spear in l.; shield to l., below r. elbow.	1
			Svoronos, pl. 83, 20-21.		
23.	AE	.022-.023	Head of Athena r., in crested Corinthian helmet.	ΑΘΗΝΑΙΩΝ Athena Promachos standing, facing, with head l., wearing crested Corinthian helmet, long chiton with diplois and aegis; in r., spear; on l. arm, shield.	2
			Svoronos, pl. 86, 6-7.		
24.	AE	.025	Bust of Athena r., in crested Corinthian helmet.	Poseidon naked but for chlamys, striking with trident, and Athena armed with shield and spear, standing on either side of olive tree round which serpent twines, and in branches of which owl sits.	1
			Svoronos, pl. 89, 7.		
25.	AE	.013	Head of Athena l., in crested Corinthian helmet.	ΑΘΗ Prow of ship r., in circle of dots.	1
			Svoronos, pl. 97, 42.		
26.	AE	.010	Bust of Athena r., in crested Corinthian helmet.	Α Θ Owl l. Η	1
			Svoronos, pl. 88, 49-50.		
27.	AE	.013	Head of Athena r., in crested Corinthian helmet.	Α Θ Owl r. Η	1
			B.M.C., Attica, p. 102, 738.		
			Type Unclassified		2

Athenian Kleruchies

Delos after 166 B.C.

No.	Metal	Size	Obverse	Reverse	No. of Coins
28.	AE	.012-.014	Head of Athena r., in crested Corinthian helmet.	A Θ E Upright amphora with olive branch in back of it and to r.	15
			Svoronos, pl. 107, 75-79.		
29.	AE	.010-.015	Cicada.	A Θ E Owl r., on thunderbolt.	134
			Svoronos, pl. 107, 50-54.		
30.	AE	.010	Cicada.	Amphora.	1
			Svoronos, pl. 107, 60.		
31.	AE	.012	Head of Artemis r.	Amphora.	1
			Svoronos, pl. 106, 16.		
		Unclassified			1

Eleusis

In the name of Athens 220-83 B.C.

32.	AE	.015	Demeter in car l., drawn by winged serpents; holding ear of corn and sceptre.	A Θ E Bakchos and ear of corn crossed; whole in olive wreath.	2
			Svoronos, pl. 104, 45-50.		

In the name of Eleusis 350-300 B.C.

33.	AE	.014-.019	Triptolemos seated l. in winged car drawn by 2 serpents; holds in r. two ears of corn.	Pig r., standing on bakchos. Beneath, ΕΛΕΥ (5). Above, ΕΛΕΥΣΙ, in ex. bucranium (1).	6
			Svoronos, pl. 103, 1-36.		

Macedonia

Alexander the Great 336-323 B.C.

34.	AR	.019	Head of young Herakles r.	ΑΛΕΞΑΝΔΡΟΥ Zeus Aëtophoros seated l. on throne, holding sceptre in l. and bird in r.; in field l., forepart of lion; below chair, a star.	1
			Müller, pl. VII, 357.		

Antigonos Gonatas or Doson 277-220 B.C.

35.	AE	.021	Head of Athena r., in crested Corinthian helmet.	Pan erecting a trophy; symbols and attributes, illegible.	1
			McClean, II, p. 71, 3594.		

THESSALY

PEPARETHOS 400-200 B.C.

No.	Metal	Size	Obverse	Reverse	No. of Coins
36.	AE	.014	Head of bearded Dionysos r., crowned with ivy.	ΠΕ Kantharos wreathed with vine branch.	1

B.M.C. Thessaly, p. 53, 1-3.

CENTRAL GREECE

EUBOEA 369-336 B.C.

37.	AE	.012	Bull standing r.	Bunch of grapes.	1

B.M.C. Cent. Gr., p. 97, 31.

MEGARA 307-243 B.C.

38.	AE	.015	Prow l.	ΜΕΓ Two dolphins swimming r. in circle; border of dots.	1

B.M.C. Attica, p. 120, 21.

AEGINA AFTER 404 B.C.

39.	AE	.014	A between two dolphins upward.	Incuse square divided by bands into five compartments.	1

B.M.C. Attica, p. 143, 206.

SALAMIS 350-318 B.C.

40.	AE	.016-.017	Female head r., wearing stephane, earring and necklace.	ϟΑΛΑ Shield of Ajax; on it sheath with strap.	8

B.M.C. Attica, p. 116.

Unclassified Greek types..... 23

ROMAN IMPERIAL COINAGE

DOMITIAN 81-96

Mint of Rome

41.	AE	.019	IMP. CAES DOMIT. AVG. GERM. P. M. TRP. VI Head laureate to r.	IMP. XIIII. COS XIII CENS. P. P. P. Minerva, helmeted, draped, standing r. on prow, brandishing javelin in r. and holding round shield on l.; at r. foot, owl.	1

B.M.C. Rom. Emp., II, p. 322, 103.

DIOCLETIAN 284-305

No.	Metal	Size	Obverse	Reverse	No. of Coins
Mint of Rome					
42.	Antoninianus AE	.021	IMP C C VAL DIOCLETIANVS P F AVG Radiate, draped, and cuirassed bust r.	[CONCORDIA MILITVM] Emperor standing r., holding parazonium, receiving Victory from Jupiter standing l., holding sceptre.	1
			R.I.C., V², p. 249, 284.		

HELEN, WIFE OF CONSTANTINE I, 306-328

Mint of Nicomedia					
43.	AE	.020	FL HELENA AVGVSTA Bust draped to r.	SECVRITAS REIPVBLICE Securitas standing l., holding branch in r., and holding up drapery with l. In ex., [S]MNA.	1
			Cohen, VII, p. 97, 12.		

CONSTANTINE I 306-337

Mint of Terragone					
44.	AE	.018	IMP CONSTANTINVS MAX AVG Bust cuirassed to r.; helmet with laurel wreath.	VICTORIAE LAET PRINC PERP Two Victories placing shield, on which is written VOT PR, on altar. In ex., PT.	1
			Maurice, II, p. 259, v, 2.		
Mint Uncertain					
45.	AE	.018	CONSTANTINVS AVG Head diademed to r.	PROVIDENTIA AVGG Gate of camp with two towers.	1
			Edwards, *Corinth*, VI, p. 96, 314.		

DELMATIUS 335-337

Mint of Cyzicus					
46.	AE	.015	Head r., laureate.	GL[ORIA EXERCI]TVS Two soldiers standing, facing, holding one standard between them. In ex., SMK	1
			Edwards, *Corinth*, VI, p. 106, 495.		

CONSTANS I 337-350

Mint of Siscia					
47.	AE	.017	CONSTANS P F AVG Bust diademed and draped to r.	VICTORIAE DD AVGG Q NN Two Victories facing each other, each with wreath and palm; between them, palm. In ex., ΓSIS	1
			Cohen, VII, p. 431, 179.		

No.	Metal	Size	Obverse	Reverse	No. of Coins
Mint Uncertain					
48.	AE	.013	Bust diademed and draped to r.	Emperor standing l., holding spear and globe.	1
			Cohen, VII, p. 420, 106.		
			CONSTANTIUS II 337-361		
Mint of Constantinople					
49.	AE	.019	DN CONSTANTIVS P F AVG Bust diademed and draped to r.,	FEL TEMP REPARATIO Soldier spearing fallen horseman. In ex., CONSB	1
			Cohen, VII, p. 447, 46.		
50.	AE	.016	DN CONSTANTIVS P F [AVG] Bust diademed and draped to r.	SALVS REIPVBLICE Emperor standing l., holding spear and globe. In ex., CONSR	1
			Edwards, *Corinth*, VI, p. 102, 414.		
Mint Uncertain					
51.	AE	.024-.019	[DN CON]STAN[TIVS] P F AVG Bust diademed and draped to r.	FEL TEMP REPARATIO Soldier spearing fallen horseman.	2
			Edwards, *Corinth*, VI, p. 104, 439.		
52.	AE	.015-.016	CONSTAN[TIVS] Head diademed to r.	V O T X X all within M V L T wreath X X X	2
			Edwards, *Corinth*, VI, p. 104, 445.		
53.	AE	.019	Bust diademed and draped to r.	Illegible.	1
			VALENTINIAN I 364-375		
Mint of Thessalonika					
54.	AE	.019	DN VALENTINIANVS P F AVG Bust diademed and draped to r.	GLORIA ROMANORVM Emperor walking r., dragging captive and holding labarum. In field, V B	1
			Edwards, *Corinth*, VI, p. 109, 535.		
			VALENTINIAN II 375-392		
Mint of Thessalonika					
55.	AE	.018	DN VALENTINIANVS P F AVG Bust diademed and cuirassed to l.; r. hand raised and holding sceptre.	[GLORIA REI]PVBLICE Gate of camp with two towers; above, ☧. In ex., TES.	1
			Edwards, *Corinth*, VI, p. 113, 605.		

THEODOSIUS I 379-395

No.	Metal	Size	Obverse	Reverse	No. of Coins
Mint of Cyzicus					
56.	AE	.014	[DN THEOD]OSIVS P F AVG Bust diademed and draped to r.	SALVS REI[PVBLICE] Victory moving l., carrying trophy and dragging captive. In ex., SMK[A].	1
			Edwards, *Corinth*, VI, p. 115, 662.		
Mint Uncertain					
57.	AE	.014	DN THEODO[SIVS P F AVG] Bust diademed and draped to r.	[GLORIA REIPVBLICE] Gate of camp with two towers.	1
			Cohen, VIII, p. 155, 16.		
58.	AE	.013	[DN THEODOSIVS P F] AVG Bust diademed and draped to r.	V O T X all within M V L T wreath. X X	1
			Edwards, *Corinth*, VI, p. 116, 673.		

ARCADIUS 395-408

Mint Uncertain					
59.	AE	.015	DN ARCADIV[S P F AVG] Bust diademed and draped to r.	SALVS REI[PVBLICAE] Victory striding l., carrying palm and dragging captive; in field l., ☧.	2
			Sabatier, I, p. 106, 41.		

HONORIUS 395-423

Mint Uncertain					
60.	AE	.013	[DN HONO]RIVS P [F AVG] Bust diademed and draped to r.	[SALVS REIPUBLICAE] Victory walking l., carrying trophy and dragging captive.	1
			Cohen, VIII, p. 182, 32.		

Type Unclassified, IV or V century..... 1

BARBAROUS COINS IMITATED FROM LATE ROMAN AND EARLY BYZANTINE TYPES, (THE SO-CALLED VANDALIC COINAGE)

PROBABLY STRUCK UNDER VALENTINIAN III 425-455

Mint Uncertain					
61.	AE	.014	Head to r.	[SALVS REI]PVBL[ICE] Victory advancing l., holding wreath and palm.	1
			B.M.C. Vandal, p. 18, 12.		

BYZANTINE COINS

John I Zimisces 969-976

No.	Metal	Size	Obverse	Reverse	No. of Coins
62.	AE	.028-.030	Bust of Christ facing, bearded, wearing nimbus cr.; r. hand in benediction; l. holds Book of Gospels. Nimbus has .. in each limb of cross; Book has . on cover. In field, IC and XC.	+ IhSЧS XRISTЧS bASILЄЧ bASILE Above and below (1) Above and below ∞ (1)	2

Edwards, *Corinth*, VI, p. 138, 103.

Michael VII 1071-1078

63.	AE	.027	Bust of Christ, facing; wears nimbus with plain cross, tunic and mantle; r. hand in benediction; l. holds volumen; in field, $\overline{IC}$ and $\overline{XC}$; border of large dots.	Bust of Virgin facing, orans; wears nimbus, mantle and veil ornamented with ·:·; in field, $\overline{MP}$ and $\overline{\Theta V}$; border of large dots.	1

Edwards, *Corinth*, VI, p. 141, 114.

Alexius I 1081-1118

64.	AE	.020-.022	Bust of Alexius I facing, holding in r. cruciform sceptre; in l., globus cr.	C Φ in angles of cross of equal M Δ limbs with globules at ends and X in centre.	2

Edwards, *Corinth*, VI, p. 142, 122.

Manuel I 1143-1180

65.	AE	.017	Manuel standing, facing, holding in r., cross; in l., globus cr.	Bust of Christ facing; nimbus with . in each limb of cross; r. in benediction; l. holds volumen. $\overline{IC}$ and $\overline{XC}$.	1

Edwards, *Corinth*, VI, p. 145, 145.

66.	AE	.020	Bust of Manuel facing, holding in r. labarum; in l. globus cr.	Cross radiate on two steps.	1

B.M.C. Byz., II, p. 580, 86.

67.	AE	.015-.018	Bust of Manuel facing, holding in r. labarum; in l. globus cr.	⊙ Γı ΓЄ OC Bust of St. George, beardless, with curly hair, facing, holding in r. spear; in l. oval shield; wears cuirass and cloak.	2

Edwards, *Corinth*, VI, 146, 148.

No.	Metal	Size	Obverse	Reverse	No. of Coins
68.	AE	.014-.016	Bust of Manuel facing, holding in r. labarum; in l. globus cr.; wears robe with squares and pellets.		2
			Edwards, *Corinth*, VI, p. 146, 149.		
			Type Unclassified		3

FRANKISH COINS

William Villehardouin 1245-1278

Before 1250. Struck at Corinth

69.	Billon	Den.	+ G. PRINCEPS Head of William, facing, in centre, within circle of dots.	+ĀChĀIE Cross pattée, with pellets in angles.	1
			Edwards, *Corinth*, VI, p. 152, 1.		
			Type Unclassified		1

LEVANTINE COLONIAL COINAGE OF VENICE

Antonio Venerio 1382-1400

70.	Billon	Den.	+ ANT' VENERIO DVX Cross	VEXILIFER VENETIAR' Lion of St. Mark.	2
			Edwards, *Corinth*, VI, p. 159, 55.		

THE HOARD

Athens, 307-283 B.C. (?)

71.	AE		Head of Athena r., in crested Corinthian helmet.	A Θ Owl with closed wings to r., within wheat wreath.	2
			Svoronos, pl. 22, nos. 64-70. *B.M.C.*, p. 22, nos. 229-235, pl. VI, no. 8. Shear, *Hesperia*, II, 1933, p. 246, Group E, II.		

Athens, after 261 B.C.

72.	AE	.020	Head of Zeus r., bound with taenia; border of dots.	A E Θ Athena r., hurling thunderbolt and holding shield on l. arm. In field to l. helmet l.; to r. horse's head r.	1
			Svoronos, pl. 22, nos. 53, 54. *B.M.C.*, p. 84, no. 584. Bellinger, *Num. Notes and Mon.*, No. 42, p. 2, VI.		

No.	Metal	Size	Obverse	Reverse	No. of Coins
73.	AE	.019	Head of Zeus r., bound with taenia; border of dots.	A Θ / E Athena r., hurling thunderbolt and holding shield on l. arm. In field to l. ear of corn; to r. coiled serpent.	2
			Bellinger, *Num. Notes and Mon.*, No. 42, p. 3, VIII.		
74.	AE	.018	Head of Zeus r., bound with taenia; border of dots.	A [E] / Θ Athena r., hurling thunderbolt and holding shield on l. arm. In field to l. spear of wheat; to r. coiled serpent.	1
			Svoronos, pl. 22, no. 55. *B.M.C.*, p. 84, nos. 582-583. Bellinger, *Num. Notes and Mon.*, No. 42, p. 3, VII. Shear, *Hesperia*, II, 1933, p. 254, no. 1, Group I.		
75.	AE	.018	Head of Zeus r., bound with taenia; border of dots.	A Athena r., hurling thunderbolt and holding shield on l. arm. Symbols illegible, as coin is struck off centre.	1
			ATHENS, 229-30 B.C.		
76.	AE		Head of Athena Parthenos r., border of dots.	Two owls half facing on thunderbolt; beneath AΘE. All in olive wreath.	46
			Svoronos, pl. 24, nos. 62-68. *B.M.C.*, p. 79, nos. 537-540, pl. XIV, 3. Bellinger, *Num. Notes and Mon.*, No. 42, p. 4. Shear, *Hesperia*, II, 1933, Plate VII, XIV.		
77.	AE		Head of Athena r.; wearing crested Corinthian helmet.	A E / Θ Zeus naked, hurling thunderbolt r., l. arm extended. Symbols illegible.	1
78.	AE		Head of Athena r., wearing crested Corinthian helmet. Border of dots.	A Θ / E Zeus naked, hurling thunderbolt r., l. arm extended. Symbols illegible.	7
			ATHENS, DURING 229-30 B.C.		
79.	AE		Head of Athena r., wearing crested Corinthian helmet. Border of dots.	A Θ / E Zeus naked, hurling thunderbolt r., l. arm extended. Lower r. eagle. In field l. amphora.	3
			Svoronos, pl. 81, nos. 25-27. *B.M.C.*, p. 80, nos. 545-547. Bellinger, *Num. Notes and Mon.*, No. 42, p. 2, no. IV. Shear, *Hesperia*, II, 1933, Plate VII, II η.		

No.	Metal	Size	Obverse	Reverse	No. of Coins
80.	AE		Head of Athena r., wearing crested Corinthian helmet. Border of dots.	A Θ / E Zeus naked, hurling thunderbolt r., l. arm extended (eagle on latter impossible to tell, off flan). In field l. bakchos.	2

Svoronos, pl. 77, nos. 26-27; pl. 81, nos. 49-52.
B.M.C., p. 81, no. 551.
Bellinger, *Num. Notes and Mon.*, No. 42, p. 4, no. X.
Shear, *Hesperia*, II, 1933, Plate VII, II *ν*.

ATHENS, BEFORE 110-100 B.C.

81.	AE		Head of Athena r., wearing crested Corinthian helmet. Border of dots.	A [Θ / E] Zeus naked hurling thunderbolt r., l. arm extended. In field r. eagle r., in field l. pileus surmounted by star.	2

Svoronos, pl. 81, nos. 30-31.
Shear, *Hesperia*, II, 1933, Plate VII, II *θ*.
Shear, *Hesperia*, V, 1936, p. 125.

82.	AE		Head of Athena r., wearing crested Corinthian helmet. Border of dots.	A Θ / E Zeus naked, hurling thunderbolt r., l. arm extended. Lower r. eagle. Symbol illegible.	4

Shear, *Hesperia*, II, 1933, Plate VII, II *η* or *θ*.

ATHENS, 110-100 B.C.

83.	AE		Head of Athena r., wearing crested Corinthian helmet. Border of dots.	A ΘE Zeus naked, hurling thunderbolt r., l. arm extended. In field r. and l. pilei of Dioscuri, surmounted by stars.	16

Svoronos, pl. 81, nos. 33-39.
B.M.C., p. 80, nos. 549-550, pl. XIV, no. 4.
Bellinger, *Num. Notes and Mon.*, No. 42, p. 3, IX.
Shear, *Hesperia*, II, 1933, Plate VII, II *ι*.

ATHENS, *ca.* 88 B.C. (?).

84.	AE		Head of Athena r., wearing crested Corinthian helmet. Border of dots.	A Θ / E Zeus naked, hurling thunderbolt r., l. arm extended. In field l., filleted thyrsos.	7

Svoronos, pl. 70, no. 26; pl. 81, nos. 40-44.
B.M.C., p. 80, no. 548.
Bellinger, *Num. Notes and Mon.*, No. 42, p. 4, no. XI.
Shear, *Hesperia*, II, 1933, Plate VII, II *λ*.

ATHENIAN KLERUCHIES

DELOS, 167 OR 166-88 B.C.

No.	Metal	Size	Obverse	Reverse	No. of Coins
85.	AE		Cicada.	A ΘE Owl r., on thunderbolt (sometimes ⊙ or Ⓜ).	134
			Svoronos, pl. 107, nos. 50-54. Shear, *Hesperia*, II, 1933, p. 261, Group K, 5. Shear, *Hesperia*, V, 1936, p. 129.		
86.	AE		Head of Athena r., wearing Corinthian helmet.	A ΘE Upright amphora with olive branch in back of it and to r.	14
			Svoronos, pl. 107, nos. 75-79.		

SUMMARY OF COINS FOUND ON THE PNYX

GREEK (including hoard of 243)	616
ROMAN	24
BARBARIAN	1
BYZANTINE	14
FRANKISH	2
VENETIAN	2
TURKISH	10
MODERN GREEK	1
UNCLASSIFIED	3
TOTAL	673

IV. WEIGHTS

Of the four official weights found on the Pnyx (Fig. 13, Nos. 1-4) none now agrees with an ancient standard. This is usually the case with lead weights, for the metal almost invariably becomes heavier while underground. The standard to which these four weights were intended to conform is, however, obvious: they are divisions of the heavy mina (873.2 grams). Nos. 1 and 2 represent one third of a mina, No. 3 one fourth, and No. 4 one sixth.[9] All of these weights were random finds; they are certainly, however, to be dated in the fifth or fourth century B.C.

The other three lead objects shown in Fig. 13 (Nos. 5-7) probably served as makeshift weights for use only in the household. I have not attempted to fit them to any standard, and it is equally difficult to assign them a date. No. 6 was found in the filling of the Third Period of the Assembly Place (425-325 B.C.).

[9] See Daremberg and Saglio, *Dictionnaire, s.v.* Pondus for a summary discussion of the various weight-standards. and devices used to identify them.

Catalogue

1 (M 77). Lead Weight. Fig. 13. Width, 0.055 m.; weight, 313.5 grams.

Square weight, the top bearing an amphora in relief and the inscription **TPIT**(*ημόριον*), one letter in each corner. The bottom is smooth, with slightly concave centre.

One third of a heavy mina (true weight 291 grams).

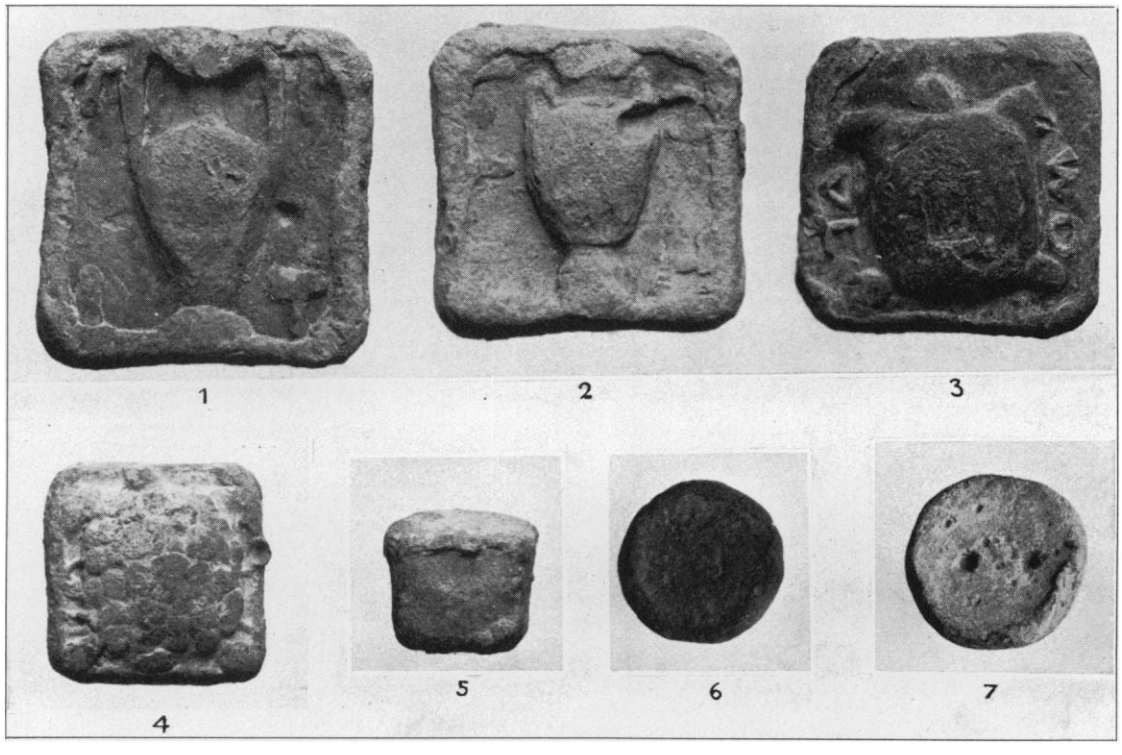

Fig. 13. Lead Weights

2 (M 80). Lead Weight. Fig. 13. Width, 0.05 m.; weight, 313 grams.

Square weight with an amphora in relief on the top. The raised marks in relief around the amphora do not seem to form actual letters. The bottom is flat.

One third of a heavy mina.

3 (M 23). Lead Weight. Fig. 13. Width, 0.049 m.; weight, 226 grams.

Square weight with a tortoise and the inscription ΔΕΜΟ (retrograde) in relief on the top. In the centre of the tortoise is a rectangular stamp bearing a now defaced device, and on the bottom of the weight is a rectangular stamp containing an owl facing front. These were marks of approval after official examination at stated periods.

One fourth of a heavy mina (true weight 218 grams).

4 (M 78). Lead Weight. Fig. 13. Width, 0.035 m.; weight, 153 grams.

Square weight with tortoise in relief on the top, traces of an obliterated inscription beside it. The bottom is flat.

One sixth of a heavy mina (true weight 145.5 grams).

5 (M 22). Lead Weight (?). Fig. 13. Width, 0.022 m.; weight, 70.5 grams.
Rectangular object, bent out of shape. It has no markings of any sort.

6 (M 29). Lead Weight (?). Fig. 13. Diameter, 0.027 m.; weight, 28.5 grams.
Disk with edges rolled inward on one face. No markings on either face.

7 (M 81). Lead Weight (?). Fig. 13. Diameter, 0.03 m.; weight, 63.5 grams.
Disk, rather unevenly shaped, with two small depressions in one face.

V. GRAFFITI AND DIPINTI

Nearly one hundred fragments of vases with incised letters were discovered, the great majority in the filling of the Third Period of the Assembly Place (425-325 B.C.), a few others from trenches along the line of the City Wall. Of these a selection is presented here.

The inscriptions may be classified as follows: (*a*) indications of ownership; (*b*) monograms; (*c*) single letters; (*d*) numbers. Many pieces are so fragmentary that they cannot be assigned with certainty to any of these categories.

Inscriptions denoting ownership may consist either of the genitive of a proper name alone, sometimes with the patronymic, once with the deme (No. 4), or of the declarative statement: I belong to ------ (*εἰμί* and the genitive of the name). Or, still more simply, the vase may bear the owner's name in the nominative case (No. 7). Abbreviated names also are fairly common. Several of the vases bearing inscriptions of this sort are broken in such a way that the ending of the name is left in doubt.

While the purpose of the monograms was also probably to identify the vase for its owner,[10] some of them may have had trade significance rather than reference to private ownership.

The single letters may also have indicated ownership, although this is more doubtful. Two of them (Nos. 23, 24) were inscribed on the vessel before firing, and therefore must have been made by the potter for his own purposes;[11] the others were scratched in after the vase was fired and glazed, often very crudely and quite disfiguring the bases of the vessels on which these single letters are usually found. The following letters occur on the Pnyx vases: Α (11 examples), Δ (5), Ε (5), Η (1), Κ (2), Μ (2), Ν (3), Π (2), Ϟ (1), Φ (2), Χ (1), Ω (1).

The only vase which bears a number is a small black-glazed kantharos (No. 25) with the number 45 scratched on its base. This seems too large a number to represent the price either of the vase or of its possible contents. It is also too large to refer to any unit of measurement that could be contained in the vase. A similar

[10] See Lucy Talcott, "Vases and Kalos-Names from an Agora Well," *Hesperia*, V, 1936, pp. 352-353.

[11] Cf. the practice of thus inscribing loom-weights (p. 74).

kantharos found at Olynthos [12] bears on its base the number 27. Its interpretation, like that of our vessel's inscription, is still undiscovered.

Another inscription is worthy of notice: [Δη]μόσιος inscribed on the side of a small jug (No. 26).[13] A single dedication was found on a fragment of a thymiaterion (No. 27).

Graffiti are present on many different kinds of vases, most of them small and of common ware. The inscriptions are usually on the base or around the outside of the vase, but quite a number of plates have letters on the upper surface. In the case of oinochoai a letter or two was sometimes inscribed on the top of the handle (Nos. 19, 21, 22). The shapes of vases from the Pnyx on which graffiti have been found are listed below, arranged in the order of the frequency in which they occur.

1. Flat plate (*Olynthus*, Part V, nos. 605 ff.).[14] This is by far the most common shape.
2. One-handled cup (*Olynthus*, Part V, nos. 895 ff.).
3. Kantharos (*Olynthus*, Part V, no. 505).
4. Skyphos.
5. Saucers—two varieties (*Olynthus*, Part V, nos. 880 and 1042).
6. Oinochoe.
7. Cup-kotyle (*Olynthus*, Part V, nos. 547 ff.).
8. Pyxis.
9. Amphora.
10. Krater (*Olynthus*, Part V, no. 306).
11. Ribbed jug (*Olynthus*, Part V, no. 836).
12. Basin on stand.
13. Roof tile.

The size of a vase seems to bear no relation to the size of the graffito inscribed on it. For example, the very small saucer No. 2 has the longest inscription, written completely around the sides, quite disfiguring its appearance. Few, however, of the inscribed vases are of great artistic value, so that their owners' only concern was to keep them from being lost or stolen.

A few dipinti were discovered, mostly in undateable contexts. The inscriptions were painted on amphoras or pots of uncertain shape. None has enough letters preserved to be of interest. Only one has been included in the catalogue: a small section of a pottery ring (No. 29) with two letters preserved on it.

[12] David M. Robinson, *Excavations at Olynthus*, Part V, no. 517.

[13] For the use simply of the letters ΔΕ to denote public property see *Hesperia*, V, 1936, pp. 353-354.

[14] For the sake of brevity descriptions of vase-shapes have been omitted, and comparisons made, wherever possible, to the vases found at Olynthos (D. M. Robinson, *Excavations at Olynthus*, Part V), since many of them correspond closely to those from the Pnyx.

Catalogue

1 (G 34). Kantharos. Fig. 14. Height, 0.043 m.

Rim alone preserved. Black-glazed.[15] Inscribed on the outside of the rim: [– – –]*ίας* εἰμμ[*ί*]. For the shape cf. *Olynthus*, Part V, no. 508. *Ca.* 375-350 B.C.[16]

2 (G 25). Saucer. Fig. 15. Height, 0.028 m.

One side missing. Black-glazed. Inscribed around the outside: [– – –]*ίου εἰμὶ δικαίως*.

For the shape cf. *Olynthus*, Part V, no. 1042. For the interesting adverb δικαίως I know no ready parallel, but its presence on this insignificant saucer (note also the vehemence with which the words were inscribed) may have been the result of a childish quarrel.

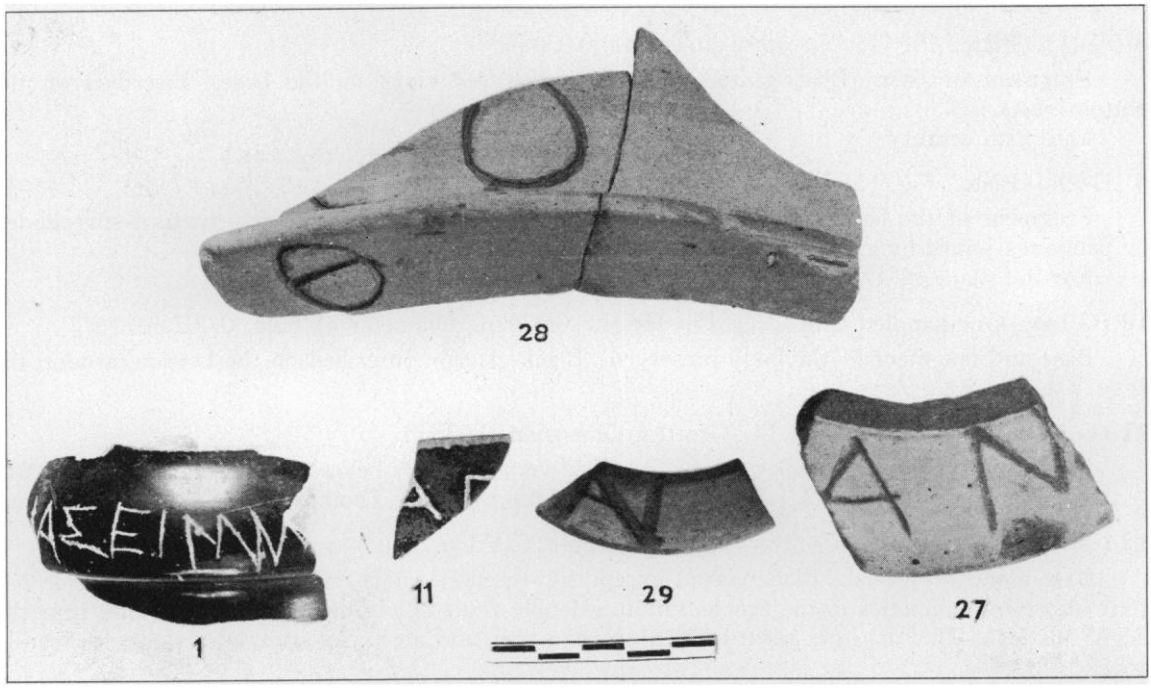

Fig. 14. Graffiti and a Dipinto

3 (G 61). Skyphos (?). Fig. 15. Height, 0.034 m. Diameter of base, 0.038 m.

Lower part of body and base preserved. Unglazed. Inscribed on one side: [Φι]λοκ[λῆς]// Δημοκλ[είδου].

This name is mentioned in various fourth-century inscriptions. See Kirchner, *Prosopographia Attica*, no. 14539.

4 (G 83). Lid. Fig. 15. Greatest dimension, 0.043 m.

Small fragment, no edge preserved. Black-glazed outside. Inscribed on the unglazed surface: Ἀνδ[ροκλείδου] // Εὐρυ[– – –] // Ἀχ[αρνέως].

[15] The type of clay, when not mentioned, is the normal Attic variety, light red, of fine texture.

[16] The dates given in this catalogue have been provided by Miss Lucy Talcott. When no date is given, it is to be understood that the context, the filling of the Third Period of the Assembly Place (425-325 B.C.), was the only criterion available for dating.

Although the interpretation of this sherd as an ostrakon is attractive, it has not met with favor, and the letter forms are generally considered too late to make this explanation possible. A man of this name is mentioned by Demosthenes in his oration against Olympiodoros (XLVIII, 11).

5 (G 55). Cup-Kotyle. Fig. 15. Greatest dimension, 0.045 m.

Fragment of the base. Black-glazed except for reserved rings on the base. Inscribed on the unglazed part of the base: [Ἀρι]στοκλέ[ους]. 450-425 B.C.

6 (G 71). Plate. Fig. 15. Diameter of base, 0.062 m.

Base alone preserved. Black-glazed. Inscribed on the bottom: Σατύρο(υ).

7 (G 81). Plate. Fig. 15. Greatest dimension, 0.039 m.

Fragment of the bottom. Black-glazed. Inscribed on the bottom: Φοίνιξ.

8 (G 41). Plate. Fig. 15. Greatest dimension, 0.036 m.

Fragment of base. Black-glazed except for reserved rings on the base. Inscribed on the bottom: Φιλο.

Late fifth century.

9 (G 59). Plate. Fig. 15. Diameter of base, *ca.* 0.085 m.

Fragment of the base. Interior decorated with impressed circular tongue pattern surrounded by palmettes joined by arcs. Inscribed on the bottom: Νικ.

For the shape cf. *Olynthus*, Part V, no. 558. 375-350 B.C.

10 (G 14). One-handled Cup. Fig. 15. Height, 0.023 m. Diameter of base, 0.062 m.

Base and fragment of the body preserved. Black-glazed. Inscribed on the bottom, around the edge: Ολυμ ο.

11 (G 30). Skyphos (?). Fig. 14. Greatest dimension, 0.028 m.

Fragment of the rim. Black-glazed. Inscribed very carefully below the rim on the outside: ΑΓ. This may be restored as ἀγ[αθῇ τύχῃ] (as suggested by H. A. Thompson), or as part of a name.

12 (G 17). Cup-Kotyle. Fig. 15. Diameter of base, 0.073 m.

Base alone preserved. Black-glazed except for reserved rings on the base. The interior has four impressed palmettes in the centre within a double roulette. Inscribed on the bottom, near the edge: Μανα. This does not seem to be a proper name, and an explanation of it does not readily appear.

13 (G 20). Plate. Fig. 15. Diameter of base, 0.108 m.

Fragment of bottom alone preserved. Black-glazed. Inscribed on the bottom, near the centre: Α.

Early fourth century.

14 (G 19). Plate. Fig. 15. Diameter of base, *ca.* 0.067 m.

Small fragment preserved. Black-glazed (showing traces of burning). The interior has impressed palmettes joined by arcs within a tongue pattern which is surrounded by other palmettes joined by arcs. Inscribed on the bottom: Α.

Cf. Hackl, " Merkantile Inschriften auf Attischen Vasen," *Münchener Archäologische Studien* XLIII, p. 37. Early fourth century.

15 (G 3). Bowl. Fig. 15. Diameter of base, 0.075 m.

Base alone preserved. Black-glazed. The interior has in the centre an impressed design of a palmette enclosed in a tongue pattern, surrounded by seven palmettes joined by arcs. Inscribed on the bottom: ΑΥ.

Early fourth century.

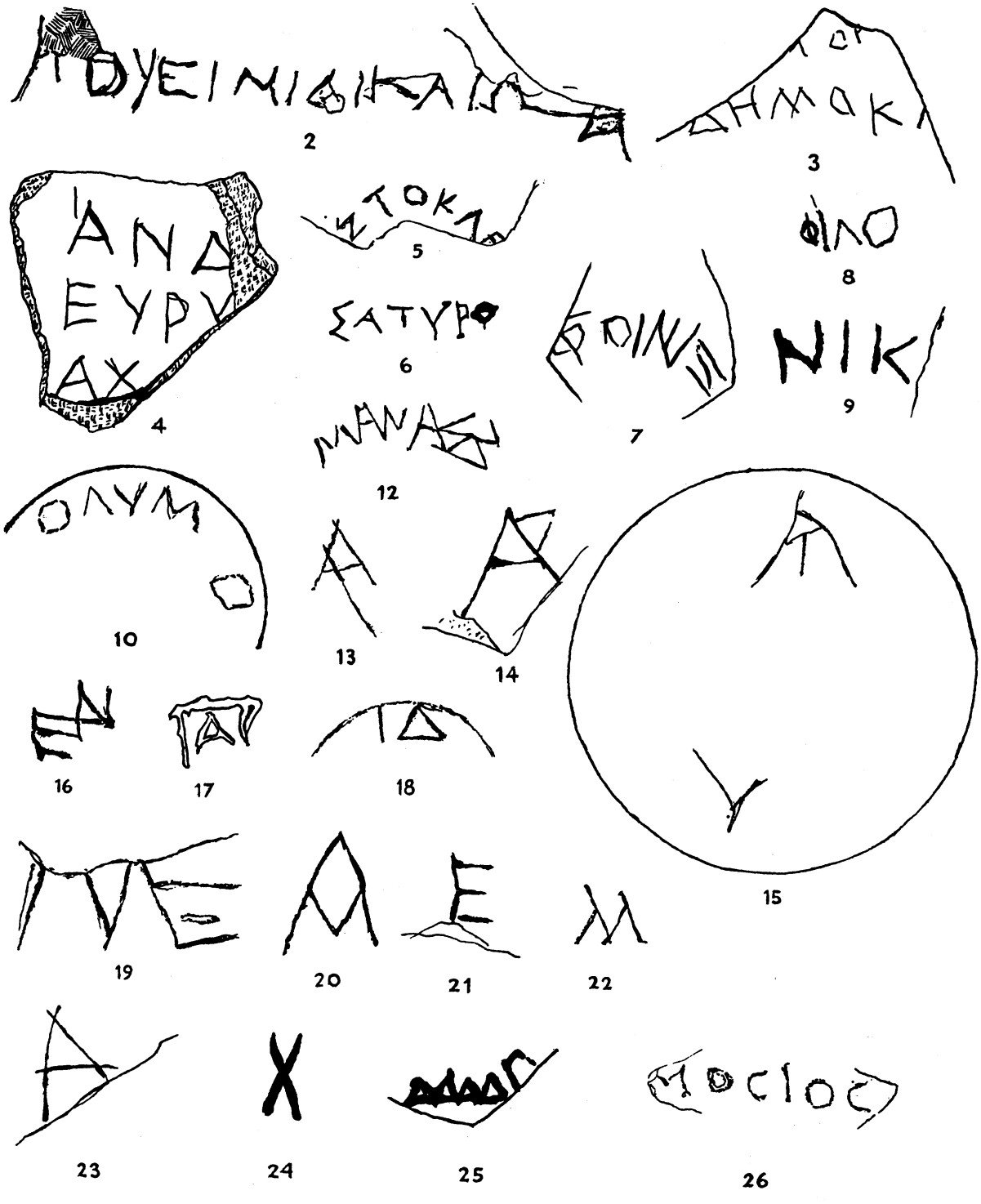

Fig. 15. Graffiti on Pottery (Actual Size)

16 (G 2). Plate. Fig. 15. Diameter of base, 0.094 m.

Base alone preserved. Black-glazed. On the inside are eight impressed palmettes joined by arcs and enclosed in a double roulette. In the centre is an impressed tongue pattern. Incised on the bottom, near one edge: EN.

Ca. 350 B.C.

17 (G 94). Plate. Fig. 15. Diameter of base, 0.072 m.

Half of base preserved. Black-glazed. On the top are palmettes enclosed in rouletting. Inscribed on the bottom: A.

Hellenistic period.

18 (G 11). Bowl. Fig. 15. Height, 0.035 m. Diameter of base, 0.059 m.

Half of base and fragment of body preserved. Black-glazed except for reserved rings on the bottom. Inscribed on the bottom, near the edge: IΔ.

19 (G 53). Oinochoe with Trefoil Lip. Fig. 15. Greatest dimension, 0.055 m.

Fragment from top of handle. Dull brown glaze. Inscribed on the top of the handle: NE.

20 (G 6). Oinochoe with Trefoil Lip. Fig. 15.

Fragment of handle and rim preserved. Black-red glaze. Inscribed on the rim just above the handle: A.

Early fourth century.

21 (G 43). Oinochoe. Fig. 15.

Top of handle preserved. Coarse clay; dull black-red glaze. The top of the handle is triangular. Inscribed on it: E.

22 (G 38). Oinochoe with Trefoil Lip. Fig. 15. Greatest dimension, 0.055 m.

Fragment of handle preserved. Black-glazed. Inscribed on the top of the handle: M.

23 (G 58). Krater. Fig. 15. Greatest dimension, 0.085 m.

Fragment of the foot. Black-glazed except for narrow band on vertical face. Incised before firing, on the inside of the foot: A.

For the shape cf. *Olynthus*, Part V, no. 306. Early fourth century.

24 (G 84). Shallow Bowl. Fig. 15. Diameter of base, 0.06 m.

Base and part of body preserved. Black-glazed. Incised on the bottom before firing, and glazed over: X.

Ca. 400 B.C.

25 (G 80). Kantharos. Fig. 15. Greatest dimension, 0.043 m.

Fragment of bottom. Black-glazed. In the centre of the interior are four small impressed palmettes. Inscribed on the bottom: ΔΔΔΔΓ.

Cf. Olynthian kantharos (*Olynthus*, Part V, no. 517) with the inscription ΔΔΓII.

26 (G 98). Jug (?). Fig. 15.

Fragment of body preserved. Black glaze outside, red inside. Inscribed on the body, horizontally: [Δη]μόσιος.

27 (G 35). Thymiaterion (?). Fig. 14. Greatest dimension, 0.073 m.

Inscribed on the upper face of the fragment (deeply cut letters): ἀν[έθηκεν]. The complete vase must have been quite large.

28 (G 39). Bucket (?). Fig. 14. Greatest dimension, 0.138 m.

Fragment of rim and body. Slightly gritty coarse buff clay; dull red glaze in the outlines of the letters. The rim is horizontal, the sides constricted just below it. The interior of the vessel is striated in a rough criss-cross pattern. On the top of the rim is incised: Θ. On the side, just beneath the rim: ΟϴΘ. The purpose of this vessel is unknown. Another of this kind, without an inscription, has been found in the Agora excavations.

29 (G 56). Pottery Support (?). Fig. 14. Greatest dimension, 0.053 m.

Small fragment of ring, rectangular in section. Unglazed. Painted in dull brownish glaze on the outer face: ΑV (this is the beginning of the inscription).

VI. SCULPTURE

The sixteen fragments of sculpture which are catalogued below have been selected from about thirty inventoried pieces, most of which are more fragmentary than those presented here. Only one statuette (No. 11) was found in the filling of the Assembly Place (Third Period, 425-325 B.C.); the rest came from wall trenches or were picked up on the surface, so that little external evidence is available for dating them. They range from the fourth century B.C. to the early Roman period.

As a group the sculpture offers one point of interest: four pieces (Nos. 3, 6, 11 and an uncatalogued fragment) are unfinished, and one statuette of poros (No. 12) may have been a model for a piece of sculpture. From this fact one may guess that a sculptor's workshop was located somewhere in the vicinity.

Catalogue

1 (S 16). Head of a Woman. Fig. 16. Height, 0.175 m.

Pentelic marble. Upper part of head and face missing; nose battered, chin and mouth abraded. Broken off at the neck.

The head is life-size. What remains of it shows beautiful modelling, with carefully studied planes running smoothly into one another. The nostrils were deeply drilled, and the corners of the mouth undercut, with the tongue appearing as a ridge between the slightly parted lips. There seems to have been a considerable ridge around the eye. The surface is smooth but not polished. The workmanship appears to be of the fourth century B.C.

While the poor preservation of the head makes comparisons perilous, an apparent resemblance to the head of "Ariadne" found on the Acropolis may be noted (Brunn-Bruckmann, pl. 174).

2 (S 17). Relief: Head of a Woman. Fig. 16. Height, 0.105 m.

Pentelic marble. Lower part of face broken off.

The hair is parted in the centre and is partially covered with a veil. The face, which looks directly to the front, has a low receding forehead and widely set eyes with heavy lids. The background is roughly tooled. The figure may well have been broken from a small grave relief. Fourth century B.C. (?).

3 (S 14). Head of a Woman. Fig. 16. Height, 0.16 m.

Pentelic marble. Broken off at the neck in a slanting line. Nose chipped.

The head, that of a youthful woman, is inclined slightly to the right. The unusually long neck may show that the body was made of a separate block to be fitted on. The hair is parted in the

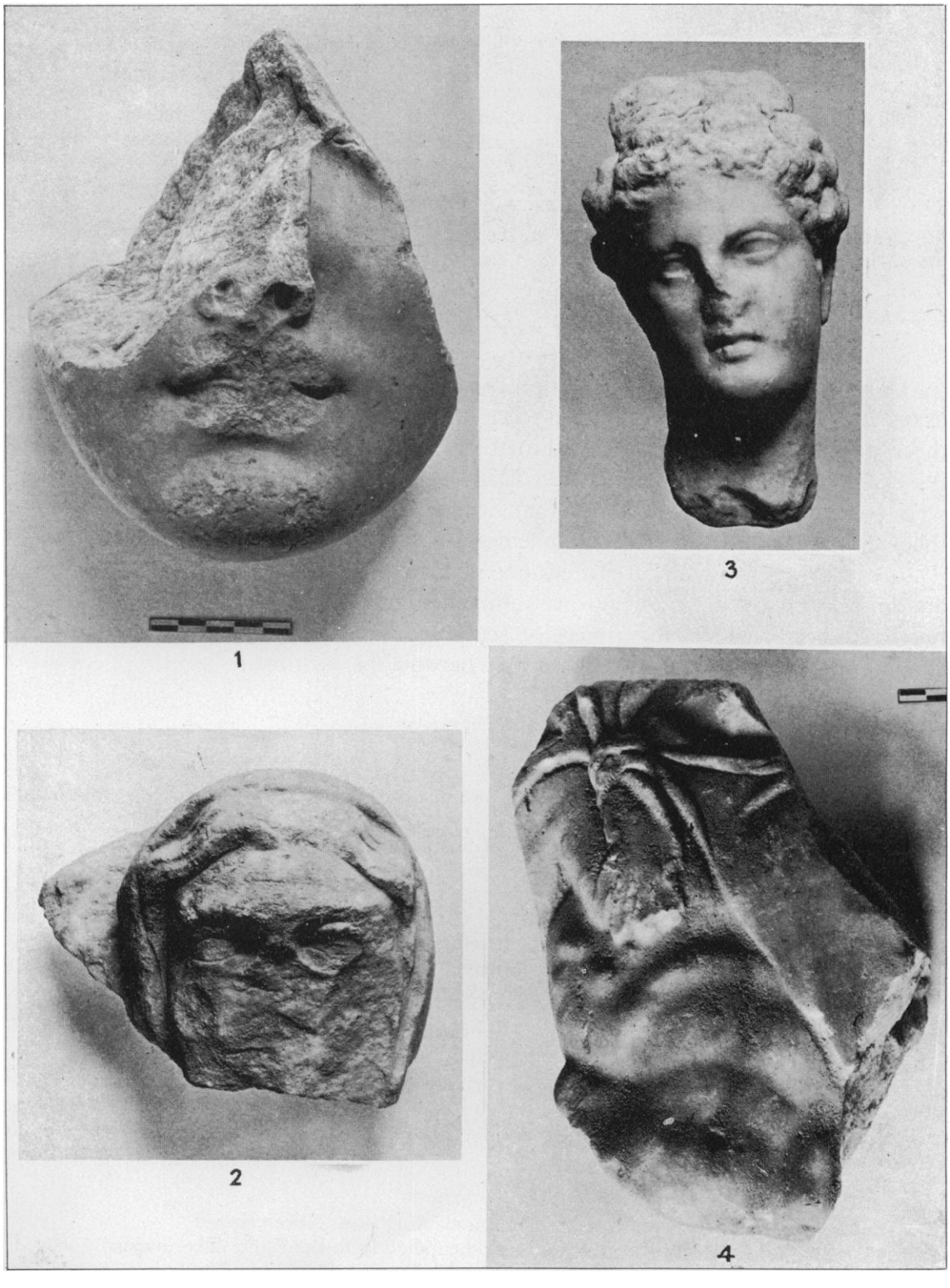

Fig. 16. Fragments of Sculpture

centre and dressed high on the head. The face is rather long, with wide-set eyes slanting a trifle, a very straight nose, full lips, and rounded, heavy chin. The cheeks are unmodelled and nearly flat. Although the face is well finished and even slightly polished, one side of the head and the back are quite incomplete. The left ear is almost finished, the right only blocked out, and the hair also was doubtless to be carved in more detail. The work is probably of the early Hellenistic period.

4 (S 13). Relief: Herakles. Fig. 16. Height, 0.215 m.

Pentelic marble. Torso alone preserved.

The piece is too fragmentary to show the position in which the figure stood, but the right arm seems to have been raised and held toward the back, as if to strike, and the prominent musculature of the abdomen also indicates violent action. On the right shoulder is tied the lion's skin, with one paw hanging down in front, the other extending upward over the shoulder; the skin itself extends diagonally across the chest. It is treated more like drapery than leather: even the paws appear as if made of cloth. Probably of the late Hellenistic period.

5 (S 27). Fragment of Throne. Fig. 17. Height, 0.155 m.

Pentelic marble. Upper right corner of back of throne preserved.

A wooden throne is represented, with a figure seated on it. The slightly raised broken edge (at the right in the photograph) shows where the outline of the figure began, and indicates that throne and figure were carved from a single block. The front of the piece is smoothly finished; the surface of the back is slightly rougher.

6 (S 31). Two Hands. Fig. 17. Length, 0.175 m.

Pentelic marble. Broken at right side (as shown in photograph).

Two hands probably female, with conspicuously spatulate fingers, are carved in high relief. The fingers of both are stretched out as if resting on the surface of the marble. The hands do not touch each other, and their position shows that they probably did not belong to a single figure. The remainder of the marble is uncarved and quite rough; perhaps this was simply a pupil's practice block.

7 (S 21). Standing Woman. Fig. 17. Height, 0.155 m.

Pentelic marble. The torso alone preserved.

The figure stands upright, with the left arm apparently raised and the right arm held toward the back, dressed in a chiton which is drawn tightly over the breasts and girt about the waist. A chlamys hangs diagonally across the back, and as there is no trace of it in front, it was probably held outstretched in the left hand. A curious square projection on the back of the neck may have been part of a support. The figure was very mechanically executed. The torso and the drapery are rigid, showing no sign of the motion of the arms. Probably first century B.C.

8 (S 24). Standing Woman. Fig. 17. Height, *ca.* 0.10 m.

Pentelic marble. Preserved from the waist to just above the knee.

The figure stands with the right leg slightly advanced. A chiton, falling in rigid folds, is worn, and over it a cloak of heavier material, which appears only in back. Perhaps fourth century B.C.

Cf. Diepolder, *Die attischen Grabreliefs*, pl. 37.

9 (S 26). Neck of Sea-Horse (?). Fig. 17. Length, 0.32 m.

Pentelic marble. Broken at both ends; dowel-hole (?) in one end.

Oval fragment, with curving parallel lines deeply cut all along the top, where at one point there is a curl carved in relief. The bottom is scalloped for half its length, while the other half is rough, as if for setting into a socket.

Cf. Lawrence, *Later Greek Sculpture*, pl. 93.

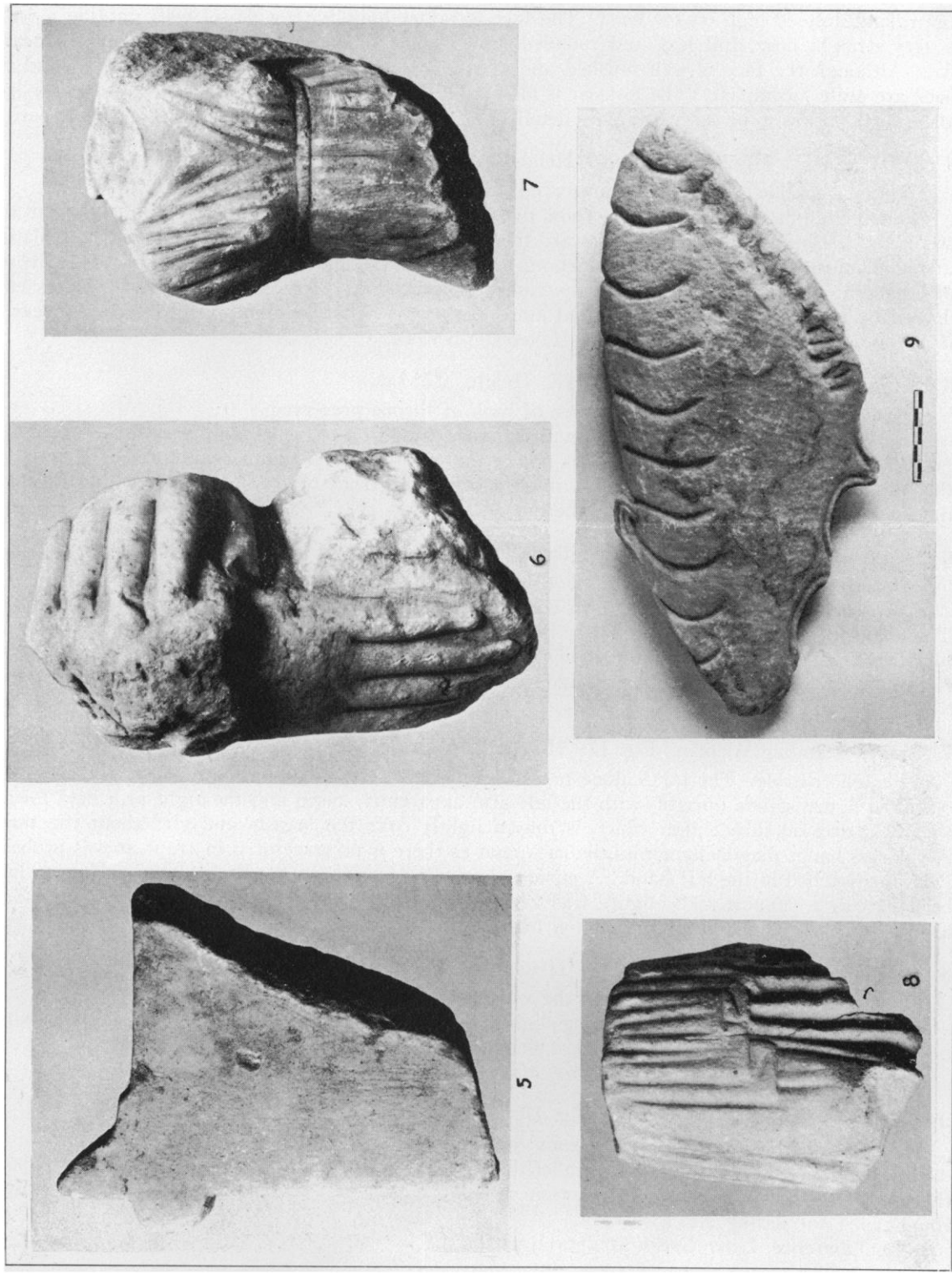

Fig. 17. Fragments of Sculpture

10 (S 30). Standing Woman. Fig. 18. Height, 0.075 m.
Pentelic marble. Head and lower legs missing.

Fig. 18. Statuettes

The figure is dressed in an Ionic chiton with a himation draped over the left shoulder and under the right arm. Her right arm is raised and held some object, as is shown by the hole pierced at her right hand; her left arm hangs at her side. The workmanship is very good considering the small scale of the figure. 350-300 B.C. (filling of Wall Trench 320).

11 (S 10). Standing Man. Fig. 18. Height, 0.095 m.

Pentelic marble. Head and lower legs missing.

The figure is dressed in a chlamys which is fastened on the right shoulder and falls in regular folds. His right arm hangs at his side; his left is slightly raised. The piece is unfinished and the back is hardly modelled. Late fifth or early fourth century B.C. (filling of Third Period of Assembly Place).

12 (S 15). Standing Woman. Fig. 18. Height, 0.16 m.

Very soft poros. Head missing; broken off at right side.

The figure, wearing chiton and himation, stands with hands clasped, leaning against the frame of the panel at its left side. It may have served as a study for a sepulchral monument.

13 (S 22). Seated Cybele. Fig. 18. Height, 0.12 m.

Pentelic marble. Complete, but chipped and worn.

The goddess is seated on a throne with a simple back. She is dressed in a chiton covered by a himation and wears a low polos, her hair hanging to the shoulders. In her left hand she holds a tympanon, in her right a patera, and on her lap rests a small lion. The figurine is very crudely executed.

This type of statuette is quite common. A considerable number has been found in various parts of the Agora (see *Hesperia*, IV, 1935, pp. 400, 401, and especially fig. 27).

14 (S 33). Head of Athena. Fig. 18. Height, 0.045 m.

Pentelic marble. Broken off at the neck.

The face is oval, with deep-set eyes and small mouth. An uncrested helmet is worn, the hair showing only above the ears. The execution is rather perfunctory.

15 (S 32). Head of Eros. Fig. 18. Height, 0.026 m.

Pentelic marble. Broken off below the chin.

A round, childish face, with pointed nose, smiling mouth, and prominent cheeks. The hair is parted in the centre and dressed in a double roll along the centre of the head from front to back, the remainder hanging in curls.

16 (S 6). Head of a Woman. Fig. 18. Height, 0.055 m.

Fine-grained white marble, almost like alabaster. Back and side of head broken off.

A long, oval face with large narrow eyes having well-defined upper lids and eyebrows. A deep hole was drilled at the corner of each eye. The slightly open mouth has similar holes at each corner. The forehead is triangular; the hair, parted in the centre, falls in deep waves accentuated by engraved lines. A heavy fillet encircles the head, its binding indicated by incised lines. Directly back of the fillet are two small holes for attachment to a bracket (?). The ear is not represented, but a hole is pierced in its place for the attachment of a metal earring. The flesh is highly polished, and the head is carved with more precision than any of the other pieces. Probably Hadrianic or early Antonine period.

VII. LAMPS

Several hundred lamps and lamp fragments were discovered in the course of excavation. Some of them have been published from time to time, in connection with the dating of various deposits and fillings,[17] and these will not be repeated here. Still other pieces, while deserving of study, are too fragmentary to be worth presenting.

[17] *Hesperia*, I, 1932, pp. 133, 183-185; *Hesperia*, V, 1936, pp. 169, 180, 197.

The lamps which are included in the present account are intended as a representative selection, and have been chosen mainly for their intrinsic interest.

By far the largest number of lamps was found in the filling of the Third Period of the Assembly Place, the date of which has been established as extending from the latter part of the fifth century to the last quarter of the fourth.[18] From the relative quantities of each of the six types [19] discovered in this context it is possible to determine which were in use during the period. Nos. 1 and 2, the only fragments of Type II and III which were found, must have been discarded decades before the lamps of later types were manufactured.

Lamps of Type IV were fairly common (Nos. 3-10 in the catalogue are selected examples). All of them except possibly one (uncatalogued) are made of Attic clay, occasionally with an admixture of miltos (No. 6), but usually uncolored. They are glazed black or red all over, inside and out, except for one lamp (No. 6) which has a reserved space behind the nozzle. In thickness of fabric the pieces vary considerably, in profile very little. Each of the lamps has a plain, incurving rim and a shallow infundibulum. The nozzles generally taper, but some are blunt. All but one of the lamps which preserve the bottom have a raised base. No. 3 has none, and would thus appear to be of an early date,[20] were it not for its well-developed nozzle. In every case where enough of the lamp is preserved a band-handle appears, starting at the centre of the sides, except in one uncatalogued fragment where the handle apparently springs from just behind the nozzle, a phenomenon for which I know no parallel. The latest variety of Type IV is represented by No. 8, with infundibulum tending to the " watch-shape," and a broad nozzle. A variation is offered by No. 9, which exhibits the usual profile of Type IV, but which has a short cylindrical projection beneath the body so that it can be set on a stand. Only one specimen bears a graffito: No. 7, which has the word KOINOΣ incised on top of the nozzle. Possibly each member of the family had his own lamp carefully marked, while one of this sort was for general use. As far as can be determined, the lamps of Type IV, with the exception of a few late specimens, fall within the fifth century.

Of Type V more examples were found (Nos. 11-24). All but one, which seems to be Corinthian (No. 13), are of Attic clay, and are covered with black or red-black glaze (often marred in firing) both inside and out, except Nos. 11 and 14, which are glazed only on the interior, and No. 22, which has a reserved space behind the nozzle. In shape and size the lamps of this type form a fairly uniform group. The profile is invariably that of Broneer's second variety,[21] though not all the lamps have the U-shaped bar-handle, and other irregularities of shape are apparent. No. 12, for example, might be regarded as transitional between the first and second varieties of

[18] See note 3, *supra*, p. 10.

[19] Broneer's classification of lamps (Oscar Broneer, *Terracotta Lamps* [*Corinth*, IV, ii]) will be used.

[20] Broneer, *op. cit.*, p. 41.

[21] Broneer, *op. cit.*, p. 42.

Type V, for although it has the angular profile of the second, its simple rim and the band-handle belong to the first. No. 19, on the other hand, which also has a band-handle, is clearly on the way to Type VI, in spite of the characteristic Type V rim. Nos. 23 and 24 are also closely related, in different ways, to the lamps of Type VI. One small fragment (No. 21) has the peculiarity of a U-shaped band-handle. The infundibula of most of the lamps are nearly as shallow as that of Type IV, but their bases are better defined, and exhibit considerable variation. The rim mouldings differ to a measurable extent. The nozzles, of which comparatively few are preserved, are either short and tapering (Nos. 11, 20), or short and broad (Nos. 13, 22). Some of the lamps of this type probably were made early in the fifth century, but Type V seems to have persisted throughout the century, and possibly even a little later.

About the same number was found of Type VI lamps as of Type V (Nos. 25-37). Although the clay seems in all cases Attic, it varies from a rather pale red to a ruddy color, and occasionally has turned gray in firing. All the lamps are covered with glaze inside and out, except No. 36, which is glazed only on the interior, and No. 30, which has a space reserved behind the nozzle. The bases are generally unglazed. The profiles of the Type VI lamps fall into two categories, both of which have straight sides. The rim of the first variety (Nos. 25-33) curves downward slightly toward the filling-hole; the base rises in the centre inside as well as out, and there is a wide horizontal band-handle. The second variety (Nos. 34-36) is flat-rimmed, and the bottom is also flat, but rising within like the lamps of the first variety. This variety has no handle. The nozzles of the Type VI lamps may be short or long, without reference to the shape of the body. Graffiti occur on two lamps (Nos. 32, 36). Perhaps once intended to be names, the inscriptions are now meaningless. Lamps of Type VI were made over a long space of time. Broneer sets the period of their greatest popularity in the second and third quarters of the fifth century,[22] but he deals only with the earlier variety. The second variety has been found in the Athenian Agora in deposits dating as late as the end of the fourth century and the beginning of the third,[23] so that this type appears to have survived more than a hundred years without any major change in shape.

The great majority of the lamps found in the filling of the Third Period of the Assembly Place are of Type VII (Nos. 38-86). This was to be expected, as we know from other sources that Type VII was produced throughout the fourth century and even in the third.[24] Subsequent to Broneer's classification the type has been divided into two groups,[25] distinguished from each other chiefly by the difference in glazing: the lamps of the First Group are glazed both inside and out, those of the Second

[22] Broneer, *op. cit.*, p. 44.

[23] Prof. Homer Thompson tells me that this type was almost the standard in Athens *ca.* 300 B. C. Cf., e. g., *Hesperia*, VI, 1937, p. 165, fig. 98 g.

[24] Broneer, *op. cit.*, p. 46.

[25] By Homer Thompson, in *Hesperia*, II, 1933, p. 199; *ibid.*, III, 1934, p. 460.

Group usually only on the interior. Differences in the shapes of the lamps of these two groups may be observed by comparing Nos. 38-60 and Nos. 65-84. These differences, however, are sometimes rather subtle (cf., e.g., Nos. 56 and 66), and it is often difficult to place a particular specimen in one group or the other. The fabric of the Pnyx specimens of the First Group is in all cases the red Attic clay, its quality varying from a good hard material to a rather flaky substance. The glaze likewise is of differing qualities, sometimes very glossy and bluish-black, sometimes red and flaky, and, as we have said, it covers the whole lamp, except sometimes the base and the groove around the rim, from where it was removed, after the lamp was fired, by means of an instrument. Miltos is found on only three lamps (No. 52 and two uncatalogued pieces) in the grooves of the rims. In the earlier specimens of the First Group the sides are almost as straight as those of Type VI (especially No. 38), but in the later pieces the body is rounded.[26] While the rim mouldings of the lamps of the Second Group are extraordinarily rich and various, those of the First Group have, as a rule, merely a simple groove setting off the shoulder from the sides (e.g., Nos. 38, 42, 51). In a few cases more elaborate rims are used (Nos. 41, 56, 57), anticipating the Second Group. In the more typical specimens the rim is lower than the sides of the lamp; in others, probably somewhat later in date, the rim rises above the sides (Nos. 54, 56, 57). The bases are all concave, and rise sharply within, thus forming a solid mass as a foundation for the lamp. The nozzles of the lamps of the First Group are usually long and broad. Wide horizontal band-handles are found on a large number of these lamps. Almost all which are without handles and which are sufficiently preserved have a pierced knob on the left side (Nos. 52, 53).[27] As far as can be determined from the Pnyx lamps, the presence of handle or knob bears no relation to the shape of the body of a lamp or to its date. Straight-sided lamps may have either a band-handle (No. 39) or a knob (No. 42), and ball-shaped lamps are subject to the same variations (No. 51, band-handle; No. 53, knob). It is evident, then, that while the knob was a new invention, practically coincident with the introduction of Type VII, the horizontal handle was not discarded for a long time thereafter.[28] One peculiar specimen (No. 60) has a U-shaped bar-handle, a feature quite unexpected in this type of lamp, and harking back to the lamps of Type V.

While graffiti are rare on other Greek lamps from the Pnyx, quite a large number appear on the Type VII lamps of the First Group. With the exception of one (No.

[26] Broneer, *op. cit.*, p. 45.

[27] For the knob see Broneer, *op. cit.*, p. 6. Prof. Homer Thompson suggests that this knob was for suspending the lamp, "especially during the long summer months when lamps were needed little or not at all."

[28] I am well aware that evidence from other excavations does not bear out this statement. At Olynthos no lamps of this type with knobs were found (*Excavations at Olynthus*, V, p. 280), and in the Agora at Athens knobs have been noted only on the lamps of the Second Group (*Hesperia*, II, 1933, p. 199). I can only offer the evidence from the Pnyx for what it is worth.

49) which has an apparently meaningless inscription on the rim and nozzle, each bears only a single letter inscribed either on the top of the nozzle or on the bottom of the lamp. This was probably the initial letter of the owner's name.

Here may be mentioned three fragments probably of Type VII lamps of the First Group which seem to have been used as try-pieces (Nos. 61, 62, 63). No. 61, of the usual early shape, has glaze on the broken edges as well as on the prepared surfaces, and in addition to this a hole was pierced in one side after the glaze had been applied and the piece fired. It is reasonable to suppose that this glazed fragment was placed in the kiln either to test the heat or to find if the glaze was of the proper consistency. The hole afterward made in the side would show how the clay had withstood the firing. For this purpose it would have been simpler to break off a piece, if the original fragment had not been so small. Nos. 62 and 63 are fragments of bases, which also have glaze running over onto the broken surfaces. Through the bottom of each a hole has been pierced before glazing and firing, perhaps for impaling each piece on a spike in the kiln. The gray color of the clay and the greenish-black glaze evidently show that the kiln was not of the right temperature.

The lamps of the Second Group are usually glazed only inside, but occasionally, in a decorative manner, on the rim. Two lamps (Nos. 74 and 75) are glazed both inside and out, like those of the First Group, but the texture of both glaze and clay, as well as their shape, places them indubitably in the Second Group. The clay is uniformly of a warm buff color, in some specimens rather flaky. The outside is usually polished. Black or red glaze covers the interior except where the brush could not reach, and it is often quite carelessly applied, either not entirely covering the surface, or running out of the nozzle. The bodies of the lamps of the Second Group are very much like those of the First, but in general more rounded. A few early pieces have straight sides (No. 70), but most of the lamps tend to the ball- or even watch-shaped body. The mouldings of the rims are more varied, heavy and elaborate than in the lamps of the First Group. The bases tend to be more solid, rising far into the interior of the infundibulum, and removing an appreciable amount of the space for oil. In the nozzles there is practically no variation; they taper more sharply than those of the First Group, and have very small wick-holes. As in the First Group, either a wide horizontal handle or a pierced knob on the left side may be present, while some of the lamps have neither handle or knob. No chronological significance appears to attach to the presence or absence of either of these features. Two lamps (Nos. 83, 84) included in the Second Group have the flat tops and the undecorated rims separated from the sides by a slight wheel-cut groove which appear in lamps of Type VIII. Missing, however, is the sharp angle between top and sides which is characteristic of Type VIII, and the clay and general appearance of the lamps definitely place them with Type VII.

A third variety of Type VII lamps, of which a small number was found, is illus-

trated by Nos. 85 and 86. In profile they strongly resemble the lamps of the Second Group, but have simpler mouldings, usually only a single groove setting off the rim from the shoulder. Their distinguishing feature is a central socket for attachment to a stand. The group is too small (only nine other fragments were found) to allow of generalizations about characteristics or date.

Two examples of Type VIII lamps were found on the Pnyx, one in the filling of the Third Period of the Assembly Place, the other in a much later context, unrelated to the date of the lamp. Despite the fragmentary condition of the former (No. 87) it is easily seen that it is not of typical form. The appearance of the fabric, the heavy ring around the filling-hole, and the double rills on the shoulder are reminiscent of some of the lamps of Type VII, while the sharp angle between shoulder and sides places the fragment rather with Type VIII. The other lamp (No. 88) is quite conventional in form. Both are probably contemporary with the Second Group of Type VII.

Here ends the series of lamps found in the filling of the Third Period of the Assembly Place. From a survey of them it appears that just before the last quarter of the fourth century, the *terminus ante quem* of the filling, the Second Group of Type VII was the lamp most in use, with the First Group a close second. Type VIII was probably never more than a brief development of Type VII. Types V and VI were still fairly popular, but Type IV had almost disappeared, and lamps earlier than these were no longer known.

The Hellenistic period is rather meagerly represented. Three fragments of Type IX lamps have been found in various contexts; they are quite different in shape because only one (No. 90) is typical, while No. 89 stands at the beginning of the development of the type, No. 91 at the end. No. 90, with its watch-shaped body, deep groove encircling the rim, and pierced knob, all characteristic features of the type,[29] probably belongs to the early third century.[30] No. 89, which cannot have been made much before, shows evidence of transition from Type VII, especially in the shape of the body and base. However, its angular lines, its blunt nozzle, and the poor quality of its clay and glaze, are sufficient to distinguish it from that type. No. 91, probably made near the end of the third century, shows affinities with lamps of later types, especially Type XII. These three lamps demonstrate how fluid were the shapes of Hellenistic lamps, and how difficult it may often be to draw a sharp line between the various types.

Neither Type X nor Type XI is represented among the Pnyx lamps. Of Type XII there are only two examples (Nos. 92 and 93), rather different from each other,

[29] Broneer, *Terracotta Lamps*, pp. 47-48.

[30] Cf. the group of lamps found in a well in the Agora (*Hesperia*, II, 1933, p. 453, fig. 2—especially the lamp in the lower right corner). Further, cf. Homer Thompson, *Harvard Studies in Classical Philology*, Supplementary Volume I, 1940, pp. 207-208 and note 2 on p. 208.

but probably both from the early second century.[31] A miltos-colored groove on the rim of No. 93 is reminiscent of the lamps of the fourth century.

No. 94 conforms to no type. It was probably made at some time during the second century. No evidence for its date is given by the provenience.

A comparatively small number of mould-made lamps, as well as a few moulds, were discovered. The series begins with lamps of Type XVIII (Nos. 95-107), most of them found either in disturbed contexts or in filling dating as late as the first century after Christ, so that they offer no chronological data. By analogy with similar lamps found in the Athenian Agora, they are to be assigned to the second and first centuries B.C. Undoubtedly the oldest lamp of the group is No. 95, which has the air of experimental manufacture to be expected in an example of the earliest moulded lamps.[32] No. 96 cannot be much later. The clay of both these lamps is the usual Attic variety, and the glaze is black. The other lamps with ridged decoration on top have a much more standardized and metallic appearance (Nos. 97, 98, 99). The clay is of a different variety, slightly gritty and rather hard, and the glaze is either red or a dull brown. A few other fragments of this type were found, with various designs on the shoulder (Nos. 101-104), and varying markedly in both clay and glaze. An interesting lamp is No. 105, either transitional between Type XVIII and Type XX, or a combination of the two.[33] The bright orange-red clay and dull red glaze, the pattern of raised dots on the body, and the letter alpha on the bottom are all characteristic of Type XX, but the shape is much like that of a typical Type XVIII lamp (e.g., No. 97). Some of the dots are arranged in radiating lines, showing the influence of the ribbed Type XVIII lamps, and the volutes associated with Type XX are missing. The features of the two types are thus inextricably mixed. Two fragments of moulds for the tops of Type XVIII lamps were discovered (Nos. 106, 107).

A few lamps of Type XX turned up (Nos. 108-113). Almost all are of bright orange-red clay covered with dull red glaze, and all are poorly made, the moulds for top and bottom often carelessly put together, and the edges roughly smeared, thus obscuring the ends of the volutes.[34] There are two varieties, one with a vertical strap-handle (Nos. 108, 109) like that of Type XVIII, the other, somewhat later in date, with moulded handle (Nos. 110, 112). Other slight variations may be observed in the nodules decorating the body, and in the shapes of the letters which are moulded in relief on the bottom of each lamp. No. 112 is unusual in that although it has the shape of a Type XX lamp, with the expected volutes on the nozzle and nodules on the lower part of the body, it has on top an impressed tongue pattern such as is found

[31] For No. 92 cf. Broneer, *op. cit.*, no. 188; *Hesperia*, III, 1934, p. 365 (no. C55) and fig. 50.
[32] Cf. *Hesperia*, III, 1934, p. 387 (no. D56) and fig. 75; this lamp, however, has a handle.
[33] Cf. Broneer, *op. cit.*, p. 71, fig. 32.
[34] For a general description of the type see Broneer, *op. cit.*, pp. 70-73.

on other contemporary lamps, as, for example, Type XXIV.[35] A single mould for the lower part of a Type XX lamp was discovered (No. 113).[36]

A number of extremely fragmentary lamps of Type XXI were found (Nos. 114-128), mostly in contexts of the first century after Christ. They belong to Broneer's second variety.[37] The clay is of several sorts and colors, often rather gritty and usually quite hard. The glaze is generally brown, but occasionally black or red. Where the rims are preserved they differ considerably from Broneer's types. The handles exhibit a number of shapes, of which a naturalistic leaf is the most common. In two cases (Nos. 117, 118) the lamps have letters moulded in relief on the bottom (Fig. 27), a feature which is not mentioned by Broneer in his account of this type.

Very few pieces were found of lamps later than Type XXI (Nos. 129-134), and all were found in disturbed fill. They are described in the Catalogue. This ends the series of lamps, not an impressive one, but perhaps adding slightly to the evidence for Athenian lamps.

Catalogue

TYPE II

1 (L 172). Fig. 19.

Fragment of rim and body. Clay[38] burned; black glaze all over except inside rim. Flat rim projecting outward; shallow body with straight sides.

TYPE III

2 (L 173). Fig. 19. Width, *ca.* 0.082 m.; height, 0.026 m.

Back of body missing, base broken. Red-brown glaze inside. Shallow body with wide, flat rim sloping inward. Short, tapering nozzle.

TYPE IV

3 (L 158). Figs. 19, 20. Length, 0.077 m.; width, 0.055 m.; height, 0.032 m.

Handle missing. Black glaze inside and out. Shallow body with rounded sides and incurving rim; flat bottom. Fairly long, tapering nozzle. Traces of horizontal band-handle.

4 (L 157). Fig. 19. Length, *ca.* 0.095 m.; width, 0.076 m.; height, 0.018 m.

Handle, fragments of body and base missing. Brown-black glaze all over. Shape as preceding, except for short, broad nozzle, and slightly raised base. Traces of band-handle.

5 (L 164). Fig. 20.

Fragment of rim and nozzle. Black glaze inside and out. Shallow body with short, broad nozzle and large wick-hole.

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[35] Cf. Broneer, *op. cit.*, p. 83, fig. 40, no. 464.

[36] Cf. a mould found in the Agora (*Hesperia*, II, 1933, p. 204, fig. 6).

[37] Broneer, *op. cit.*, p. 74.

[38] Wherever the type of clay is not described, the fine light red Attic variety is to be assumed.

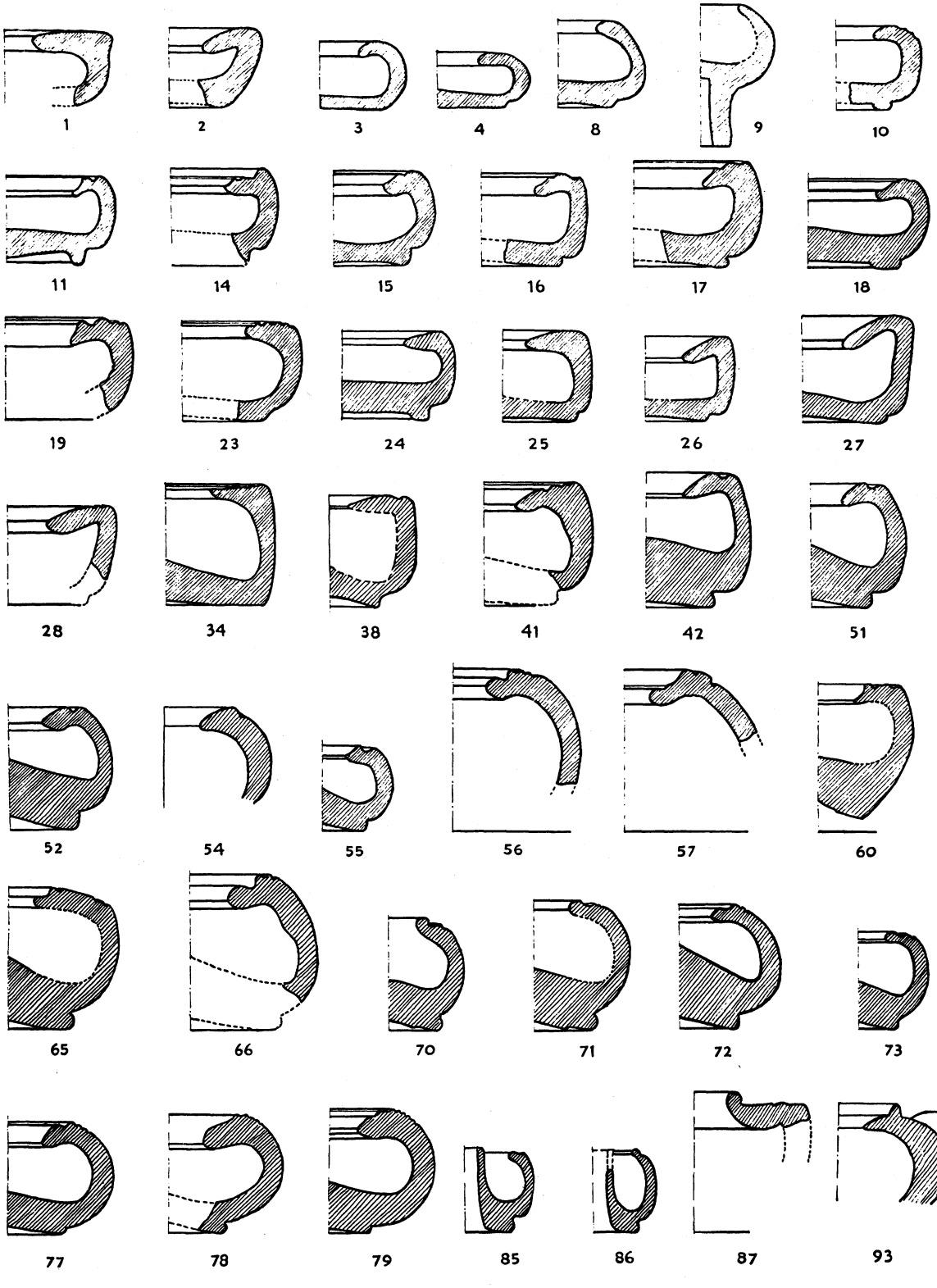

Fig. 19. Profiles of Greek Lamps
(½ Actual Size)

6 (L 170). Fig. 20. Length of nozzle, 0.023 m.

Fragment of rim and nozzle. Lustrous black glaze inside and out, except on top of nozzle and band around filling-hole, which is colored with miltos. Typical rim; short, slightly tapering nozzle.

7 (L 171).

Fragment of rim and nozzle. Black glaze all over. Typical rim; broad, short nozzle. Scratched on top of nozzle: KOINOΣ (Fig. 21).

8 (L 169). Fig. 19. Width, *ca.* 0.065 m.; height, 0.028 m.

Back of body missing. Brownish-red glaze all over. Shallow body, tending to the "watch-shape," and very low base. Rather long, blunt nozzle.

9 (L 174). Fig. 19. Length, 0.063 m.; width, 0.048 m.; height (including support), 0.044 m.

Complete. Black glaze all over. Typical profile, except for the cylindrical projection, partially pierced from below, which takes the place of a base. By means of this the lamp was supported on a stand.

10 (L 135). Fig. 19. Height, 0.018 m.

Nozzle and part of body and base preserved. Black glaze all over. Shallow body, low base. Rim much like that of Type IV, but with a slight groove around the edge of the top. Short, tapering nozzle. This lamp is transitional between Types IV and V.

TYPE V

11 (L 136). Figs. 19, 20. Length, 0.085 m.; width, 0.068 m.; height, 0.027 m.

Handle missing. Black glaze on interior. Shallow body with fairly straight sides and overhanging rim. Short tapering nozzle, ring base, U-shaped bar-handle.

12 (L 142). Fig. 20.

Fragment of rim and body. Black glaze inside and out. Shallow, straight-sided body with single groove around rim, horizontal band-handle.

13 (L 253). Fig. 20. Length, 0.10 m.; width, 0.073 m.; height, 0.029 m.

Handle missing, rim chipped. Light buff Corinthian clay, black glaze inside and out except on the base (the lamp was dipped). Shallow body with vertical sides, raised base, and short, blunt nozzle. U-shaped bar-handle.

14 (L 144). Fig. 19. Height, *ca.* 0.03 m.

Fragment of rim and body. Black glaze on interior. Nearly straight sides, wide, depressed rim. U-shaped bar-handle.

15 (L 139). Fig. 19. Length, *ca.* 0.10 m.; width, *ca.* 0.076 m.; height, 0.029 m.

Half of body missing. Black glaze inside and out; concentric circles painted on the base. Shallow body with slightly curving side and single groove around rim; ring base. Broad, fairly short nozzle.

16 (L 148). Fig. 19. Height, 0.03 m.

Fragment of body. Black glaze all over. Straight side, slightly overhanging rim, raised base.

17 (L 140). Fig. 19. Height, 0.034 m.

Fragment of body. Brown-red glaze inside and out. Rather thick-walled body with nearly straight sides, and raised base.

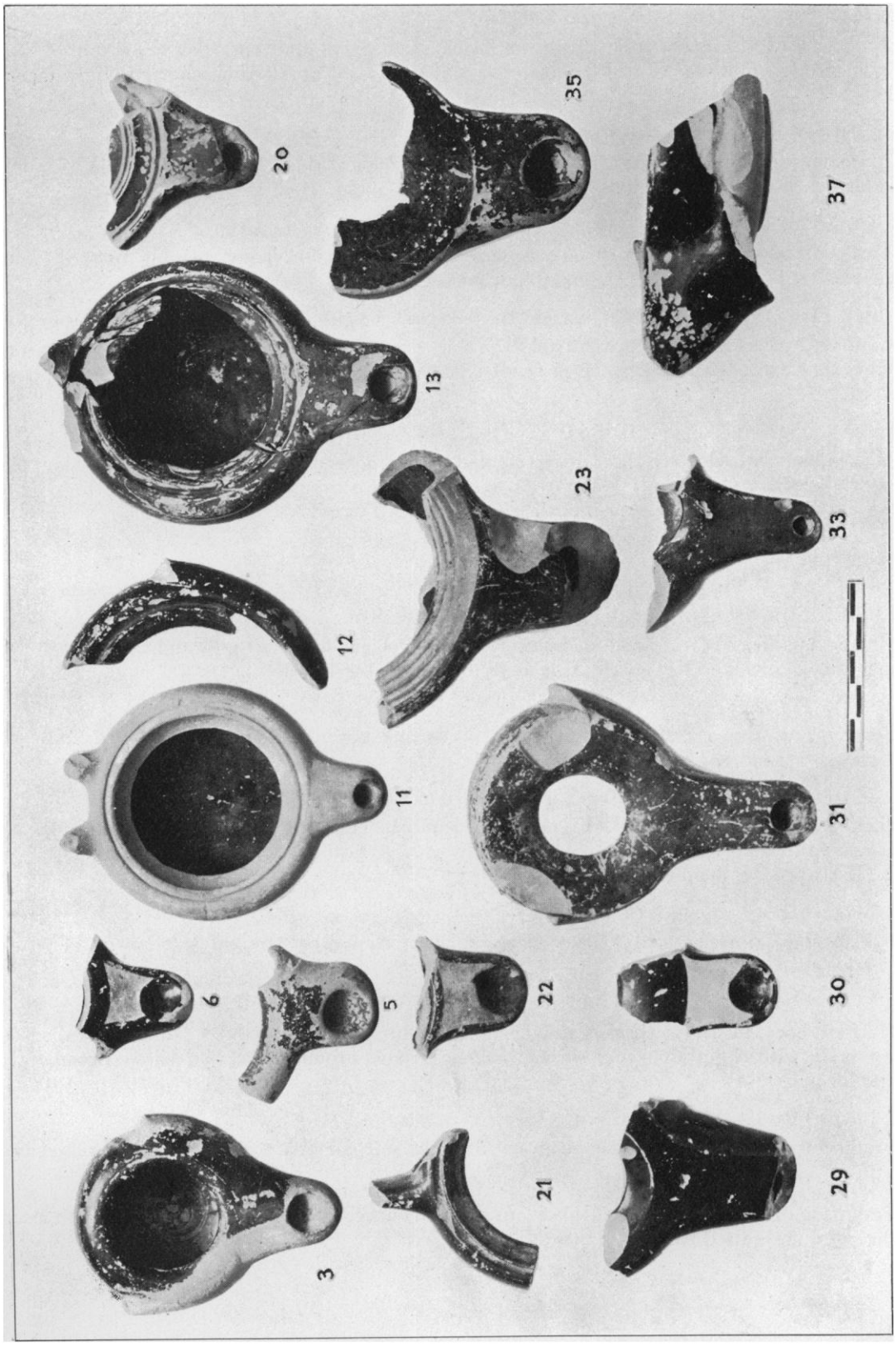

Fig. 20. Greek Lamps: Types IV, V, VI

18 (L 137). Fig. 19. Width, 0.076 m.; height, 0.027 m.

Nozzle and part of rim missing. Black glaze inside and out; concentric circles in glaze on the bottom. Shallow body with sides curving into the rim. U-shaped bar-handle.

19 (L 141). Fig. 19.

Fragment of rim and body. Black glaze all over. Straight sides and elaborately grooved, almost horizontal rim. Traces of horizontal band-handle.

20 (L 149). Fig. 20.

Fragment of body and nozzle. Red-black glaze inside and out. Probably straight sides. Elaborately grooved, overhanging rim. Short, tapering nozzle.

21 (L 143). Fig. 20.

Fragment of rim and body. Black glaze all over. Slightly curving sides; rim with single groove. U-shaped band-handle.

22 (L 168). Fig. 20.

Nozzle alone preserved. Black glaze inside and out, except on top of nozzle, where traces of miltos appear. Two shallow grooves on rim; broad, short nozzle.

23 (L 133). Figs. 19, 20. Height, 0.042 m.

Fragment of body and nozzle. Black glaze all over except on rim. Nearly straight sides; broad, flat rim with shallow grooves. Raised base.

24 (L 134). Fig. 19. Width, 0.071 m.; height, 0.028 m.

Half of body and handle missing. Black glaze inside and out; concentric circles painted on the bottom. Shallow body with nearly straight sides and ring base. Wide rim with two very slight grooves around the edge sloping toward the filling-hole. U-shaped bar-handle.

TYPE VI

25 (L 109). Fig. 19. Width, *ca.* 0.057 m.; height, 0.03 m.

Half of body, nozzle, and handle missing. Black glaze all over. Vertical sides; raised base; rim sloping slightly inward. Horizontal band-handle.

26 (L 110). Fig. 19.

Nozzle and fragment of rim. Very lustrous black glaze all over. Broad rim sloping inward; raised base. Short, broad nozzle with large wick-hole.

27 (L 106). Fig. 19. Width, *ca.* 0.068 m.; height, 0.033 m.

Half of body, nozzle, and handle missing. Black glaze over the whole surface, including the base. Rim sloping deeply toward the centre; raised base. Horizontal band-handle.

28 (L 112). Fig. 19.

Fragment of rim and body. Black glaze inside and out. Rim sloping inward, with two shallow grooves around the outer edge.

29 (L 118). Fig. 20.

Fragment of nozzle and body. Lustrous black glaze all over. Rim sloping slightly inward, the inner part glazed lighter than the outer (perhaps the result of stacking in the kiln).

30 (L 120). Fig. 20.

Nozzle and fragment of rim. Black glaze all over except on top of nozzle. Short, wide nozzle; slightly curving rim.

31 (L 104). Fig. 20. Length, 0.10 m.; width, 0.064 m.

Bottom and handle missing. Black glaze all over. Slightly curved sides; broad rim sloping inward. Long narrow nozzle. Horizontal band-handle.

32 (L 111).

Fragment of rim. Black glaze all over. Rim sloping slightly inward. Letters scratched on top of the rim (Fig. 21).

33 (L 107). Fig. 20.

Nozzle and fragment of body. Black glaze inside and out. Narrow rim curving in toward centre (almost like Type IV). Narrow nozzle with very small wick-hole.

34 (L 103). Fig. 19. Width, 0.069 m.; height, 0.039 m.

Nozzle and half of body missing. Brown-red glaze all over. Flat rim; flat bottom. Three very shallow grooves around edge of rim. No handle.

35 (L 105). Fig. 20.

Nozzle and fragment of rim. Black glaze inside and out. Almost flat rim. Short wide nozzle with large wick-hole, separated from the rim by a slight ridge.

36 (L 101).

Fragment of rim and body. Black glaze inside. Slightly sloping rim, with letters rudely scratched on the top (Fig. 21).

37 (L 122). Fig. 20. Height, 0.036 m.

End of nozzle, half of body, and bottom missing. Black glaze inside and out. The lamp is a "double-decker," with almost vertical sides which bulge a little where the lower part begins. Slight groove around edge of rim; long, narrow nozzle.

Professor Homer Thompson tells me that several lamps of this type have been found in the Agora and that a similar double-deck scheme is found in a series of small, Hellenistic pitchers.

TYPE VII (First Group)

38 (L 255). Figs. 19, 22. Width, 0.056 m.; height, 0.034 m.

Body and end of nozzle chipped. Black glaze all over except on base and in groove around the rim. High, straight-sided body, with wide moulding around the filling-hole. The lamp was used after the nozzle had been chipped. No handle.

39 (L 46). Fig. 22. Length, 0.099 m.; width, 0.067 m.; height, 0.043 m.

End of nozzle and handle broken off. Black glaze all over except on bottom and in groove around the rim. Straight sides; wide horizontal band-handle.

40 (L 12). Length, 0.096 m.; height, 0.04 m.

Right side broken away. Black glaze all over. Nearly straight sides; deep groove around rim; wide horizontal band-handle. Letter scratched on the nozzle (Fig. 21).

41 (L 36). Fig. 19.

A portion of the rim and nozzle alone preserved. Black glaze inside and out except in groove around rim. Almost straight sides. Triple groove around the filling-hole.

42 (L 43). Fig. 19. Width, 0.066 m.; height, 0.043 m.

Half of body and end of nozzle missing. Black glaze all over except in groove around rim. Slightly curved sides; wide convex rim surrounded by single groove. Pierced knob on left side of body.

43 (L 14). Length, 0.08 m.; width, 0.062 m.; height, 0.039 m.

Handle and tip of nozzle missing. Worn black glaze all over except in groove around rim. Curving sides; single groove around rim. Horizontal band-handle. Letter scratched on the nozzle (Fig. 21).

44 (L 26).

Nozzle and part of rim. Black glaze all over. Single groove around the rim. Letter scratched on the nozzle (Fig. 21).

45 (L 32).

Part of nozzle. Glaze inside and out. Letter scratched on the nozzle (Fig. 21).

46 (L 29).

Base alone preserved. Black glaze all over. Letter scratched on the base (Fig. 21).

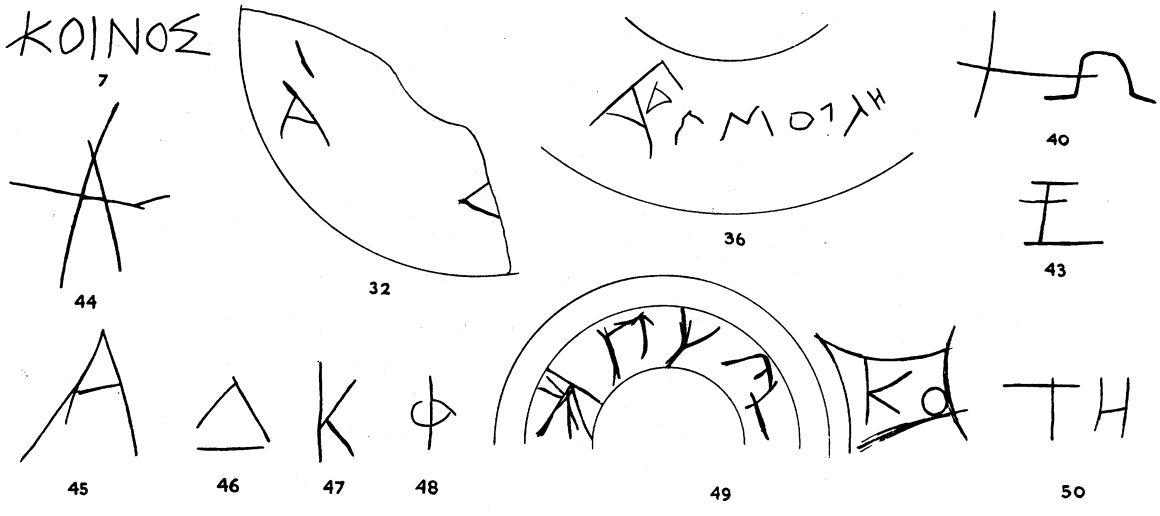

Fig. 21. Graffiti on Greek Lamps
(Actual Size)

Base alone preserved. Black glaze all over. Letter scratched on the base (Fig. 21).

48 (L 31).

Base alone preserved. Dull blackish brown glaze inside and out. Letter scratched on the bottom (Fig. 21).

49 (L 5). Fig. 22. Length, 0.093 m.; width, 0.06 m.; height, 0.04 m.

Left side broken away. Poor black glaze all over. Slightly curving sides; single deep groove around the rim. Letters scratched on rim and nozzle (Fig. 21).

50 (L 9).

Fragment of rim and nozzle. Black glaze all over. Straight sides; one fairly deep groove around the rim. Letter (?) incised on the nozzle (Fig. 21).

51 (L 16). Fig. 19. Length, 0.087 m.; width, 0.06 m.; height, 0.039 m.

Handle and end of nozzle missing. Black glaze except in groove around rim. Slightly curving sides; single deep groove on rim. Horizontal band-handle.

52 (L 13). Figs. 19, 22. Length, 0.097 m.; width, 0.065 m.; height, 0.039 m.

Part of body broken off. Lustrous black glaze all over, except in groove which contains miltos. Curving sides; single deep groove around rim. Pierced knob on left shoulder.

53 (L 3). Fig. 22. Length, 0.091 m.; width, 0.066 m.; height, 0.042 m.

Nozzle chipped. Poor black glaze all over except in grooves around rim. Curved sides; two deep grooves around rim, and groove around the base. Pierced knob on left shoulder.

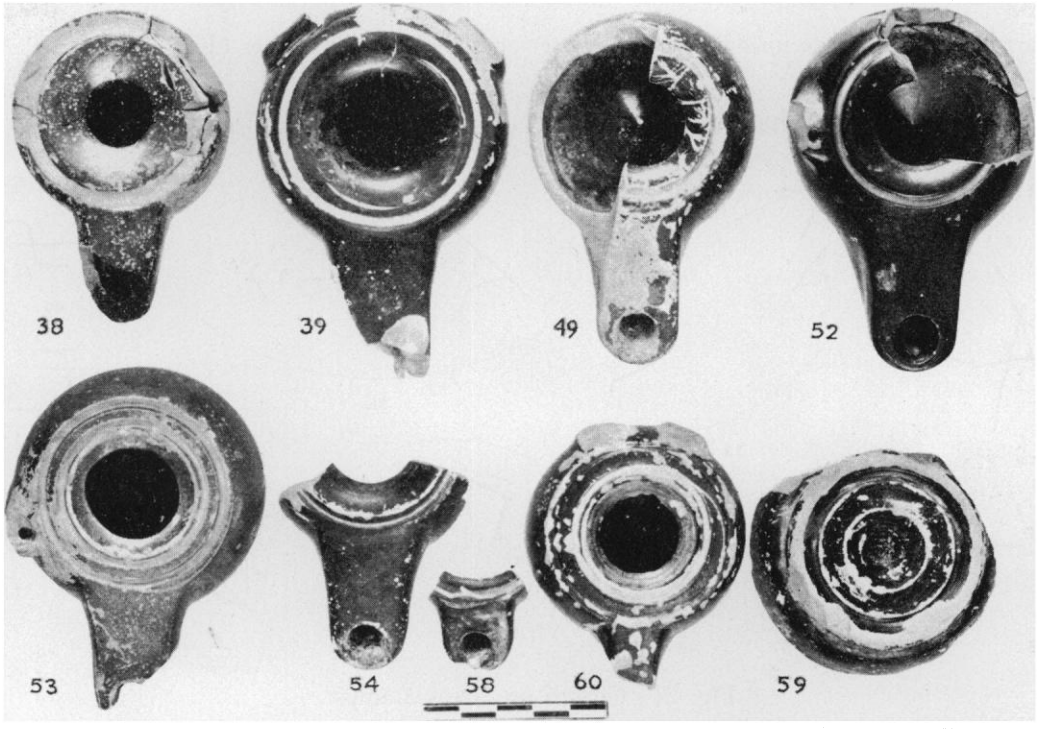

Fig. 22. Greek Lamps: Type VII (First Group)

54 (L 38). Figs. 19, 22.

Nozzle and part of rim. Black glaze all over except in groove around rim. Apparently curving sides; rim with surrounding groove raised above the level of the body of the lamp. Short, wide nozzle.

55 (L 51). Fig. 19. Width, 0.044 m.; height, 0.028 m.

Nozzle and half of body missing. Black glaze all over except in groove around rim. Rounded body; single deep groove around concave rim. Horizontal band-handle.

56 (L 55). Fig. 19.

Fragment of rim and nozzle. Lustrous black glaze all over. Rounded body; triple groove around sunken, convex rim.

57 (L 54). Fig. 19.

Fragment of rim. Black glaze except in grooves around rim. Rounded body; two grooves around concave rim, which is also grooved. Horizontal band-handle.

58 (L 25). Fig. 22.

Nozzle alone preserved. Metallic black glaze except in groove around rim. Single groove on rim, which is irregular because the instrument slipped when the groove was being cut.

59 (L 44). Fig. 22.

Base alone preserved. Worn black-red glaze all over. This base is peculiar in that it is elaborately moulded, with a deeply concave centre which produces a sharp conical projection in the interior of the lamp.

60 (L 34). Figs. 19, 22. Length, 0.071 m.; width, 0.058 m.

Base, handle, and end of nozzle missing. Peeling black glaze all over except in groove around rim. High body with slightly curving sides. A series of grooves around the depressed rim. Horizontal U-shaped bar-handle. The base of the lamp was made separately.

61 (L 116). Fig. 23.

Fragment of rim and side. Black glaze all over. Glaze is present on the surface where the handle was broken off, and on other broken surfaces. Slightly curved sides; single groove around slightly convex rim; horizontal band-handle. A hole was pierced in one side after glazing.

62 (L 126). Fig. 23.

Fragment of base. Greenish-black glaze inside and out, including the broken surfaces. Low thick base, rising in the centre, with a hole pierced in the middle of it. Traces of a nozzle at one side.

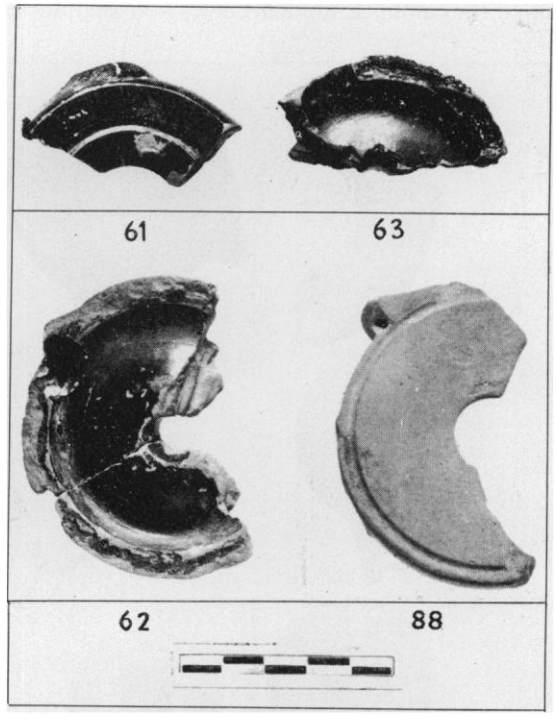

Fig. 23. Three Try-Pieces and a Type VIII Lamp

63 (L 127). Fig. 23.

Fragment of base. Black glaze inside and out including broken surface. Similar to preceding.

TYPE VII (Second Group)

64 (L 78). Fig. 24.

Fragment of rim and body. Red glaze inside. Fairly straight sides; a series of ridges and grooves around the sunken, concave rim. Horizontal band-handle.

65 (L 242). Figs. 19, 24. Length, 0.098 m.; width, 0.069 m.; height, 0.045 m.

Complete. Black glaze inside. Rounded body; depressed filling-hole with surrounding groove. Pierced knob on left side.

66 (L 69). Fig. 19.

Fragment of body and nozzle. Black glaze inside. Rounded body. Three shallow rills, made after attachment of nozzle, around sunken convex rim. Illegible letter scratched on nozzle.

67 (L 86). Fig. 24.

Fragment of rim and body. Black glaze inside, on rim and on grooves around the rim. Rounded

body; double groove around deeply sunken, convex rim. Trace of knob on left side (pierced horizontally, which is rather unusual).

68 (L 81). Fig. 24.

Fragment of rim. Black glaze inside, and outside on rim, grooves around rim, and two dots above the knob. Rounded body; two shallow rills around sunken, convex rim. Pierced knob.

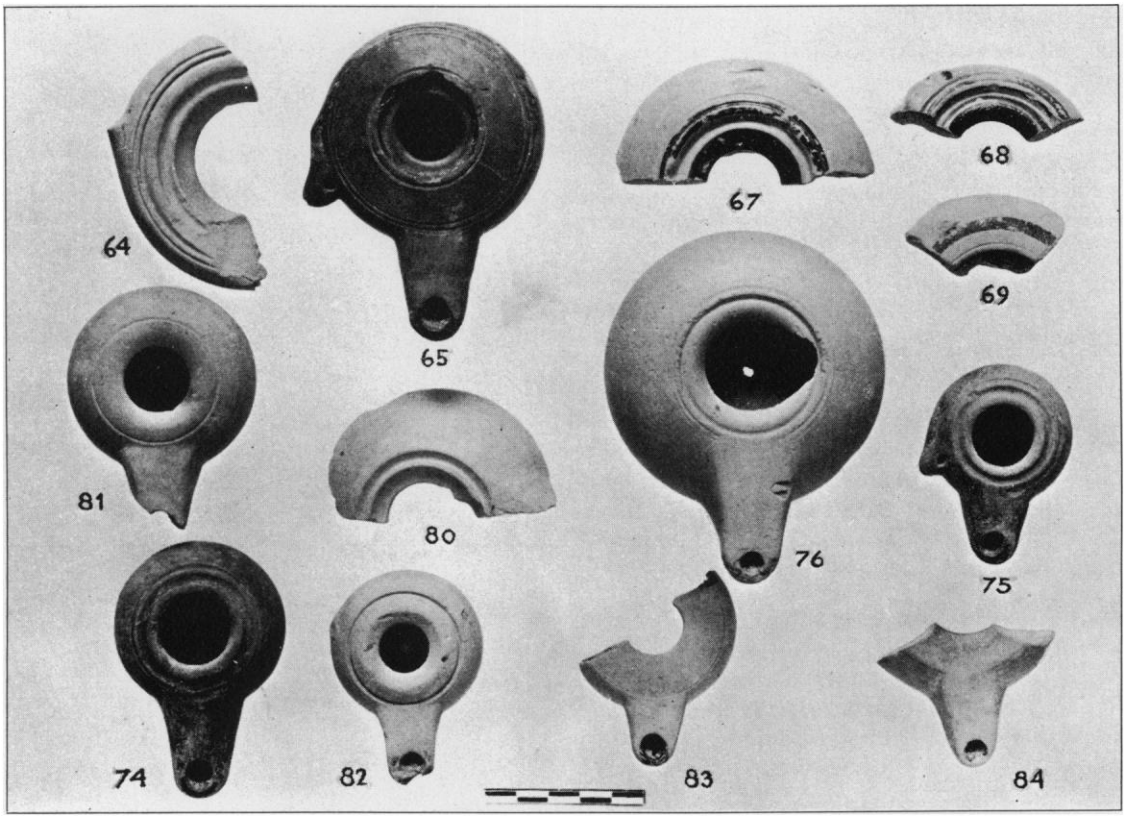

Fig. 24. Greek Lamps: Type VII (Second Group)

69 (L 82). Fig. 24.

Fragment of rim and body. Red glaze inside, outside on the rim, and as a stripe just above the handle. Rounded body; shallow rill around sunken, flat rim. Horizontal band-handle.

70 (L 23). Fig. 19. Height, 0.035 m.

Nozzle and most of body missing. Black glaze inside. Rounded body; deep groove around rim, with shallow rim surrounding it. Pierced knob on left side.

71 (L 19). Fig. 19. Length, 0.087 m.; width, 0.059 m.; height, 0.042 m.

Cracked, but complete. Black glaze inside. Rounded body; deep groove and two shallow rills around the rim. Pierced knob on left side.

72 (L 66). Fig. 19. Width, 0.064 m.; height, 0.04 m.

Back of lamp missing. Red glaze inside. Rounded body; deep groove and two shallow rills around the convex rim. Meaningless signs scratched on top of nozzle.

73 (L 21). Fig. 19. Length, 0.061 m.; width, 0.043 m.; height, 0.032 m.

Broken but complete. Black glaze inside. Rounded body; one deep and one shallow groove around the rim.

74 (L 22). Fig. 24. Length, 0.078 m.; width, 0.052 m.; height, 0.037 m.

Intact. Black-red glaze both inside and out. Rounded body; deep groove around the rim, enclosed in a shallow one.

75 (L 20). Fig. 24. Length, 0.062 m.; width, 0.043 m.; height, 0.032 m.

Intact. Thin red glaze inside and out. Rounded body; deep groove around the rim, with another shallow groove extending only part way around the top. Pierced knob on left side.

76 (L 1). Fig. 24. Length, 0.107 m.; width, 0.087 m.; height, 0.055 m.

Rim chipped; base pierced. Brown glaze inside. Ball-shaped, rim surrounded by one deep groove and two shallower grooves. Unusually heavy base. No handle or knob.

77 (L 62). Fig. 19. Width, 0.066 m.; height, 0.036 m.

Nozzle and handle missing. Traces of black glaze inside. Rounded body, nearly watch-shaped; deep groove and three shallow rills around the convex rim (the nozzle encroaches on the rills). Horizontal band-handle.

78 (L 71). Fig. 19. Height, 0.038 m.

Half of body missing. Black glaze inside. Rounded body; four wide, shallow grooves around wide, slightly sunken convex rim. Horizontal band-handle.

79 (L 65). Fig. 19. Height, 0.039 m.

Half of body, nozzle, and knob missing. Black glaze inside. Rounded body; two deep grooves and a number of shallow rills around the narrow straight rim. Pierced knob.

80 (L 79). Fig. 24.

Fragment of rim and body. No glaze. Rounded body; deep groove around concave rim.

81 (L 249). Fig. 24. Width, 0.059 m.; height, 0.037 m.

Nozzle chipped. Red glaze inside. Rounded body with wide flat moulding around filling-hole. No handle or knob.

82 (L 2). Fig. 24. Length, 0.066 m.; width, 0.047 m.; height, 0.03 m.

Nozzle chipped. Brown glaze inside. Rounded body; raised rim surrounded by deep groove and two shallow rills. Trace of pierced knob on left side.

83 (L 243). Fig. 24.

Rim and part of nozzle. Black glaze inside. Plain rim without mouldings; shallow groove around shoulder.

84 (L 162). Fig. 24.

Nozzle and fragment of rim. Brownish glaze inside. Rounded body; nearly flat rim, with traces of shallow grooves around it.

TYPE VII (Third Group)

85 (L 92). Fig. 19. Length, 0.06 m.; height, 0.027 m.

Part of body missing. Black glaze inside and out. Rounded body, with central hole for insertion of support. Single groove around convex rim.

86 (L 239). Fig. 19. Length, 0.05 m.; width, 0.04 m.; height, 0.028 m.

Upper part of central socket missing. Black glaze all over except on bottom and in groove around filling-hole. Slightly rounded body, with central hole for support, single wide groove around the rim. Short, stubby nozzle.

TYPE VIII

87 (L 123). Fig. 19.

Fragment of rim. Brown glaze inside. Flat rim, with two shallow grooves near outer edge, and raised ring around filling-hole.

88 (L 132). Fig. 23. Width, *ca.* 0.072 m.

Half of rim and part of body preserved. Red-brown glaze inside. Straight sides, flat top with deep groove at the shoulder. Very small filling-hole. Pierced knob on left side.

TYPE IX

89 (L 262). Fig. 25. Length, 0.0875 m.; width, 0.061 m.; height, 0.04 m.

Complete. Friable reddish clay, slightly micaceous. Red glaze inside, running out the nozzle. Rounded body, not quite watch-shaped; base like that of Type VII, Second Group. Raised ring around filling-hole; long tapering nozzle with blunt end. Pierced knob on left side.

90 (L 175). Fig. 25.

Fragment of rim and body. Black glaze inside and out. Watch-shaped body; deep groove around narrow, round rim. Pierced knob on left side.

91 (L 178). Fig. 25. Height, *ca.* 0.046 m.

Large part of body missing. Dull brown-black glaze all over. Watch-shaped body with low base; raised flat surface around filling-hole; long, straight nozzle, set off from body. Pierced knob on left side.

TYPE XII

92 (L 254). Fig. 25. Length, 0.092 m.; width, 0.064 m.; height, 0.034 m.

Handle and part of body missing. Poor black glaze all over. Watch-shaped body with flat bottom; long nozzle flaring at end; depressed discus. Vertical strap-handle, and pierced knob on left side.

93 (L 217). Fig. 19.

Fragment of body. Black glaze all over except in groove around rim colored with miltos. Rounded body with raised rim around discus. Unpierced knob on left side.

94 (L 179). Fig. 25. Length, 0.092 m.; width, 0.06 m.; height, 0.025 m.

Handle and tip of nozzle missing. Red-black glaze all over. Rounded body with flat bottom; plain rim (broken); nozzle projecting above level of rim. Vertical strap-handle.

TYPE XVIII

95 (L 176). Fig. 25. Length, 0.076 m.; width, *ca.* 0.051 m.; height, 0.022 m.

Part of body missing. Fine reddish clay, black glaze all over (worn off outside). Watch-shaped body with low base; rays in relief on the top; flattened ridge around filling-hole; knob on left side. Long narrow nozzle with herring-bone ridge down the centre.

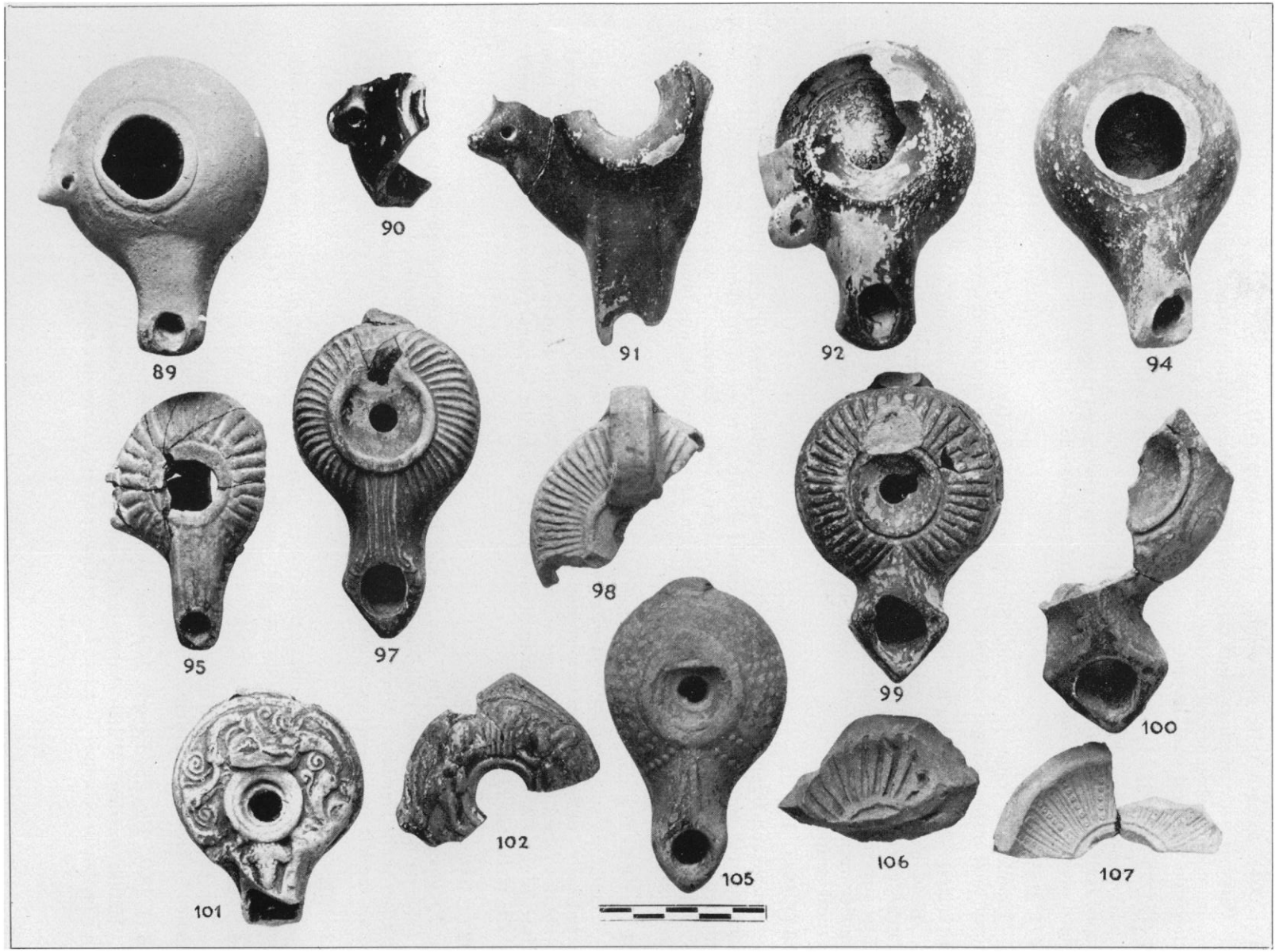

Fig. 25. Hellenistic Lamps

96 (L 264). Length, 0.105 m.; width, 0.07 m.; height, 0.032 m.

Parts of body missing. Buff clay, worn black glaze. Watch-shaped body with raised base; rays in relief on shoulder, depression around filling-hole. Long pointed nozzle with grooves down either side. Vertical strap-handle.

97 (L 177). Fig. 25. Length, 0.093 m.; width, 0.056 m.; height, 0.029 m.

Handle missing. Fine hard buff clay, dull red glaze splashed outside and inside. Watch-shaped body with low base; rays in relief on top, and raised ridge around depressed discus. Long ridged nozzle with triangular point. Vertical strap-handle.

98 (L 215). Fig. 25.

Handle and fragment of rim. Slightly gritty buff clay; traces of black glaze outside, dull brown glaze inside. Ridges radiating from broad, raised rim around discus. Vertical strap-handle.

99 (L 260). Fig. 25. Length, 0.085 m.; width, 0.06 m.; height, 0.03 m.

Body chipped; handle missing. Gritty reddish clay covered with flaky red-brown glaze. Watch-shaped body with raised base; rays in relief on top, joined at outer edges to form a sort of tongue pattern; groove setting off shoulder from concave discus, and another setting off shoulder from lower part of body. Short triangular nozzle with depressions at upper corners. Vertical strap-handle.

100 (L 194). Fig. 25.

Nozzle and fragment of body. Gritty buff clay; reddish glaze all over. Shape like preceding; concave discus with small filling-hole. Circular shields in relief on the shoulder. Triangular nozzle with depressions at the corners. For the design compare Broneer, *Terracotta Lamps* (*Corinth*, IV, ii), p. 14, fig. 3, no. 3. This type of design, he says (p. 63), was borrowed from the Knidos lamps, on which it was appliquéd.

101 (L 195). Fig. 25. Width, 0.056 m.; height, 0.034 m.

Handle missing; end of nozzle broken off. Fine soft buff clay; dull reddish glaze. Watch-shaped body; design of cornucopiae and spirals in relief on shoulder, bunch of grapes in relief on nozzle; raised concentric ridges around filling-hole. Vertical strap-handle. Incised on the base before firing: ΓΑ. For an almost identical lamp cf. one in the National Museum, Athens (Broneer, *op. cit.*, p. 19, fig. 9).

102 (L 199). Fig. 25.

Fragment of top. Fine buff clay, pinkish brown glaze. Two erotes in high relief with a sort of palmette between them; raised rim around the filling-hole; raised herring-bone pattern around the edge of the shoulder. Above the palmette the edge of the shoulder is pointed, and beside the foot of the left eros there is a projecting knob.

103 (L 219).

Fragment of top. Orange clay; traces of red glaze. Relief design of boukrania and lotus-buds joined by garlands. Traces of vertical strap-handle.

104 (L 216).

Top of lamp. Fine soft gray clay (burned); traces of black glaze all over. Flat discus surrounded by broad raised ridge. Traces of vine-leaf design in relief on rim. Vertical strap-handle.

105 (L 183). Fig. 25. Length, 0.087 m.; width, 0.054 m.; height, 0.032 m.

Handle missing. Watch-shaped body; raised rim around concave discus; dots in relief on shoulder, partly arranged in rays. Long, triangular ridged nozzle; alpha in relief on base.

106 (L 257). Fig. 25.

Fragment of mould for Type XVIII lamp. Fine brownish clay. Ray pattern spreading from central ridge. The outside plain except for a rough knob.

107 (L 256). Fig. 25. Width, *ca.* 0.075 m.

Fragment of mould for Type XVIII lamp. Fine reddish clay. Pattern of long tongues with rows of circles between them; double groove around filling-hole. On the outside the mould is plain, with two lines cut in one side near the edge to facilitate joining with the other half of the mould.

TYPE XX

108 (L 237). Fig. 26. Length, 0.085 m.; width, 0.059 m.; height, 0.03 m.

Broken but complete. Gritty brown clay with dull black glaze. Concave discus surrounded by double ridge; volutes on nozzle. Nodules all over body; alpha in relief on bottom. Vertical strap-handle added by hand.

109 (L 182). Fig. 26. Length, 0.085 m.; width, 0.063 m.; height, 0.038 m.

Handle missing. Orange clay with dull red glaze. Similar to preceding, with smaller nodules.

110 (L 184). Fig. 26. Length, 0.08 m.; width, 0.053 m.; height, 0.032 m.

Handle missing. Orange clay with dull red glaze. Similar to preceding, except that the handle is moulded with the rest of the lamp, and the apex of the alpha faces the nozzle.

111 (L 209). Fig. 26.

Fragment of base and body. Gritty reddish clay with traces of black glaze. The alpha is surrounded by a double ridge, and the nodules which cover the body are found also inside this circle.

112 (L 204). Fig. 26. Width, 0.054 m.; height, 0.028 m.

Nozzle, handle, and parts of body missing. Gritty dark red clay. Concave discus surrounded by double ridge; impressed tongue pattern on the rim; volutes on nozzle. On lower part of body; raised nodules and a small alpha on the bottom within a double groove.

113 (L 263). Fig. 26. Length, 0.08 m.

Fragment of mould for Type XX lamp. Heavy, close-textured red clay. The piece has very thick walls, fairly even all round, except for a depression made beside the nozzle. Very small holes have been punched in the interior to produce nodules on the body of the lamp.

TYPE XXI

114 (L 207). Fig. 27.

Fragment of discus and rim. Gritty buff clay with gray core; black glaze. Discus with petal pattern in high relief, bordered by bead-and-reel design. Small conventionalized leaves in relief on the rim.

115 (L 226). Fig. 27.

Fragment of rim. Gritty orange clay; brown glaze outside, red inside. Petal design in relief on the rim, with a dolphin in relief superimposed upon it.

116 (L 206). Fig. 27.

Fragment of nozzle. Bright orange clay; traces of brownish glaze. Volutes on the nozzle; grooved border around the discus, which rises sharply before it is broken off.

117 (L 187). Fig. 27.

Fragment of base. Orange clay; dull brown glaze. A in relief on the bottom. There was probably originally at least one other letter.

118 (L 186). Fig. 27.

Fragment of base. Brownish-buff clay; dull brown glaze all over. Two letters (A ? I) in relief on the bottom.

119 (L 192). Fig. 27. Length of handle, 0.096 m.

Handle alone preserved. Fine reddish clay; red-brown glaze. The handle is in the shape of a very realistic plane leaf.

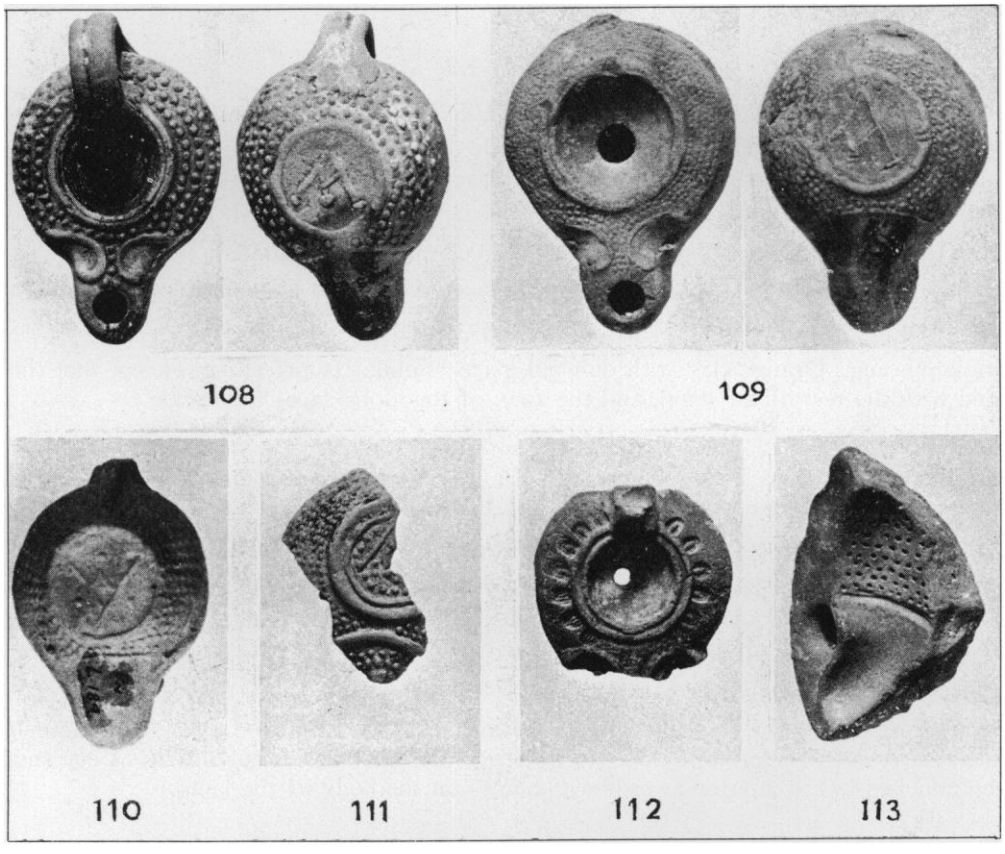

Fig. 26. Roman Lamps: Type XX (1:2)

120 (L 205). Fig. 27.

Fragment of handle. Orange-buff clay; dull brown glaze. The handle is in the shape of an akanthos leaf.

121 (L 228). Fig. 27.

Fragment of handle. Gritty buff clay; red glaze. The handle is in the form of a conventionalized plane leaf.

122 (L 221). Fig. 27.

Fragment of handle. Buff clay; dark-brown glaze. Similar to the preceding.

123 (L 191). Fig. 27.

Fragment of handle. Buff clay; black-red glaze; the surface bears a conventionalized floral design in relief.

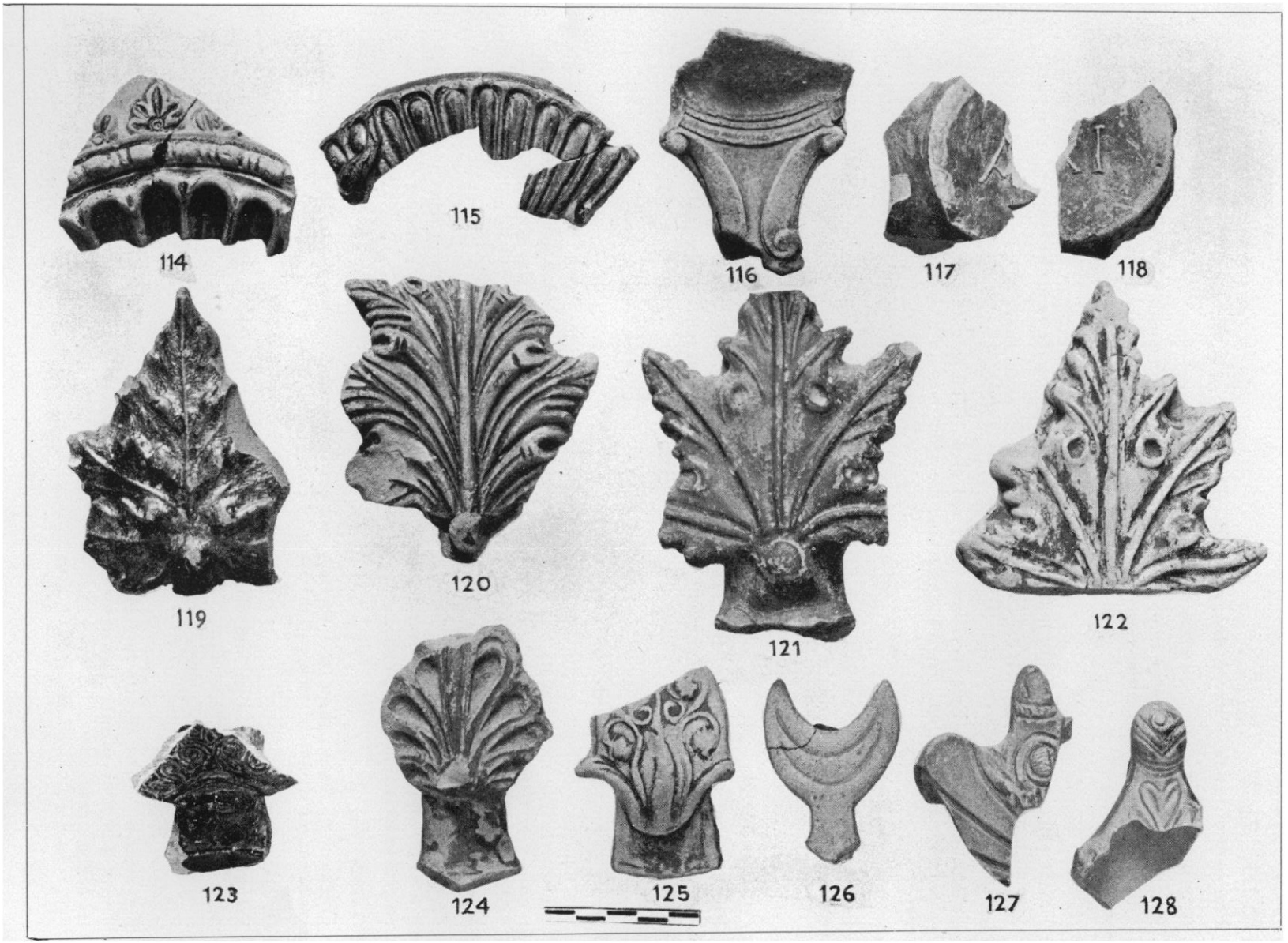

Fig. 27. Roman Lamps: Type XXI

124 (L 220). Fig. 27.

Fragment of handle. Orange clay; red glaze. The handle is in the shape of a palmette.

125 (L 218). Fig. 27.

Fragment of handle. Orange clay; red glaze. The handle ornament is in the shape of a lotus bud with three petals. Within these are curved stems holding poppy-like buds. Scroll-work in the interstices.

126 (L 210). Fig. 27.

Handle alone preserved. Gritty buff clay; unglazed. The handle is in the shape of a crescent, with a smaller crescent within it.

127 (L 189). Fig. 27.

Fragment of handle. Fine hard buff clay; red glaze. The handle is flat on back and front, with a hollow space between. The back is plain; the front bears a conventional floral decoration in relief.

128 (L 196). Fig. 27.

Fragment of handle. Fine hard buff clay; reddish-brown glaze. The handle is hollow, with a conventionalized leaf decoration in relief, and a knob at the top.

TYPE XXVI

129 (L 240). Fig. 28.

Fragments of base and side. Buff clay, slightly gritty; unglazed. Double groove around the base, with the letters ΓΗΡ-[---] in relief. Heart-shaped design in relief at the base of the handle, which has a double groove.

TYPE XXVII

130 (L 197). Fig. 28. Diameter of base, 0.033 m.

Base and part of body preserved. Fine, greenish-yellow clay, unglazed. Handle ungrooved, with a cross roughly incised at its base, and a tiny circle punched on either side on the body. A single groove surrounds the base, and within it, incised while the clay was soft, are the letters ..ICTONEIKO, [Ἀρ]*ιστονείκο*[*υ*]. For the signature cf. Broneer, *Corinth*, IV, ii, no. 702.

131 (L 201). Fig. 28.

Fragment of discus and handle. Fine buff clay, unglazed. On the discus in relief is a centaur, facing left, his right hand raised over his head, and a branch of a tree(?) resting on his back. Double groove incised around the discus; two grooves on the handle.

132 (L 132). Fig. 28.

Fragment of discus. Fine reddish clay; unglazed. In relief on the discus is a youth with chlamys about his shoulders, facing to the front. Behind him is a horse.

133 (L 241). Fig. 28.

Fragment of discus. Gritty buff clay, unglazed. In relief on the discus is a nude gladiator holding a dagger in the right hand, a rectangular shield with indistinct device in the left. At the right a small bear is attacking him. Two irregular grooves incised around the discus.

134 (L 200). Fig. 28.

Fragment of discus. Gritty buff clay; unglazed. On the discus is a gladiator facing right armed with a club or sword. Two deep grooves incised around the discus, with short radiating grooves at the sides.

TYPE XXVIII

135 (L 203). Fig. 28.

Fragment of discus and handle. Gritty buff clay, unglazed. On the discus, in relief, is a bird, facing left, in a rectangular frame. Herring-bone border around the edge of the discus, and a small circle at either side of the handle. Two grooves incised on the front of the handle.

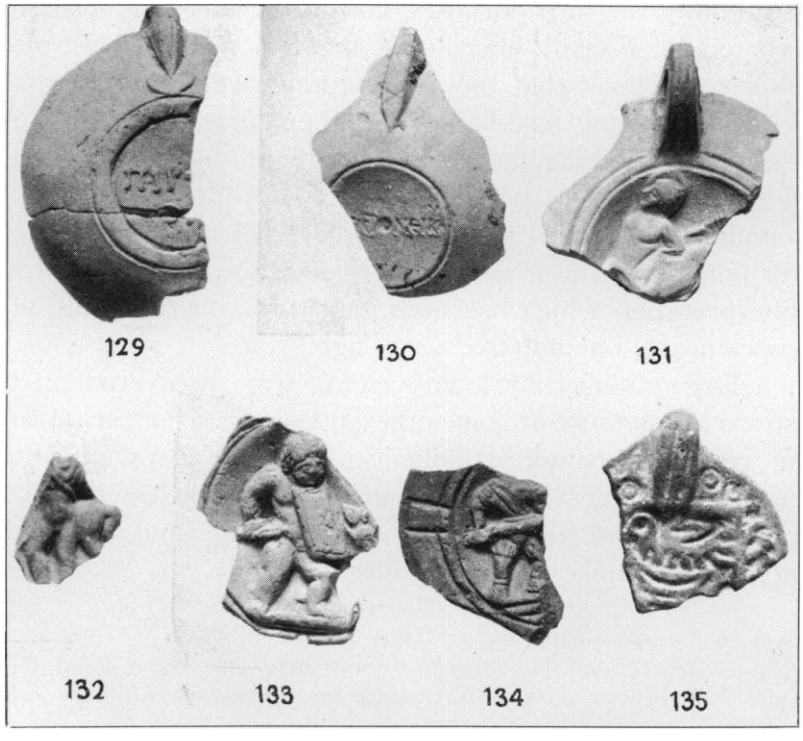

Fig. 28. Roman Lamps: Types XXVI-XXVIII

VIII. LOOM-WEIGHTS

During the last eighty years a good deal has been written about these common objects found in every excavation;[39] their purpose has often been debated, and the method of using them thoroughly discussed. Much paper has been covered with arguments to show that they cannot have been loom-weights, and perhaps an equal amount to prove that they can have served as nothing else. The subject has been obscured rather than clarified by this wealth of discussion, and many of the theories propounded must remain as irrefutable as they are unlikely. These terracotta objects, always of pyramidal, conical, or discoid shape, except for a few "hybrids," may occasionally

[39] The most recent bibliography, as well as an extensive discussion, appears in W. Deonna, *Le mobilier délien* (*Exploration archéologique de Délos*, XVIII), pp. 151 f.

have been adapted to various incidental uses, yet it seems certain that they were intended primarily for the process of weaving on the vertical loom, the type of loom which appears to have been exclusively used in Greece until the Christian era. Early theories that these objects were employed as supports for tripods,[40] or identification marks for cattle,[41] or for grinding clay,[42] or as pulley weights,[43] do not take into consideration suitability for such purposes, nor do they account for the great number which have been found. Equally improbable suggestions have been offered in recent times: one writer conjectures that they were counterweights for trapdoors, because numbers of them were found in cellars;[44] another creates votive hatchets from the discoid loom-weights by lashing them to wooden staffs;[45] and most recently a Hellenistic conical loom-weight has been metamorphosed into a prehistoric weight and fitted into a complicated metrical system.[46] In spite of these notions, and not a few others similarly ingenious, the great body of evidence, literary and archaeological, confirms the interpretation which has been generally adopted,[47] and which was first proposed by Lopez nearly one hundred years ago.[48]

Although a large number of loom-weights was discovered on the Pnyx, the types are not so varied as those at some other sites, nor is the period covered so long. Certainly these weights were not actually in use on the Pnyx, and the fill in which they occur plentifully is almost all of one period. Nevertheless, they offer an opportunity for a general chronological account of the loom[49] and its weights. Only the classical period in Greek lands will be considered.

[40] R. Koldewey, *Die antiken Baureste der Insel Lesbos*, p. 40.

[41] E. Dodwell, *A Classical and Topographical Tour through Greece*, I, pp. 34-35.

[42] *Jahrbuch des Vereins von Alterthumsfreunde im Rheinlande* (*Bonner Jahrbücher*), XLI, 1866, p. 11.

[43] See Ritschl, "Antike Gewichtsteine" in *Bonner Jahrbücher*, XLI, 1866, pp. 11-12, where various early theories are discussed and effectively demolished; also Deonna, *Le mobilier délien* (*Délos*, XVIII), pp. 151, 152 for other theories.

[44] A. Schulten, *Die Stadt Numantia*, II, p. 208.

[45] J. Hazzidakis, *Les villas minoennes de Tylissos*, p. 105 and pl. XXX, 1.

[46] N. Valmin, "Poids préhistoriques grecs de Malthi en Messénie" in *Årsberättelse*, 1936-1937, pp. 43-44 and fig. 6. In his recent book, *The Swedish Messenia Expedition*, pp. 378-379, Valmin repeats his erroneous theory concerning loom-weights, while omitting one of the erroneous arguments on which he had previously based it.

[47] An interesting article describing the excavation and operation of a vertical loom found in a town of Westphalia is published in *Prähistorische Zeitschrift*, XXVI, 1935, pp. 87-101 (Karl Brandt, "Neuerkentnisse zu vor- und frühgeschichtlichen Webstuhlen"). The writer takes pains to prove conclusively that weights were used on this loom.

[48] C. Cavedoni in *Bullettino dell' Instituto*, 1846, p. 26.

[49] The most detailed analysis of the vertical loom yet to appear is to be found in the recent article by G. M. Crowfoot in *B.S.A.*, XXXVII, 1936-37, pp. 36-47 ("Of the Warp-weighted Loom"). While the present account was written before Mrs. Crowfoot's article appeared, and without knowledge of its preparation, there is no essential conflict of opinion, and in some respects my conclusions supplement those of Mrs. Crowfoot.

There is very little definite evidence as to the origin of the vertical weighted loom. Clay objects resembling loom-weights have been found in Terramare settlements, at other prehistoric sites of central Europe, and in Mycenaean tombs.[50] The evidence is too scattered to offer any conclusions. Very likely the principle of this loom was discovered in several regions, and the Greek form may represent a development of various primitive types. References to the loom in classical literature, although neither technical nor detailed, are abundant,[51] so that one need not rely for information upon the monuments alone. The loom is seldom represented on vases and reliefs, and these representations are not often clear, so that there still remain several points of obscurity about its operation. The most distinct pictures are to be found on a red-figured skyphos at Chiusi [52] representing Penelope seated before the loom, with Telemachos standing beside it, and on a black-figured lekythos in New York (Fig. 29)[53] which also shows various processes from spinning to the folding of the finished bolts of cloth. From these pictures the method of operation can be fairly well understood, and they show that the process must have been not only difficult but clumsy and tiring for the weaver, who was compelled to pack the weft by pushing upward instead of downward. On the lekythos two women are engaged in weaving at one large loom. For a single worker the task, if not impossible, must have been unconscionably slow,[54] and Penelope can have progressed very little at her weaving if she used a loom such

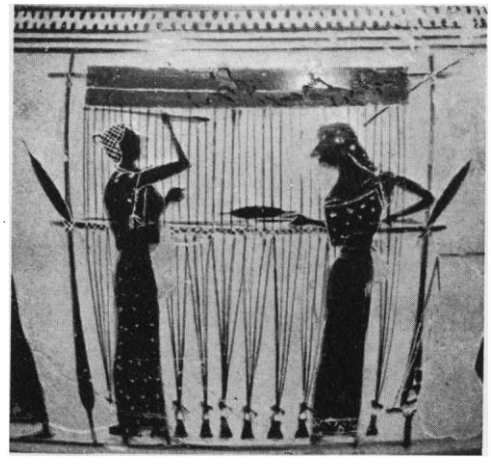

Fig. 29. Loom Represented on Lekythos
(Courtesy of Metropolitan Museum of Art)

[50] Although loom-weights have also been found in Egypt, there the vertical loom with double beam seems to have been the original and predominant type. On this the warp was started from the bottom. (For an illustration of this loom see A. Neuburger, *Die Technik des Altertums*, p. 176, fig. 230).

[51] Blümner, *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern* (1875), I, pp. 120-157; Lillian Wilson, *Ancient Textiles from Egypt in the University of Michigan Collection*, Chap. II.

[52] Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 142; Beazley, *Attische Vasenmaler*, p. 366, no. 1. A photograph of the vase appears in Paul Cloché, *Les classes, les métiers, le trafic* (*La vie publique et privée des anciens grecs*, no. 5), pl. XXVIII, 2. There is also a short discussion of spinning and weaving (*ibid.*, pp. 69-72).

[53] Reproduced here by courtesy of the Metropolitan Museum of Art. See *Bulletin of the Metropolitan Museum of Art*, XXVI, 1931, no. 12, pp. 292-293, figs. 4 and 5. See also *ibid.*, XXVII, 1932, no. 3, pp. 70-71, for a discussion of the method of operation of this loom.

[54] She had to walk up and down before the loom. Cf. Pindar, *Pyth.*, IX, 18 [ed. Bowra] (*παλίμβαμοι ὁδοί*), and especially Artemidoros, *Oneirocritica*, III, 36 (*χρὴ γὰρ περιπατεῖν τὴν ὑφαίνουσαν*).

as that which is pictured on the Chiusi skyphos. I am told that a single worker seated at a horizontal treadle loom, of the type now used in Greece, can make a web no more than one metre in width,[55] and although the standing position gives the weaver greater freedom of action, a web about 1.75 m. or 1.80 m. in width, such as Penelope's, must have been a hindrance to speed. The loom on the New York lekythos is approximately of the same size and proportions (*ca.* 2 m. high and 1.80 m. wide), judging in both cases by the size of the juxtaposed figures. It is interesting to note that the threads are represented on the lekythos loom as attached not to the weights themselves, which are of the pyramidal variety, but to rings, presumably of metal, which have been inserted near the apices of the loom-weights. It seems fairly certain that this was the common practice. The only example known to me which preserves a complete ring is a pyramidal loom-weight, with sides of unequal width, in the British Museum (Fig. 30).[56] Since there is no doubt but that the ring belongs to the weight and is not a modern addition, the specimen is of great interest. The oval ring is of bronze, nearly circular (but slightly angular) in section. The loom-weight itself is of a bright red clay, and from a study of the fabric as well as of the stamp it bears [57] it seems fairly certain that the weight, the provenience of which is not recorded, came originally from Italy. It is possible that in some cases two separate groups of threads were attached to each weight. The fact that the discoid type of weight, and occasionally the pyramidal, has two holes, lends support to this notion. Into weights with a single hole, a small wooden or metal bar may have been

Fig. 30. Loom-Weight with Metal Ring
(Courtesy of British Museum)

[55] For information about the modern loom and its demonstration I am indebted to Mrs. Eugene Vanderpool.

[56] This hitherto unpublished loom-weight is figured here by courtesy of the Trustees of the British Museum. The photograph and information concerning the weight were kindly supplied by Roger P. Hinks, Esq.

[57] The figure may be a spinner, as stated by G. M. Crowfoot in the article cited above (*B.S.A.*, XXXVII, 1936-37, p. 43), but its interpretation is not of importance in this connection. The figure in any case is not incised, as Mrs. Crowfoot says, but stamped, and in low relief.

inserted, and a certain number of threads tied to each side. This would have kept the groups effectively separated.[58]

Each weight of the loom on the New York lekythos is attached to four threads, and the weights hang in a single row. Obviously the scheme has been simplified for pictorial purposes, and the number of threads greatly reduced, since if only four threads were attached to each of the weights the latter could hardly hang side by side. On the Chiusi skyphos the weights, which are roughly conical, are suspended alternately high and low to avoid crowding [59]—probably the usual arrangement. This method of hanging the weights is also found on a loom shown on a Kabeiric vase in Baltimore.[60] The calculation of the number of weights customarily used on a large-sized loom such as that which appears on the various vases is a difficult problem. The loom of the New York lekythos has eight visible and two concealed weights; the Chiusi skyphos has 46 visible weights, and probably (by calculation) there were intended to be 67 all together; the Baltimore vase has 22 weights. In one room of a house at Olynthos 95 loom-weights (mostly conical, a few pyramidal) were found together; in a room of another house 67, all conical and approximately the same size. Other rooms yielded loom-weights in smaller quantities, e. g., 39 (29 conical, 9 pyramidal, 1 discoid); 35 (all conical); 25 (pyramidal and conical); 23 (all pyramidal); 21 (pyramidal).[61] Aside from the striking coincidence of the probable 67 weights of the loom on the Chiusi skyphos and the equal amount found in one room of an Olynthian house, there seems to be little consistency in the numbers. We must discard the number of weights of the New York and Baltimore vases as too small for the size of the loom represented. If we then assume that approximately 1.75 m., the width of Penelope's web on the Chiusi vase, calculated from the size of the figure of Telemachos, was the width normally set up on the μέγας ἱστός, and suppose further that this web had about 800 threads in the warp, i. e., twelve to one inch (0.026 m.), which is the usual number for making woolen materials today, we find that each of the 67 conical weights represented would have been attached to twelve threads, making

[58] For evidence for such rods, cf. stamps representing conical loom-weights (Fig. 39). The metal which remains in the suspension hole of a pyramidal loom-weight from Delos (Deonna, *Le mobilier délien*, p. 154, no. 72a, B1250) apparently could have been part either of a ring or of a bar.

[59] Another reason for this arrangement of the loom-weights is given by Mrs. Crowfoot (*loc. cit.*, p. 43). She does not specifically say that a single row of weights would be impractical, but her explanation of the resulting situation certainly indicates that.

[60] *C.V.A., Robinson Collection*, I, pl. XVIII. Another Kabeiric vase (*C.V.A., Hoppin and Gallatin Collection*, pl. 5) shows a similar loom with supports. These are the only cases I know of where supports are indicated.

[61] This information was kindly furnished me by Professor J. Walter Graham, and permission given to mention it by Professor David M. Robinson. See also Robinson and Graham, *The Hellenic House* (*Excavations at Olynthus*, Part VIII), p. 209, and *s. v.* Loom-weights in the index, where reference is given to deposits of loom-weights in various houses. In no case do the authors mention whether the loom-weights found together were of a uniform weight.

a total of 804 threads. This seems a most reasonable number, and would probably have resulted in a light, not too tightly woven stuff. Such a conclusion is of course largely theoretical. It is not intended to suggest that every large loom using conical weights must have had 67, no more and no less; it is, however, perhaps fair to assume that a number between 65 and 70 was not uncommon. The number would be increased when using coarser strands of wool, or for a finer material decreased to produce a loose, light fabric. When the pyramidal and much smaller Athenian weights of the fifth and fourth centuries were used, the number of them would of course have been correspondingly greater, perhaps doubled. Naturally, for scarves and other narrow pieces, a narrower loom would be used. Small looms, however, do not appear on the monuments.

Lack of evidence prevents the tracing of the development of the vertical loom, if it did develop. It is not unlikely that foreign influences entering during the Hellenistic period effected some improvements in this indispensable machine. But of these we know nothing.

At some time during the first century after Christ another sort of loom began to supplant the traditional type and we then first hear of the weighted vertical loom called the *rectum stamen*[62] (apparently synonymous with ὄρθιος ἱστός) instead of simply *stamen*. The form of the loom to which the *rectum stamen* is contrasted is nowhere described, either in literature or in pictured representations. We know only that: (1) the warp was not set vertically, (2) weights were not fastened to the warp threads,[63] (3) the weaver sat before it instead of standing.[64] The horizontal ground loom, perhaps raised a little for comfort,[65] meets these three conditions, and so does the horizontal treadle loom.[66] Which of the two was the newly invented type is an unsolved and probably insoluble problem. The weighted vertical loom seems to have continued somewhat less than a century after the horizontal had been introduced. As late as the seventh century the vertical loom was still being employed for the weaving of certain ceremonial garments,[67] but this has no bearing on common usage. An early

[62] Seneca, *Epistles*, XC, 20.

[63] Pollux, *Onomasticon*, VII, 36. See also note 68.

[64] Artemidoros, *Oneirocritica*, III, 36.

[65] Mrs. Crowfoot (*B.S.A.*, XXXVII, 1936-37, p. 47) eliminates this type of loom as the new invention because of the discomfort of sitting on the ground. What was to prevent raising to any desired height the shafts to which the warp was tied?

[66] Blümner's assertion (*Technologie und Terminologie*, I, p. 129) that weights were used on the horizontal loom as well as on the vertical is supported neither by the nature of the former nor by the archaeological evidence.

[67] See Blümner, *Technologie und Terminologie*, I, pp. 122-123, and ancient writers there quoted. Mediaeval representations show both the vertical two-beamed loom (the old Egyptian type) and the horizontal treadle loom (for a discussion of the question see Betty Kurth, *Die deutschen Bildteppiche des Mittelalters*, pp. 3 f.). The former apparently is still in use in parts of Greece and Asia Minor today, but I cannot agree with Mrs. Crowfoot (*loc. cit.*, p. 37, fig. 1, *b*) in calling

second-century date for the general abandonment of the vertical loom is well supported by the literary evidence. Pollux (*flor. ca.* 170 A.D.) defines ἀγνῦθες and λεῖαι (apparently synonymous)[68] as οἱ λίθοι οἱ ἐξηρτημένοι τῶν στημόνων κατὰ τὴν ἀρχαίαν ὑφαντικήν. The word ἀρχαίαν definitely shows that the vertical loom was obsolete when he wrote. Artemidoros (*flor.* A.D. 160) explains the difference in method of operation between the two looms, showing that the horizontal loom had not yet completely superseded the old type.[69] Galen, using the loom-weight figuratively in the course of his physiological treatise, speaks of the vertical loom as though he were familiar with it, but certainly implying that he knew another kind as well.[70] It must be remembered that these three men were in Rome at the time when they were writing, so that their statements do not preclude the possibility that the vertical loom still existed elsewhere. Although loom-weights with Greek inscriptions are legion, only one bearing a Latin inscription has ever been published (a pyramidal weight). It was found at Cologne, and the seven or eight incised letters which it bears date, according to the editor, from the Republican period.[71] Here again there is nothing to refute the assumption that the vertical loom was abandoned in the second century after Christ. Most significant, however, is the fact that while abundant in excavations both at Athens and at Corinth, at neither of these sites have loom-weights been found in contexts later than the end of the first century after Christ.[72] Loom-weights from other contemporary sites have not been sufficiently well studied to make a similar assertion possible in their cases, but at least no contradictory evidence has been produced.[73]

The method of manufacturing loom-weights can be deduced from the objects themselves. In spite of the necessity for having a set uniform in weight, the method of producing them seems never to have become so standardized as that of lamps, or

this loom the "Modern Greek Type," as I myself have nowhere observed it in use. Surely the horizontal treadle loom is the normal modern Greek type. Actually Mrs. Crowfoot adduces only two places where she has seen the vertical loom: Athens, and Mitylene (*loc. cit.*, p. 40, note 2).

[68] *Onomasticon*, VII, 36. Herodian (*Herodiani Technici Reliquiae* [ed. Lentz, Leipzig, 1867], III, p. 763, line 4) defines ἀγνῦθες as οἱ λίθοι οἱ περιφερεῖς καὶ τετρημένοι οἱ κρεμαμένοι ἐν τοῖς μετεωρίοις. Because of the adjective περιφερεῖς one is tempted to imagine that ἀγνῦθες were the discoid weights, λεῖαι pyramidal or conical, but a single passage such as this written by one whose floruit (A.D. 160) falls in the period when the vertical loom was nearly extinct is insufficient to substantiate such a notion.

[69] *Oneirocritica*, III, 36.

[70] Περὶ σπέρματος [ed. Kühn, IV, p. 564], I, 15.

[71] For the inscription and its interpretation see Ritschl in *Bonner Jahrbücher*, XLI, 1866, pp. 9 f. The late Professor Tenney Frank informed me that the date of the inscription is probably the second century B.C.

[72] With the exception of earlier specimens obviously astray in an alien context.

[73] The "Christian" loom-weight published by Strzygowski (*Koptische Kunst*, p. 249, no. 7145) and cited by Deonna (*Le mobilier délien*, pp. 151, 152) is surely a weight of an earlier period on which some idle boy once scratched a meaningless inscription composed of a cross and possibly two proper names.

even of pottery. Thompson's assertion that the pyramidal weights were mould-made [74] must be accepted with reservation, for while in many cases the bottoms of the weights are wrinkled as if from being pressed into the mould (Fig. 31), in others no such traces are to be seen, and the shapes are so irregular that it seems unlikely that the weights were made otherwise than by hand. Conical loom-weights were, with only the rarest exceptions, hand-made. Their outlines are often irregular and the sides slightly bulging. The usual practice was to fashion the core of coarse clay, and then to superimpose a fairly thick slip of fine clay, so that a very smooth, often slightly polished surface was produced. The suspension hole was pierced after the application of the slip. A considerable number of conical and pyramidal weights have a small, rather deep hole (or occasionally several) in the base or side, made by the insertion of spikes, of the same size as those used for making the suspension holes. These spikes may have served to support the loom-weights in the kiln, or to assist the modeller in keeping the lump of clay fixed on his board. It is also possible that the holes were made in the weights to facilitate baking.[75] Two wheel-made conical weights have been discovered in Athens, one at the Kerameikos and one in the Agora. The latter [76] tapers sharply toward the top, and its well-defined base, which resembles that of the loom-weights depicted on stamps (Fig. 39, No. 139), shows the signs of having been turned on the wheel. None like it has been found on the Pnyx. I am inclined to think that such weights were made only for votive purposes. Discoid weights were of course always hand-made. In order to insure uniformity in the texture of a fabric it was absolutely necessary to have all the loom-weights of one set equally heavy. Because of this many of them must have been discarded before a set was completed, for even though the greatest care were taken in modelling and in measuring, the exact amount of weight lost in the firing could not always have been predicted. In some cases the bottoms of conical loom-weights were gouged out after removal from the kiln, in order to decrease their weight.

Fig. 31. Bottom of Pyramidal Loom-Weight

The development of loom-weights can, for the most part, be traced only locally. Quite different shapes were in use at the same time in various places. Unless two sites were not distant from each other, nor antagonistic in a manner to prevent free communication, it is unnatural to expect similarity in such humble objects as loom-

[74] *Hesperia*, III, 1934, p. 475.

[75] As suggested by Prof. Homer Thompson, who adduces a comparison to similar holes in the handles of large plain amphoras.

[76] No. MC118 B951 in the inventory of the Agora Excavations. It is unpublished, and is mentioned here by permission of the Director, Professor T. Leslie Shear.

weights, which were seldom exported, and might last indefinitely. Usually conical, pyramidal, and discoid shapes are found at a site in varying quantities; less frequently one shape alone has been found in an excavation. But typological development within the limits of one settlement can be observed, and the value of such classification is not negligible. The general chronology of Athenian loom-weights has already been expounded in connection with a number found in the Agora;[77] here will be attempted a more detailed study of their characteristics and development.

Pyramidal Loom-Weights (Nos. 1-115)

For a long time the characteristic Athenian loom-weight was the truncated pyramid. Its four sides of more or less equal width slope directly from the flat top to the bottom, which is also flat. One suspension hole is customary; occasionally there are two. The great majority of the loom-weights found on the Pnyx, in the Agora, and elsewhere in Athens are of this form, and although similar weights have been found elsewhere, nowhere did the shape attain the popularity which it won in Athens. The earliest date to which such Athenian weights have been attributed is the seventh century B.C.,[78] but probably they existed in Athens before this. Most of the pyramidal weights from the Pnyx were found in the filling of the Third Period of the Assembly Place, dating from 425 to 325 B.C.,[79] or are identical with those found in this context.

Among these pyramidal weights at least four distinct varieties of the shape can be observed. These are well represented by Nos. 52, 4, 9, and 55 (Fig. 32). The first has four equal sides, nearly vertical, with rounded angles, and a single suspension hole. The second is squatter, and sharp-angled, with more sloping sides. Its four sides are equal, and it has a single suspension hole. Transition from No. 4 to No. 55 may be observed in No. 9, which is distinguished by the same cleanness of outline as No. 4, but has unequal sides and two suspension holes. In No. 55 the shape has spread to form a very large base and a comparatively small top. Weights of this sort are also much larger than the others. Without any definite corroboration from the context it may seem unjustifiable to assume a chronological development from No. 52 through Nos. 4 and 9 to No. 55. But the notion is not entirely fanciful. There was certainly an increasing tendency to use a heavier weight, a tendency which culminated in the use of the conical Corinthian weights and the huge pyramidal weights (e. g., No. 115) of the Hellenistic period, and which resulted in the abandonment of the tiny pyramidal loom-weights common in Athens in the fifth and fourth centuries.[80]

[77] H. A. Thompson, "Two Centuries of Hellenistic Pottery," in *Hesperia*, III, 1934, pp. 474-476. Some repetition of statements made in Thompson's article cannot be avoided.

[78] *Hesperia*, Supplement II, p. 192, nos. C174-175; also *Hesperia*, II, 1933, p. 602.

[79] For this dating see note 3, *supra*, p. 10.

[80] These range in height from four to ten or eleven centimetres, but the majority are between five and seven, and correspondingly light, so that few threads can have been attached to each weight.

Nos. 52, 4, 9, and 55 in this sequence exhibit not only varieties of shape but the trend to a larger weight. In No. 9 this was effected by enlarging the base of the loom-weight, thus increasing its weight without adding to its height; in the case of No. 55 the whole loom-weight is made on a larger scale. Without more exact and abundant data, much ampler than that provided by the Pnyx weights, it is impossible to determine even the approximate points at which these changes occurred. All that can be said is that the entire development took place between the seventh and the early fourth centuries B.C. In addition to these four major varieties of forms among the fifth-fourth century weights there are a number of pyramidal loom-weights which do not fall into any of these categories and which thus seem to have been outside the general line of development. These are to be found in the catalogue (Nos. 108-112) and in Figure 35. Two wasters are of some interest (Fig. 35, Nos. 113, 114). They have been warped and quite blackened by fire.

The pyramidal loom-weights are almost uniformly of the common Attic clay. A few are of a much coarser, grittier fabric, inferior in quality, and only one of these bears a stamp. Most of the weights are partially covered with glaze, often of a poor quality and of a brick-red or brownish black color, the same sort as that used for the pottery of the period. Occasionally the glaze was applied in broad horizontal bands (Nos. 102, 103), but as a rule the weights were partially dipped and then set upright to dry, so that the glaze trickled unevenly down the sides. The bottoms of the weights were never glazed.

A comparatively small number of the pyramidal loom-weights bear stamps. They are of two kinds: letters and designs. The letters A, H, K, Λ, P, T, X (the most common) occur on the Pnyx weights singly (Fig. 34, Nos. 1-22); only one weight has two letters: IA (Fig. 34, No. 27). Each of these was impressed, quite deeply as a rule, while the clay was soft, upon the small upper surface of the weight. Their interpretation is a difficult problem. The first explanation of these letters that comes to mind is the representation of numerical values. If the loom-weights showed any consistency in weight to support this notion, one would need search no further, but in general they do not.[81] The stamps must, however, have served some purpose. The only plausible explanation which occurs to me is that the manufacturer made the weights in sets, using a letter or symbol to mark each series, and giving the purchaser the choice of a set bearing her initial or a device she fancied. The same system of marking loom-weights existed at this time in Corinth, but there conical loom-weights were in use, of a type which seldom appeared in Athens until the end of the fourth century, and the single letters were never stamped, but incised on the bottom or side.[82]

[81] Nos. 28-30 (Fig. 33) and Nos. 79, 80 (Fig. 33), bearing similar stamps, are the same size. Cf., however, Nos. 12-21 (Fig. 33), all different sizes.

[82] Stamped or incised pyramidal weights, mostly of the Hellenistic period, have been found at widely separated sites, e. g., Himera, Numantia, Olympia, Olynthos, Pergamon, Samaria.

The pictorial stamps on pyramidal loom-weights are of various sorts (Fig. 34, Nos. 31-75). Some are simple designs: a boukranion, a shell, a star, a tree, or a flower, all highly conventionalized (Nos. 31-52). These are invariably stamped on the top of the weight. Others more elaborate are impressions made by gems or by the bezels of metal finger-rings, and these are found on the sides and bottom as well as on the top of the loom-weight (Fig. 34, Nos. 53-75). The stamps which are pointed at the ends (Nos. 56, 57) were made by metal bezels, and sometimes traces of the ends of the hoop can also be seen impressed in the clay. The practice of stamping loom-weights with gems or rings (probably those of the owners-to-be) appears to have begun in many parts of Greece during the latter part of the fifth century, and to have persisted throughout the Hellenistic period. The number of weights thus stamped is comparatively small, and usually few duplicates turn up at a site (an exception is Olynthos, where as many as twenty loom-weights bearing the same stamp have been found). The subjects found on the Pnyx weights include satyrs, female figures and heads of various sorts, a chariot and driver, a sphinx, a lyre, a horse, a bird, vases, and other subjects often not clear. At Corinth a preponderance of Nikés on these stamps is quite noticeable; here no such preference can be observed. The subjects are among those common on gems of any period.

A small but interesting class of loom-weights bears stamped palmettes. Three of these (Nos. 76-78, Fig. 34) have three palmettes each on the top, of the same variety as those found on stamped glazed plates of the early fourth century.[83] Two others (Nos. 79, 80, Fig. 33) bear a single large palmette on the top, and three more (Nos. 81-83, Fig. 33) very large elongated palmettes on each of the four sides. The latter are extremely decorative loom-weights, and very exceptional pieces.

Only twelve pyramidal loom-weights with incised letters have been found on the Pnyx (Nos. 85-96, Fig. 36). All of these bear letters scratched on after the weight was fired. The incision was thus probably the work of the owner, not of the manufacturer, and the weights are not to be considered as a separate class. A few have rows of dots down each side, punched before firing (Nos. 97-100, Fig. 33). The practice so common at Corinth and elsewhere, of incising a single letter on a weight before firing, was quite unknown in Athens. By the time that Corinthian conical weights were introduced into Athens in the late fourth century, weights with incised letters had practically died out at Corinth, and had been replaced by stamped weights, so that the custom never affected the Athenian loom-weights. The most interesting weight with incised letters is No. 85, bearing in two lines on one side the word Herakles (Fig. 33). It may have been intended for a dedication.[84] Most of the other

[83] Cf., e. g., *Hesperia*, IV, 1935, p. 483, fig. 6.

[84] Inscribed votive loom-weights are rare. The only published ones known to me are: P. Paris, *Elatée*, p. 282 (ΘΕΑΩΡΙΞ ΑΘΑΝΑΙ); E. Dodwell, *A Classical and Topographical Tour through Greece*, I, p. 34 (ΑΦΡΟΔΕΙΤΗ, ΔΙΟΞ ΜΗΛΩΞΙΟΥ); P. Perdrizet, *Fouilles de Delphes*, V, p. 197, fig. 872 (ΑΘΑ).

weights bear single letters: Δ, O, A, X, incised on top or side, and one (No. 88, Fig. 36) has a series of meaningless letters on each of the four sides. None is of particular interest.

Pyramidal weights were used also during the Hellenistic period, but only one such weight has been found on the Pnyx (No. 115, Fig. 37). It is quite typical of its kind, and the shape, it will be seen at once, is easily distinguishable from the earlier pyramidal weights. Nowhere, so far as I know, was the pyramidal weight so popular as the conical or discoid during the Hellenistic period.

Conical Loom-Weights (Nos. 116-141)

During the period when the small pyramidal loom-weights were in use in Athens (i. e., before the Hellenistic period), conical weights were rather rare. Only eight were found in the filling of the Assembly Place (425-325 B.C.). These are shown in Figure 38, Nos. 116-131. A single glance reveals the extraordinary diversity of shape, and the impossibility of establishing a chronological classification with such insufficient material at hand. No. 116 is of the usual early type, nearly a true cone, as are also Nos. 117-119, which were found in disturbed fill but which are indubitably early. No. 116 has a pointed apex, but the flat top is more common, as in No. 118. Such are Protocorinthian weights,[85] and the shape perhaps originated even earlier. Nos. 116 and 117 bear gem-stamps which set the date of their manufacture not before the fifth century, and probably toward the middle of that century. Slight variations from this shape appear among the Pnyx specimens, showing the beginning of the trend to a more practical form without edges to be knocked off and with the centre of gravity nearer the middle of the weight. Such are Nos. 120, 121, and 122 (Fig. 38), none of which was found in dateable context, but all of which are certainly to be placed before 325 B.C. In them can be seen the first evidence of the change from the true conical shape to the cone with bevelled lower edge, which became the common type of conical weight in Hellenistic Athens. Still further advance in this direction is shown by Nos. 123-128 (Fig. 38), diverse and uneven in shape, but definitely exhibiting this tendency. Contemporary with these weights is No. 129 (Fig. 38), of Corinthian clay. Its clean and definite outline stands out in startling contrast to that of contemporary Athenian loom-weights. Although the precise date of the first appearance of this type of weight in Corinth has not been definitely established, it is certain that by the end of the fifth century it was in general use. Nine tenths of all the loom-weights found at Corinth are of this shape, and nowhere else were

[85] These were often decorated. The finest extant Protocorinthian loom-weight is an unpublished specimen found at the Heraion of Perachora. It is made of greenish Corinthian clay, and beautifully painted, like contemporary vases, with heraldic lions, bordered above and below by conventional designs. The late Mr. Humfry Payne, who gave me permission to mention the weight here, placed it at *ca.* 650 B.C.

such weights common until the Hellenistic period. The long gap between the presumed invention of these weights at Corinth and their arrival, except for such stray specimens as No. 129, in Athens is probably to be explained by the Peloponnesian War, during which objects of this sort were not likely to have been transmitted between the warring states. Glaze is occasionally found on the conical Athenian weights of the fifth and fourth centuries; the Corinthian weights of this period are invariably unglazed. Nos. 130 and 131, also from the pre-325 B.C. context, stand alone and seem to be outside the general line of development.

After 325 B.C. the shape of the Athenian conical loom-weight is dictated by the Corinthian, and they are often quite indistinguishable even in the matter of fabric. The very small number of Hellenistic conical weights found on the Pnyx (Nos. 133-140, Fig. 38) are all of the Corinthian type, and nearly all of the third century. No. 134 is probably somewhat earlier than the others. The distinguishing characteristic of the Corinthian conical weight is the sharp bevelling of the sides, which may reach almost as high as the middle of the weight or to a mere half-centimetre from the bottom.[86] The height of the bevelled portion is often irregular, even on the most carefully made weights, showing that they were made by hand. A single suspension hole has in all cases been pierced through the weight near the top, which is always pointed. The distance of the hole from the top varies with the size of the individual specimens, since it must be low enough to avoid the weight's breaking. A coarse fabric with large particles of foreign matter usually forms the interior of the weights, while the surface either has a fine slip, or is composed of a thick layer of fine clay. Often the weights are made entirely of fine, soft clay.

The practice of stamping weights with letters and devices, begun in the fifth century, was continued in the Hellenistic period. The system of stamping, however, became more standardized. Gems and rings were still occasionally used (Nos. 132, 133, Fig. 39), but the majority of stamped conical weights (still a very small proportion of the total number of weights discovered) bear two stamps: one below the bevelling containing an inscription, and a smaller one above the bevelling containing either an inscription or a device (Nos. 134-139, Fig. 39). The lower stamps are invariably rectangular; the upper may be of various shapes. Occasionally the smaller stamp, bearing a letter or monogram, is found alone.[87] The meaning of these stamps has been the object of much speculation ever since they were first noticed. The dis-

[86] At the beginning of the development of this type of weight, in the fifth century, the bevelled portion was very shallow. As time went on it showed a tendency to rise, until in the late Hellenistic period the shape became almost a double cone. The height of the bevelling is an almost uniformly dependable criterion for dating the Corinthian conical weights, as I hope to prove in the future publication of the Miscellaneous Finds from Corinth. Its reliability has not been tested at any other site.

[87] Dumont, *Inscriptions céramiques*, p. 408, no. 5. No weight bearing such a stamp was found on the Pnyx. They are generally rather rare.

covery of letter-stamped weights in tombs supported Dumont's theory that the inscriptions ΓΛΥΚ and ΜΕΛΙ or ΜΕΛΙΣ, the commonest on conical weights, stood for γλύκισμα, μέλι, and μέλισσα, and that consequently these weights had been placed in tombs as substitutes for food.[88] The fact that πυραμίδες, little cakes which when represented on reliefs [89] look not unlike loom-weights, are known to have existed, lent still more verisimilitude to this theory. But the consideration of the very slight numbers of weights that have been found in graves and the great quantities which have appeared elsewhere, as well as the existence of such objects as the "pyramid" discussed on p. 109, probably an imitation of a πυραμίς, leads one to discard Dumont's hypothesis. It has also been suggested that the inscriptions are abbreviations of the maker's name.[90] This is quite possible in the case of many of the stamps, but for others it seems less likely. The most attractive explanation seems to me the use of a trade mark, in the modern sense. Although I can find no direct evidence for a knowledge or use of this device in ancient times, it does not appear impossible that such an idea might have occurred to the manufacturers. The trade mark might have consisted of an abbreviation or monogram of the maker's name; or it might have been a word or fragment of a word suggested to him by something which we can no longer discover. The subsidiary stamp, above the larger one, may have served as an indication of weight, quality, or as the signature of the individual workman. It may be noted in the case of ΓΛΥΚ, for example, that as many as four different subsidiary stamps have been associated with it.[91]

The "loom-weight stamp," often found above the main stamp, or sometimes alone (Fig. 39, No. 140), is of considerable interest since it sheds light on the process of weaving. In most cases a thin rod or cord is represented as drawn through the hole near the top of the weight, thus giving some basis for the assumption (p. 68) that the threads for each weight were divided into two groups before being attached to the weight.

In the early days of the Roman Empire the conical loom-weight was the commonest type (No. 141, Fig. 40), and the form is, in general, like the Hellenistic, although the bevelling rose so far as to make the loom-weight pear-shaped rather than conical, and the standard of manufacture greatly deteriorated. Little care was taken to make the weights properly, and irregularities in their size must have caused

[88] Dumont, *op. cit.*, pp. 50-51, and 405 f.

[89] E. g., Conze, *Die attischen Grabreliefs*, II, 2, pl. CCLI, no. 1173, which is illustrated here on p. 111, Fig. 50.

[90] This theory, as well as Dumont's, is very thoroughly discussed by Pottier and Reinach in *La nécropole de Myrina*, pp. 247 f.

[91] Not on the Pnyx. The few letter-stamped weights found here are a poor indication of their variety and wide distribution. Weights stamped ΓΛΥΚ, perhaps the most common of all, have been found not only at Corinth and Athens, but as far distant as Asia Minor. They were perhaps all made in Athens, although the very strongly Corinthian-looking clay of some leads one to suspect the existence of a branch factory there.

corresponding defects in the textiles. The fine clay of the earlier weights was replaced by a coarse fabric, seldom slipped, and the sharp, precise outlines by imperfect forms. Toward the end of the first century after Christ the weights fell into disuse because of the introduction of another type of loom.

Discoid Loom-Weights (Nos. 142-149)

More difficult to date than either the pyramidal or the conical loom-weight is the discoid form, the third type of weight in use in Athens during the fifth and fourth centuries. The many variations in its form (Fig. 41), which often make it far from a true disk, appear, perhaps from lack of material, to have no logical development, but to be largely the result of individual accidents or vagaries. The only four which were found on the Pnyx in datable fill are quite dissimilar. Nos. 142 and 143 are normal Athenian fifth-century types, and No. 144 is a variation on this shape. No. 145, with its nearly flat sides, is unusual anywhere. All four, as indeed nearly all discoid weights, have two suspension holes. The shape became far more common in the Hellenistic period, when at a few sites it was the predominant type of loom-weight.[92] Nos. 146 and 147 are examples of such Hellenistic weights, and Nos. 148 and 149 are variations of the type. Gem and letter stamps are found on the discoid weights of this period, just as on the conical weights.[93] The shape lasted into the Roman period, and died out at the end of the first century, as did the conical weight, with the disappearance of the vertical loom.

Lead Loom-Weights (Nos. 150-155)

Lead was far less commonly used for making loom-weights[94] than was terra-cotta, perhaps chiefly because of the expense. Only six lead loom-weights have been found on the Pnyx, four conical, two pyramidal (Fig. 42). They range in height from 0.022 m. to 0.051 m. The pyramidal weights stand on a flat base; the conical are more uneven, with the lower edges turned underneath. The date of these weights cannot be determined from their context. Lead loom-weights existed at least as early as the first half of the fourth century B.C.,[95] and these may be of that period or much later. None of them bears devices or marks of any sort, and in fact such are rare. The lead loom-weights undoubtedly fall quite outside the line of development of the terracotta weights.

[92] E. g., Ephesos (D. G. Hogarth, *Excavations at Ephesus*, pp. 319-320).

[93] Dumont, *Inscriptions céramiques*, p. 410 (ΓΑΥΚ on a discoid weight).

[94] For a discussion as to whether these objects were loom-weights or weights of measure see Deonna, *Le mobilier délien*, pp. 155-156. Some of the many Delian examples have letters or symbols in relief on the bottom.

[95] In a cistern of this date to the north of the Hephaisteion five pyramidal lead weights, all *ca.* 0.04 m. high, were found (Agora Excavations IL 412-415, 481). This information was kindly given me by Professor Homer Thompson, and permission to mention it by Professor T. Leslie Shear.

Catalogue

1 (W 9). Pyramidal, B.[96] Height, 0.049 m.

Black-glazed. Marks of the mould in which the weight was cast appear on the bottom. Stamped on the top: alpha within a circle (Fig. 34).

2 (W 85). Pyramidal, B. Height, 0.036 m.

Black-glazed. Stamped on the top: eta within a circle (Fig. 34).

3-5 (W 5, 19, 13). Pyramidal, B. Fig. 32. Height, 0.049 m. (No. 3); 0.056 m. (No. 4); 0.057 m. (No. 5).

No. 5 has black glaze; in Nos. 3 and 4 it has fired red. Stamped on the top: kappa within a circle (Fig. 34).

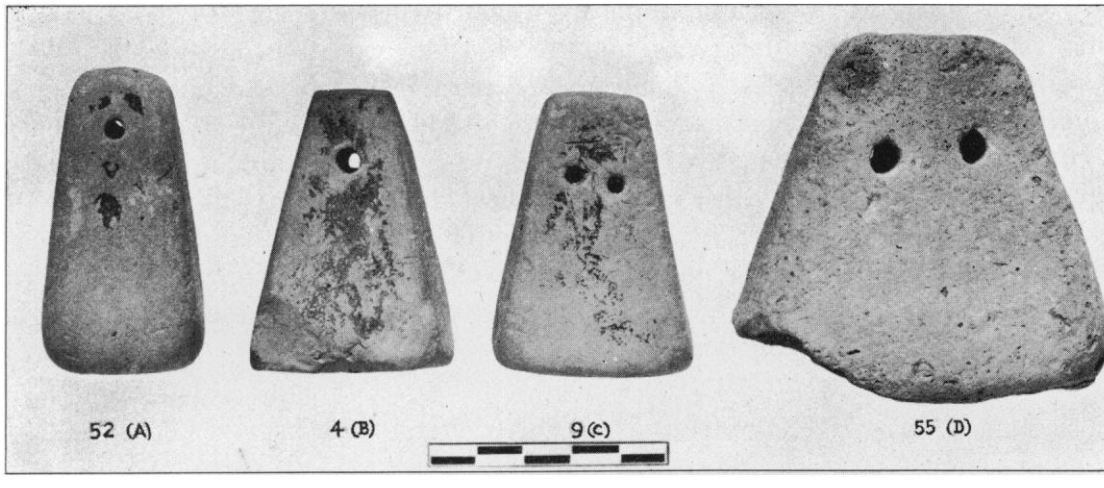

Fig. 32. Types of Athenian Pyramidal Loom-Weights

6-7 (W 18, 14). Pyramidal, transitional A to B. Height, 0.042 m. (No. 6); 0.043 m. (No. 7).

No. 7 has black-red glaze all over, No. 6 black glaze nearly to the bottom. Marks of the mould appear on the latter. On the top an unclear stamp: kappa or lambda within a circle (Fig. 34).

8 (W 86). Pyramidal, B. Height, 0.052 m.

Black-glazed. Stamped on the top: lambda within a circle (Fig. 34).

9 (W 32). Pyramidal, C. Fig. 32. Height, 0.055 m.

Black-glazed. Stamped on the top: rho (?) within an oval (Fig. 34). Three unstamped loom-weights (W 109, W 110, W 111) are of the same shape.

10-11 (W 44, 81). Pyramidal, B. Height, 0.043 m. (No. 10); 0.055 m. (No. 11).

No. 10 is black-glazed; No. 11 has reddish brown glaze only on the upper part. Stamped on top: tau within a circle (Fig. 34).

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[96] In order to eliminate descriptions of the shapes of the pyramidal loom-weights, each is designated by A, B, C, or D, the four common varieties of these weights, shown in Figure 32.

12-21 (W 28, 12, 10, 3, 43, 24, 34, 17, 40, 21). Pyramidal, B (Nos. 12-18); Pyramidal, A (Nos. 19-21). Fig. 33.

Height: 0.043 m. (No. 12)
0.047 m. (No. 13)
0.049 m. (No. 14)
0.049 m. (No. 15)
0.052 m. (No. 16)
0.054 m. (No. 17)
0.056 m. (No. 18)
0.056 m. (No. 19)
0.061 m. (No. 20)
0.068 m. (No. 21)

All but Nos. 15, 18, and 20 have black or red glaze over the entire surface except the bottom. These three have glaze only on the top and for some distance down the sides. Stamped on the top: chi within a circle (Fig. 34). All the stamps are identical, and these weights offer an excellent example of how widely loom-weights that bear the same stamp may differ in size.

22-26 (W 4, 30, 22, 42, 11). Pyramidal, B.

Height: 0.042 m. (No. 22)
0.047 m. (No. 23)
0.057 m. (No. 24)
0.058 m. (No. 25)
0.058 m. (No. 26)

No. 22 is black-glazed on the top and part of the sides; the others are glazed all over except on the bottom. Stamped on the top: chi within a circle (Fig. 34). This stamp is much larger than that on Nos. 12-21, nor is it identical on all of these weights.

27 (W 35). Pyramidal, C. Height, 0.053 m.

Traces of red-black glaze all over. Stamped on the top: iota alpha (Fig. 34).

28-30 (W 2, 16, 1). Pyramidal, B. Fig. 33. Height, 0.061 m. (No. 28); 0.061 m. (No. 29); 0.063 m. (No. 30).

Nos. 28 and 29 bear traces of glaze; No. 30 is black-glazed all over, even the bottom being partially covered. Stamped on the top: eight-pointed star or rosette within a circle (Fig. 34).

31 (W 6). Pyramidal, B. Height, 0.053 m.

Upper part of the weight glazed. Stamped on the top: conventionalized tree ? (Fig. 34.)

32-33 (W 23, 87). Pyramidal, B. Height, 0.053 m. (No. 32); 0.055 m. (No. 33).

Red-black glaze on upper part of No. 32; traces of red on No. 33. Stamped on the top: boukranion (Fig. 34).

34 (W 36). Pyramidal, B. Height, 0.059 m.

Upper part of the weight glazed red. The edges are worn from use. Stamped on the top: a circle divided into three parts, with a raised dot in each section (Fig. 34).

35 (W 20). Pyramidal, B. Height, 0.052 m.

Red-glazed. Stamped on the top: conventionalized tree ? (Fig. 34.)

36 (W 74). Pyramidal, B. Height, 0.057 m.

Upper part black-glazed. Stamped on the top: lotus bud (Fig. 34).

37 (W 39). Pyramidal, B. Height, 0.048 m.

Black-glazed all over, partially on the bottom. Stamped on the top: single "tongue" from a tongue pattern (Fig. 34).

38 (W 26). Pyramidal, B. Height, 0.04 m.

Red glaze on upper part. Stamped on the top: a symbol within a circle (Fig. 34).

39 (W 27). Pyramidal, B. Height, 0.054 m.

Traces of black glaze. Stamped on the top: a shell ? (Fig. 34.)

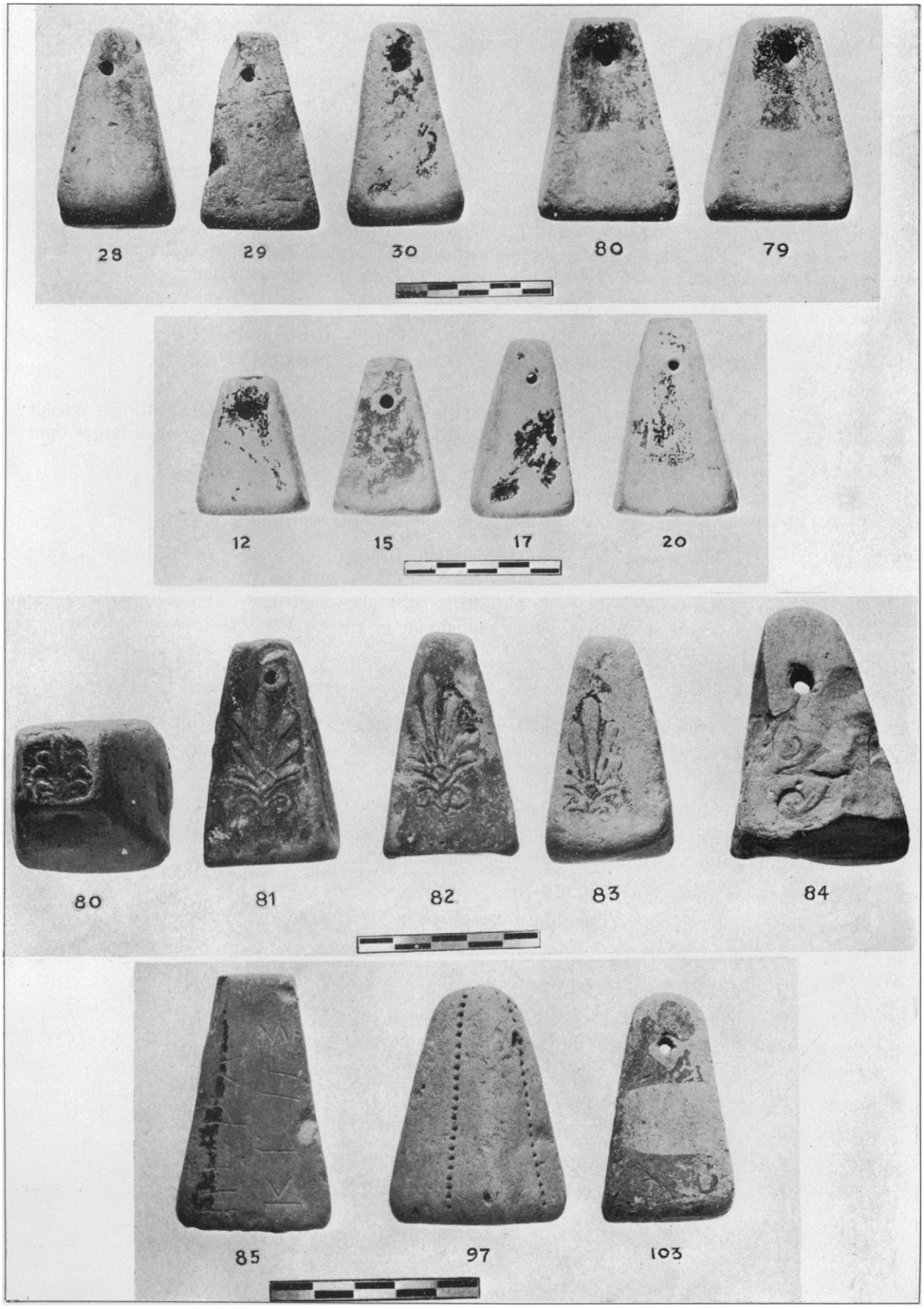

Fig. 33. Pyramidal Loom-Weights

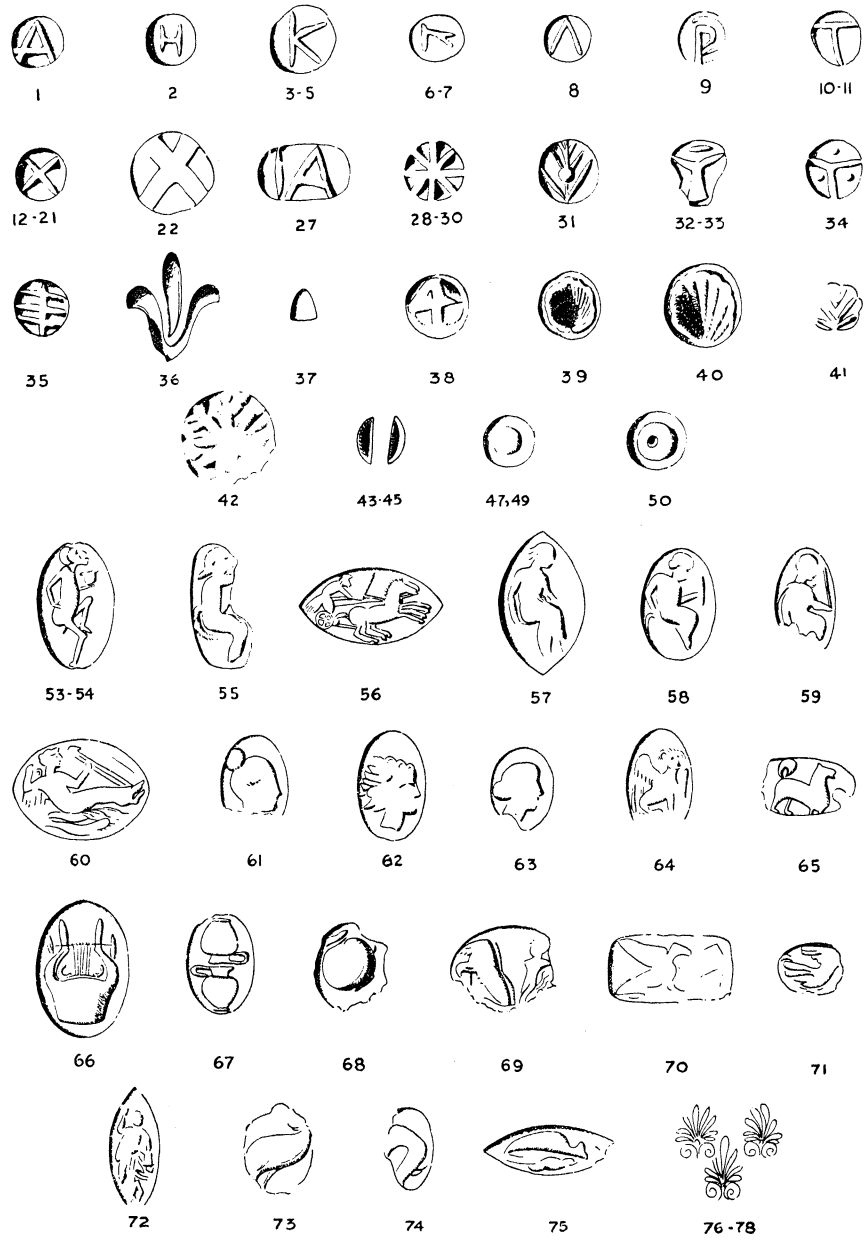

Fig. 34. Stamps on Pyramidal Loom-Weights
(Actual Size)

40 (W 38). Pyramidal, B. Height, 0.056 m.

Black glaze all over, partially on the bottom. Stamped on the top: a shell ? (Fig. 34.) This stamp is not identical with the preceding.

41 (W 49). Pyramidal, B. Height, 0.057 m.

Black glaze on upper part. Stamped on the top: a shell ? (Fig. 34.) This stamp is different from either of the two preceding.

42 (W 29). Pyramidal, A. Height, 0.064 m.

Traces of black glaze. Stamped on the top; a conventionalized flower ? (Fig. 34.)

43-45 (W 47, 50, 48). Pyramidal, B. Height, 0.045 m. (No. 43); 0.046 m. (No. 44); 0.047 m. (No. 45).

Traces of brownish glaze on all three weights. Stamped on the top: two crescents, facing (Fig. 34).

46-49 (W 41, 8, 15, 79). Pyramidal, B.

Height: 0.045 m. (No. 46)
0.046 m. (No. 47)
0.052 m. (No. 48)
0.054 m. (No. 49).

All have glaze covering top and sides. Stamped on the top: a raised circle within a depressed circle (Fig. 34). Nos. 47 and 49 have identical stamps; the others vary slightly.

50-52 (W 25, 33, 31). Pyramidal, B (Nos. 50, 51); A (No. 52). Fig. 32. Height, 0.052 m. (No. 50); 0.057 m. (No. 51); 0.062 m. (No. 52).

No. 50 has glaze on the upper part; Nos. 51 and 52 show traces all over the top and sides. Stamped on the top: a circle with central hole (Fig. 34). None of the three stamps is quite identical with either of the other two.

53-54 (W 51, 59). Pyramidal, B. Height, 0.055 m. (No. 53); 0.056 m. (No. 54).

Red-black glaze on top and upper part of sides. Stamped on top: dancing grotesque figure (Fig. 34). The figure, facing to the right, fits neatly into its oval frame. An emaciated man is represented, with abnormally large head and bulbous stomach, his knee joints prominent on his thin legs. He appears to be bearded, but is otherwise nude. He dances with his left leg raised high, right hand on hip, and left hand holding by the base a skyphos of the common fifth-century Attic type. The stamps on the two weights are identical, and the weights themselves are of almost exactly the same size.

55 (W 124). Pyramidal, D. Fig. 32. Height, 0.073 m.

Unglazed. Two unstamped weights (W 112, W 113) are of the same shape. Stamped on the top: seated satyr (Fig. 34). He faces right, his arms perhaps raised above his head. The impression is not clear, and the whole right side of it is broken off.

56 (W 56). Pyramidal, A. Height, 0.063 m.

The clay is greenish buff in color, not Attic, and unglazed. Stamped on one side near the bottom: charioteer in biga (Fig. 34). The two prancing horses draw the chariot to the right. The driver leans forward grasping the reins firmly. The chariot itself is not clearly shown: only one wheel appears. The horses are carefully depicted in detail: legs, mane, etc. The impression was made by a metal finger ring, and the execution is crude but lively, and clearly cut. The same stamp was impressed on the top of the weight, but it is now largely obliterated. The head of the charioteer is much like those appearing in Ionic work of the sixth century (see Furtwängler, *Antike Gemmen*, III, p. 85, fig. 60 and pl. VII, 1-3—Ionic gold rings found in Etruria).

57-59 (W 60, 61, 62). Pyramidal, B. Height, 0.053 m. (No. 57); 0.058 m. (No. 58); 0.062 m. (No. 59).

Traces of black glaze on top and sides of weights. Stamped on the bottom of No. 57, on the top of Nos. 58 and 59: seated woman (Fig. 34). While the subject represented on the three weights is similar, the finger-rings which made the impressions were not identical. In No. 57 the woman faces right, her arms hanging limply by her sides: in No. 58 the figure is a trifle smaller, and inclined forward a little farther; in No. 59 the stamp is narrower and smaller than No. 57, and the woman's head is less inclined. She may be holding a mirror in her left hand. This weight also has a vertical row of incised dots on one side (like that on No. 97).

60 (W 54). Pyramidal, B. Height, 0.053 m.

Traces of red glaze on top and sides. Stamped on the top: reclining woman (Fig. 34). The impression is extremely indistinct, but it appears to represent a reclining woman, facing right, holding in her hand a staff with a bulbous projection at its lower end. Her hair is bound in a knot behind.

61 (W 57). Pyramidal, B. Height, 0.049 m.

Traces of red-brown glaze. Stamped on the top: female head (Fig. 34) facing to the right the hair dressed high in a knot.

62 (W 52). Pyramidal, B. Height, 0.048 m.

Traces of black glaze. Stamped on the top: female head, facing right, with the hair blowing out behind (Fig. 34). The features are fine and sharp, and the strands of the hair are carefully delineated.

63 (W 84). Pyramidal, B. Height, 0.053 m.

Traces of red glaze. Stamped on the top: female head facing right, the hair drawn into a knot at the back of the head (Fig. 34). The features are largely obliterated.

64 (W 55). Pyramidal, B. Height, 0.043 m. (top broken off).

Traces of red glaze. Stamped on one side near the bottom: sphinx ? (Fig. 34.) The figure faces right, its head cocked upward, one wing projecting stiffly behind. The impression is very indistinct, and it is quite possible that some other subject is represented

65 (W 55). Pyramidal, B. Height, 0.043 m.

Black-glazed. Stamped on the top: horse or dog (Fig. 34). The impression is not at all clear. The animal faces to the right, and there seems to be some object in the field before it.

66 (W 58). Pyramidal, C. Height, 0.056 m.

Black-glazed. Single suspension hole. Stamped on the top: lyre (Fig. 34). The impression is very clear. It was made by the bezel of a metal finger-ring.

67 (W 53). Pyramidal, B. Height, 0.039 m.

Red-black glaze on top and upper part. Stamped on the top: two jugs, facing, their mouths together, handles on opposite sides (Fig. 34). Ribbed jugs of this shape were in use during the latter part of the fifth century. Cf. Langlotz, *Griechische Vasen in Würzburg*, pl. 222, no. 720 (with ring foot); L. Talcott in *Hesperia*, IV, 1935, pp. 508 f., nos. 50-52 (without a foot).

68 (W 194). Pyramidal, B. Height, 0.043 m.

Unglazed. Stamped on the top: aryballos (?) or pomegranate ? (Fig. 34.)

69 (W 68). Pyramidal, B. Height, 0.052 m.

Unglazed. Stamped on the top: animal ? (Fig. 34.) The impression is extremely indistinct.

70 (W 64). Pyramidal, C. Height, 0.078 m.

Traces of black glaze. Stamped on the top: sphinx (?) facing to the left (Fig. 34). Only the hind part of the body, which is in a crouching position, and part of a wing are preserved.

71 (W 66). Pyramidal, transitional A to B. Height, 0.04 m.

Unglazed. Stamped on the top: animal (?) or fish ? (Fig. 34.) The figure is extremely indistinct.

72 (W 67). Pyramidal, B. Height, 0.053 m.

Unglazed. Stamped on the top: female figure (Fig. 34). The stamp is very indistinct, but seems to show a standing figure, facing front, with right hand raised, left hand perhaps holding some object, and head bent downward looking at the left hand.

73 (W 80). Pyramidal, B. Height, 0.06 m.

Upper part of weight glazed. Stamped on the top: bird (Fig. 34). The stamp has been damaged and the head and tail are not preserved. The bird faces to the right.

Fig. 35. Pyramidal Loom-Weights

74 (W 83). Pyramidal, B. Height, 0.042 m.

Upper part glazed. Stamped on the top: indistinct object (Fig. 34).

75 (W 65). Pyramidal, B. Height, 0.047 m.

Traces of black glaze. Stamped on the top: dolphin ? (Fig. 34.)

76-78 (W 71, 69, 70). Pyramidal, B. Height, 0.05 m. (No. 76); 0.051 m. (No. 77); 0.059 m. (No. 78).

Upper part of No. 77 black-glazed; traces of glaze on Nos. 76 and 78. Stamped on the top: three palmettes, as on black-glazed plates of the late fifth century B.C. (Fig. 34). Cf., e. g., *Hesperia*, IV, 1935, p. 483, fig. 6, no. 107.

79-80 (W 72, 73). Pyramidal, B. Fig. 33. Height, 0.063 m. (No. 79); 0.063 m. (No. 80).

Upper part of each black-glazed. Stamped on the top: a large palmette, which covers the entire top of the weight (Fig. 35). These two weights are identical, as are also their stamps. There can be no doubt that they are from the same set of weights.

81-83 (W 77, 76, 75). Pyramidal, transitional A to B. Fig. 33. Height, 0.06 m. (No. 81); 0.061 m. (No. 82); 0.062 m. (No. 83).

Glazed on top and all over the sides. On each of the four sides of Nos. 81 and 82, and on each of three sides of No. 83, is stamped a large palmette, extending almost the entire height of the

weight. There are subtle differences between the palmettes on each weight, but essentially they are much alike. Such large stamps are not found on pottery, and must have been made especially for these loom-weights.

84 (W 78). Pyramidal, B. Height, 0.071 m. Fig. 33.

Unglazed. A large palmette is stamped very deeply on one side of this weight. Only the lower part of the stamp is preserved, as sometimes on vases. Cf. *Hesperia*, IV, 1935, p. 485, fig. 8, no. 99.

85 (W 89). Pyramidal, B. Fig. 33. Height, 0.056 m.

Black-glazed. Incised on one side, reading from the bottom of the weight upward, the word HEPAKLHΣ. A combination of Attic and Ionic letter forms in one word is unusual. H is used to denote both the spiritus asper and the eta, while the Attic lambda also shows that Ionic influence was still somewhat tentative. The inscription probably dates from *ca.* 420 B.C. (according

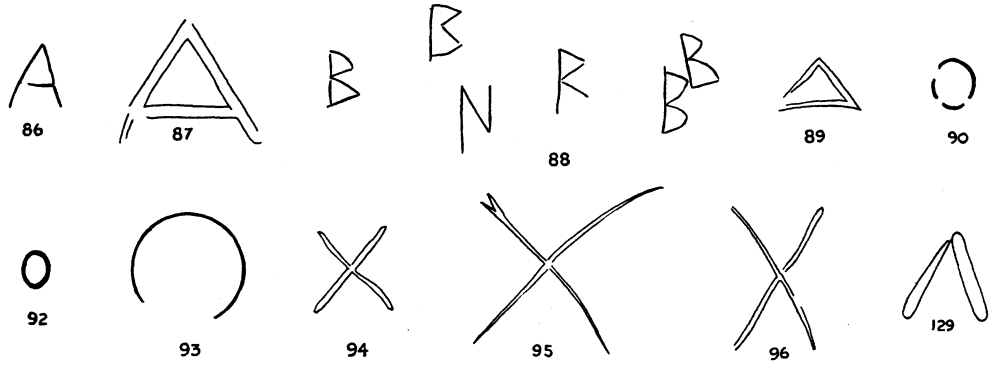

Fig. 36. Graffiti on Loom-Weights
(Actual Size)

to Eugene Schweigert). The weight is probably of the same period, but the fact that the letters were incised after it was fired prevents this from being quite certain. If the weight was intended for a votive offering, the nominative form of the name is curious; if it was not, the purpose for which the name was inscribed is obscure. In any case, the weight was not originally intended as a dedication, although it is an unusually well-made specimen, with clear-cut angles. The propriety of dedicating a loom-weight to Herakles is most dubious.

It is interesting, although perhaps not especially relevant, to note that a terracotta obelisk, 0.395 m. high, bearing a dedication to Herakles has been found in Italy (Anna Rocco, "L'ex voto di Nicomaco" in *Epigraphica*, I, 1939, pp. 322-330). I owe this reference to A. E. Raubitschek.

86 (W 94). Pyramidal, B. Height, 0.059 m.

Traces of black glaze. Incised on the middle of one side, after firing: alpha (Fig. 36).

87 (W 90). Pyramidal, D. Height, 0.072 m.

Black-glazed. Single suspension hole. The sides of the weight are unequal, showing it to be of the late type. Incised on the top, after firing: delta (Fig. 36).

88 (W 91). Pyramidal, B. Height, 0.061 m.

Traces of black glaze. A hole has been pierced in one side, near the bottom. Incised very lightly, after firing, on the four sides: (1) beta, (2) beta nu, (3) beta, (4) beta beta (Fig. 36).

89 (W 93). Pyramidal, B. Height, 0.042 m.

Black-glazed, except on lower part and bottom. Two suspension holes. Incised on the top, after firing: delta (Fig. 36).

90-91 (W 97, 98). Pyramidal, B. Height, 0.047 m. (No. 90); 0.045 m. (No. 91).

Black-glazed. Although both weights are of the same general type, No. 91 is squatter, and its top proportionately larger than that of No. 90. Incised on the top after firing, by hammering a sharp instrument into the clay: a circle, perhaps representing an omicron (Fig. 36).

92 (W 99). Pyramidal, B. Height, 0.05 m.

Black-red glaze covers the whole weight. Incised on the top after firing: a small circle, perhaps an omicron (Fig. 36).

93 (W 92). Pyramidal, A. Height, 0.077 m.

Unglazed. Incised on the top, after firing: a large circle (Fig. 36).

94 (W 95). Pyramidal, B. Height, 0.052 m.

Unglazed. Incised on the top, after firing: chi (Fig. 36).

95-96 (W 100, 96). Pyramidal, B. Height, 0.061 m. (No. 95); 0.054 m. (No. 96).

Traces of glaze on top and sides of each weight. Incised on the bottom, after firing: chi (Fig. 36).

97-100 (W 125, 101, 102, 103). Pyramidal, B. Fig. 33.

Height: 0.055 m. (No. 97)
0.05 m. (No. 98)
0.059 m. (No. 99)—top broken off.
0.069 m. (No. 100)

Black glaze all over except on the bottom. A vertical row of dots was incised on each side before firing.

101 (W 104). Pyramidal, B. Height, 0.051 m.

Unglazed. The shape of the weight is a little unusual: extremely squat, with a rather large top. A line was deeply incised diagonally across the top, before firing.

102 (W 105). Pyramidal, B. Height, 0.056 m.

The top and bottom are glazed red, and there are three wide horizontal bands of the same around the sides.

103 (W 120). Pyramidal, B. Fig. 33. Height, 0.054 m.

Black glaze on the top and bottom, and two broad bands of it around the sides.

104 (W 117). Pyramidal, B. Height, 0.101 m.

Unglazed. The remarkable feature of this weight is its very large size, compared to others of its period, as it is probably not later than the middle of the fourth century. Compare with it No. 115, of the Hellenistic period, which is not much larger.

105 (W 132). Pyramidal, B. Height, 0.066 m.

Red-brown glaze nearly all over. The bottom of the weight bears a deep impression where it was pushed into the mould (Fig. 31). A deep hole has been pierced in the top.

106 (W 145). Pyramidal, a variation of A. Height, 0.047 m.

Unglazed. In the upper half of the weight the sides are almost vertical; they suddenly spread near the bottom. The weight was probably only partially made in a mould, if at all.

107 (W 144). Pyramidal, B. Height, 0.062 m.

Unglazed. A deep hole has been pierced in one side, near the bottom.

108 (W 121). Pyramidal. Fig. 35. Height, 0.055 m.

Made of very fine greenish-buff clay, probably Corinthian. The shape of the weight is unusual, and not really pyramidal. Two of the sides are very wide, the other two very narrow. Two suspension holes.

109-110 (W 114, 115). Pyramidal. Fig. 35. Height, 0.074 m. (No. 109); 0.063 m. (No. 110).

Unglazed. The shape is much the same as that of No. 108, except that the top of these weights is rounded into the two narrow sides.

111-112 (W 107, 108). Pyramidal. Fig. 35. Height, 0.059 m. (No. 111); 0.051 m. (No. 112).

Unglazed. The shape is like that of Nos. 109 and 110, but there is only a single suspension hole.

113-114 (W 119, 106). Pyramidal, B. Fig. 35. Height, 0.061 m. (No. 113); 0.045 m. (No. 114).

Both weights are of ordinary shape, but have been overfired, so that the clay has turned dark gray and they have lost their shape. No. 114 has great cracks in its surface. No. 113 has a deep hole pierced in the top, probably for impaling it on a spike to hold it fixed in the kiln.

115 (W 118). Pyramidal. Fig. 37. Height, 0.128 m.

Unglazed. The clay is of a coarse gritty variety, quite different from most of the preceding weights, which were made of a smooth, well-refined clay. The bottom of the weight is square, the sides perfectly equal. It dates from the Hellenistic period.

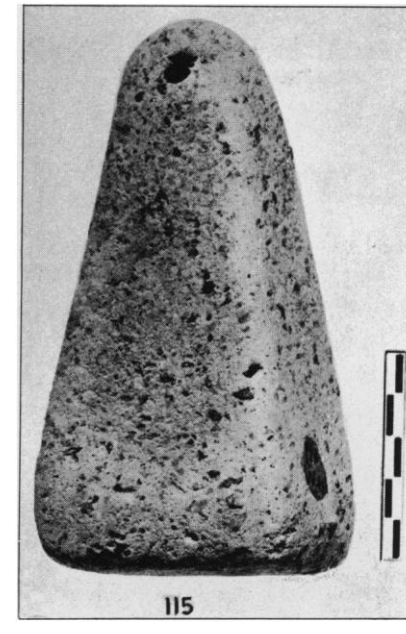

Fig. 37. Hellenistic Pyramidal Loom-Weight

116 (W 164). Conical. Fig. 38. Height, 0.043 m.

Unglazed. Straight sides, no bevelling. Pointed top. Two oval stamps, one on the bottom, the other on one side near the bottom. Stamped on the bottom: seated female figure (Fig. 39). She seems to be nude, and faces to the right, her head bent forward, her left hand holding a veil which depends from her head, and her right hand hanging down loosely behind. The impression is extremely indistinct. The stamp on the side is so shallow and worn that it is quite indecipherable. One can say only that it was not the same as that on the bottom. The shape of the stamp on the bottom is a true oval, while the other is a mandorla.

117 (W 216). Conical. Height, 0.07 m. (top chipped off).

Unglazed. The clay is grittier than that of the other weights. Shape similar to preceding. Straight sides without bevelling. Stamped deeply, high on one side: walking man (Fig. 39). He strides to the left, a staff in his outstretched right hand, and some similar object in his left. He looks backward. The lower part of the stamp is damaged. There is a smaller stamp on the other side of the weight, in approximately the same position. It is entirely defaced.

118 (W 188). Conical. Height, 0.073 m. (bottom broken off).

Black-red glaze on the sides. The top is slightly flat, the sides spreading evenly. Probably there was no bevelling at the bottom.

119 (W 186). Conical. Height, 0.056 m. (top broken off).

Traces of black-red glaze on the sides. The shape is a true cone like No. 116, without bevelling, the bottom quite flat.

120 (W 172). Conical. Fig. 38. Height, 0.042 m.

Black-brown glaze all over. The shape is a true cone, the edges slightly rounded at the bottom, perhaps from wear.

121 (W 180). Conical. Fig. 38. Height, 0.066 m.

Unglazed. Very evenly shaped, with low, rounded bevelling. The bottom is slightly concave, as if it had been scooped out. The top is pointed.

122 (W 187). Conical. Fig. 38. Height, 0.049 m.

Unglazed. The bottom is slightly convex, the edges rounded but not really bevelled. Pointed top.

123 (W 173). Conical. Fig. 38. Height, 0.06 m.

Traces of black glaze on sides and bottom. The sides flare gently toward the bottom. There is a low, irregular bevelling. The top is pointed.

124 (W 189). Conical. Fig. 38. Height, 0.091 m.

Black-red glaze on the sides; a blob of glaze on the bottom. The shape is very squat, the bevelling fairly high. The top is pointed, and the suspension hole is small and very near the top. The bottom is flat but uneven.

125 (W 174). Conical. Fig. 38. Height, 0.046 m.

Unglazed. The weight is evenly shaped, with low bevelling. The top is unusually rounded.

126 (W 190). Conical. Fig. 38. Height, 0.034 m. (top broken off).

Unglazed, the reddish clay covered with a fine buff clay slip. The sides are bevelled at an extremely obtuse angle. The suspension hole is pierced rather low, and there is a deep hole in the side.

127 (W 162). Conical. Fig. 38. Height, 0.061 m. (top broken off).

Unglazed. The bevelling is shallow and rather uneven. Stamped on one side, above the bevelling: a bird, possibly an eagle, facing to the right, its head turned to the left (Fig. 39). The whole stamp is extremely indistinct.

128 (W 169). Conical. Fig. 38. Height, 0.088 m. (bottom chipped).

Traces of black-red glaze. The weight is of an unusual type, flaring suddenly and unevenly toward the base, turning in toward the bottom.

129 (W 167). Conical. Fig. 38. Height, 0.069 m. (top broken off).

Buff clay covered with a fine clay slip (typical Corinthian fabric). Incised on the bottom: lambda (Fig. 36).

130 (W 171). Conical. Fig. 38. Height, 0.088 m.

Unglazed. The shape approximates a true cone, with slightly convex sides. The bottom is perfectly flat.

131 (W 191). Conical. Fig. 38. Height, 0.057 m.

Unglazed. The shape is between a pyramid and a cone, the sides almost angular, but the top rising to a thin ridge. The bottom is roughly circular.

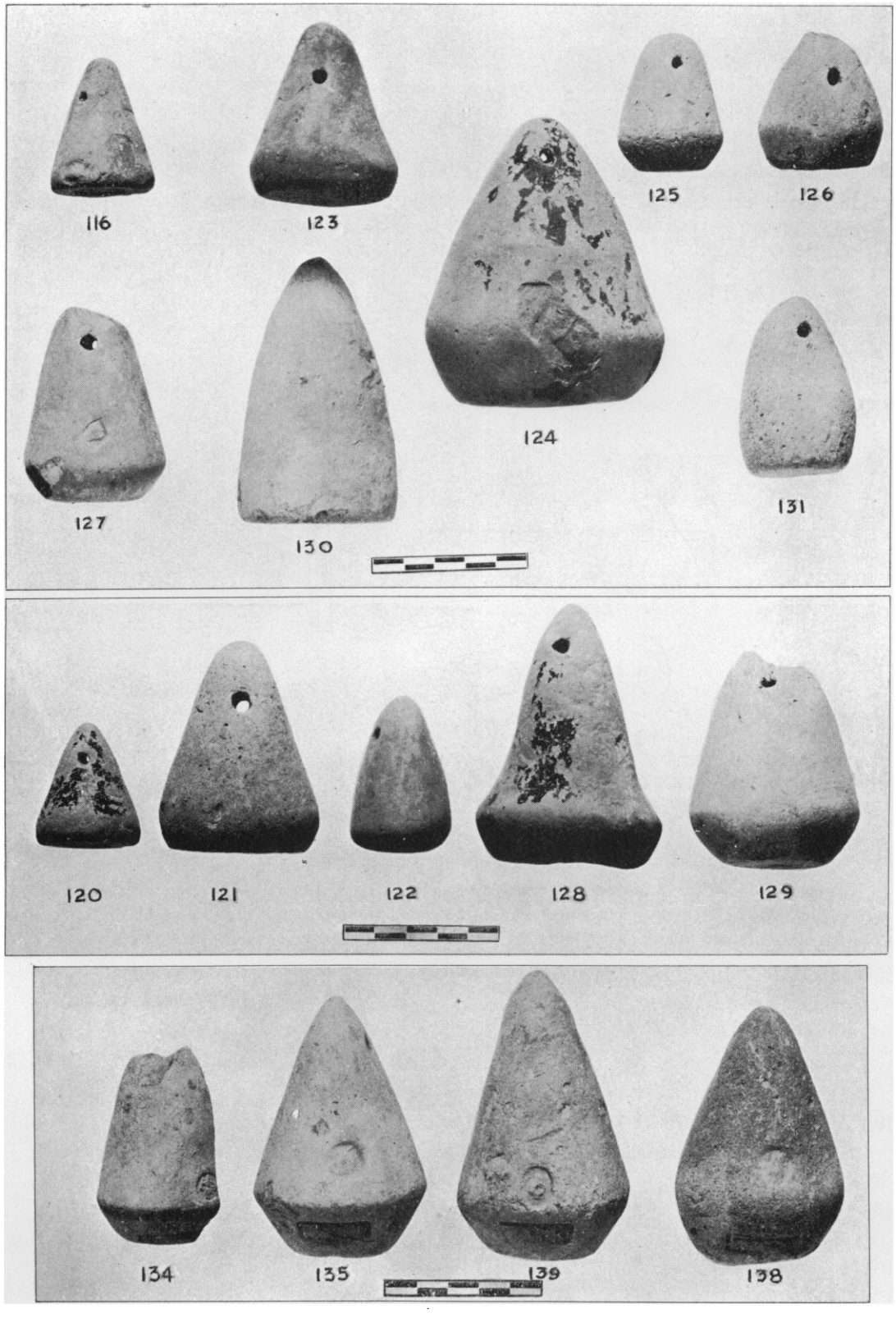

Fig. 38. Conical Loom-Weights

132 (W 170). Conical. Height, 0.081 m.

Unglazed. The weight has a flat top, and the bevelling at the bottom is almost vertical. Stamped on the top: female head (Fig. 39). It faces to the right, and has a curly mop of hair. The neck is straight and thick, cut sharply off at the bottom.

133 (W 163). Conical. Height, 0.072 m. (top broken off).

Unglazed. The shape is Corinthian, but not the clay. The bevelling is fairly high. Stamped on the side, above the bevelling: female head (Fig. 39). It faces to the right. The impression is very indistinct.

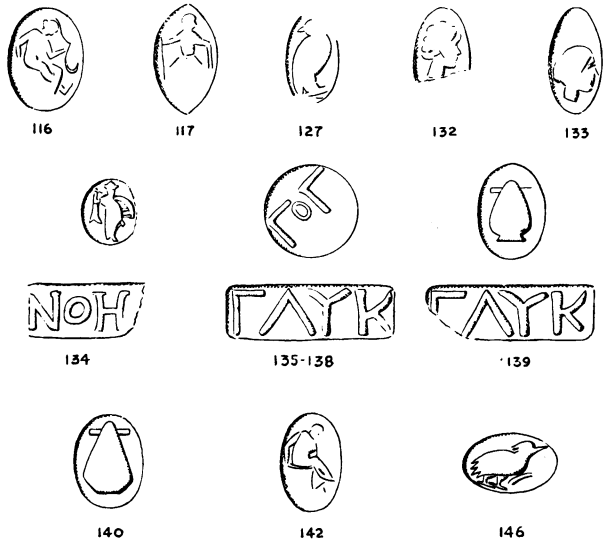

Fig. 39. Stamps on Conical and Discoid Loom-Weights (Actual Size)

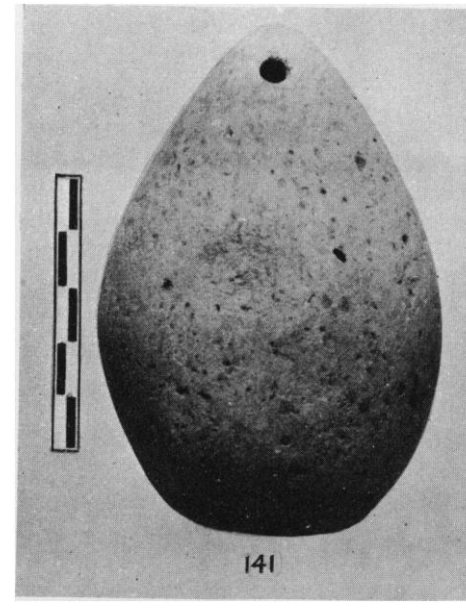

Fig. 40. Roman Conical Loom-Weight

134 (W 161). Conical. Fig. 38. Height, 0.062 m. (fragmentary).

Unglazed. Corinthian shape. A hole was pierced in the bottom of the weight. Stamped on the side (Fig. 39): Athena, carrying spear and shield, facing to the right, dressed in a long chiton and wearing a helmet (above the bevelling); NOH[MA] (below the bevelling).

135-138 (W 166, 183, 215, 212). Conical. Fig. 38.

Height: 0.062 m. (No. 135, top broken off)
0.063 m. (No. 136)
0.079 m. (No. 137)
0.083 m. (No. 138)

Unglazed. Corinthian shape. Stamped on the side: ΓοΓ above the bevelling; ΓΛΥΚ below (Fig. 39).

139 (W 165). Conical. Fig. 38. Height, 0.09 m.

Unglazed. Corinthian shape. Stamped on the side: a loom-weight above the bevelling, ΓΛΥΚ below (Fig. 39).

140 (W 176). Conical. Height, 0.058 m.

Unglazed. Corinthian shape. Stamped on one side, above the bevelling: a loom-weight (Fig. 39).

141 (W 178). Conical. Fig. 40. Height, 0.09 m.

Coarse clay, full of foreign particles, unglazed. The form of the weight is very squat, with extremely high and ill-defined bevelling. In some portions the sides are almost flat. Roman period.

142 (W 154). Discoid. Fig. 41. Diameter, 0.045 m. (partly broken).

Black-glazed. Both faces are convex, slightly pinched in where the two suspension holes are pierced. Stamped in the centre of one face: seated woman (Fig. 39). The stamp is quite indistinct, but it can be seen that she is bending over to the right, her right hand bent downward, her left arm behind her. The purpose of the action is not clear.

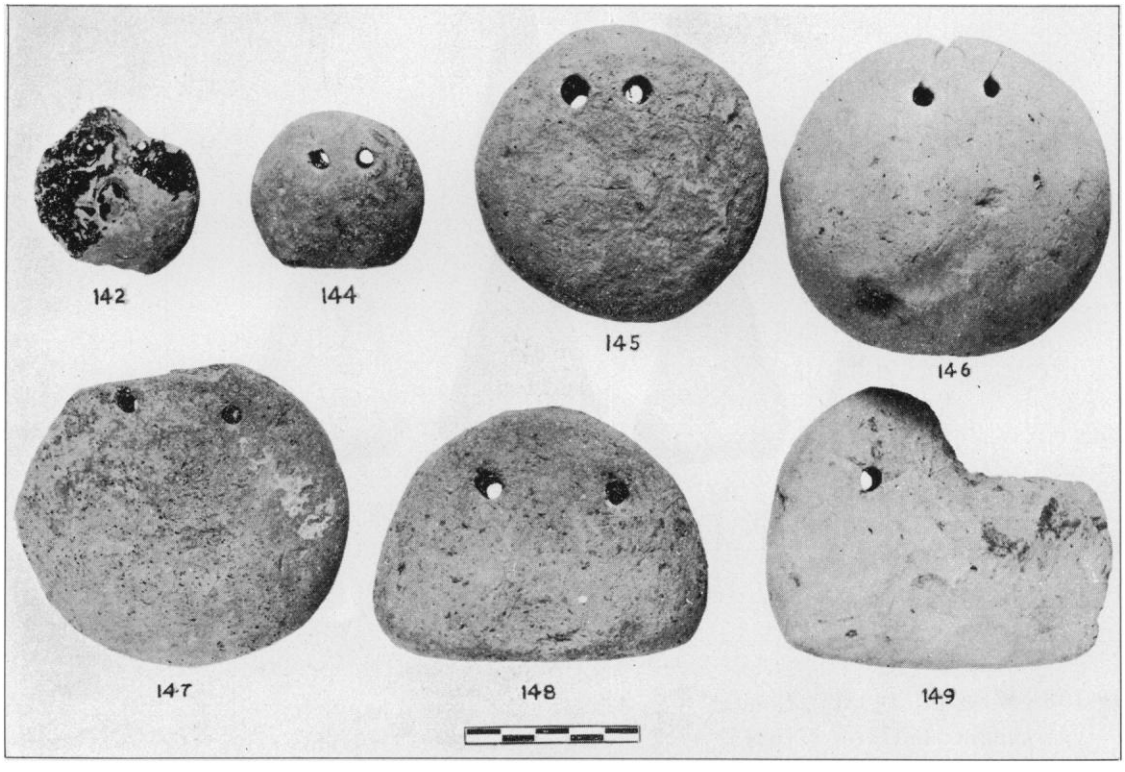

Fig. 41. Discoid Loom-Weights

143 (W 153). Discoid. Diameter, 0.068 m. (partly broken).

Unglazed. Both sides are convex, with a roughly finished edge.

144 (W 150). Discoid. Fig. 41. Diameter, 0.049 m.

Unglazed. Both sides are convex, the edges roughly finished off. Part of the edge is trimmed off to form a base.

145 (W 160). Discoid. Fig. 41. Diameter, 0.081 m.

Unglazed. The two faces are nearly flat, with irregular contours.

146 (W 151). Discoid. Fig. 41. Diameter, 0.092 m.

Unglazed. One face is flat, the other convex. The weight is very thick and crudely made. Stamped above and just between the suspension holes: bird, facing right (Fig. 39). It has large flat feet, and is perhaps a water fowl.

147 (W 156). Discoid. Fig. 41. Diameter, 0.094 m.

Unglazed. Both faces are convex, not very evenly finished, with edges rounded off.

148-149 (W 158, 159). Discoid. Fig. 41. Diameter, 0.069 m. (No. 148); 0.078 m. (No. 149—partly broken).

Unglazed. The weights have two convex faces, rather crudely finished. Nearly one half of the disk has been cut off to form a flat base for the weight. No. 149 is thinner than No. 148, and has a less regular surface.

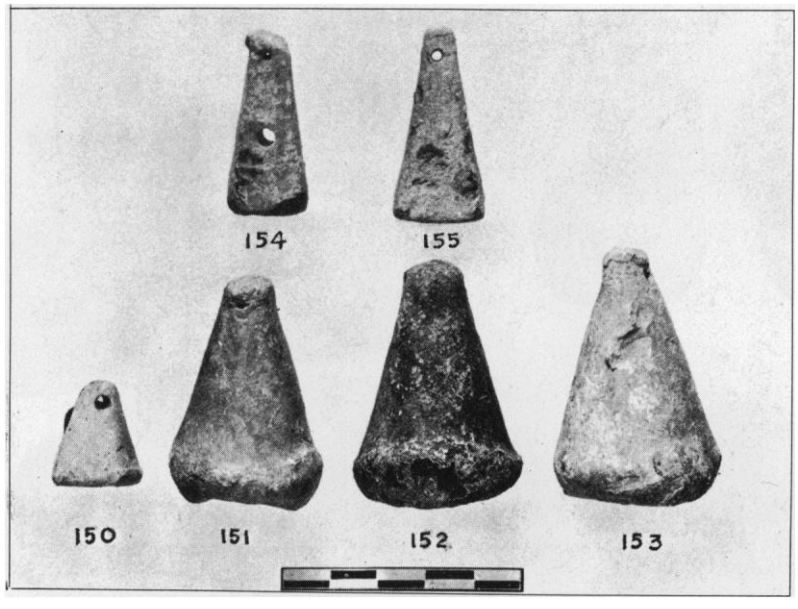

Fig. 42. Lead Loom-Weights

LEAD WEIGHTS

150-153 (M 38, 47, 39, 31). Conical. Fig. 42.

Height: 0.022 m. (No. 150)
0.047 m. (No. 151)
0.05 m. (No. 152)
0.039 m. (No. 153)

The shape is almost a perfect cone, with slightly flattened top, and the edges, at the bottom, rolled underneath. Single suspension hole.

154-155 (M 35, 40). Pyramidal. Fig. 42. Height, 0.39 m. (No. 154); 0.04 m. (No. 155).

The four sides are equal, and the bottom flat (No. 155 slightly convex). Single suspension hole. No. 154 has a larger hole pierced through the centre.

IX. SPINDLE WHORLS

All but three of the sixteen spindle whorls discovered were found in the filling of the Third Period of the Assembly Place (425-325 B.C.). The ten catalogued here, as well as the six uncatalogued, are of the type common in Athens during the fifth and fourth centuries (Fig. 43). While the spindle whorls of other sites and periods

are widely differentiated in shape and size, thus giving rise to endless speculation as to their possible uses, this type of whorl is so clearly pictured on vases and other contemporary monuments [97] that its purpose and identification are not to be mistaken.

The whorls were wheel-made, of fine Attic clay, and all but one (No. 7) are glazed. Their essentially conical shape is enlivened by an outward flare near the bottom, which is convex. Each is pierced vertically for the insertion of the spindle. Two of the whorls are decorated: No. 3 is painted, and No. 8 stamped with a pattern of palmettes and tongues such as those found on contemporary pottery. A sign like an N on the bottom of No. 4 was possibly intended as property identification.

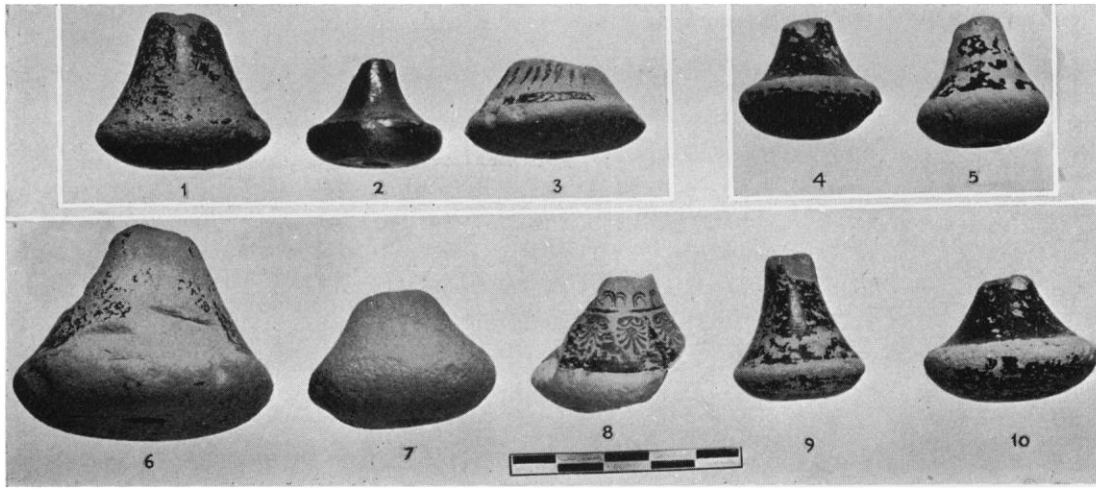

Fig. 43. Spindle Whorls

Catalogue

1 (W 203). Fig. 43. Height, 0.028 m.
Top and side chipped. Black glaze.

2 (W 209). Fig. 43. Height, 0.022 m.
Top broken. Black-red glaze.

3 (W 201). Fig. 43. Height, 0.019 m.
Top and side chipped. Rays of black glaze painted on sides and bottom, with a border of glaze at the edge.

4 (W 197). Fig. 43. Height, 0.025 m.
Bottom chipped. Black-red glaze. A sign scratched on the bottom which may be an N.

5 (W 210). Fig. 43. Height, 0.027 m.
Complete. Black glaze.

[97] Blümner, *Technologie und Terminologie der Gewerbe und Kunst*, I, p. 119, fig. 13, and many references; Cloché, *Les classes, les métiers, le trafic* (*La vie publique et privée des anciens Grecs*, V), pl. XXIX, 3; also Blinkenberg, *Lindos, les petits objets*, p. 131, fig. 14. See *ibid.*, pp. 130-135 for a thorough treatment of the whole subject of spindles and distaffs.

6 (W 200). Fig. 43. Height, 0.042 m.
Top and side broken. Black glaze.

7 (W 199). Fig. 43. Height, 0.027 m.
Complete. Unglazed. In the hole are traces of scraping with a blunt instrument in order to enlarge the opening.

8 (W 202). Fig. 43. Height, 0.03 m.
Top, side, and bottom broken. Black glaze. Stamped pattern: ring of tongues around the neck, ring of inverted palmettes below.

9 (W 208). Fig. 43. Height, 0.031 m.
Complete. Black glaze.

10 (W 207). Fig. 43. Height, 0.027 m.
Complete. Black glaze.

X. IMPLEMENTS, FITTINGS, MOULDS

The heterogeneous objects included in this category were found widely scattered over the excavated area. A good many of them, including the three stone celts of the neolithic period (Nos. 1-3, Fig. 44), come from the filling of the Third Period of the Assembly Place (425-325 B.C.). Such celts are often found in classical and even later contexts, and the suggestion has been made that they may still have been in use as tools in these periods. Definite evidence of such use would of course be hard to adduce. It is known, however, that in historic times celts were sometimes credited with magic properties, and their function, long centuries after they were made, may therefore have become purely talismanic.[98]

The two pestles (Nos. 4, 5, Fig. 44), found in filling around the City Wall, are not likely to have had any connection with their context; the mortar or bowl (No. 6, Fig. 44), on the other hand, was probably made by one of the workmen at the wall, rudely chipped out of a block of poros for containing some material with which he was working.[99]

The instruments for toilet or medical use (Nos. 7-11, Fig. 44) were found in the filling of the Third Period of the Assembly Place, so that their manufacture in the late fifth or early fourth century is fairly well authenticated. Two of the nails (Nos. 13, 14, Fig. 44) were also discovered in this context. The other nail (No. 15, Fig. 44), the bosses (Nos. 16, 17, Fig. 44), and the keyhole (No. 18, Fig. 44) have no dated provenience, but are doubtless contemporary with the objects just mentioned. The bronze mirror (No. 12, Fig. 44), found in a grave with the small lead pyxis (No. 27, Fig. 45), is also of either the fifth or the fourth century; to date it more closely would be hazardous.

[98] For Gnostic use of neolithic celts cf. J. H. Iliffe, *A.J.A.*, XXXV, 1931, pp. 304 ff.

[99] It has been suggested that the bowl held miltos, but if this were the case one would expect to find some traces of the clinging red powder even now.

The large quantity of leaden objects and fragments found on the Pnyx is quite remarkable. In addition to weights (see p. 27) and the pyxis just mentioned, there were the curious spherical weights (Nos. 19-22, Fig. 45) and the equally mysterious lead rings (Nos. 23-26, Fig. 45), none of which was found in a datable context, but which are apparently contemporaneous with the other lead objects (Nos. 28-36, Fig. 45), all (except Nos. 32, 33, and 36) found in the filling of the Third Period of the Assembly Place. Nos. 28-36 are presented as samples of the many fragments of lead discovered. Obviously they have little intrinsic interest, but they are of value in so far as they indicate the familiar use of lead, a current low regard for its value, because of the quantity discarded, and, to some extent, the methods of working the metal. Nos. 19-26 and Nos. 28-30 were cast, but the lead might also be rolled into flat sheets which were then cut as desired. The little pyxis was made in this fashion; so was the "strap-end" (No. 34), the pierced disk (No. 35), and the large number of plaques, of which No. 36 is an example as yet undefaced by maledictions or other writing (cf. p. 10, No. 17). No. 32 is a scrap, of which there were many, shaved off a larger sheet of lead. It is likely that most of these shavings were eventually to be melted down and re-used, but obviously it was not considered necessary to salvage every scrap.

The two moulds for the handles of kantharoi (Nos. 37, 38, Fig. 44), rather arbitrarily placed here, are both from the filling of the Third Period of the Assembly Place. The third mould (No. 39, Fig. 44), of uncertain date, seems to have been intended for making bullets.

Catalogue

1 (S 9). Neolithic Stone Celt. Fig. 44. Length, 0.06 m.
One corner chipped. Made of diorite. Rounded top, rather blunt edge.

2 (S 1). Neolithic Stone Celt. Fig. 44. Length, 0.049 m.
Rounded top, with the face set at a slight angle to the main axis.

3 (S 2). Neolithic Stone Celt. Fig. 44. Length, 0.037 m.
Symmetrical face; fine edge.

4 (S 4). Stone Pestle. Fig. 44. Length, 0.10 m.
One side broken. Smooth gray sandstone. Circular in section, tapering slightly toward the rounded top. Convex bottom, worn from use. Probably pre-classical.

5 (S 5). Marble Finger Pestle. Fig. 44. Length, 0.049 m.
Gray marble. Conical, with flat bottom, the top ending in a realistically sculptured finger-nail. This type of pestle was extremely common in Roman times, although generally the finger is represented as having two joints set at right angles (Cf. Deonna, *Le mobilier délien* [*Délos*, XVIII], pp. 117 f.).

6 (S 37). Stone Bowl. Fig. 44. Height, *ca.* 0.08 m.
Crude object of very soft poros. Flat bottom; straight sides; the interior formed by carving with a pointed instrument, probably a chisel.

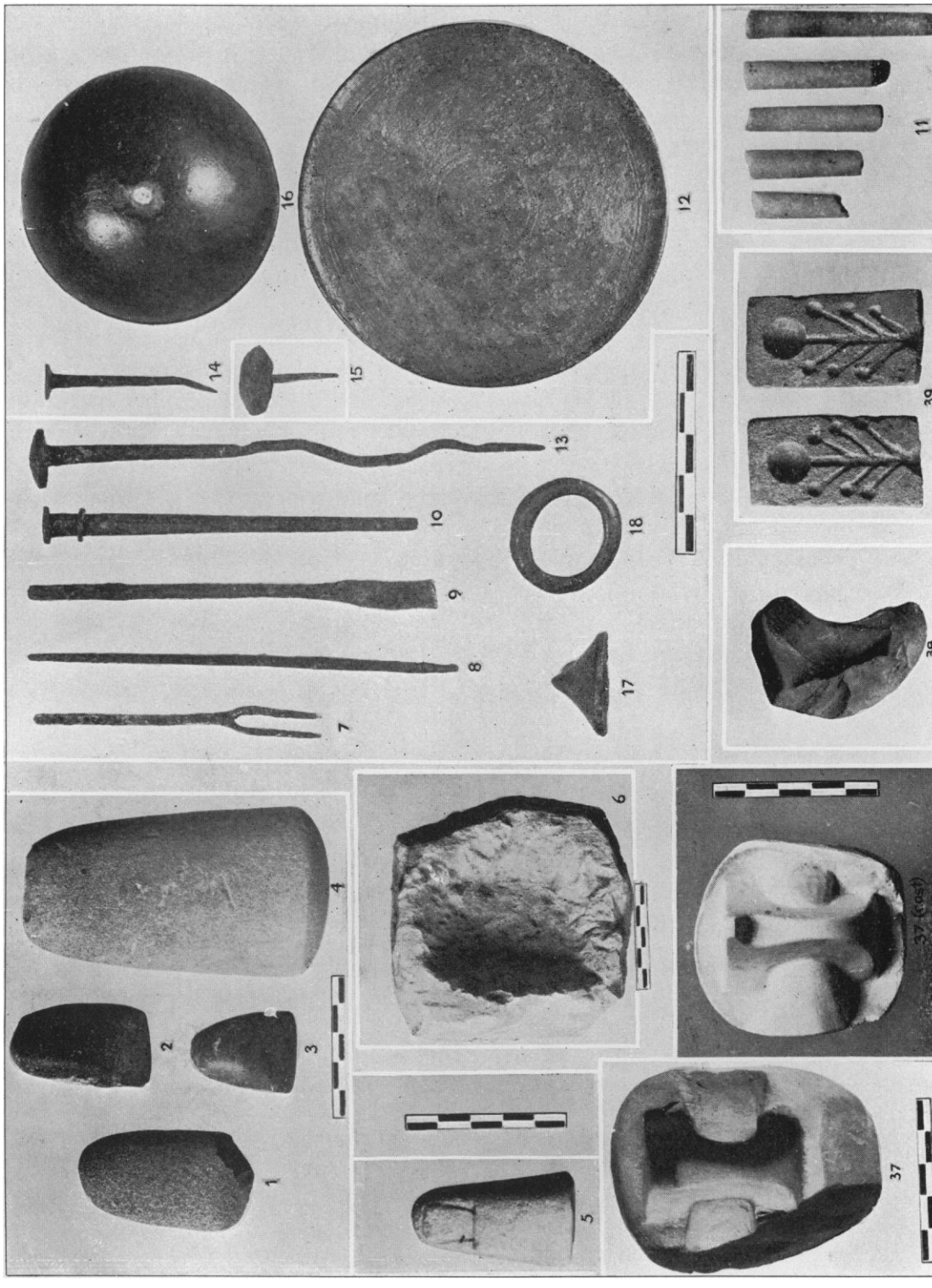

Fig. 44. Implements and Moulds

7 (M 12). Bronze Fork. Fig. 44. Length, 0.07 m.

A bar, forked at one end, at the other hammered into the shape of a wedge, which was probably to be set into a wooden handle.

8 (M 13). Bronze Probe. Fig. 44. Length, 0.105 m.

A bar, square in section, tapering gently to a blunt point at either end. Perhaps for surgical use (cf. Richter, *Greek, Etruscan and Roman Bronzes*, no. 1745, from Cyprus).

9 (M 10). Bronze Probe. Fig. 44. Length, 0.10 m.

Lower end broken off. A plain bar, round in section; flattened at one end, and the flattened portion bent at an obtuse angle.

10 (M 9). Bronze Tube. Fig. 44. Length, 0.091 m.

A thin-walled tube, tapering toward one end. Two small bronze rings are set at the larger end. Its purpose is obscure.

11 (S 8). Alabaster Fragments. Fig. 44. Lengths, 0.044 m.; 0.043 m.; 0.037 m.; 0.03 m.

All except the longest piece are broken off at both ends; the latter is roughly ground off. Each fragment is circular in section, tapering toward one end.

These are probably (as suggested by Homer Thompson) cores left by hollow drills, and are interesting as indicating the local origin of the alabaster pyxides popular in Athens during the fifth and fourth centuries.

12 (M 86). Bronze Mirror. Fig. 44. Diameter, 0.09 m.

Simple disk, with slightly raised edge and concentric compass-drawn circles on the back. The mirror was found in a grave with a lead pyxis (No. 27), and on the back, before cleaning, there was a clear impression of a fabric on which it lay or in which it was wrapped. The weave of the fabric was simple, with warp and woof of approximately the same thickness. The mirror is the common classical type.

13 (M 14). Bronze Nail. Fig. 44. Length, 0.125 m.

Bent but intact. Convex head with slightly projecting edge; upper part of the shank circular in section, the remainder octagonal and tapering.

14 (M 17). Bronze Nail. Fig. 44. Length, 0.042 m.

Flat, square head; shank circular in section near the head, the rest rectangular.

15 (M 18). Bronze Tack. Fig. 44. Length, 0.024 m.

Large, round, slightly convex head; rectangular shank.

16 (M 87). Bronze Boss. Fig. 44. Diameter, 0.063 m.

Hemispherical; slight groove incised around the edge, outside, as a moulding. Inside, the usual projection into which fitted the nail for fastening, now missing.

17 (M 75). Bronze Boss. Fig. 44. Diameter, 0.025 m.

Conical, with slightly concave sides bevelled near the bottom. Inside is a projection for attachment.

18 (M 84). Bronze Keyhole. Fig. 44. Diameter, 0.029 m.

Slightly oval ring with convex upper surface; three short projections on the back for attachment.

For similar keyholes cf. Robinson and Graham, *The Hellenic House* (*Olynthus*, VIII), p. 260 and pl. 70, nos. 10-12.

19-22 (M 34, 21, 27, 70). Spherical Lead Weights. Fig. 45.

Lengths: 0.018 m. (No. 19); 0.015 m. (No. 20); 0.015 m. (No. 21); 0.017 m. (No. 22).

All are mould-made, and roughly spherical, with the bottom either rounded, flattened, or slightly concave. At the top of each is a short projection. They may have been sinkers for fish-nets, weights for the hems of garments, or have been useful in a number of other ways.

23-26 (M 25, 83, 28, 88). Lead Rings. Fig. 45. Diameters: 0.026 m. (No. 23); 0.026 m. (No. 24); 0.024 m. (No. 25); 0.03 m. (No. 26).

Mould-made rings bearing designs in relief on both faces, on one a wreath of ivy leaves and berries, on the other rays. The purpose of these is unknown; they may perhaps have been used for sewing into garments in places where the weight would have been visible.

27 (M 93). Lead Pyxis. Fig. 45. Diameter of cover, 0.026 m.

Very fragmentary; only part of the box and cover remaining. The pyxis was made of a strip of lead bent around and fastened; the lid was cast together with the knob. This pyxis was found in a grave with a mirror (No. 12).

This was a common type of receptacle. Cf. one from Halikarnassos (*British Museum, Guide to Greek and Roman Life*, p. 139 and fig. 165), another from Delos (Deonna, *Délos*, XVIII, p. 237 and pl. 632), and one from Chatby which contained ointment (E. Breccia, *La Necropoli di Sciatbi*, p. 174, no. 554, fig. 105, also references to others found in Egypt and Italy).

28 (M 52). Lead Cylinder. Fig. 45. Length, 0.067 m.

The cylinder is partially pierced by a very small hole. At this end the edges are splayed out and then bent inward.

29-30 (M 55). Lead Clamps. Fig. 45. Lengths: 0.079 m. (No. 29); 0.053 m. (No. 30).

Clamps formed of two flat strips with joining bars, of the sort commonly used to mend coarse pottery. No. 31 is still attached to a sherd of light red, micaceous clay (thickness, 0.009 m.).

31 (M 36). Lead Strip. Fig. 45. Length, *ca.* 0.022 m.; width, *ca.* 0.009 m.; thickness, 0.002 m.

A flat strip of uneven width, bent into a loop. A hole is pierced near the centre of the loop.

32 (M 41). Lead Strip. Fig. 45. Length, 0.122 m.

Strip of varying width, unevenly cut, with both sides perfectly flat. It is perhaps the result of trimming off some larger object.

33 (M 49). Lead Strip. Fig. 45. Length, 0.086 m.; thickness, 0.004 m.

Bar, square in section, tapering slightly toward one end, flattened at the other like a crude sort of stylus.

34 (M 30). Lead Strip. Fig. 45. Length, 0.044 m.; thickness, 0.001 m.

Flat strip, rounded off at one end, the other end broken. It resembles the end of a strap.

35 (M 53). Lead Disk. Fig. 45. Diameter, 0.041 m.; thickness, *ca.* 0.001 m.

Disk, somewhat unevenly cut from a larger piece of lead. A large hole in the centre, three smaller holes equidistant from each other around the edge. The disk is evidently for attachment to something.

36 (M 45). Lead Plaque. Fig. 45. Width, 0.034 m.; thickness, 0.001 m.

Square plaque, perfectly plain.

37 (T 145). Terracotta Mould for Kantharos Handle. Fig. 44. Height, 0.08 m.

Edge of mould chipped. Fine light red clay. This mould would have produced a handle for a

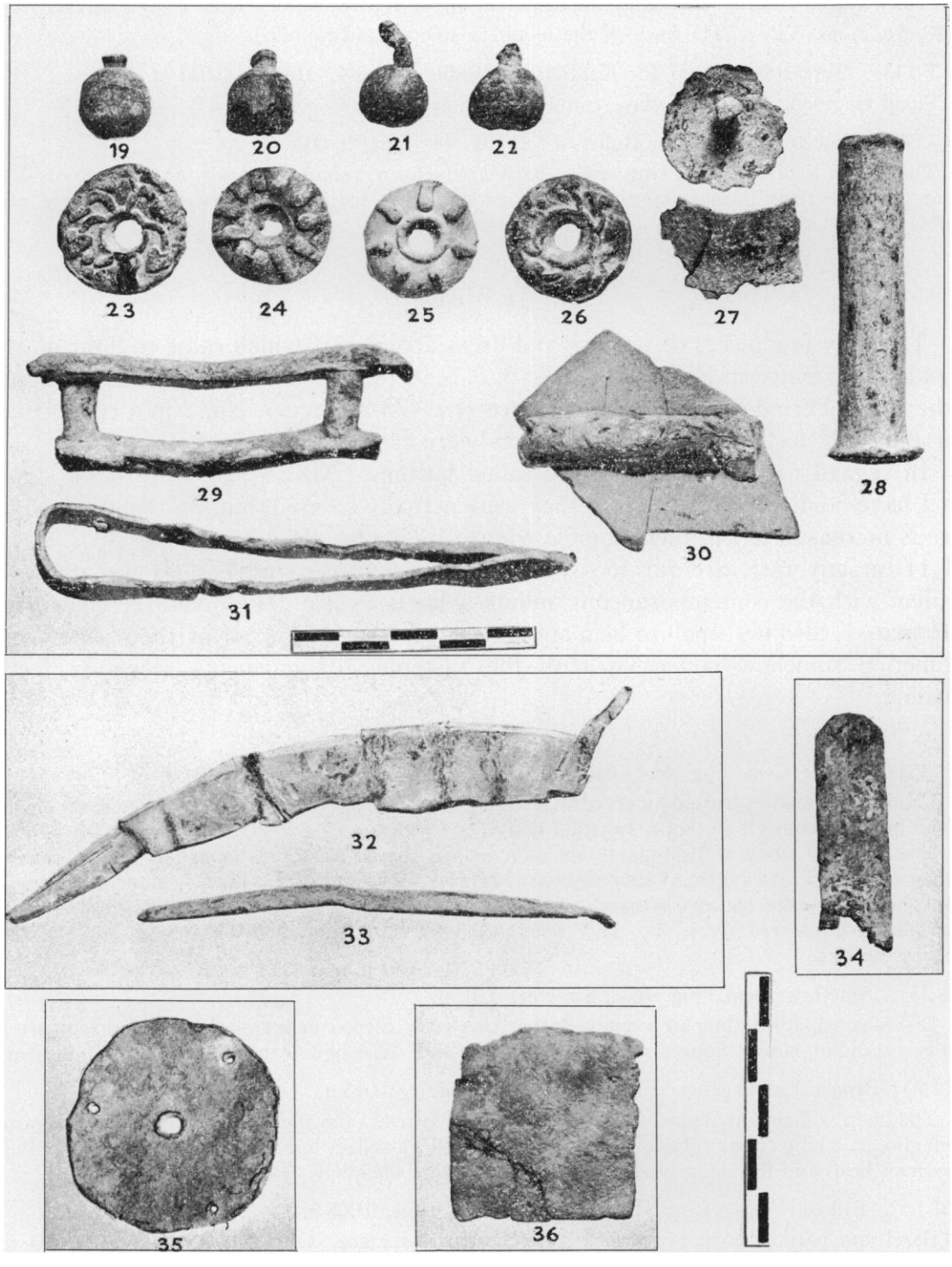

Fig. 45. Lead Objects

small black-glazed kantharos, such as was common in the fourth century (See *Hesperia*, III, 1934, p. 320, fig. 5, no. A 27). The back of the mould is smooth and rounded.

38 (T 143). Terracotta Mould for Kantharos Handle. Fig. 44. Height, 0.033 m.

Small fragment. Fine buff clay. Similar to the preceding.

39 (S 36). Limestone Mould for Bullets (?). Fig. 44. Length, 0.08 m.

The mould is divided into two similar halves, which are rounded outside, and are grooved on top to facilitate their proper jointure. There is space for six small bullets, and one large one. Moulds for lead sling bullets are similar in appearance.

XI. JEWELRY

The very few pieces of jewelry and dress accessories which came to light on the Pnyx are illustrated in Figure 46. Nos. 3, 5, 6, 9, 10, and 11 were found in the filling of the Third Period of the Assembly Place (*ca.* 425-325 B.C.), No. 2 in a context not later than 307 B.C.; the remaining objects were casual finds.

In regard to the articles I have called buttons (Nos. 9-12) it must be stated that I have no direct evidence that they were actually so used, but, on the other hand, there is no reason to call them spindle whorls, as has so often been done. Nos. 9, 10, and 11, at any rate, are far too small for this purpose, and besides we are fully familiar with the contemporaneous spindle whorls (see p. 94). No. 12, Hellenistic or Roman, is also too small to be a spindle whorl. Pending proof of their actual use, a function somehow connected with the fastening of garments seems perfectly plausible.

CATALOGUE

1 (S 36). Steatite Gem. Fig. 46. Diameter, 0.019 m.; maximum thickness, 0.009 m.

Pale green steatite, lentoid. Carved in intaglio on one face: the head and forequarters of two winged horses, arranged so that a swastika design is formed.

This type of stone and design is common among the so-called Melian gems of the seventh century B.C. (cf. Furtwängler, *Antike Gemmen*, III, pp. 69 f., and pl. V, 11). A stone very similar to ours in appearance has two winged goats instead of horses (H. B. Walters, *British Museum, Catalogue of Engraved Gems*, no. 167; *ibid.*, no. 169, with horses like ours, is a gem of more elongated shape).

2 (S 35). Amethyst Gem. Fig. 46. Diameter, 0.01 m.

Disk-shaped, for setting in a ring. Rather carelessly carved in intaglio on one surface are at least two standing human figures, and possibly two others. The significance of the design is obscure.

3 (M 7). Bronze Finger Ring. Fig. 46. Length of bezel, 0.015 m.

The hoop is diamond-shaped in section; the bezel is oval. On the latter is a figure of Pegasos, in intaglio, galloping toward the left. The figure is well modelled, but the proportions are startling: very small head and tiny legs, but a huge tail, projecting obliquely upward.

4 (M 16). Bronze Finger Ring. Fig. 46. Width of bezel, 0.008 m.

Bezel and part of hoop preserved; badly corroded surface. On the bezel, in intaglio, is the figure of a bird facing right with head turned back toward the left. The impression is very indistinct, and only the bare outlines can be distinguished (Fig. 47).

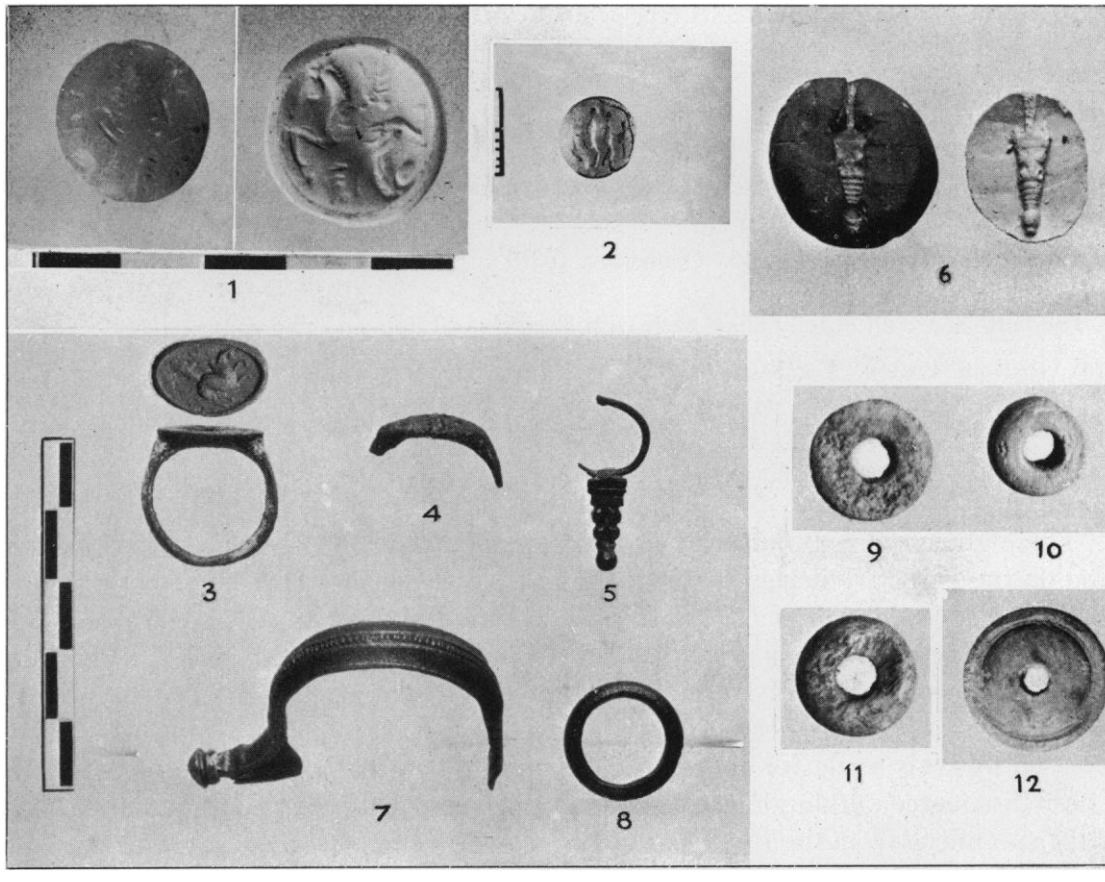

Fig. 46. Jewelry

5 (M 8). Bronze Earring. Fig. 46. Length of ornament, 0.013 m.

Hoop broken. The earring is in the shape of an inverted pyramid or a cluster of grapes, above which are two small square plinths, to the top of which is attached the hoop. The hoop was not soldered to the ornament, but run through a small loop added to the plinth for this purpose.

The inverted pyramid forms a part of many earrings of the classical period. In gold work it is often combined with other elements to make a very complicated design (cf. F. H. Marshall, *British Museum, Catalogue of the Jewellery*, nos. 1670-1673—fourth-century earrings from Aeolis).

6 (T 144). Terracotta Mould for Earring Pendant. Fig. 46. Length, 0.025 m.

Fine hard buff clay. The object is rounded in back; on its face is a mould with single pour-channel for the pendant of an earring in the shape of an inverted pyramid, much like No. 5, though not identical.

4

Fig. 47. Gem Impression (Twice Actual Size)

7 (M 85). Bronze Fibula. Fig. 46. Length, 0.045 m.

Pin missing. The bow is flat inside, rounded outside, with a decorative moulding running along the centre. At the end where the pin was attached it is flattened; at the other end it terminates in a knob.

This is the well-known AUCISSA type of fibula, so called from the inscription found on many examples of this shape. It is thought to date from the first century after Christ, and to be of Italian origin. Cf. Blinkenberg, *Fibules grecques et orientales*, p. 15, note 1; also Deonna, *Délos*, XVIII, pp. 293-4 and figs. 353-4.

8 (M 56). Bronze Ring. Fig. 46. Diameter, 0.017 m.

The ring is flat inside, convex outside. It may have been a child's finger ring, but more probably was used in some other way.

9-11 (B 2). Bone Buttons. Fig. 46. Diameters: 0.018 m. (No. 9); 0.015 m. (No. 10); 0.0185 m. (No. 11).

The buttons are all exactly alike, each with large central hole and two convex faces.

12 (B 5). Bone Button. Fig. 46. Diameter, 0.022 m.; thickness, 0.004 m.

Upper face convex with a single groove cut around the edge; lower face flat. Small central hole.

XII. SEAL IMPRESSIONS

The eighteen objects included in this category (Fig. 48) are the most puzzling found on the Pnyx. Thirteen of them are made of lead, the remainder of terracotta. Nos. 1, 3, 6, 7, 8, 13, 14, and 15 were found in the filling of the Third Period of the Assembly Place (425-325 B.C.), No. 2 in a third-century context, the others in disturbed fill. Nos. 4, 11, 12, 14, and 15 were probably stamped from gems; Nos. 7 and 16 may possibly have been produced in the same way, but the rest must have been impressed by seals made for this particular purpose. What the purpose was has not yet been discovered, although impressions of this sort have been found in many places, and the specimens from the Pnyx seem to offer no clues beyond those already known.[100] The fact that many of the pieces were found in the filling of the Assembly Place has no significance whatever, since this entire fill was brought from elsewhere. Consequently these small objects need have had no more connection with lawmaking or other public processes than, for example, did loom-weights or spindle whorls, great numbers of which were turned up in the Assembly Place.

At a glance it is obvious that these impressions are widely dissimilar in character, and there is no reason to suppose that all had the same function. The completely different characteristics of the two materials of which they are made implies different uses, for the lead seals are much more durable than those of clay, which is often very fine and soft. Various theories have been offered, mostly orally, for the use of these impressions, and it seems to me that at this stage, when nothing definite is known about the objects, the best that can be done is to present some of the numerous possibilities.

[100] Cf. Ἀρχ. Δελτίον, 1930-1931, Παράρτημα, p. 32, fig. 3, and p. 36, fig., where a number of clay seal impressions found near Museum Hill are published. Each bears a figure on one side, a letter on the other. They are called theatre or ἐκκλησία tickets. Cf. also R. B. MacDowell, *Stamped and Inscribed Objects from Seleucia on the Tigris* (Ann Arbor, 1935), Chapter IX, "Token Sealings," offering objects of the same sort as those presented here.

(1) Document seals. The use of clay pellets for sealing documents is well known from papyri. The main reason for rejecting this theory is that not a trace of an imprint of papyrus appears on the back of any of these seals,[101] and the glaze present on some of them adds another impediment. The possibility, however, can not definitely be excluded.

(2) Tickets. Theatre tickets are well known, and many have been found. In this period they are generally of bronze and bear impressions on both sides.[102] The section in which the spectator was to sit is usually indicated, but there were of course other occasions on which tickets would be necessary (games and public spectacles) and for which reserved seats would not be required. For such use our specimens would have been appropriate.

(3) *Dikastika symbola.* Each dikast received a token which he later surrendered in return for his day's pay.[103] These *symbola* are supposed to have been marked with the numbers of the sections of the court. If any of these objects fall within this category, which seems doubtful, it would be Nos. 13 and 18, the former bearing an alpha, the latter a kappa on one side and an Eros on the other.

(4) Tokens. It has been suggested that an individual sending an oral message might furnish his messenger with a token of authentication.[104] The likelihood of such tiny objects becoming lost and scattered about and thus losing their value apparently disposes of this notion.

(5) Records of gems.[105] It is quite likely that gem cutters or dealers in gems kept permanent records of the stones.[106] Those of our specimens which were impressed from gems might well have been used for this purpose.

(6) Gaming pieces. This is a possibility which cannot easily be disproved, and it is always reasonable as a secondary use for these objects, if it was not the one for which they were originally made.

(7) Amulets. The only piece for which this purpose would seem to be appropriate is No. 1, the figure of Hermes carrying the infant Dionysos, which is furnished with a suspension hole near Hermes' feet. It is not likely that this was the primary purpose of the object, but very possibly it may have been later turned to that use.

[101] Cf. MacDowell, *op. cit.*, p. 231.

[102] See M. Bieber, *The History of the Greek and Roman Theater*, p. 137.

[103] See Daremberg and Saglio, *Dictionnaire, s. v.* Dikastai.

[104] Cf. MacDowell, *op. cit.*, p. 232. He deduces another possible use from the present practice in the Near East of having porters who carry goods into a warehouse drop tokens into a container to check the number of units entered.

[105] Suggested by Homer Thompson. Compare terracotta impressions from metal work (Dorothy Burr Thompson, " Mater Caelaturae " in *Hesperia*, VIII, 1939, pp. 285 ff.).

[106] According to Diogenes Laertius (I, ii, 9) Solon forbade gem cutters to keep impressions of their works, presumably to prevent repetition.

CATALOGUE

1 (M 65). Lead Seal Impression. Fig. 48. Diameter, 0.016 m.; thickness, 0.003 m.

Disk with the figure of Hermes stamped in relief. He is nude except for a chlamys and petasos, and faces slightly toward the left. In his right hand he holds the caduceus, on his left arm the infant Dionysos, toward whom his head is turned. The child's left arm hangs down, holding a bunch of grapes. From the bottom of the disk a long vine runs up each side. The reverse is plain. A hole pierces the disk near Hermes' feet.

2 (M 62). Lead Seal Impression. Fig. 48. Diameter, 0.013 m.; thickness, *ca.* 0.003 m.

Disk with the head of a satyr or an actor's mask facing right, stamped in relief. In the field, right, is an indistinguishable object. The reverse is flat and plain.

3 (M 68). Lead Seal Impression. Fig. 48. Diameter, 0.014 m.; thickness, *ca.* 0.002 m.

Disk with a male head, facing right, stamped in relief. The surface has been damaged and the outline is indistinct. The reverse is plain.

4 (M 90). Lead Seal Impression. Fig. 48. Diameter, 0.013 m.

Disk with the figure of a nude man, possibly bearded, stamped in relief. He is walking to the right with both arms outstretched. The reverse is flat and plain.

5 (M 63). Lead Seal Impression. Fig. 48. Diameter, 0.013 m.; thickness, 0.002 m.

Disk with a tripod standing upon or near a net-covered omphalos, stamped in relief. In the field, right, the letters ΠΕΝ. The reverse is flat and shows faint traces of some design.

6 (M 66). Lead Seal Impression. Fig. 48. Diameter, 0.013 m.; thickness, 0.004 m.

Stamped in relief on the disk is a hydria, with a cista on either side, and in the field a letter at each corner. These letters may read either ΑΙΑΝ, ΑΓΑΝ, ΑΠΑΝ, ΑΙΝΑ, or ΑΓΝΑ. The surface of the reverse is slightly irregular and in certain lights appears to have a male head stamped on it in relief. This may be no more than an illusion.

7 (M 64). Lead Seal Impression. Fig. 48. Diameter, 0.01 m.; thickness, *ca.* 0.002 m.

Disk with a wine amphora stamped in relief. Although the amphora is of an elongated shape (Chian: see *Hesperia*, III, 1934, p. 202, fig. 1), the seal from which the impression was made is circular. Reverse plain and flat.

8 (M 69). Lead Seal Impression. Fig. 48. Diameter, 0.013 m.; thickness, *ca.* 0.0025 m.

Disk with a kernos stamped in relief. The reverse is plain.

9-10 (M 33, 61). Lead Seal Impressions. Fig. 48. Diameter, 0.021 m. (No. 9); diameter, *ca.* 0.015 m.; thickness, *ca.* 0.002 m. (No. 10).

On each of these irregular disks is a stele stamped in relief.

Both pieces are badly battered, and the design is indistinct. The reverses are flat.

11 (M 89). Lead Seal Impression. Fig. 48. Diameter, 0.012 m.

Disk with figure of a water-bird, facing left, stamped in relief. The reverse is flat and plain.

12 (M 24). Lead Seal Impression. Fig. 48. Diameter, 0.014 m.; thickness, *ca.* 0.001 m.

Disk with the letter alpha stamped in relief. Beneath the letter is some indistinct object. The reverse is plain.

13 (M 67). Lead Seal Impression. Fig. 48. Diameter, 0.014 m.; thickness, *ca.* 0.001 m.

Disk with the letter alpha stamped in relief. Beneath the letter is some indistinct object. The reverse is plain.

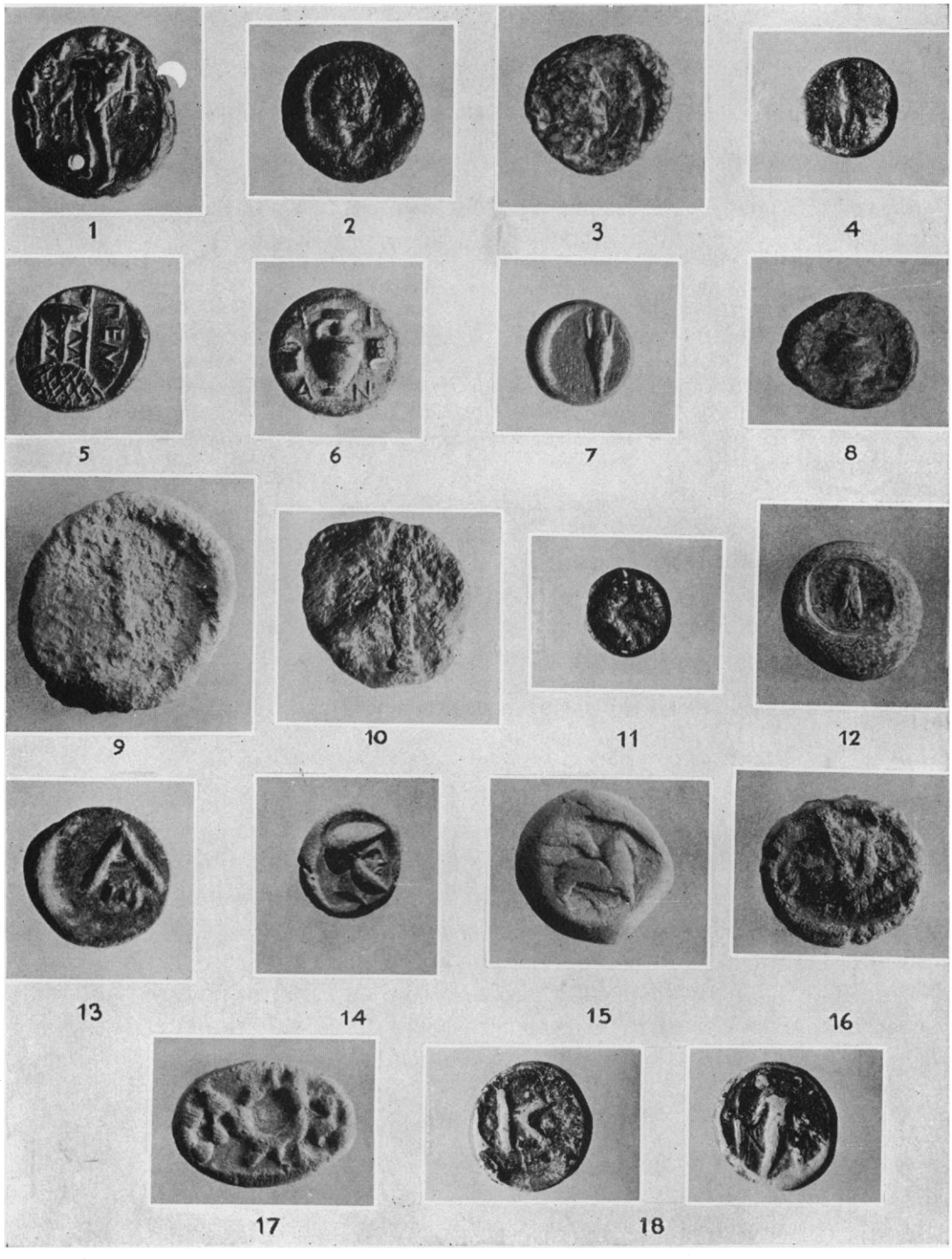

Fig. 48. Seal Impressions

14 (T 134). Terracotta Seal Impression. Fig. 48. Diameter, 0.018 m.; thickness, 0.008 m.

Fine soft reddish clay. An oval stamp with the head of a bearded man facing right. He wears a peaked cap or turban which bears horizontal striations. Besides his very full beard he has a moustache.

For a somewhat similar turban compare Hekler, *Greek and Roman Portraits*, pl. 9, b; *Papers of the British School at Rome*, III, 1906, p. 311, fig. 2, where a side view of the same head is given.

15 (T 135). Terracotta Seal Impression. Fig. 48. Diameter, 0.015 m.; thickness, 0.008 m.

Fine buff clay. A roughly circular pellet of clay bearing an oval stamp with the figure of Pegasos, facing right. The horse has a thick body, rudimentary head and legs, large wings. The workmanship is rather crude.

16 (T 141). Terracotta Seal Impression. Fig. 48. Length, 0.016 m.; thickness, 0.005 m.

Fine reddish pellet of clay covered on both sides with red glaze. Oval stamp with a ram's head in relief, facing left, and in the field below the raised letters ΕΛ, or ΕΥ if reversed. The reverse of the seal is rough. The head of the ram, with its long horns curling downward and the fleece indicated at the neck, is of excellent workmanship, and was produced by a very fine and deeply cut intaglio seal or gem.

17 (T 140). Terracotta Seal Impression. Fig. 48. Length, 0.017 m.; thickness, 0.004 m.

Oval pellet of fine reddish clay with a design stamped in relief on one surface. The reverse is plain. The significance of the design is obscure; it resembles a floral motive rather than anything else.

18 (T 138). Terracotta Seal Impression. Fig. 48. Diameter, 0.018 m.; thickness, 0.006 m.

Disk of light red clay covered on both sides with black glaze. On the obverse is stamped in relief a winged male figure moving to the right, with a knobbed staff in his right hand, a staff-like object in his left. On the reverse is the letter Κ in relief.

XIII. VOTIVE OBJECTS

The six objects illustrated in Figure 49 have little in common except the difficulty of imagining a utilitarian purpose for any of them. For this reason, primarily, they have been classed as "votive objects." No. 6 might possibly be a child's toy, but may just as well have served as an offering. Nos. 2, 4, and 6 were found in the filling of the Third Period of the Assembly Place (425-325 B.C.), No. 5 in a contemporaneous context, while Nos. 1 and 3 were discovered in disturbed fill, so that they cannot be dated by their provenience. Since these objects obviously cannot be treated as a group, discussion of them is confined to the catalogue.

Catalogue

1 (M 79). Lead Wheel. Fig. 49. Diameter, 0.057 m.

Edges slightly chipped, spokes bent. The wheel was made in a mould, and no roughnesses have been removed. Eight spokes; raised and perforated hub.

For the subject of such wheels and their purpose, see Deonna, *Le mobilier délien* (*Délos*, XVIII), pp. 341 f., where there is an exhaustive treatment and a large bibliography; also Perdrizet, *Fouilles de Delphes*, V, pp. 118-119.

2 (M 60). Lead Object. Fig. 49. Width, 0.041 m.; thickness, 0.002 m.

One end broken off. Object somewhat resembling a buckle-plate. Net pattern in relief, with a raised border which is extended to form four bars with spaces between.

3 (W 195). Terracotta Pyramid. Fig. 49. Height, 0.11 m. (top chipped off).

Reddish clay containing tiny bits of mica, with a fine buff clay slip all over except on the bottom; small dots of reddish glaze covering the sides in an irregular pattern. Three-sided pyramid, with the angles of the sides finely drawn though not perfectly even, and a flat bottom. The appearance of clay and glaze suggests the sixth or early fifth century B.C. as a probable date.

While to my knowledge only one object exactly like this has ever been discovered (an undecorated terracotta pyramid, in a well of the fourth century in the Athenian Agora), quite a few rather similar pieces have been found in Italy (*Mon. Ant.*, XXVI, 1920-1921, p. 83: prehistoric, from Agro Falisco; *Not. Scav.*, 1927, p. 234, fig. 13: perhaps Hellenistic, from Tivoli) and in Greece (at Corinth, as yet unpublished). It is quite possible that others have been discovered and ignored by the excavators. All the pieces mentioned above, except those from Tivoli, appear to have lacked an illuminating context; the latter, however, were found among other terracotta objects rudely formed by hand to resemble various sorts of breads and cakes. Our terracotta pyramid, I believe, was also intended as a representation of a cake, for votive purposes. On many death-feast reliefs such cakes are clearly represented (e. g., a relief from the Dipylon [Conze, *Attische Grabreliefs*, CCLI no. 1173], Fig. 50) among others of various shapes. These cakes formed part of the dessert, an elaborate course which comprised many articles of food (cf. a fragment of Ephippus in Meineke, *Comicorum Frag.*, III, p. 330). Among the cakes designated by individual names there was one called the πυραμίς. This was a well-known variety which appeared especially at the παννυχίς as a reward for the participant who best stayed awake (Athenaeus, XIV, 647c). Descriptions of the composition of the πυραμίς occur in ancient literature (Athenaeus, XIV, 647c; *ibid.*, III, 114b; *Et. Mag.*, *s. v.* πυραμίς), where it is described as a cake made of roasted wheat, with honey as an adhesive. Athenaeus declares that it is identical with the σησαμίς, but he is contradicted by the *Etymologicum Magnum* (*s. v.* πυραμίς), where it is stated that the σησαμίς is made of sesame and honey, in the same way that the πυραμίς is made of wheat and honey. The sesame cake, incidentally, is still made in Greece today and sold by street vendors. In no ancient source is any indication given of the shape of the πυραμίς; the word itself is apparently derived from πυρός, wheat. If these small cakes had been the only " pyramids " known to the ancient world their shape could not possibly be identified, but the large number of huge sepulchral monuments which still stand in Egypt were perfectly familiar to the Greeks and by them were called, just like the cakes, πυραμίδες. This use of a single term for objects widely differing, at least in size, apparently troubled the Greeks not at all, and this seems to me to indicate that the two sorts of objects, the Egyptian pyramids and the Greek cakes, were of the same shape. Which first received the name πυραμίς is difficult to decide, but, absurd as it may appear, it seems most likely that the Egyptian pyramids were first so called by an observer who noticed their similarity to the small cakes which he knew from ritual use. It was not until late classical times that scholars attempted to explain philologically the word πυραμίς, as referring to the Egyptian pyramids. Ammianus Marcellinus (XXII, xv, 28, 29) derived it from πῦρ, *fire*; Stephanus of Byzantium (*s. v.* πυραμίς) from πυρός, *wheat*, because " the king collected grain in the pyramids." Neither of these authors thinks of the pyramids in connection with cakes. An Egyptian derivation for the word has been suggested, but has not met with general acceptance (see Liddell-Scott-Jones, *s. v.* πυραμίς). It may be noted that there was also a cake called the πυραμοῦς, which according to a corrupt passage of Athenaeus (XIV, 647c) either *was* or *was not* like the πυραμίς. The former seems more plausible.

Heretofore, in an attempt to identify πυραμίδες, and on the assumption that these cakes were of pyramidal shape, pyramidal or conical loom-weights have been suggested as representations of them (Dumont, *Inscriptions céramiques*, pp. 50-51, 405 f.). This assumption has been effectively demolished (cf., e. g., Pottier and Reinach, *La nécropole de Myrina*, pp. 247 f.), leaving the way

clear for the identification of our terracotta pyramid as the cake in question. The painted dots on its side very likely represent the grains of wheat, which would appear very distinctly, as the sesame does in sesame cakes. Really to prove this identification we should find many more of these objects, for the symbolic representation of a wheat-cake in this more enduring material must have been

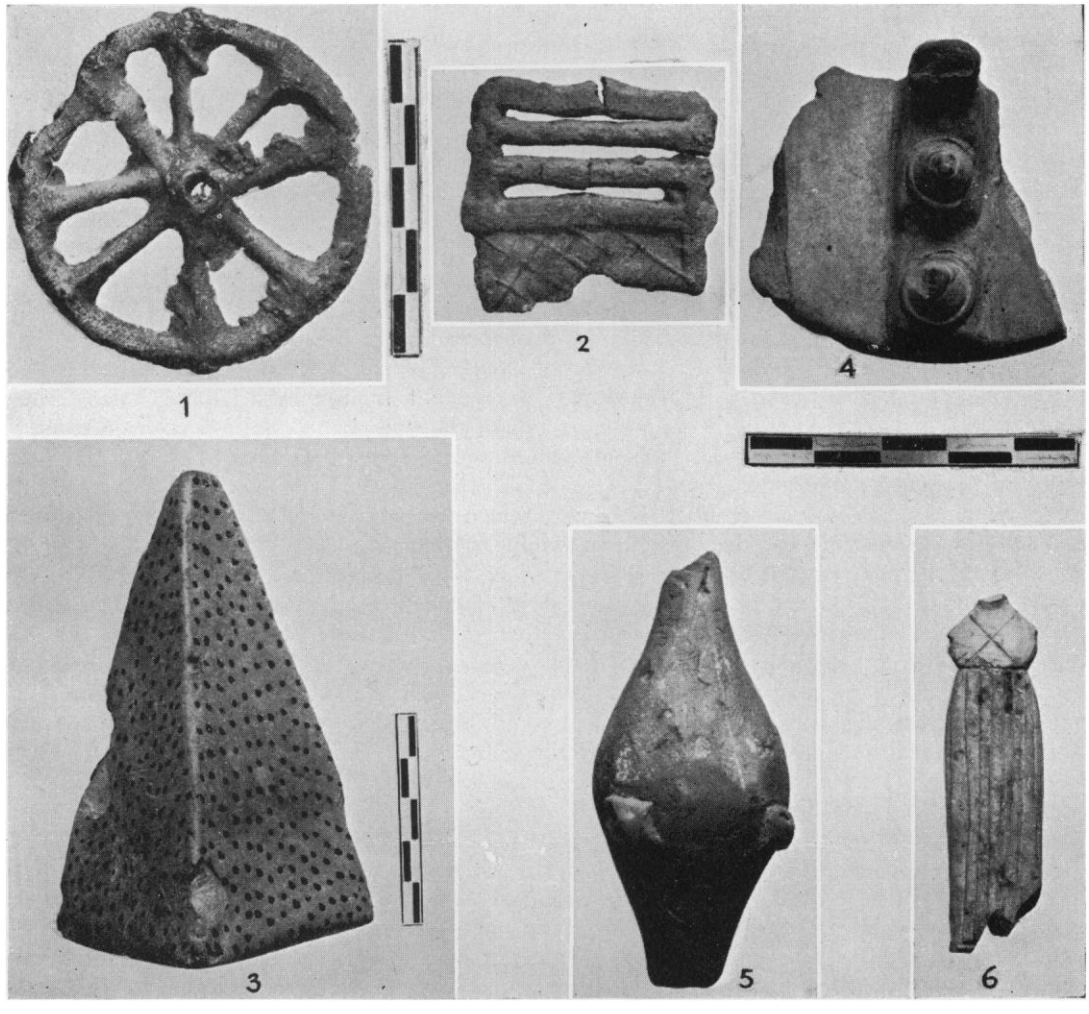

Fig. 49. Votive Objects

more than a casual impulse. If, moreover, these terracotta cakes were to be found in connection with a definite sanctuary, a firmer basis would be established for this theory.

The significance to the Greeks of the pyramidal form is a larger and still more obscure subject which deserves investigation. Roscher and other authorities are silent on the problem. There seems to be no mention in ancient literature of the pyramid as a religious form, and the monumental evidence, except for the cakes, is also comparatively meager. Zeus Meilichios was represented at Sikyon in the shape of a pyramid (Pausanias, II, 9, 6), and the use of the pyramid as a tombstone is not unknown (see A. B. Cook, *Zeus*, II, p. 1147, and p. 1145, note 1, where are assembled many examples of the pyramid in the ancient world); there is a remarkable unpublished three-sided

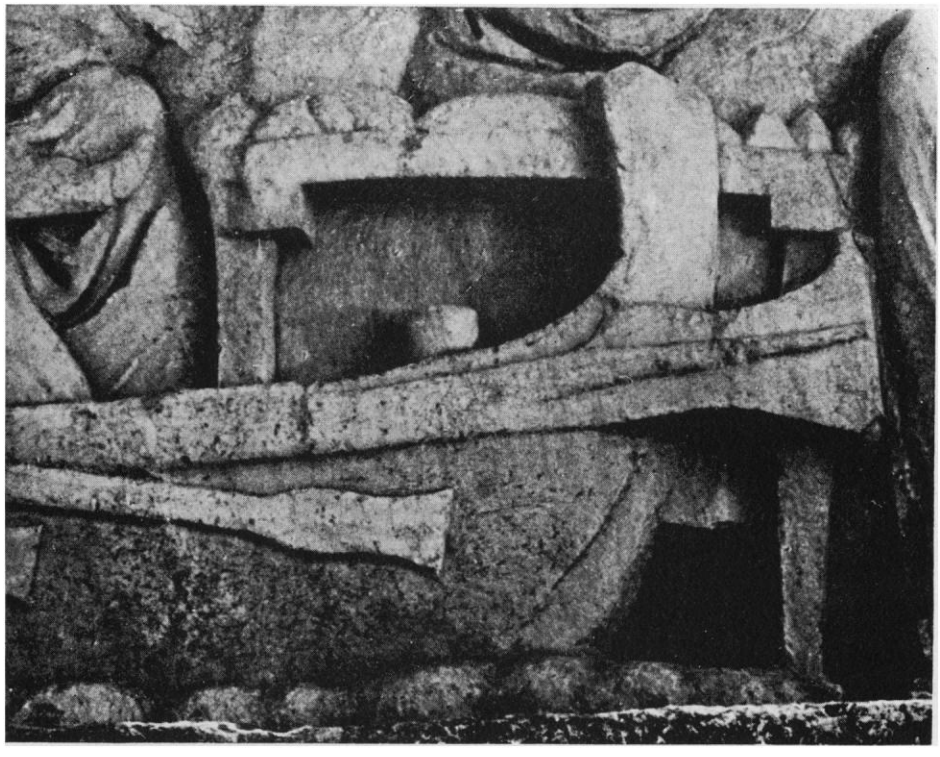

Fig. 50. Grave Relief Showing Pyramidal Cakes
(Alinari 24525)

stone pyramid from Sinope in the National Museum at Istanbul (No. 3868) which bears a crude relief and a long metrical inscription dating from about 500 B.C.; also to be noted is an epigram found at Panticapaeum (*Arch. Anz.*, XXVI, 1911, p. 233, quoting from Rostovtzeff and Schkorpil in *Bulletin de la Comm. Imp. Arch.*, XXXVII, 1910, pp. 14 f., which mentions a pyramid used as a gravestone). While the pyramidal form was evidently well known to the Greeks, we have yet to learn its significance in their eyes.

4 (T 136). Terracotta Object. Fig. 49. Diameter, *ca.* 0.095 m.

Small fragment preserved. Fine buff clay covered with chalky yellow slip. Flat disk along the centre of which runs a raised strip of varying thickness, on which are preserved two conical projections and a portion of a third, each surrounded by a ring of clay. (Homer Thompson suggests that these are imitations of metal bosses.)

5 (T 137). Terracotta Object. Fig. 49. Length, 0.064 m.

Broken at both ends. Fine reddish clay with chalky white slip. Solid, fusiform object, with a narrow strip of clay attached around the middle. Only two fragments of this strip remain, but it appears not to have extended all the way around.

6 (B 1). Bone Doll. Fig. 49. Height, 0.054 m.

Head broken off; limbs missing. Rather crudely carved object, representing a woman wearing a Doric chiton with a girdle, and a band crossing her chest and back. The folds of the garment are represented by incised vertical lines. There are holes at the shoulders and at the bottom of the figure for the attachment of arms and legs.

XIV. GLASS

A single complete glass vessel was found during the excavation of the walls. Apart from this only trivial fragments of glass appeared, none of which was found in a significant context.

1 (208). Glass Bottle. Fig. 51. Height, 0.143 m.

Broken but complete. Very fine yellow glass. The bottle has a flaring rim folded inward, long neck widening toward the body, sloping shoulder, and globular body with deeply pricked bottom (the kick is off-centre).

Roman, perhaps second century after Christ.

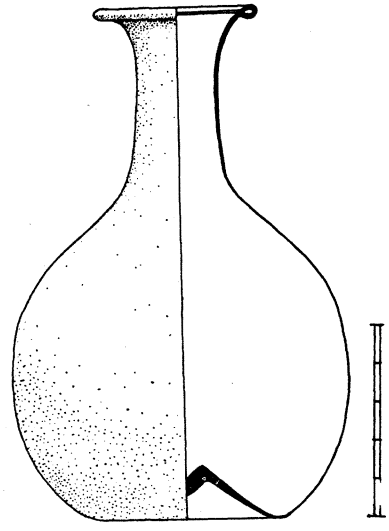

Fig. 51. Glass Bottle

XV. THE FIGURINES

The terracotta figurines, moulds, and plastic vases that are presented here are merely strays which were dumped out as refuse from shop, house, or sanctuary to wander in the earth over the face of the earth. Probably many of them came from the residential area adjacent to the Assembly Place and from its neighboring sanctuaries. Others may well have come from afar, brought in the carloads of earth imported to fill the Assembly Place. But as they all came from Athens, they may be taken as representatives of their city during a considerable period of time.

Chronology

More of the terracottas from the Pnyx come from the dateable contexts than might be expected from the character of the excavations. Though only one sanctuary was investigated, it yielded a compact little deposit of the third century B.C. This has already been published.[107] We have now before us the miscellaneous material from the wide-flung area, from the Assembly Place and city walls and neighborhood in their various periods. Many of these places produced along with the figurines sufficient pottery, lamps, and coins to enable one to determine the limits of the period of deposit. A good number of figurines, however, come from disturbed areas, for which the chronological evidence is negligible or merely suggestive.

The provenience of each piece is listed in the Catalogue by reference to general areas. The dating of the deposits within these areas is here briefly summarized. For

[107] *Hesperia*, V, 1936, pp. 170 ff.

the evidence on which the suggested dating is based, the reader must consult the various reports of the excavation.

By far the richest section was the great mass of filling of the Assembly Place of the Third Period.[108] Although the architectural adjustment involved in this period occurred some time early in the second century after Christ, the bulk of the pottery and lamps in the associated earth filling is consistently of the late fifth and early fourth centuries B.C. The filling around the stairway of the Second Period is also almost invariably of the same character, but in certain cases it was disturbed in later times.[109] The area of the Long Stoa [110] yielded much material of the fourth century B.C., which cannot be regarded as entirely consistent. Likewise most of the material associated with the city walls belongs to the Compartment Period, of the end of the fourth century B.C.,[111] but frequent ancient disturbance makes caution in handling the evidence necessary. Most of the deposit in and around the sanctuary to the north of the Long Stoa may be dated in the late third century B.C. or a little earlier.[112] On the other hand, the region north of the great retaining wall of the Assembly Place in its Third Period [113] was completely disturbed and produced material of the fourth century B.C. onward into Roman times. Finally, the filling immediately behind the great retaining wall contained Roman pottery, chiefly of the late first and early second centuries after Christ, including lamps of Broneer's types XX and early XXVII.[114] In view of the general character of this evidence, which in no case is rigid, merely a general date has been suggested for most of the figurines, except in the cases where artistic style is comparable with that of dated works. Occasionally evidence not mentioned in the text is added in the catalogue.

TYPES

The excavations in Athens, on the North Slope of the Acropolis, in the Agora, and in the Kerameikos must be completed before we can attempt any serious discussion of the peculiar character of Athenian figurines. This group will be discussed in general categories, taken as far as possible in chronological order.

PRIMITIVES: NOS. 1-4

The class of "Primitives" or crude, hand-made figurines of uncertain age is represented even in the filling of the Assembly Place, that is, for the most part of the early fourth century. Their rarity and their fragmentary condition, however,

[108] *Hesperia*, I, 1932, pp. 180 ff.
[109] *Ibid.*, pp. 128 ff.
[110] *Ibid.*, V, 1936, pp. 168 ff.
[111] A study of the city walls on the Pnyx will appear shortly in *Hesperia.*
[112] *Ibid.*, V, 1936, pp. 168 f.
[113] *Ibid.*, I, 1932, pp. 174 ff.
[114] *Ibid.*, pp. 181 f.

indicate that their presence in the filling is due to chance. The three types represented, viz., a standing columnar figure (No. 1), a seated goddess with disks on her shoulders (No. 2), and a male torso (No. 3), were all common from the seventh century onward. The herm (No. 4) does not appear among the earliest primitives, and our example is presumably a crude version of a sixth-century type.[115] Masses of these primitives have been found elsewhere in Attica, for example, at Eleusis, and in Athens itself also on the Acropolis and on its North Slope.[116] Only a few occur in the Agora and those usually in connection with a sanctuary.

FIGURES WITH JOINTED LIMBS: NOS. 5-13

Eight fragments from small figures with jointed limbs represent a class common all over the Greek world at all periods. They are usually called "dolls."[117] But it should be noted that, though the movable arms and legs would naturally have made them attractive to children, their fragility would probably have caused more misery than the heart of a practical parent could have endured. Perhaps it is significant that the dolls held by children on grave reliefs are not in any case of this jointed type.[118] Nor is it clear that the dolls dedicated by girls in sanctuaries were of this variety. Though many articulated figures have been found in children's graves, they also appear in the graves of adults.[119] It seems probable, therefore, that, though these little figures may well have served as toys in certain cases, they were given jointed limbs for a more serious reason.

A full study of such figures in all civilizations in all ages would shed much light on the problem. It is possible here only to review our present knowledge of the type that was found on the Pnyx. It ranges from late archaic into late Roman times. Yet we can observe throughout this long history a strange consistency of subject—the movable figure is always a dancer or performer of some sort. That all examples which I have examined and many which I know only from publications[120] have sus-

[115] R. Lullies, *Die Typen der griechischen Herme*, Königsberg, 1931, pp. 15 ff.

[116] *Hesperia*, IV, 1935, pp. 193 ff.

[117] K. M. Elderkin, "Jointed Dolls in Antiquity," *A.J.A.*, XXXIV, 1930, pp. 455 ff., and G. van Hoorn, *De Vita atque Cultu Puerorum monumentis antiquis explanato*, Amsterdam, 1909, pp. 77 ff.

[118] A. Conze, *Die attischen Grabreliefs*, nos. 814, 815, 880, 882, pls. CLIV, CLVI, CLXX, CLXXI. Cf. O. Walter, "Eine Athena-Statuette mit beweglichen Armen," *Classical Studies Presented to Edward Capps*, 1936, pp. 347 ff.

[119] Cf. *Olynthus*, IV, p. 41. Far too little has been recorded of the excavation of graves of the classical period in Greece on which to base arguments.

[120] Erect examples in the British Museum, in the Boston Museum of Fine Arts, and in the Metropolitan Museum, all have holes in the tops of their heads. Note that F. Winter, *Die Typen der figürlichen Terrakotten* (henceforth abbreviated to Winter, *Typen*), I, p. 171, 5, and A. Levi, *Terrecotte figurate del museo nazionale di Napoli*, no. 587, fig. 106, has a bronze suspension ring on the top of the head that is regarded by Levi as antique.

pension holes in the tops of their head suggests that the dangling arms and legs were given activity by being shaken or by being hung in the breeze. Were the activity and vitality of these little figures merely to amuse?

The consistency of the subjects chosen for this vivification can scarcely be fortuitous. The Boeotian type, apparently related to the prehistoric, is a subject apart.[121] The earliest Attic archaic examples are jointed at the shoulders and at the hips.[122] They represent a female figure wearing a high stephane or polos, a short chiton which is painted on the body, and pointed shoes. When the hands are shown as holding objects, these objects are, almost invariably, either castanets or cymbals.[123] The short costume, the shoes, and the polos, which is never worn by women in daily life, but can be worn by dancers [124] or in ritual activity, also point to the profession of the figures. And as the type was created for dancers, so it continues.

In the fifth century, the scheme of the figure changes to one jointed at the knees, permitting of freer modelling of the body, which is represented as nude.[125] Thus it continues down into Roman times. The polos is abandoned and the hair arranged in whatever coiffure was fashionable at the time. In most cases the toes are not modelled and the feet seem to have been encased in pointed shoes with well-defined heels (cf. No. 13). On one example in Boston the top of the shoe is modelled.[126] The hands still hold castanets or cymbals;[127] the top of the head is still pierced. The type, then, is still that of the dancer, but now of the naked dancer, who, accompanied by acrobats and performers, entertained at the feasts of the hilarious. The popularity of these dancers is well attested by vases and literature.[128]

Occasionally, even in the fifth century, variants of the nude type occur. From Corinth, Athens, and South Russia [129] come figures still wearing the polos but not nude; dressed, rather, in a cuirass modelled in relief, such as is shown on red-figured vases. This must be the Amazon dancer, a favorite performer of the period.[130] To

[121] Elderkin, *loc. cit.*, pp. 458 f.; F. R. Grace, *Archaic Sculpture in Boeotia*, Cambridge, 1939, pp. 10 ff. Examples in the Kerameikos in Athens are protogeometric; others in the Museum at Nikosia in Cyprus, while they look as though they belonged to an early tradition, are of the sixth century B.C. The subject deserves further study.

[122] Elderkin, *loc. cit.*, pp. 460 ff.; Winter, *Typen*, I, p. 169, 1.

[123] Cf. Elderkin, *loc. cit.*, fig. 7.

[124] V. Müller, *Der Polos*, pp. 81 ff.

[125] Winter, *Typen*, I, p. 169, 4; 170, 1. Occasionally the later type is draped; e. g., Athens National Museum No. 4401 wears the typical short chiton of a dancer.

[126] Elderkin, *loc. cit.*, p. 464, fig. 12.

[127] Elderkin, *loc. cit.*, figs. 9, 11, 13-15.

[128] Cf. Furtwängler-Reichhold, *Griechische Vasenmalerei*, III, pl. 171, 1, pp. 319 ff. (Watzinger).

[129] E. g., Winter, *Typen*, I, p. 169, 2; British Museum No. 637 (not in Walter's *Catalogue of Terracottas in the British Museum*) wears a cuirass and helmet pierced in the crest.

[130] F. Weege, *Der Tanz in der Antike*, Halle, 1926, p. 53 and figs. 61, 63, 64; Furtwängler-Reichhold, III, pl. 171, 1 and p. 322 (with full bibliography in note 8).

the repertory were added the nude male and a caricature of the nude female, an obese woman, her head often drooping on her shoulder in drunkenness.[131] Comic actors and old men are sometimes also given movable limbs.[132]

In the Hellenistic period and on into Roman times, the nude female types, though persistent, are not exclusively popular; now the figures are often represented as seated but still with movable arms. Numerous examples come from Myrina and from other sites in Asia Minor. Here nude and draped specimens occur, often wearing fantastic headdresses, one carrying a lyre.[133] Their high sandals and elaborate costumes associate them with the cult of the Oriental Goddess.[134] At this time also appear warrior dancers fully or partially armed in Greek, Gallic, or Phrygian costume.[135] Dancers, acrobats, and musicians in Asiatic dress were popular down into the third century after Christ in Greece and in Hellenized eastern sites like Seleucia.[136] In South Russia, from the first to the third centuries after Christ, grotesque male figures, carrying musical instruments or cups for the feast, as well as those of conjurors and Roman soldiers were given jointed legs.[137]

These types, then, the nude and draped male and female dancer, the armed dancer, the buffoon, and the conjuror, all belong to the world of entertainment. In order to make the clay rendering more life-like, the coroplast ingeniously turned his figurines into diminutive actors. But the size and technical character of our figures are inconsistent with their use as marionettes, which, Xenophon tells us, were a favorite form of entertainment even as early as the late fifth century.[138] In Hellenistic times, more-

[131] E.g., D. Brooke, *Catalogue of the Acropolis Museum*, II, p. 428, nos. 1280 ff.; Winter, *Typen*, I, p. 166, 6. For the obese woman, see Winter, *Typen*, II, p. 456, 2-3. The coiffure of the unarticulated piece, No. 7, shows that the type can be dated as early as the late fifth century, on analogy with vase-paintings, Pfuhl, *Malerei und Zeichnung*, figs. 593-5. An articulated Agora example, T 97, comes from a deposit of the early fourth century. (I am indebted to Professor Shear for permission to mention the Agora parallels in this article.) Note that a British Museum example (Walters, *op. cit.*, C 333) carries a syrinx.

[132] Winter, *Typen*, I, p. 172, 6-8.

[133] G. Mendel, *Musées impériaux ottomans, Figurines grecques*, nos. 1918, 1965, 2643, etc.

[134] Elderkin, *loc. cit.*, p. 469; D. Burr, *Terra-cottas from Myrina in the Museum of Fine Arts, Boston*, pp. 29 ff.

[135] Winter, *Typen*, I, p. 173.

[136] W. van Ingen, *Figurines from Seleucia on the Tigris*, Ann Arbor, 1939, pp. 32 ff. The Athenian Agora has also produced examples dating from late Roman times (T 335, 1129).

[137] E. Minns, *Scythians and Greeks*, pp. 369 f.; M. Rostovtzeff, *Skythien und der Bosporus*, Berlin, 1931, p. 162.

[138] Elderkin, *loc. cit.*, p. 469, groups the class from Myrina apart from the category of children's dolls and suggests that these figures were possibly used in miniature theatricals. Professor C. H. Stearn of McMaster University, who has worked with puppets, assures me that this type could not have been made to move like an orthodox puppet. Possibly the British Museum example (Walters, *Catalogue of Terracottas*, C 813), which has a hole in the back of each shoulder that communicated with holes below, is a more faithful copy of a genuine puppet. For classical puppets, see Xenophon, *Sym.*, IV, 55; Herodotos, II, 48; *I.G.*, XI, 2, 133, line 80 (second century B.C.).

over, the eccentric Antiochos of Kyzikos played with puppets five cubits long, gilded or silvered.[139] Certainly, then, our figures are not puppets, nor even detailed replicas of puppets. Yet the articulation of the limbs must have had significance or surely the coroplast would either have ceased making the type or else would have articulated any subject that struck his fancy. Some underlying notion must have kept his respect for tradition; some notion too must have prompted people to keep these figures in their houses or to bury them with their dead. Examples have also been found in sanctuaries of Demeter and of goddesses of related character along with types clearly of apotropaic nature.[140] Rostovtzeff, in dealing with the grotesque South Russian pieces, makes an illuminating analogy with Chinese figures of the Han dynasty.[141] There at first living sorcerers carried out exorcisms at the grave, but later clay statuettes of the sorcerers were substituted. These figures were regarded as potent to banish the demons with music and dance. On the same principle of sympathetic magic, small figures of a sick person made with movable limbs could be buried to fool the demons of disease.[142] Now we know from the famous idyll of Theokritos that the use of an image for sympathetic magic or as a scapegoat was practised by the Greeks.[143] We learn, moreover, from Herodotos and Lucian that movable or neurospastic phalloi were regarded as exceedingly powerful apotropaic adjuncts.[144]

Articulated figures, then, may have been useful as well as amusing—or, strictly, their very quality of being amusing was probably useful. Demons, as we that practise the apotropaic ceremonies of Halloween well know, are highly sensitive to noise; they may be driven away by the clattering of castanets or by the clashing of weapons. Again, they will take fright at ugly or obscene sights—at obese women or grotesques.[145] When these horrors can move their limbs freely, they are doubly effective. The evidence seems clearly to point to only one explanation, namely. that a figure was given articulated limbs in order to enhance its apotropaic power. Should one hesitate to accept this explanation for the innocent-looking maidens, the nude " dolls " of the fifth century,[146] let him reflect for a moment on the extraordinary appearance of this

[139] Diodoros, XXXIV, 34.

[140] Elderkin, *loc. cit.*, p. 455; *Compte-Rendu, Commission Impériale Archéologique*, 1869, pl. III, 2.

[141] *Iranians and Greeks*, p. 234, note 4; E. D. van Buren, *Clay Figurines of Babylonia and Assyria*, p. lix.

[142] B. Laufer, *Art and Archaeology*, VI, 1917, p. 300; cf. the Mesopotamian practice, E. D. van Buren, *op. cit.*, p. lvi.

[143] J. E. Harrison, *Prolegomena to the Study of Greek Religion*, pp. 106 ff., pp. 138 ff.

[144] Herodotos, II, 48; Lucian, *De Dea Syria*, 16.

[145] Harrison, *op. cit.*, pp. 188 ff.

[146] It might be tempting to relate the ancient name for these figurines, κόραι, to some phase of Kore herself. But a Kore in a short skirt, or nude, dancing with castanets, however sober her demeanor, is not the orthodox type of the goddess. More probable would be the identification of these figures with the παίγνια καμπεσίγνια which are mentioned along with apotropaic instruments in the Orphic poem, *Orphica*, fr. 196.

type of the nude female at a time when the nude female, except the hetaira, is not a recognized subject in the other arts of the period. But an hetaira by her very character, as well as by her dancing and music-making, must be alarming to the demons. This suggestion is borne out by the way in which the earlier Greek type is identified with the nude "oriental-goddess" type that reappears in Hellenistic times. At basis the two were one.

The Pnyx examples of this subject (Nos. 5-13) include six of the nude female type, jointed at the knees. Nos. 5-8 were found together in the deposit of the early fourth century B.C. Their modelling varies slightly: No. 5 is rendered in a distinctly muscular manner with flat breasts; the rest are handled with a softer modelling assignable to the earlier fourth century. No. 10 from a disturbed part of the same deposit shows large pointed breasts that are widely spaced, the product of an artist who wanted to emphasize the feminity but who had not yet entirely mastered anatomy. No. 11 is the male counterpart of the females. No. 12, though a nude seated male figure, has not the articulated arms and belongs to the unarticulated group that is evidently related to the preceding—possibly due merely to the laziness of the coroplast to whom movable arms were troublesome to add. It should be noted that of the legs two show feet in pointed shoes with marked heels (Nos. 13 *b*, *c*). As a check on the dating, it is interesting to compare the Pnyx specimens with those from Olynthos.[147] They are reasonably alike.

NUDE AND DRAPED FIGURES: NOS. 14-62

As in Tanagra and in most parts of Greece from the late fifth century onward, the simple figures of men, women, and children form the majority of all terracottas. Feeling for the gods had waned; men and women were primarily interested in women and men. The coroplasts too found them an attractive theme, offering opportunity for the artistic development of the nude body and of drapery. A rapid advance toward naturalism is observable in the figurines of the period of our largest group—the late fifth and early fourth centuries B.C. The advance ranges from the quiet sculpturesque figures reminiscent of statues to the animated creations that seem to have a life of their own in their own medium. And in clay another development was temptingly easy—the development of comic and grotesque expressiveness. Thus do we find among terracottas a realism unknown to the major media until Hellenistic times.

After having considered the series of nude "dolls," we shall find interesting the nude female figures that probably represent Aphrodite. Much like a "doll" is No. 14 which may be likened to No. 9 in particular and to a statue of the early fourth century in Naples.[148] A finer example of the newly developed feeling for the nude

[147] *Olynthus*, IV, pl. 23, no. 257; pl. 57, no. 415.
[148] H. Bulle, *Der schöne Mensch im Altertum*[3], pl. 151, fig. 79.

is No. 15, in which the rounded shoulders and naturalistic breasts may be compared with those of the Knidian Aphrodite. The modelling of the drapery over the back is light and sensitive, much in the spirit of the period of the Sarcophagus of the Mourners.[149]

The draped figures also are often, though by no means always, profitably to be compared with sculpture. Let us first consider the group from the filling of the Assembly Place that may safely be dated about the middle of the fourth century or earlier.

The chiton, with its deep overfold, on No. 18 echoes, though monotonously, the wide regular folds of early fifth-century statues, such as the splendid example in Copenhagen.[150] More relaxed, the bent leg swung free from fine varied folds, No. 19 is not unlike the Erechtheion Karyatides or a statue in Venice,[151] which, to judge from a more complete terracotta replica, probably represents Hera. This is a particularly striking instance of the close relation between sculpture and terracottas during this period. In later examples the relation is perceptible in Nos. 20, 22, of which the drapery approaches that of the Sarcophagus of the Mourners, whereas No. 21 may be compared with the figure of Alkestis on the Ephesos drum.[152] The new interest that much affected the spirit of all Attic arts at the end of the fifth century, the interest in movement and in rippling draperies that expressed movement, is reflected in terracottas. The dancing girls (Nos. 28, 29) may be compared with those rushing figures on the Phigaleia frieze and other related work of the period.[153]

In connection with the these draped figures, we should note two excellent moulds. One, for a seated draped woman (No. 31), shows the tapering chin, the curved outline of the forehead popular in the early fourth century. For the head and for the thin drapery the Nereid akroterion from Epidauros offers a parallel.[154] The other mould (No. 32) for a draped woman is richly modelled in looped folds over the legs that are contrasted with the finer folds over the breasts. In this it may be compared with the figure on the Ephesos column and with contemporary grave reliefs.[155]

The detached female heads form a series illustrative of the development of the facial type during the period 425-350 B.C. It begins with the features typical of the third quarter of the fifth century as exemplified, for instance, in the Hertz head[156]

[149] G. M. A. Richter, *The Sculpture and Sculptors of the Greeks*, figs. 316 f.

[150] *Ibid.*, figs. 320 f.

[151] *Ibid.*, figs. 324, 327, cf. figs. 326, 502. C. Anti, *Il regio museo archeologico nel Palazzo reale di Venezia*, pp. 35 ff. Cf. the terracotta in H. B. Walters, *Catalogue of Terracottas in the British Museum*, C 51, pl. XXIV, in much the same scale and style as ours.

[152] Richter, *op. cit.*, fig. 705; cf. the Aphrodite of Arles, *ibid.*, fig. 685, and H. Diepolder, *Die attischen Grabreliefs*, Berlin, 1931, pl. 33, 1.

[153] Cf. Richter, *op. cit.*, figs. 298 ff., 301, 513 ff.

[154] *Ibid.*, fig. 711, cf. fig. 635.

[155] Diepolder, *op. cit.*, pl. 46.

[156] Richter, *op. cit.*, fig. 639.

with its low forehead and full square chin (Nos. 35, 36). A narrow type of face, closer to that of the canon of Polykleitos, may be seen in the delicate little mould, No. 50, which is a trifle later than heads from the Argive Heraion.[157] No. 38 shows the *lampadion* coiffure, which begins on the vases of Meidias[158] and continues well down into the fourth century; that coiffure and the high forehead and frivolous expression of No. 38 assign it to the early fourth century. Well after the turn of the century, to judge from a dated parallel from the Agora,[159] are the degenerate pieces Nos. 39-40. Here the face has become an elongated oval which presages that of the better examples, Nos. 41-42. These both show a high triangular forehead and elongated neck which characterize the heads on plastic lekythoi (cf. particularly No. 22 below). The type seems to belong to the tradition of the coroplast without being closely related to any canon used in sculpture. A more sculptural piece is No. 43 on which the coiffure is drawn up to a peak above the forehead, a fashion started in the fifth century and shown by grave reliefs to have been very popular about 360 B.C.[160] The facial type of our example with its low forehead and full chin is still pre-Praxitelean and follows models of the second quarter of the fourth century.[161] No. 44 is an almost identical head in which the himation has been drawn over the same peaked coiffure. No. 45, from an uncertain context, gives us the stereotyped later version of this theme. A battered, but once excellent head, No. 46, again shows the full and dignified features of the early fourth century.

The curious representative of the class of draped seated figures, No. 17, in its solidity and rough finish seems rather a trial piece than a normal figurine. It was apparently not more than a study for the coroplast's benefit. Even rougher and more abnormal is No. 27, which has been hastily sketched out by hand and for some reason baked as it was. Similar half-worked or sketched figures have been found in a coroplast's dump in the Agora.[162]

Male figures are rarer than female in the filling of the Assembly Place. An early piece (No. 52) is the large figure of a boy squatting in the position often represented in East Greece, where the type, without any great justification, has been called that of a "Temple Boy."[163] This example compares well with the fifth-century pieces from Lindos and probably dates fairly early in that century. Its heavy fabric is very

[157] *Ibid.*, fig. 165; C. Waldstein, *The Argive Heraeum*, I, pl. XXXVI.

[158] Cf. Pfuhl, *Malerei und Zeichnung*, figs. 593-595; cf. Sieveking, *Sammlung Loeb, Terrakotten*, I, pl. 34.

[159] T 1464.

[160] Cf. Diepolder, *op. cit.*, pls. 42, 2; 44, 45, 47; cf. Defrasse-Lechat, *Épidaure*, p. 67.

[161] C. Blümel, *Staatliche Museen zu Berlin, Griechische Skulptur*, III, K 43, pl. 51.

[162] The same from which came several figures of a squatting negro boy; cf. No. 87.

[163] Winter, *Typen*, II, pp. 266, 268; *Olynthus*, VII, p. 75, pl. 36, no. 281; C. Blinkenberg, *Fouilles de Lindos, Les petits objets*, pl. 111, nos. 2369 ff.; W. van Ingen, *Figurines from Seleucia*, p. 22.

like that of the stereotyped seated female figure (No. 16). Of the reclining nude males, one (53) is finely modelled with musculature like that on the Mausoleion frieze. Less articulated, but still broad in its surfaces is No. 54. The head of the recumbent child Dionysos (No. 55) may be compared with those unchildish heads from Epidauros or even with those more famous works of Kephisodotos and Praxiteles.[164] The mould of a draped child (No. 60) has more life and a certain pictorial quality. In feeling it is close to the relief from Epidauros,[165] though our piece is a little more advanced in pose and in style.

It is interesting to consider beside this first group other figurines from contexts of the latter half of the fourth century. Two (Nos. 23, 24) are associated with the building of the City Wall of the Compartment Period and therefore can be dated in the third or early last quarter of the fourth century. They are definitely more advanced than those that we have hitherto considered. Both in the swing of the pose and in the rippled naturalistic drapery they appear to be a development of the type of figure seen on the Mantineia Basis. One other piece, though found in a disturbed area of the same filling may with caution be considered with them. It is a mould for drapery (No. 34) which shows the half-draped type popular at this time.

Only a few pieces must be dated later than the fourth century. One is an admirable fragment that presumably comes from the figure of a dancing or flying Nike (No. 30). From its place of finding it must be not later than the last quarter of the third century and it fits aptly into that period. Flying and dancing figures of terracotta made to be suspended in the air were extremely popular during the third century, probably having been inspired by painting and carried out as a *tour de force* by the coroplast. The drapery on this example is freely yet strongly modelled in sweeping folds that pull back from the leg, leaving it, nevertheless, thickly veiled. Yet it follows a simpler and more articulate type than, for instance, that of the Nike of Samothrace. It is illuminating to note the clarity and variety of the folds as compared with even excellent second-century pieces from Myrina that mechanically repeat the tradition.[166]

A few female heads from dubious contexts should be mentioned here. An exceedingly delicate mould (No. 51) gives us the perfect example of the terracotta tradition of what is commonly called the "Praxitelean" type of face. The high rounded forehead, the delicate features, and above all the spare structure of the cheeks and chin give a reserved yet spirited expression. The type is actually less related to the true Praxitelean canon as exemplified in the Knidian Aphrodite and her descendants such as the Boston heads [167] than to the slimmer and more piquant form of

[164] Bulle, *Der schöne Mensch*[3], p. 420, fig. 122; Richter, *op. cit.*, fig. 662.
[165] I. Svoronos, Τὸ ἐν Ἀθήναις Ἐθνικὸν Μουσεῖον, pl. LXVII, 1424, pp. 416 ff.
[166] D. Burr, *Terra-cottas from Myrina*, nos. 68, 69, 72.
[167] Richter, *op. cit.*, figs. 174 f.

the head from Tegea.[168] The Pnyx itself offers us a fine example of the degeneration of this canon in No. 47. For, though in size and in type these two heads are so nearly identical that one must ascribe to them a common ancestor, one feels in them a great spiritual difference. The later piece shows less subtlety in the modelling of every detail: the hair is coarser, the curve of the forehead is forgotten, the features are clumsier, the cheeks and chin fleshier, in short, the face is a vulgarization of an aristocratic type. These earmarks of style support the evidence of excavation in dating the later head toward the latter part of the third century. Pergamon offers parallels in marble for the general style,[169] which is, however, commoner in terracotta. A further development is visible in the large face (No. 48) of coarse, plump features somewhat pinched upward in a manner similar to that of the middle of the second century, as seen, for instance, on the Lykosoura Demeter.[170] Finally, we may note the ultimate degeneration in No. 49, a fat late Roman head in which all the details are incised with the graver.

Two fine male torsos from the later fillings must also be noted. One (No. 56) in its sensitive articulation, particularly in the treatment of the creases over the stomach, is strikingly like a warrior on the Mausoleion frieze,[171] but its fleshier modelling betrays a later date. Such truly sculptural rendering of the male torso on a small scale is utterly removed from the perfunctory treatment that is usually found on contemporary terracottas. In its plumper, less articulated musculature the other spirited little torso (No. 57), full of strain and energy, may rather be compared with the figures on the Alexander Sarcophagus.[172] This blurring of musculature is carried to an extreme on the torso of a flying Eros (No. 58) which is typical of the third century. The narrow body of the child is realistically modelled, taut under the strain of forward motion. It is comparable with the erotes of the same period from South Italy and Eretria [173] rather than with those from Myrina,[174] whose stomachs and hips are flabby and rotund.

The only figure of the Roman period that may be included in this class seems from its trousered leg to have been in Phrygian dress (No. 59). Since this costume was highly fashionable in Roman times for Atthis, Paris, and even Eros, it is impossible to identify the type more exactly. It was an ambitious effort, but, to judge from the angry gashes across the face, it was not regarded with respect by its maker. It maintains, nevertheless, a coldly imperturbable countenance which expresses fully for us the taste of the age of Hadrian.

[168] C. H. Morgan, *Classical Studies Presented to Edward Capps*, pp. 253 ff., fig. 1.
[169] *Altertümer von Pergamon*, VII, pls. XXIII, XXV.
[170] Cf. the Demeter from Lykosoura, Richter, *op. cit.*, fig. 759. [171] Richter, *op. cit.*, fig. 701.
[172] Hambdi Bey and Reinach, *Une nécropole royale à Sidon*, pl. XXXI.
[173] A. Levi, *Terrecotte di Napoli*, fig. 53, p. 51, no. 215; A. W. Lawrence, *Later Greek Sculpture*, pl. I.
[174] D. Burr, *Terra-cottas from Myrina*, nos. 35, 39.

ACTORS AND MASKS: NOS. 63-82

Actors of Comedy were popular subjects in the fourth century. The Pnyx examples are characteristic. One, a well-modelled seated figure (No. 64), shows an old slave probably concocting some trickery. This type also appears in Olynthos [175] and in a tomb group from Attica.[176] Similarly, our No. 65 belongs to a type of Herakles that has been found in many places, notably in a grave in Delphi of the early fourth century.[177] A pompous draped old man, probably the chief slave (No. 68), and actors as women, one pregnant (No. 69), show the usual repertory of Middle and New Comedy. The most interesting piece is the figure of a nude youth (No. 63), unfortunately headless, who wears a pair of breeches, open at the front, but hanging almost to the knees at the sides. Though but faintly modelled, the costume seems clearly that of a satyr as represented on vases showing satyr plays.[178] The pose, with the hands on the hips, much as on the vases, suggests the dance. The style and modelling indicate a date in the earlier half of the fifth century, but no parallels in terracotta can be cited.

Masks supplement this theatrical group. They show old men, one probably a slave (Nos. 71-73), and a young woman (No. 75), all of comedy. An unusual piece is more realistic and may well be a tragic mask (No. 74).[179] The facial type is reminiscent of that of Mausolos. These are all too early to be directly identified with the types described in Pollux' catalogue, but they do fall in the general groups there defined for New Comedy.[180]

A few masks are not theatrical in type. Of these, the earliest is a votive female mask (No. 76) of the conventional kind. A sizable mould (No. 80) may come from an early Hellenistic Medusa mask. Roman specimens (Nos. 81, 82) of the second century after Christ show the continued popularity of Medusa. Of a somewhat later period is the vigorous mask of Pan (No. 78). The tiny realistic portrait of a nasty old man (No. 77) may possibly come from a lamp or a figurine, but it has the character of a mask. It is one of the few pieces found in the filling of the Assembly Place in its Third Period that must from its fabric be Roman. It is best compared with terracottas and lamps of early Type XXVII, of the early second century after Christ.

[175] *Olynthus*, VII, no. 308, pl. 38. M. Bieber, *Die Denkmäler zum Theaterwesen im Altertum*, pl. 67, 3.

[176] Metropolitan Museum No. 13.225.19.

[177] M. Bieber, *op. cit.*, pl. 67, no. 73. A. Körte, *Jahrbuch*, VIII, 1893, p. 79, nos. 22-25, fig. 4; *Fouilles de Delphes*, V, p. 163, pl. XXII. 2. Study of the vases and lamps from this tomb suggests that the contents must date well down into the fourth century.

[178] Cf. Bieber, *op. cit.*, p. 91, fig. 97, pl. 51, pl. 49, etc.

[179] I am indebted to Miss Elizabeth Gutmann (Mrs. J. B. Lehmann) for this suggestion and for various others based upon her study of theatrical masks.

[180] Cf. C. Robert, "Die Masken des neueren attischen Komödie," *Hallisches Winckelmannsprogramm*, LXV, 1911.

The grotesque face (No. 79) appears from its fabric to be also Roman, probably of the fourth century after Christ.

COMIC FIGURES: NOS. 83-90

In addition to subjects selected directly from the theatre the Athenian coroplast employed many comic themes of more imaginative sorts. Terracotta parallels for the lively satyrs on vases are Silens and Pans that were great favorites particularly in the early fifth century, to judge from the contents of the " Grand Dépôt " of Lindos.[181] There it is possible to trace the origin, for instance, of the comic type of Pan, squatting to play his pipes, of which the Pnyx furnishes two fragments (Nos. 84, 85). It goes back to an Egyptian prototype that was adopted by the Greeks of Naukratis who spread it thence to Ionian centres.[182] The grotesque, goat-legged satyr sitting with crossed legs (No. 83) must be a variant of the same theme. In fact, the type has many variants; it is even traceable in our caricature of a kourotrophos (No. 86).

The best example of this squatting pose from the Pnyx is a masterpiece of miniature sculpture. It is the tiny figure of a negro boy (No. 87), crouched on the ground, snoozing. It also shows the widely separated legs with the exaggerated phallos stretched out on the ground as in Egyptian prototypes. The type, often but not always negroid, appears in late archaic times in Cyprus and Rhodes and continues down into the fifth century.[183] Its popularity is attested by a bronze relief [184] and by gems, one of which is so similar to our figurine in pose as to suggest a common original.[185] Terracotta examples from Lindos dating before 400 B.C.[186] show a surprisingly realistic rendering. A plastic vase from Olynthos [187] introduces a new element into the scene; it shows the boy to be sleeping between two herms. Nor are the herms merely filling ornaments, for they reappear on several figurines from the Agora, only in this case, one herm to each boy.[188] One is also reminded of the boy on the Ilissos relief, who sits on the steps at the foot of a stele.[189] In Hellenistic times it is by an amphora that the boy huddles,[190] or, in another version, by his lantern.[191]

[181] *Lindos*, col. 7.

[182] *Ibid.*, pl. 55, nos. 1252, 1259, col. 351.

[183] J. Sieveking, *Terrakotten der Sammlung Loeb*, I, pl. 28, 2. Winter, *Typen*, II, p. 266, particularly no. 2, and the Rhodian examples in Walters, *Catalogue of Terracottas in the British Museum*, B 270-274. Cf. G. H. Beardsley, *The Negro in Greek and Roman Civilization*, Baltimore, 1929, pp. 16 ff.

[184] E. Buschor, *Münchener Jahrbuch*, XIX, 1919, p. 40, and fig. 57.

[185] Furtwängler, *Antike Gemmen*, pl. X, 28, 26.

[186] *Lindos*, nos. 2381-2385, pl. 112; col. 576.

[187] *Olynthus*, VII, pl. 58, no. 406.

[188] T 1665, 1701, 1740.

[189] Diepolder, *Att. Grabreliefs*, pl. 48.

[190] P. Arndt, *La Glyptothèque Ny Carlsberg*, p. 196. Beardsley, *op. cit.*, fig. 15 and nos. 190, 197; cf. the late bronze, no. 203, and Pagenstecher, *Calenische Reliefkeramik*, no. 77, pl. 10. Cf. J. Charbonneaux, *Les terres cuites grecques*, Paris, 1936, nos. 71-72.

[191] Winter, *Typen*, II, p. 447, 12; Shear, *A.J.A.*, XXXIV, 1930, p. 429, fig. 19. Babelon-Blanchet, *Cat. des bronzes antiques de la bibliothèque nationale*, p. 441, nos. 1011, 1013.

The type apparently portrays the little slave in a normal pose—sitting on the street or by the herm at a house door with his lantern, waiting for his master, or resting beside the wine jar that he has to carry (perhaps, even, sleeping off the effects of its contents). It seems at first glance merely a study in pure genre. A touch of something other than a mere feeling for *genre*, however, may have instigated the coroplast to choose this subject. For undoubtedly the negro was always regarded as prophylactic by reason of his ugliness; negro amulets and charms were popular from early times.[192] It is worthy of note too that these particular figures are frequently found in graves and in sanctuaries of fertility goddesses like her of Lindos; one even accompanies the series of obscene grotesques in the tomb of the "priestess of Demeter" in South Russia.[193] And the Agora group comes from a deposit undoubtedly to be associated with the Eleusinion. Otherwise, it does not occur in the general run of terracottas, even in large deposits. Hence it is not improbable that a conviction lingered that this type had apotropaic power.

The date of the Pnyx squatter, though the piece comes from a disturbed part of the filling, must be fairly early in the fourth century B.C. Not only does it fall typologically and stylistically between the pieces from Lindos and that from Olynthos, and well before those from the Agora of the middle of the fourth century, but its fabric and execution belong definitely to that period. The fact that our black boy, as well as even the early Rhodian pieces, was covered with red paint is rather surprising and suggests that the coroplasts were copying from a plastic original a racial type unknown to their personal experience. In Hellenistic times the figures become realistically black, as, indeed, the plastic vases always were. By some intuition, nevertheless, the craftsman who made our piece at least understood the negro body and with deftness has given a sympathetic picture of the little alien.

This sympathy developed throughout the fourth and third centuries, as we know from the *Characters* of Theophrastos and the *Mimes* of Herondas. In sculpture and in painting it dictated subject and rendering; it found the humbler media of small bronze and clay peculiarly congenial. Hence in these fields genre almost excludes every other theme during these centuries. Two excellent examples of this spirit are to be seen in the small Hellenistic group from the Pnyx. One is the sensitive study of a slave paedagogue, stooped over his clinging charges (No. 88). Whatever may be said of its connection with the type of the daimon Γίγων, protector of children,[194] all interest in the religious significance has been forgotten in the absorption of the artist in character and human relation. Again, the theme of the nurse with a child is developed from its earlier undemonstrative rendering in which the old woman holds

[192] Beardsley, *op. cit.*, pp. 20 ff.; A. J. B. Wace, "Grotesques and the Evil Eye," *B.S.A.*, X, 1903-4, p. 109.

[193] *Compte-Rendu, Commission Impériale Archéologique*, 1869, pl. II, 6.

[194] L. Heuzey, *Les figurines antiques du Musée du Louvre*, pl. 56, nos. 2-4, p. 30.

the baby with detached boredom[195] to a more emotional scene. Here the nurse, handling the baby with a skill well observed by the coroplast, denies the indifference of age for infancy by a dramatic kiss (No. 89). These pieces, which are not dated by the context, are in the mood and style of a period at least as late as the third century; in fabric and technique, No. 88 might even be assigned to the early second century.

One figure may be counted as the Roman representative of this group. It is a nude male grotesque (No. 90), straining in violent action. The vivid if coarse modelling is a welcome indication that the Athenians, even in the age of Hadrian, had still a ribald taste that reacted against the academicism of such pieces as No. 59.

BIRDS AND ANIMALS: NOS. 91-101

Specimens of this class are included to indicate the prevalent types, particularly those from the dated filling of the Assembly Place. In the limited repertory of domestic creatures, birds are the most numerous. A handmade specimen (No. 91) gives the early type, which is more carefully developed in Nos. 93 and 94. These must date before the middle of the fourth century, and to them No. 92, from an uncertain context, must be related. Both renderings of the horse are good; No. 96 shows feeling for muscle and movement in an unambitious piece. No. 97 is a bit of gilded clay jewelry, such as has been found elsewhere in Greece.[196] These substitutes for gold relief jewelry were made for graves. The sheep (No. 99)[197] and dog (No. 98) are interesting chiefly as dated specimens of a popular class. The white dog, with his tail curling tight over his back, is a Spitz, the favorite house dog of the ancient Greeks and equally beloved by their modern descendants.[198] The two finest animal studies are two moulds (Nos. 111 and 112), presumably for the manufacture of rhyta. The coroplast of figures in the round gave little attention to animals, probably regarding them in the light of toys or cheap votives.

Animals were a more interesting subject to the coroplasts of the Roman period. A few typical pieces survive from the Pnyx. The bird (No. 95) with his finely incised ruff and wings is a good example of early second-century work; in fabric it may be compared with No. 90. The rabbit (No. 100) is an instance of the "gouged style" of the late third or early fourth century after Christ. To the same period belongs what looks like a sphinx, a subject hitherto unknown to the large collection in the Agora.

[195] Cf. Winter, *Typen*, I, p. 153, 3; Richter, *op. cit.*, fig. 222.

[196] F. H. Marshall, *Brit. Mus. Cat. of Jewellery*, pl. XLII, 2195, cf. 2172a.

[197] Furtwängler, *Sammlung Sabouroff*, pl. CXLV; examples are exhibited in the Athenian National Museum.

[198] Richter, *Animals in Greek Sculpture*, Oxford, 1930, fig. 166.

RELIEF PLAQUES: NOS. 102-107

The earliest relief from the Pnyx is a mould fragment (No. 102) showing a seated figure, like a small version of the fine examples found on the Acropolis.[199] Ours is, however, later in style and finds parallels for the grouping of the fold of drapery on either side of untreated areas on vases of the Niobid Painter dating from about 480-470 B.C.[200] It is impossible to tell the sex; it is most probably a divinity, holding a spear or sceptre. The throne, though its bracings seem to be unusual, was popular at that period.[201]

The fragment of a mould showing Herakles wrestling with the lion (No. 103) is like pieces recently found in the Athenian Agora.[202] They are all moulds or casts taken from metal reliefs. On the Pnyx example, the incisive rendering of the veins, toenails, and hair, as well as the tattooing of the rock surface by fine punch marks, is characteristic of metalwork of the period.[203] The shape of the fragment shows that it was intended for the left cheek piece of a helmet.

The standing type for the scene of Herakles and the lion is rare in Greek works of the period,[204] though a bronze relief may be cited.[205] In Italy, it is more frequent, appearing on Etruscan gems [206] and on the coins of Magna Graecia,[207] notably on those of Herakleia, which date in the second quarter of the fourth century.[208] The style is similar to that of the Pnyx mould. The type on our cheek piece, however, is more closely paralleled on certain Macedonian coins, dated 359-340 B.C.[209] In sculpture the scheme occurs in numerous marble copies of a group that has been associated with Lysippos.[210] Our small metal example indicates the type as it was current before the sculptor developed it into something more ambitious. Our piece falls into the sequence along with examples of the second quarter of the fourth century.

In style this Attic version is delicate and masterly. The composition of closely overlapping figures struggling on rocky ground is in the tradition of the Phigaleia frieze and presages the bronze reliefs from Siris and Palestrina that have been

[199] D. Brooke, *Catalogue of the Acropolis Museum*, II, p. 419, nos. 1337 ff.
[200] Cf. T. B. L. Webster, *Der Niobidenmaler*, pl. 7a.
[201] Richter, *Ancient Furniture*, p. 12, fig. 5.
[202] *Hesperia*, VIII, 1939, pp. 286 f.
[203] W. Lamb, *Greek and Roman Bronzes*, p. 176.
[204] S. B. Luce, *A.J.A.*, XX, 1916, pp. 460 ff.
[205] Furtwängler, *Sammlung Sabouroff*, II, pl. CXLVIII.
[206] Furtwängler, *Antike Gemmen*, pl. XV, 75; pl. XVII, 56 ff.
[207] E. g., coins of Tarentum, S. W. Grose, *Fitzwilliam Museum, McClean Bequest, Greek Coins*, I, pl. 26, 16 ff. Cf. Richter, *Cat. of the Greek and Roman and Etruscan Bronzes in the Metropolitan Museum*, p. 85, no. 130.
[208] P. Gardner, *The Types of Greek Coins*, pl. V, 6 and 32 (no. 6 is dated 431-371 B.C.; no. 32, 371-335 B.C.).
[209] Grose, *McClean Bequest*, II, pl. 137, 9, 10; *Brit. Mus. Cat. Macedonia*, p. 1, no. 2.
[210] F. P. Johnson, *Lysippos*, p. 72.

attributed to a Tarentine workshop.[211] But the obvious Attic influence on such Italian renderings has long been appreciated.[212] Now the mould from the Pnyx provides a genuine Attic example with which the Italian copies can be compared. Good fortune, moreover, has preserved the very type in medallions for silvered clay plates, which were popular in Etruria. Two specimens are remarkably close to ours. One is from Orbetello (Fig. 69, *infra*, p. 157)[213] and another from Orvieto.[214] The scene is almost identical on the Attic and Italian versions, save for the spreading of the design to suit the circular Italian medallion. The figures on the helmet relief have been reversed from the standard type, in which Herakles is on the left. This change was presumably made to balance a similar scene of struggle on the opposite cheek piece of the helmet. On the Italian plates, the club has fallen to the ground and the quiver takes its place; otherwise scarcely a detail differs in all three scenes. The size is almost identical.[215] Even for the wreath encircling the medallion an Attic origin can be argued by analogy with silver cups from Bulgaria and elsewhere.[216] It becomes clear that Athens must have exported quantities of metalwork of which the creators retained casts, either as a record, or as an assistance in making others. All evidence is against the use of such moulds for casting.[217]

Another bit of mould seems to have come from a similar original (No. 104). It is too small to add more information.

Another tantalizing mould fragment (No. 105) belongs to the peculiar group of so-called architectural moulds. The size and coarseness of the fabric certainly imply that the plaques were to be used for large and heavy reliefs, probably for some sort of revetment. But very few examples of such reliefs have been found, even in the Athenian Agora, where the moulds are common. More evidence must be accumulated before one can explain the strange luck that selected the moulds rather than the plaques for survival. The modelling of the horses' heads on this piece is vigorous and in style it is consistent with other work found in the filling of the Assembly Place.

The small relief (No. 106) suggests to us a table spread for a meal. The rect-

[211] A. Rumpf, *Röm. Mitt.*, XXXVIII-IX, 1923-4, p. 477, figs. 14-16; cf. P. Marconi, *Agrigento*, Firenze, 1929, pp. 211 ff.

[212] Lamb, *Greek and Roman Bronzes*, pp. 175 ff.

[213] *Not. Scavi*, 1885, p. 245, no. 96 (diameter, 0.24 m.). This photograph is reproduced through the courtesy of Signor Antonio Minto of the Archaeological Museum of Florence.

[214] A. Klugmann, "Vasi fittile inargentate," *Annali*, 1871, pp. 18 f.; *Mon. Ant.*, IX, 1871, pl. XXVI, 5.

[215] Unfortunately, available pictures are not good enough for closer study of the interrelations of the pieces on the basis outlined by E. Jastrow, "Abformung und Typenwandel in der antiken Tonplastik," *Opuscula Archaeologica*, II, i, 1938, pp. 15 f.

[216] B. Filow, *Nadgrabnite Mogili pri Duvanly*, 1934; K. Schefold, *Röm. Mitt.*, XLVI, 1931, p. 129; *Jahrbuch*, XLV, 1930, pp. 281 ff., pl. 9.

[217] See *Hesperia*, VIII, 1939, pp. 312 f. Cf. Minns, *Scythians and Greeks*, p. 364 for the frequent use of metal originals in the fabrication of moulds.

angular table with central support is rare at this period, although it is found on Delos.[218] But it is more probably a table than a tray, which has high sides.[219] The objects are the typical bloodless offerings,—the cake, the fruit, the fillet,—which might be offered to the chthonic deities or to the dead.[220] Similar dishes or baskets of food have been found in the Athenian Agora and in Seleucia,[221] both in Roman contexts.

PLASTIC VASES: NOS. 108-137

Closely related to the figurines is the group of plastic vases. It includes a few stray specimens of vases rendered in the round and a consistent series of plastic lekythoi.

The class of head vases is represented by three fine though fragmentary pieces from three characteristic types. One from a woman's head vase (No. 108) falls into the class recently studied by Beazley. The loose waves of hair, low over the forehead, the level brow, and the eye are like those of which Beazley considers the date to be about 440-420 B.C.[222] Another (No. 109), painted outside in color over a white slip like a figurine, shows the firmly modelled mouth with down-turned corners and the rounded chin of a woman of the later fifth century.[223] The facial type finds its best parallel on the Parthenon frieze and on certain Polykleitan figures, like the Doryphoros.[224] Numerous variants of this type of unglazed head vase were found in the early fourth century deposits of Olynthos.[225] A Pnyx mould fragment (No. 110) offers additional evidence that these vases were also made in Athens.[226] In type and scale it resembles a less delicate Olynthian specimen which must be somewhat later.[227] The wreath, the formal but elastic curls over the forehead, and the firm but soft rendering of the eye on our piece find their best parallels in coins of the turn of the fifth into the fourth centuries.[228]

[218] *Fouilles de Délos*, XVIII, p. 35, fig. 43.

[219] Cf. L. Deubner, "Hochzeit und Opferkorb," *Jahrbuch*, XL, 1925, pp. 210 ff. Terracotta miniature tables covered with food are exhibited in the National Museum, Athens, No. 16,268; of these, three are rectangular, two circular. Cf. also Berlin Museum No. 8576, from Priene.

[220] Cf. Walters, *Cat. of Terracottas in the British Museum*, B 313.

[221] W. van Ingen, *Figurines from Seleucia*, pl. LXXXII, nos. 1584 f.

[222] *J.H.S.*, XLIX, 1929, pp. 38 ff., especially p. 71, Group T, figs. 23-4. Cf. *C.V.A., British Museum*, 4, III, I c, pls. 37 ff.

[223] Cf. Treu, *Berlin Winckelmannsprogramm*, XXXV, 1875, p. 8.

[224] Richter, *Sculpture and Sculptors*, fig. 646; cf. Beazley and Ashmole, *Greek Sculpture and Painting*, figs. 102, 104.

[225] *Olynthus*, VII, pl. 48, nos. 383-385, 390 ff. Cf. Athens, National Museum No. 4138.

[226] The Agora excavations have yielded one example, T 1213, which probably dates in the late fourth century.

[227] *Olynthus*, VII, pl. 54, no. 395.

[228] Cf. C. Seltman, *Greek Coins*, pl. XXIII, 6 (Syracuse, 410 B.C.); pl. XXXIII, 14 (Opus, *ca.* 380 B.C.); pl. XLIII, 9 (Italy, *ca.* 390 B.C.).

Two moulds show the sensitiveness of the Athenian coroplast for the beauty of animals. The mould for a ram's head (No. 111) may have been intended for a plastic rhyton. The subject was extremely popular for rhyta.[229] But on rhyta and in other examples in the round, the domestic and wild sheep of Greece show a flatter, more elongated head and more openly curling horns. On the Pnyx piece the marked "Roman nose" in a stubby profile, the flat-set eye, and the thick horn that winds tight around the ear are all characteristics of the oriental strain of sheep rather than of the two original European varieties.[230] The same type seems also to have been represented in the marble ram in the Boston Museum of Fine Arts.[231] It is interesting to note this rarer strain in Greece and to observe how accurately it has been rendered by the coroplast. The dating of the piece must fall somewhere in the fifth century. Equally fine is the fragment of a mould for a bovine head, also probably for a rhyton (No. 112). Few vases of this sort show such distinction of style.[232] For parallels in the forceful modelling of the ringed eye and of the modulated surface of the cheek and nose, one must go to bronzes of the second half of the fifth century [233] and one may even venture comparison with the Parthenon frieze.[234] To this period our mould presumably belongs.

Miscellaneous fragments of plastic vases include three spouts in the form of phalloi, a type not uncommon in late archaic times.[235] The shield of Nos. 113-114 is higher than in the sixth-century type and the shape of the vase must have been different though it probably remained like an aryballos. The glaze and fabric would place Nos. 113 and 114 in the early fifth century and No. 115, which is entirely glazed, is probably somewhat later. For the lettering of the graffito on No. 114, even for the use of Ω, an ostrakon of the early fifth century offers a parallel.[236] Hitherto the word κερκίων has been known only as the name of an Indian bird, in nature like the wagtail (Aelian, *N.A.*, XVI, 3).[237] Since this bird could hardly have been known to the Athenians at the time of the Persian wars, we may suppose that the word was

[229] Cf. *C.V.A., British Museum*, 4, III, I c, pl. 41, 1; pl. 43, 2.

[230] Mr. E. G. McDougall, Librarian in the Royal Ontario Museum of Zoölogy, kindly gave me information concerning the different breeds of sheep.

[231] Richter, *Animals in Greek Sculpture*, pl. XLV, fig. 141.

[232] G. M. A. Richter and M. Milne, *Shapes and Names of Athenian Vases*, fig. 180.

[233] Richter, *Animals*, pls. XXXI, XXXII, figs. 96, 98.

[234] *Ibid.*, fig. 95.

[235] For the origins of the type, see M. Robertson, *J.H.S.*, LVIII, 1938, p. 46. E. Buschor, "Krokodil," *Münchener Jahrbuch*, XI, 1919, p. 9 and fig. 13. Cf. the vase by Priapos, Hoppin, *Black Figured Vases*, p. 317, on which the lettering is earlier than that of our graffito, as well as unexhibited examples in various Museums, particularly Berlin Inv. 41204, which is inscribed ΑΓΑΠΗΤΟΝ.

[236] Cf. *Hesperia*, V, 1936, p. 40, fig. 39 (ostrakon of Themistokles).

[237] D'Arcy W. Thompson, *A Glossary of Greek Birds*², 1936, p. 138. Professor Thompson kindly informs me that he thinks that the Indian bird could not have been known at that time in Greece.

coined on the analogy of the use of κέρκος, not in the usual sense of "tail," but with the Aristophanic implication of a phallos (*Thesm.*, 239), by a wit as he poured out his oil.

The askos fragment in the shape of a crouching negro (No. 116) stands at the head of a long line of similar figures.[238]

The black arm heavily laden with bracelets must belong to the category of West Slope pottery, but no parallel for it is known to me. It must be related to the negro vases, like the preceding piece. The provenience of No. 118 is noncommittal, but the style and fabric certainly look Roman. Pots with every variety of plastic decoration were common all through Roman times.

A limited group of the plastic vases is that of the lekythoi, modelled in high relief, brilliantly colored and gilded.[239] To judge from the character and provenience of the specimens known hitherto, Athens was clearly one centre of manufacture. Olynthos imported at least two Attic examples and herself manufactured a large number of local types.[240] In Athens, specimens have already been found in the Kerameikos, on the North Slope of the Acropolis, and in the Agora.[241] No doubt moulds for the vases have been discovered, but could not always be identified as coming from vases rather than from figurines. The Pnyx group is important, therefore, in being the first Athenian set from an excavation to be published. Most of them come from the early fourth-century filling of the Assembly Place. Of these lekythoi as a whole the stylistic types follow those of figurines consistently from the late fifth century for a hundred years or more.[242]

The fourth-century type of Athenian lekythos is a small vase, averaging 0.12-0.15 m. in height. Its mouth may be like that of the fifth century white ground lekythos or it may be the trefoil mouth of an oinochoe; its base may be rectangular or spool-shaped or even double, as on one of our examples (No. 130). The back is either glazed black or ornamented with a palmette, in red figure (cf. an unpublished fragment, T 67). Along the sides of the figure, rosettes or rotelles are often added and gilded. The coloring, on a white slip, is that of contemporary figurines; bright blue, pink, red, yellow wash, a little green and gilding. In this gaiety of coloring, in the elaborate ornamentation, and in the frontality of the compositions, these vases evidently reflect the influence of painting characteristic of the period.

[238] Cf. Beardsley, *The Negro*, pp. 89 ff., nos. 192, 194, 198, and Sieveking, *Sammlung Loeb, Terrakotten*, II, pl. 124.

[239] The best discussions of this class of lekythoi are: Courby, *Vases grecques*, pp. 148 ff.; P. Knoblauch, *Arch. Anz.*, 1938, pp. 342 ff.; cf. L. Sechan, *Rev. arch.*, XX, 1912, II, pp. 106 ff.

[240] *Olynthus*, VII, pp. 13 ff.

[241] The Agora group is mostly fragmentary and so far not large.

[242] The style of the figure in Athens, National Museum No. 2076, and Charbonneaux, *Terres cuites grecques*, no. 41, which appear to be among the earliest examples, shows that the origins of the class can be placed in the late fifth century B.C.

The Pnyx group includes but few of the mythological types; youths, maidens, and the reclining child Dionysos are the most numerous. The fragment of a horse and rider (No. 136) is unusual, but too small for study. Only two mythological groups occur: one is a bit of a Dionysiac scene (No. 127) like that on a red-figured oinochoe in which the drunken god is supported by a satyr, who alone is preserved on our fragment.[243] The other is a Siren playing her castanets among the waves (No. 119);[244] she is one of the earlier musical sirens, for the type did not arrive in Attica until the late fifth century. The exceedingly feminine canon of the seated Dionysos (No. 126) is interesting in this period.

The finest of our lekythoi is the group of wrestlers (No. 123). The youths seem to be about to perform the throw known as the "flying mare" in which the kneeling man will pull the one behind him over his left shoulder.[245] In style the figures are lean like those of the Mausoleion frieze, though the head is less advanced.[246] The vase probably falls in the second quarter of the fourth century. Like the lekythoi in Athens and New York, with scenes of rape,[247] it shows the type of pyramidal grouping for which a taste is manifest in the architectural sculpture of the period.[248] This pyramidal composition is a far more successful solution for the shape of the vase than the more common device of filling out the background behind a single figure by means of a cave, rosettes, waves, or curtains. For ingenuity of pose and for skilful modelling, the Pnyx lekythos sets a standard for its class which was unfortunately but rarely upheld.

The style of the other examples is similar. Male figures follow a slim canon, much as that on the Mausoleion frieze; the poses are simple and frontal. The conventional nude female canon is given only by the plump rendering of the Siren. The dancer (No. 120), with her broad bosom and hips around which whirls a flange of drapery, is a veritable Nereid, certainly echoing the tradition of the Monument,[249] whereas No. 121 forms a contrast in a staid, almost muffled style, in which the bosom is narrower and the hips wider, emphasized by a great roll of drapery as on the Mantineia Basis. Facial types differ little between the sexes; they show the conservatism noted in the series of figurine heads. They belong in general to the round-faced, square-chinned canon (Nos. 123, 124, 128) in which the forehead is just

[243] L. Deubner, *Attische Feste*, p. 97, pl. 83. Cf. a fragment of a similar plastic vase from the North Slope of the Acropolis; M. Z. Pease, *Hesperia*, IV, 1935, pp. 300 f., no. 198, refers to Brunn-Bruckmann, *Denkmäler*, no. 620, a marble group of related type.

[244] Cf. G. Weicker, *Der Seelenvogel*, Leipzig, 1902, pp. 51, 168. Cf. the ivory siren playing cymbals, *Compte-Rendu, Commission Impériale Archéologique*, 1866, pl. I, no. 28.

[245] N. Gardiner, *Greek Athletic Sports and Festivals*, pp. 383 ff. Cf. B. Schröder, *Der Sport im Alterthum*, Berlin, 1927, pp. 121 ff.

[246] Cf. particularly Richter, *Sculpture and Sculptors*, fig. 701.

[247] Accessions No. 06.1021.207. Cf. Athens, National Museum No. 2059.

[248] *Hesperia*, VI, 1937, pp. 67 f.

[249] Richter, *op. cit.*, figs. 302, 305.

beginning to become triangular and the features, particularly the mouth, to lose emphasis and strength (Nos. 122, 129). The faces of the children (Nos. 134, 135) are chubby and somewhat childlike, in the manner of the child carried by Eirene. All these details are perfectly consistent with the dating of the general filling in the first half of the fourth century.

The comparative simplicity of the composition and execution of our set of lekythoi suggests that Athens kept its good taste at least through the first half of the century. One suspects that the more fantastic lekythoi, some of which are positively garish, may date later. The subject should certainly be more fully studied.

MISCELLANIES: NOS. 138-139

No. 139 is one of the more puzzling pieces of our collection. It is hand made and bears upon its surface finger and tool marks as though fresh from the touch of the coroplast. It has been built up of two layers of clay, each averaging 0.012 m. in thickness. Fig. 78 shows a section through these layers. The inside surface of the inner layer bears significant traces upon its face. It shows clearly that while the clay was being modelled, it had been affixed to a core.

It was possible for us, by experimenting with clay, to reproduce exactly the appearance of this surface. This was done by making a core of simple boards set upright and at slight angles with the cracks between them left open. A wad of fairly dry clay was then pressed against this core. When withdrawn, it revealed the irregular masses and cracks as well as the frayed ridges where the clay had penetrated into the cracks, just as on the ancient piece. The wavy character of the upper part of the ridge on the Greek example was easily reproduced by pushing one board gently to and fro in order to free it without affecting the outer surface. We can therefore assume that the figure had been modelled around a wooden core, built up simply in sections. Pollux (X, 189) describes it for us: "*τὸ μὲν δὴ ξύλον ᾧ περιπλάττουσι τὸν πηλὸν οἱ κοροπλάθοι, κάναβος καλεῖται.*"

This fragment, then, is of exceptional interest in being a part of an artist's model. Perhaps it was made as a *patrix* for a terracotta figure, but its size makes that hypothesis highly unlikely.[250] Its character of low relief rather suggests that it was to be used as a model for a bronze or stone relief. Since the flattened profile of a draped figure of this type appears frequently on grave stelai and lekythoi of the fourth century, we may venture to suggest that this piece was intended to assist in the making of these popular reliefs (Fig. 79). This fragment appears to show a portion of the side of a draped figure facing to the spectator's right. The upper break evidently follows the line of the roll of drapery around the waist, and more folds may have been added on the right side.

[250] W. Deonna, *Les statues de terre-cuite en Grèce*, p. 29, notes no sizable statuettes for the fourth century.

Another strange terracotta is the vivid face of Pan (No. 139). At first glance, the slanting eyes might seem archaic, but upon closer examination, the subtle modelling of nostrils and drooping, almost twitching goat mouth, betray a later feeling. This is, however, not the sentimentalization of Pan that appears in Hellenistic statues. It is a more restrained style which accords with its having been found in a context almost purely of the fourth century. For what the piece was intended is uncertain. No publication nor museum of my acquaintance, not even the hospitable storerooms of the Agora, offers a parallel. The shape, with the curved edge bent back on itself, prohibits interpretation as any sort of antefix. Nor is the fabric, burned deep brownish-red, without a slip, architectural. Rather it resembles the fabric used in terracotta braziers; grotesque heads of daimons and masks are common on braziers.[251] But actually since it is more than twice the normal size of those heads and differently shaped, one must suppose that it comes not from a known type of brazier, but rather from a larger object of similar character. It is not inconceivable, therefore, that this large and carefully modelled apotropaic face is a *βασκάνιον*, a protection against the evil eye, put up over an oven. Such masks have been found in the kitchens of Herculaneum and they are pictured over the ovens of Greek potters.[252] Pollux describes them as hung or modelled before the furnaces of metalworkers.[253] If this interpretation is correct the piece is a rare survivor of its kind. It seems a pity that no more of these Athenian products in the Gothic mood have been preserved. For the modelling is imaginative and far finer than the realistic bestiality attained in apotropaic types on late Italian antefixes.

Catalogue

In order that the descriptions may be as brief as possible, the following genera statements are made here and are not again repeated, but the contrary or peculiarities alone will be noted:

(1) The figurines are mould made and hollow
(2) The clay is the soft buff, very slightly micaceous clay characteristic of Attic vases, lamps, and figurines
(3) The figurines are covered with a white slip upon which the color was applied
(4) Breakages and missing parts where clearly visible in the photograph are not described in detail
(5) Proveniences are given under the general headings that are discussed at length in the Introduction, pp. 112 f.

[251] *B.C.H.*, XXIX, 1905, pp. 380 ff., figs. 5 ff.

[252] J. E. Harrison, *Prolegomena*, pp. 188 ff.; Richter, *The Craft of Athenian Pottery*, p. 64, fig. 58.

[253] *Onomasticon*, VI, 108.

(6) In dating, "early" and "late" are understood to refer respectively to the first and second halves of a century

(7) No photograph of moulds is shown, but of casts from the moulds, which are made in Attic clay in every instance but that of the ram's head (No. 111), which is in tinted plaster

(8) The numbers given in parentheses are the original inventory numbers that are written on the figurines themselves

Fig. 52. Primitives

PRIMITIVES

1 (T 149). Columnar Female Figure. Fig. 52.

Assembly Place, Period III. Height, 0.076 m. Hand made, solid. Trunk cylindrical, chest flat on both sides.

Cf. Winter, *Typen*, I, p. 24, 2; 8. Date: uncertain, but before mid-fourth century B.C.

2 (T 24). Seated Female. Fig. 52.

Assembly Place, Period III. Preserved height, 0.076 m. The head seems to have been impressed from a mould, the rest of the figure was modelled by hand from a solid plaque of clay.

The upper part of a female figure wearing a low stephane and a necklace of which one disk remains.

Cf. Winter, *Typen*, I, pp. 26 f.; *Hesperia*, IV, 1935, p. 204, fig. 10a. Date: uncertain, but before the middle of the fourth century.

3 (T 142). Male Bust. Fig. 52.

City Wall, Compartment Period, disturbed. Preserved height, 0.055 m. Hand made and solid. No white slip; traces of yellow paint on back and front, red round neck.

A nude male torso with a mass of hair at the back.

Date: uncertain.

4 (T 25). Herm. Fig. 52.

Assembly Place, Period III. Preserved height, 0.071 m. Hand made, solid. Reverse flat. No trace of color.

An ithyphallic bearded herm of the " shoulder type."

Cf. Winter, *Typen*, I, p. 231. Date: uncertain but before the mid-fourth century B.C.

JOINTED FIGURES

5 (T 41). Nude Female. Fig. 53.

Assembly Place, Period III. Preserved height, 0.078 m. Fully modelled behind.

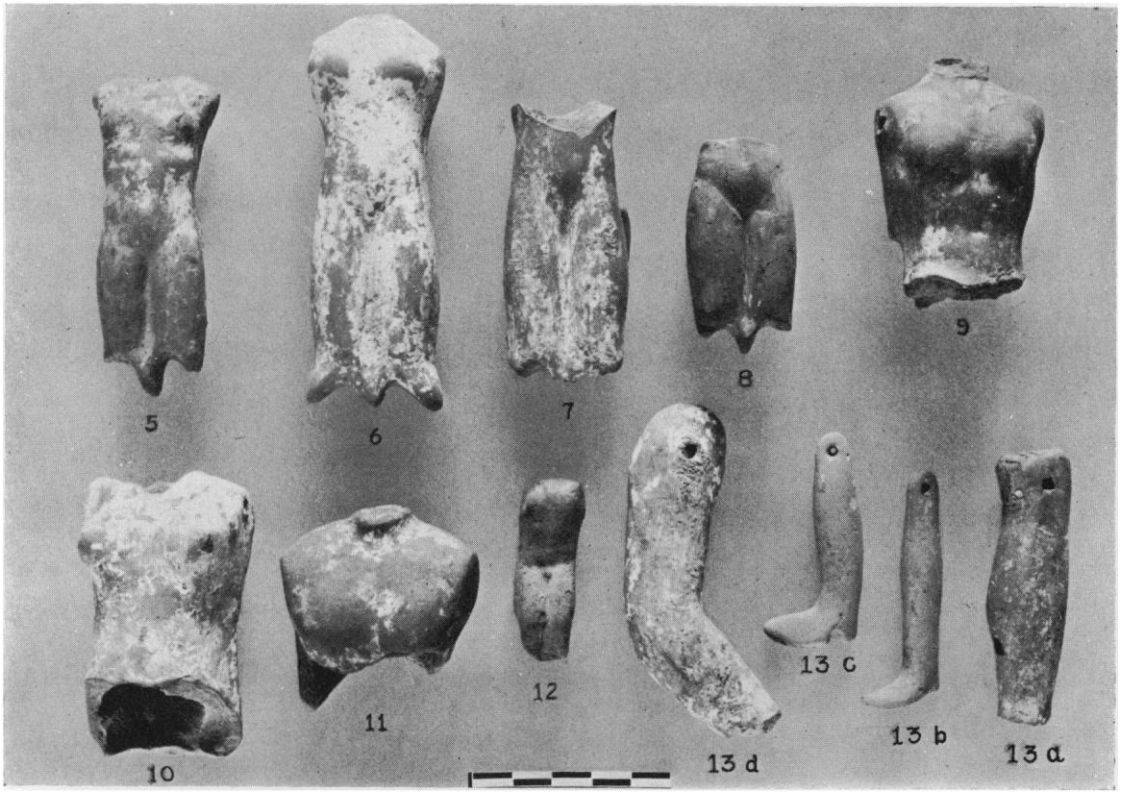

Fig. 53. Jointed Figures

A nude female, erect; it has open, pierced knee sockets and pierced shoulders for the attachment of movable limbs.

Cf. Winter, *Typen*, I, pp. 169 f. Date: late fifth century B.C.

6-8 (T 40, 42, 45). Nude Females. Fig. 53.

Assembly Place, Period III. (6) Preserved height, 0.095 m.; (7) preserved height, 0.068 m.; (8) preserved height, 0.05 m. All fully modelled behind.

All of the same type as No. 5. Date: early fourth century B.C.

9 (T 143). Nude Female, Seated. Fig. 53.

Assembly Place, Period III. Preserved height, 0.062 m. Back unmodelled.

The shoulders are pierced for the attachment of movable arms.

Date: early fourth century B.C.

10 (T 155). Nude Female, Seated. Fig. 53.

Assembly Place in disturbed area around the stairway of Period II. Preserved height, 0.07 m. Pale tan clay; traces of red paint. Back unmodelled.

Same type as No. 9. Date: early fourth century B.C.

11 (T 44). Nude Male. Fig. 53.

Assembly Place, Period III. Preserved height, 0.051 m. Traces of red paint over front and back; back unmodelled.

The upper part of a nude male torso; the shoulders are pierced for the attachment of movable arms.

Cf. Winter, *Typen*, I, p. 165, 5. Date: early fourth century B.C.

12 (T 87). Nude Male, Seated. Fig. 53.

Assembly Place, Period III. Preserved height, 0.045 m. Solid but mould made; back unmodelled. No trace of color.

A seated nude male figure of which the arms are missing but the shoulders unpierced.

Date: early fourth century B.C.

13 (T 48). Limbs. Fig. 53.

Assembly Place, Period III. (*a*) Preserved length, 0.068 m.; (*b*) length, 0.059 m.; (*c*) length, 0.053 m.; (*d*) length, 0.085 m.

(*a*) Right leg. (*b*) Right leg, heel modelled. (*c*) Right leg, heel accentuated, traces of red paint. (*d*) Right arm. All pierced at the top for attachment to articulated figures, but none can be assigned to the previous examples.

Date: early fourth century B.C.

NUDE AND DRAPED FIGURES

14 (T 47). Nude Female. Fig. 54.

Disturbed Area north of the great retaining wall. Preserved height, 0.068 m. Modelled behind.

The upper part of a nude female figure, possibly of the preceding type, of which the arms were not articulated.

Date: early fourth century B.C.

15 (T 46). Nude Female. Fig. 54.

Assembly Place, Period III. Preserved height, 0.045 m. Solid but mould made; fully modelled behind.

A female bust, nude save for an himation drawn tightly over the left shoulder and passing diagonally across the back.

Date: early fourth century B.C.

16 (T 134). Draped Female, Seated. Fig. 54.

Assembly Place, near stairway of Period II. Preserved height, 0.055 m. Micaceous russet clay fired dark inside. Traces in the back of a large rectangular vent.

A draped female figure sits on a throne, holding a flower to her bosom with her right hand.

Type as Winter, *Typen*, I, p. 49, 3: very common. Date: fifth century B.C.

17 (T 26). Draped Female, Seated. Fig. 54.

Assembly Place, Period III. Preserved height, 0.089 m. No trace of color. Solid, roughly shaped behind.

A female figure, wearing chiton and himation sits in an angular pose. On her lap she seems to have held an object that has broken away. The head and right arm may never have been applied. Probably a trial piece, unfinished.

Date: early fourth century B.C.

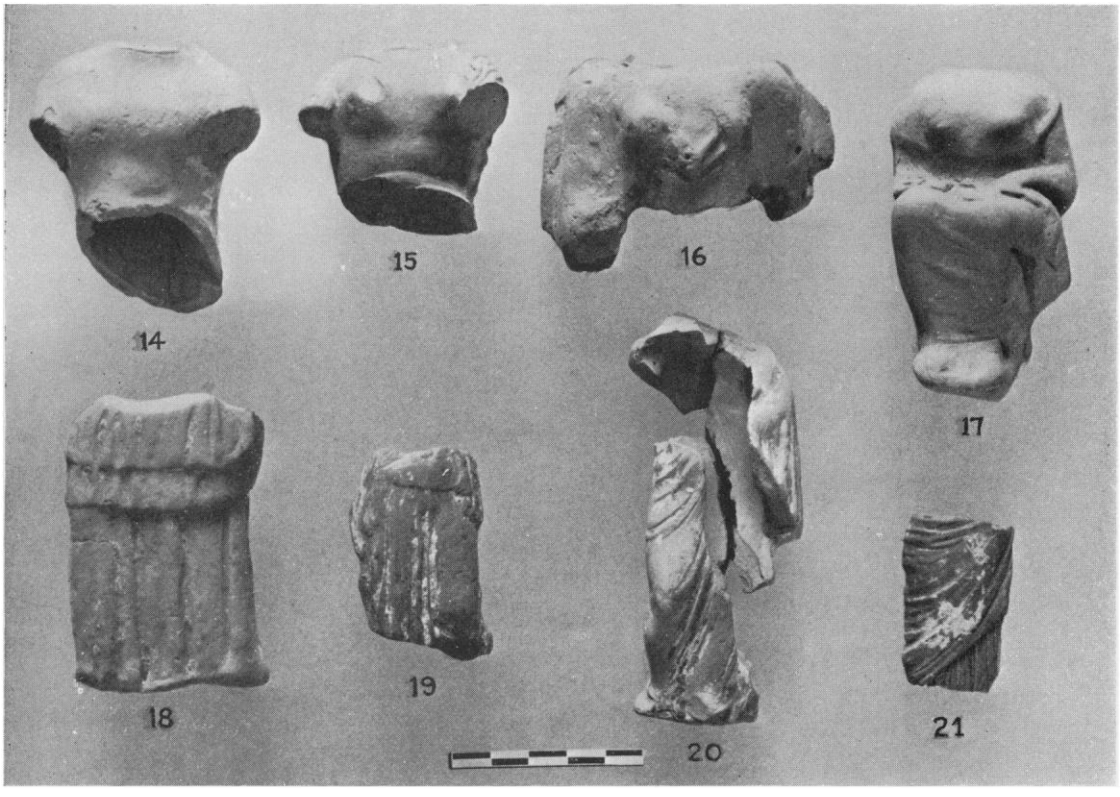

Fig. 54. Female Figures

Fig. 55. Female Figures

18 (T 93). Draped Female, Standing. Fig. 54.

Assembly Place, Period III. Preserved height, 0.077 m. Clay pale yellow, very soft. Back unmodelled, hand made.

A female figure clad in a chiton with overfold, girt at the waist.

Date: mid-fifth century B.C. or later.

19 (T 95). Draped Female, Standing. Fig. 54.

Assembly Place, Period III. Preserved height, 0.055 m. A female figure stands with her left knee slightly flexed; she wears a peplos with a long overfold.

Date: late fifth century B.C.

20 (T 94). Draped Female, Standing. Fig. 54.

Assembly Place, Period III. Preserved height, 0.103 m. Black glaze was used in joining the figurine to its base and white slip for the joining of the back to the front.[254] Fully modelled behind; no vent.

A female figure stands with the right leg flexed; she wears a chiton and a long himation that trails on the ground; her left hand rests on her hip.

Date: mid-fourth century B.C.

21 (T 145). Draped Female, Standing. Fig. 54.

Long Stoa, disturbed area. Preserved height, 0.036 m. On himation traces of blue paint laid directly on the clay with white paint over it.

A standing draped female figure preserved only from the waist to the knees; she wears chiton and himation.

Date: mid-fourth century B.C.

22 (T 92). Draped Female, Standing. Fig. 55.

Assembly Place, Period III. Preserved height, 0.10 m. Traces of green on the himation, blue on the chiton. Glaze was used to assist the joining.

A standing female figure, whose right knee is flexed, wearing chiton and himation.

Date: mid-fourth century B.C.

23 (T 170). Draped Female, Standing. Fig. 55.

City Wall, Compartment Period. Preserved height, 0.095 m. No vent.

The woman stands wrapped in an himation that is drawn across her right breast; her left leg is swung somewhat forward, giving her body a twist.

Date: third quarter of the fourth century B.C.

24 (T 165). Draped Female, Standing. Fig. 55.

City Wall, Compartment Period. Preserved height, 0.087 m. Traces of yellow paint.

The right thigh and upper part of the leg of a standing draped woman.

Date: third quarter of the fourth century B.C.

25 (T 105). Draped Female, Standing. Fig. 55.

Assembly Place, Period III. Preserved height, 0.06 m. Back rounded.

A female figure, draped in an himation wrapped tightly over her arms; she wears a stephane.

Date: early fourth century B.C.

26 (T 99). Draped Female, Standing. Fig. 55.

Assembly Place, Period III. Preserved height, 0.05 m.

A female figure, standing, clad in a thin chiton diagonally girt with the *περίαμμα*. Over her

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[254] The use of glaze as an adhesive has been remarked also on many terracottas in the Agora.

left forearm hangs her himation. For the ornament, the περίαμμα, cf. Bulle, *Der schöne Mensch im Altertum*[3], pl. 187, p. 420; Diepolder, *Att. Grabreliefs*, pl. 37 (*ca.* 362 B.C.), pl. 52, 1.

Date: early fourth century B.C.

27 (T 96). Draped Figure. Fig. 55.

Assembly Place, Period III. Preserved height, 0.091 m. No trace of paint. Solid; flat back; hand made.

A draped figure, possibly human, possibly a trophy; the lower part has been pulled out to form a rough plinth. Probably an unsuccessful trial piece.

Date: early fourth century B.C.

28 (T 103). Draped Female, Dancing. Fig. 55.

Assembly Place, Period III. Preserved height, 0.055 m. Rounded back.

A woman dancing, wrapped in an himation over her head and arms; her right hand is raised to cover the lower part of her face.

Cf. *Olynthus*, IV, pl. 38, nos. 361-3, p. 67; VII, pl. 22, no. 182. Date: early fourth century B.C.

29 (T 107). Draped Female, Dancing. Fig. 55.

Assembly Place, Period III. Preserved height, 0.062 m. Back rounded with traces of a rectangular vent.

A woman, wrapped in her himation, rests her left hand on her hip; her drapery flies out behind.

Date: late fifth century B.C. or later.

30 (T 193). Leg from a Draped Figure. Fig. 56.

Cistern beneath White Poros City Wall. Height, 0.126 m. Trace of blue on chiton, with pink border.

The right leg of a flying female figure wearing a long chiton with overfold to the mid leg.

Date: late third century B.C.

31 (T 181). Mould for a Seated Female Figure. Fig. 56.

Assembly Place, Period III. Preserved height, 0.091 m. Fairly smoothly finished behind.

The mould for the figure of a seated woman, who wears a clinging chiton beneath an himation that is wrapped round her legs. Her right arm is bent across her body and smoothly finished for an additional portion to be added separately.

Date: early fourth century B.C.

32 (T 163). Mould for a Draped Female. Fig. 56.

Disturbed surface earth. Preserved height, 0.145 m. Traces of a cloth having been pressed against the back when it was damp.

The left side of a standing draped woman. She wears a thin chiton and a heavy himation rolled around her waist and caught up over her left arm.

Date: mid-fourth century B.C.

33 (T 183). Mould for a Draped Figure. Fig. 56.

Assembly Place, Period III. Preserved height, 0.084 m.

A mould for the left shoulder and side of a female figure.

Date: early fourth century B.C.

34 (T 167). Mould for Drapery. Fig. 56.

City Wall, Compartment Period, disturbed area. Preserved height, 0.055 m. Neatly rounded back.

A mould for drapery as it is knotted between the thighs of a woman.

Date: late fourth century B.C.

35 (T 27). Female Head. Fig. 57.

Assembly Place, Period III. Preserved height, 0.051 m. Open back.

A mature female head; the brow is framed in a broad roll of hair crowned by a stephane: locks of hair broken away from the sides of the neck.

Cf. *Olynthus*, VII, pl. 13. Date: late fifth century B.C.

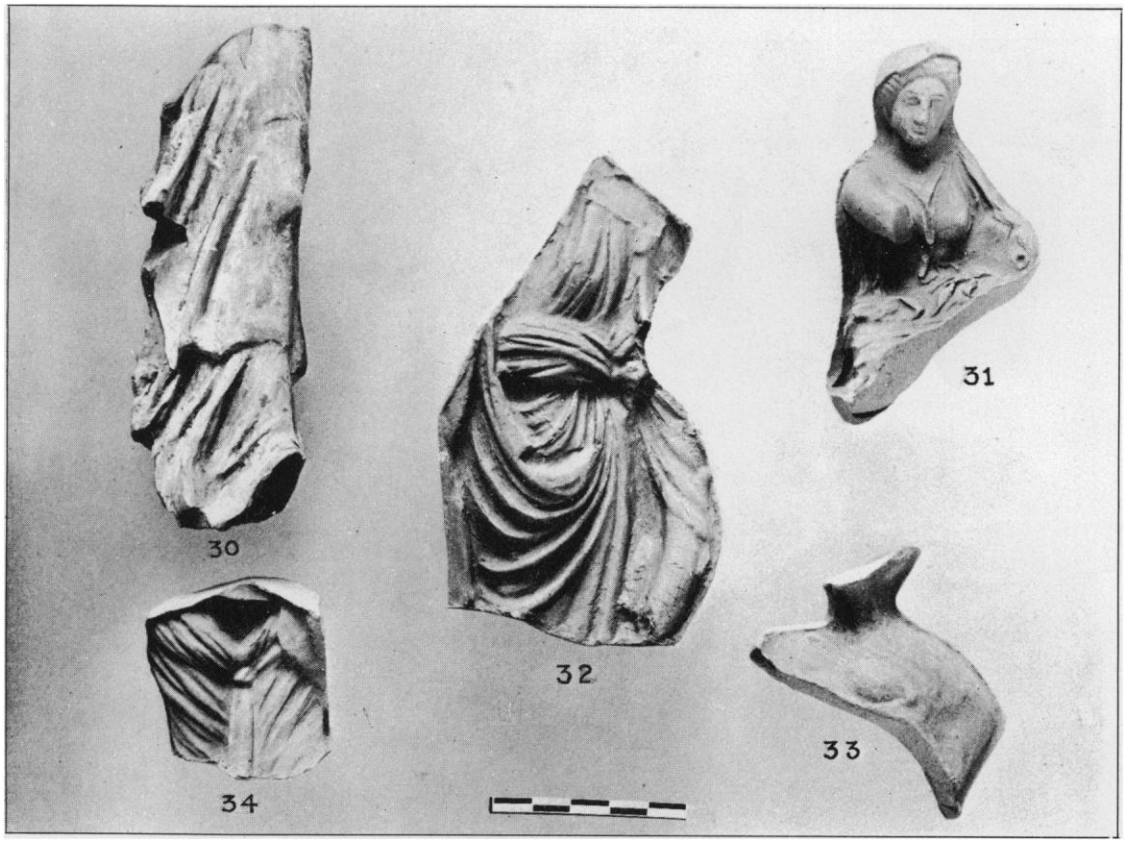

Fig. 56. Female Figures

36 (T 31). Female Head. Fig. 57.

Assembly Place, Period III. Preserved height, 0.029 m. Solid; roughly rounded back. Burned.

A mature female head with locks of hair falling to the shoulders.

Date: late fifth century B.C.

37 (T 158). Female Head. Fig. 57.

City Wall, White Poros Period, disturbed. Preserved height, 0.032 m. Traces of red paint on the hair.

A female head with softly modelled features; a fillet or stephane has been broken away.

Date: early fourth century B.C.

38 (T 39). Female Head. Fig. 57.

Area of sanctuary, south of the "altar." Preserved height, 0.04 m. Hair red.

A female head, the hair dressed in the *lampadion* coiffure; round earrings.

Cf. Winter, *Typen*, I, p. 84, 4. Date: late fifth century B.C.

39 (T 35). Female Head. Fig. 57.

Assembly Place, Period III. Preserved height, 0.043 m. Solid.

A mature female head. The hair is bound tightly in a kerchief and drawn to a pointed mass at the back of the head; a lock falls on either side of the neck.

Date: late fifth century B.C. or later.

Fig. 57. Female Heads

40 (T 32). Female Head. Fig. 57.

Assembly Place, Period III. Preserved height, 0.039 m. Solid; no color

A mature female head; the hair is worn in a roll over the forehead and a mass at the back of the neck.

Date: early fourth century B.C.

41 (T 28). Female Head. Fig. 57.

Assembly Place, Period III. Preserved height, 0.043 m. Solid; flattened back. Yellow paint on the stephane and all the hair.

The head of a mature female wearing a stephane and earrings. Her hair hangs down on her shoulders.

Date: early fourth century B.C.

42 (T 29). Female Head. Fig. 57.

Assembly Place, Period III. Preserved height, 0.045 m. Rounded back.
A head of the same type as No. 41.
Date: early fourth century B.C.

43 (T 34). Female Head. Fig. 58.

Assembly Place, Period III. Preserved height, 0.049 m. Rounded back.

Fig. 58. Female Heads

A mature female head; the hair is drawn up to a peak above the forehead.
Date: early fourth century B.C.

44 (T 38). Female Head. Fig. 58.

Assembly Place, Period III. Preserved height, 0.043 m. Lightly modelled back. Traces of blue on himation. Burned.

A mature female head; the hair is arranged as in No. 43 and over it the himation is tightly drawn.

Date: early fourth century B.C.

45 (T 37). Female Head. Fig. 58.

Disturbed filling north of Great Wall. Preserved height, 0.051 m. Back modelled. No color.
A female head over which the himation is drawn as in Nos. 42-43 and then caught over the chin.

46 (T 166). Female Head. Fig. 58.

Long Stoa, disturbed area. Preserved height, 0.039 m. Traces of yellowish color? Solid.

A mature female head; her hair is bound by a fillet and covered behind by her himation. Disk earrings in her ears.

Date: early fourth century B.C.

47 (T 33). Female Head. Fig. 58.

Area of sanctuary, north of terrace wall. Preserved height, 0.038 m. No color.

A youthful female head, inclined slightly to the left. The hair is parted in the middle and drawn to a knot at the nape; it is bound by a fillet.

Date: late third century B.C.

48 (T 173). Female Head. Fig. 58.

City Wall, disturbed. Preserved height, 0.056 m. Back missing.

A coarse-featured female face.

Date: mid-second century B.C.

49 (T 129). Female Head. Fig. 58.

Assembly Place, surface. Preserved height, 0.028 m. No color. Clay: brick red, burned in spots to ash gray; coarse.

A plump female face; the hair is braided down the centre of the head; curls fall by the face.

Date: fourth century after Christ.

50 (T 150). Mould for a Female Head. Fig. 58.

Assembly Place, Period III. Height, 0.036 m. Entire.

Mould for female head; the hair ripples delicately off the forehead.

Date: end of the fifth century B.C.

51 (T 162). Mould for a Female Head. Fig. 58.

City Wall, Compartment Period, disturbed area. Height, 0.043 m. Entire.

Mould for a girl's head; rippling hair parted in the middle; ring earrings in the ears.

Date: late fourth century B.C.

52 (T 152). Male Figure, Squatting. Fig. 59.

Assembly Place, near stairway of Period II. Preserved height, 0.094 m. Fired dark inside. Heavy walls. Traces of an angular vent between the shoulders.

A nude youth squats with his left leg bent forward under him.

Date: early fifth century B.C.

53 (T 91). Male Torso, Nude. Fig. 59.

Assembly Place, Period III. Preserved height, 0.05 m. No trace of paint.

The torso of an adult male in a semireclining position.

Date: early fourth century B.C.

54 (T 90). Male Torso, Nude. Fig. 59.

Assembly Place, Period III. Preserved height, 0.06 m. Back missing.

The upper part of a nude male torso. A baldric passes across it diagonally down from the right shoulder.

Date: early fourth century B.C.

55 (T 88). Nude Child, Recumbent. Fig. 59.

Assembly Place, Period III. Preserved length, 0.081 m. Yellow paint on the hair and green on the garland. Solid; fully modelled behind.

A nude child reclining toward the right; he rested his weight on his left arm. Over the head a garland of leaves and fruit. Possibly from a plastic lekythos.

Date: early fourth century B.C.

56 (T 194). Nude Male Torso. Fig. 59.

Disturbed area. Preserved height, 0.045 m. Back fully modelled; no trace of vent. Neck finished off smooth.

A nude male torso; the broken right arm was stretched forward; the left was extended sideways.

Date: mid-fourth century B.C.

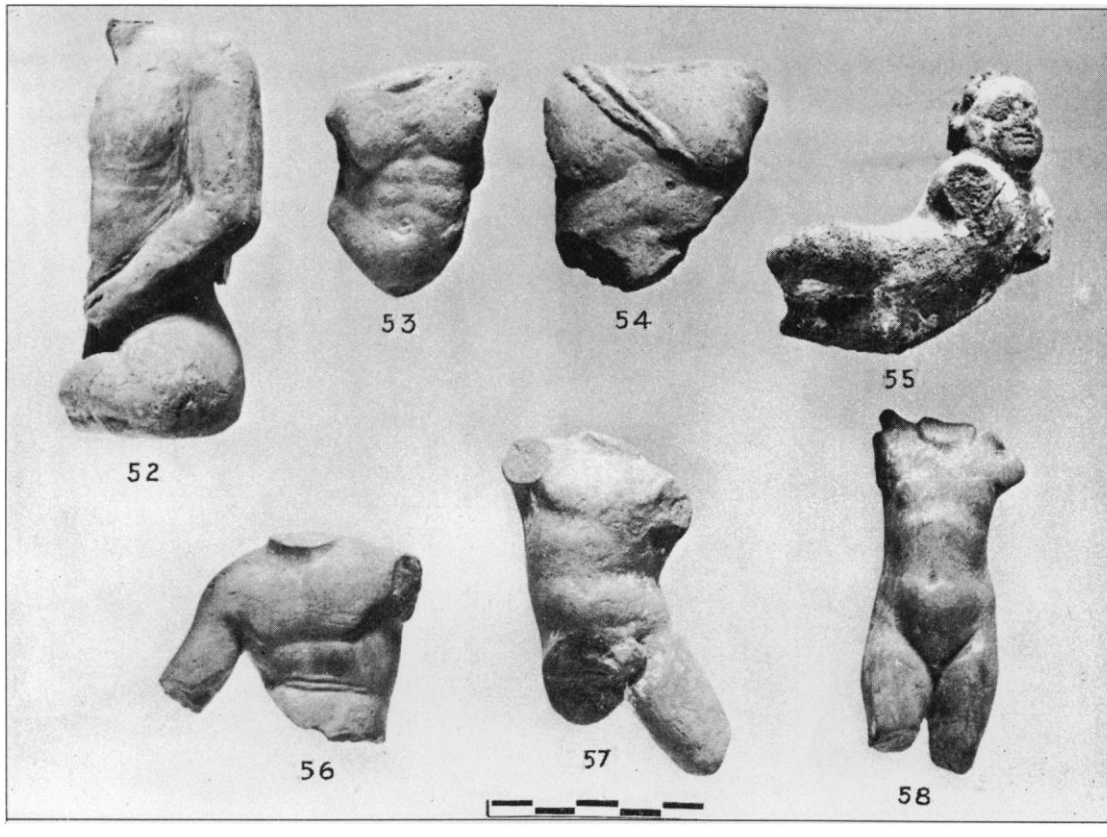

Fig. 59. Male Figures

57 (T 169). Nude Male Torso. Fig. 59.

City Wall, disturbed area. Preserved height, 0.078 m. Modelled fully behind.

A nude male torso straining upward and to the left. Hair (or a fillet?) hung down at the back of the neck.

Date: late fourth century B.C. The style seems a little more advanced than that of the Mausoleion frieze.

58 (T 112). Flying Eros. Fig. 59.

Area of sanctuary, north of the terrace wall. Preserved height, 0.08 m. Traces of blue by the right wing. Solid; small round hole punched at an angle for hanging. Back fully modelled; wings broken away.

Eros, nude, flying forward.

Date: late third century B.C.

59 (T 115). Fragments from a Draped Male Figure. Fig. 60.

Assembly Place, Period III, but close behind the great retaining wall. Preserved height of head, 0.085 m., of leg, 0.084 m. Clay buff, coarse. On the face and neck traces of white paint; on the hair red, applied directly on the clay. Hair and details retouched by the graver, which also gashed the face while the clay was still soft. Head unworked behind.

A head of effeminate type accompanied by a trousered leg. An Asiatic Atthis was probably represented.

Date: early second century after Christ.

Fig. 60. Male Figures

60 (T 180). Mould for a Draped Child. Fig. 60.

Assembly Place, Period III. Preserved height, 0.075 m.

Mould for a child advancing to the right carrying an oinochoe in the right hand.

Date: early fourth century B.C.

61 (T 181). Mould for a Child. Fig. 60.

Area of sanctuary, north of the terrace wall. Preserved height, 0.049 m. Burned.

Mould for a standing figure, of which the upper part has been broken away. There remain the chubby legs and feet of a boy standing on a low oval base. A bit of himation hangs down his right side.

Date: third century B.C.

62 (T 185). Mould for a Seated Figure. Fig. 60.

Assembly Place, Period III. Maximum dimension, 0.075 m.

The fragment from a mould for a seated figure of which only the right hand resting on a rocky seat is preserved.

Date: early fourth century B.C.?

ACTORS

63 (T 139). Actor from a Satyr Play. Fig. 61.

Long Stoa, disturbed area. Preserved height, 0.091 m. Solid; back flat; soft, tan-colored clay.

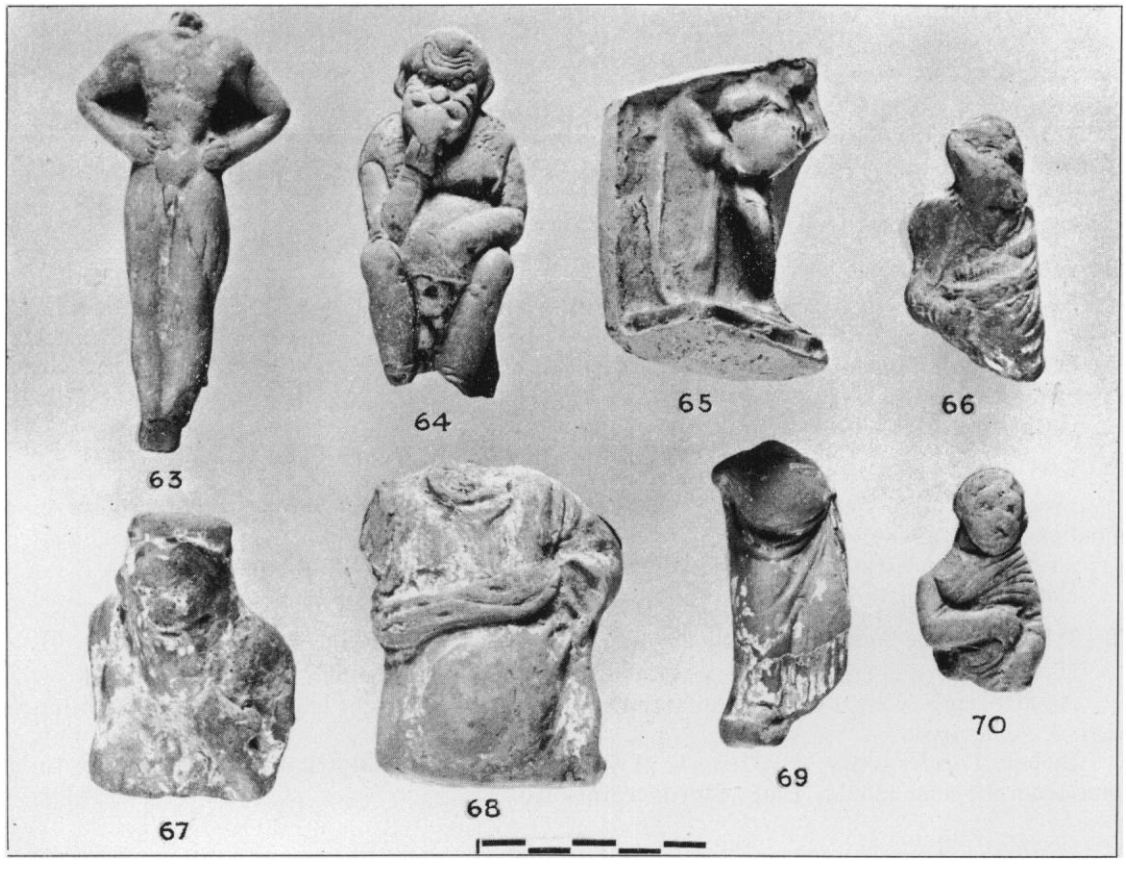

Fig. 61. Actors

The actor stands erect, resting his hands on hips; he wears goat-skin breeches.

Date: early fifth century B.C.

64 (T 76). Comic Actor. Fig. 61.

Assembly Place, Period III. Preserved height, 0.077 m. Back missing. No trace of paint.

A comic actor as an old man seated, with his right elbow on his right knee and his hand doubled up under his chin. He wears a short chiton over a shaggy undergarment, a χορταῖος belted at the waist, and a comic mask with a pointed beard; the phallos is bound up.

Date: early fourth century B.C.

65 (T 153). Mould for Comic Actor. Fig. 61.

Assembly Place, surface. Preserved height, 0.071 m. Pale yellow clay.

Mould for an actor in the part of Herakles, leaning on his club at his right side. He wears a short chiton, belted at the waist.

Date: early fourth century B.C.

66 (T 77). Comic Silen. Fig. 61.

Assembly Place, Period III. Preserved height, 0.056 m. Fully modelled back.

A shaggy, bearded figure of a silen, probably an actor. His himation is drawn across the abdomen and his right hand rests on it. He wears a chiton stippled to represent hair.

Date: early fourth century B.C.

67 (T 75). Comic Silen. Fig. 61.

Disturbed area north of the great retaining wall. Preserved height, 0.061 m. Traces of red on face and hand. Back flat.

A bearded silen, probably an actor. His left hand is raised to support a child that rested on the shoulder and stretched its right arm around the silen's neck; traces of the foot against the left shoulder.

Date: fourth century B.C.

68 (T 73). Comic Actor. Fig. 61.

Assembly Place, Period III. Preserved height, 0.066 m. Traces of red around the neck and broken arm. Back fully modelled, no vent.

The torso of a male figure with padded belly; he wears chiton and himation rolled round his waist and drawn over his left arm.

Date: early fourth century B.C.

69 (T 98). Actor as Pregnant Woman. Fig. 61.

Assembly Place, Period III. Preserved height, 0.064 m. Blue on the chiton, yellow on the himation. Rectangular vent.

An actor as a pregnant woman, standing erect, wearing chiton and himation.

Date: early fourth century B.C.

70 (T 100). Comic Actor as a Woman. Fig. 61.

Disturbed area north of the great retaining wall. Preserved height, 0.046 m. Back flat.

An actor as a woman wrapped in an himation, holding the right hand close to her left hip; she wears a comic mask.

Bieber, *Theaterwesen im Altertum*, pl. 75, no. 94 is sufficiently close in type and size to have come from the same mould. Date: fourth century B.C.

MASKS

71 (T 79). Comic Mask: Old Man. Fig. 62.

Assembly Place, Period III, on top of retaining wall. Preserved height, 0.082 m. Part of left side missing. Red on brow and hair. The mask ends back of the forehead.

A mask of a deeply wrinkled face with moustache and beard; the pupils of the eyes are pricked.

Date: fourth century B.C.

72 (T 80). Comic Mask: Old Man. Fig. 62.

Assembly Place, Period III. Height, 0.046 m. Doubly pierced through the top of the head.

Mask of a much wrinkled face, apparently unbearded.

Date: early fourth century B.C.

73 (T 82). Comic Mask: Male. Fig. 62.

Assembly Place, Period III, course of upper terrace wall. Preserved height, 0.036 m. Red on hair; blue on fillet; yellow on flesh. Doubly pierced through the top of the head which is modelled down to the level of the ears.

Male face, with slightly wrinkled brow. A thick fillet passes over the forehead, is knotted under bunches of leaves above the brows and falls in loose ends beside the face.

Date: probably late fourth century B.C.

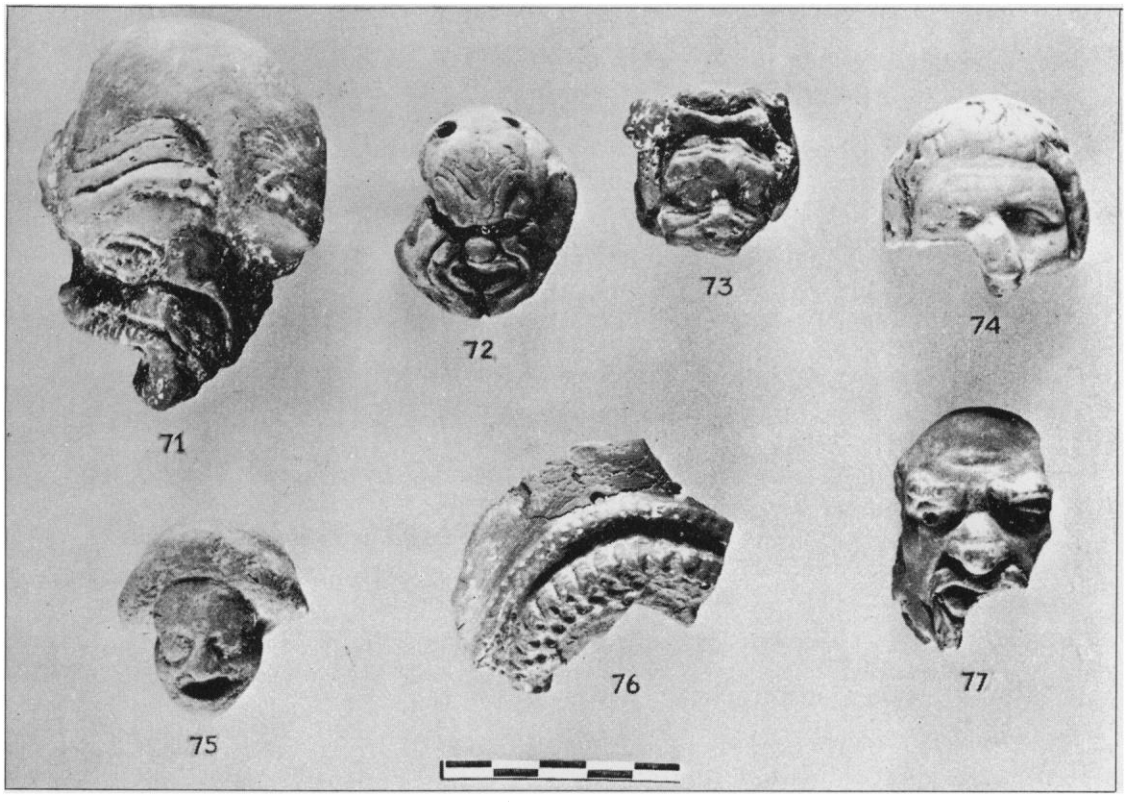

Fig. 62. Masks

74 (T 83). Tragic Mask? Fig. 62.

Assembly Place, Period III. Preserved height, 0.042 m. Finished just behind the forehead with one half-pierced hole. Pale yellow clay. Traces of yellow paint on the hair.

A realistically modelled male face; probably a tragic mask.

Date: early fourth century B.C.

75 (T 81). Mask: Female. Fig. 62.

Assembly Place, Period III. Height, 0.041 m. The back is finished back of the crown of the head; no hang-holes. Traces of yellow on the hair.

A female comic mask; the hair is rolled above the forehead. The type may be the *παλλακή* with *περίκομος*.

Date: early fourth century B.C.

76 (T 135). Mask Fragment: Female. Fig. 62.

Assembly Place, Period III. Preserved height, 0.05 m. Yellow on hair. Two suspension holes in stephane.

Female mask with formal curls above the forehead on which rests a thick wreath beneath a low stephane.

Date: early fourth century B.C. or earlier.

77 (T 141). Mask: Male. Fig. 62.

Assembly Place, Period III. Preserved height, 0.052 m. Back broken away all around. Dry buff clay, hard fabric; the piercing of the eyes is incomplete. No trace of color.

A bald bearded head with large nose, probably from a mask.

Date: early second century after Christ.

78 (T 130). Mask: Pan. Fig. 63.

Disturbed area north of the great retaining wall of Period III. Preserved height, 0.165 m. Mask finished off behind the horns. Traces of black paint directly on the clay over the hair. Eyes, nostrils, and mouth completely pierced. Suspension holes at top and sides.

A mask of a Pan face with two twisted horns rising from the middle of the forehead; he wears a beard and moustache.

Date: probably late third century after Christ.

79 (T 131). Mask. Fig. 63.

Assembly Place, surface. Preserved height, 0.077 m. Clay: buff, coarse, hard. Red on nostrils and eyes, pink on mouth applied directly on the clay. The head was closed behind down to the level of the mouth. No suspension holes. Eyes and nostrils completely pierced.

Date: probably fourth century after Christ.

80 (T 143). Mould for a Mask. Fig. 63.

City Wall, Compartment Period, construction débris. Preserved height, 0.062 m. Gritty buff clay as for architectural terracottas.

A fragment from the rim of a mould showing wavy locks of hair above the forehead.

Date: late fourth century B.C. or earlier.

81 (T 185). Mould for a Mask. Fig. 63.

Assembly Place, Period III, close behind the retaining wall. Width, 0.15 m. Clay: coarse, reddish black. Raised rim.

Mould for a mask of Medusa type. The eye is modelled.

Date: early second century after Christ.

82 (T 188). Mould for a Mask. Fig. 63.

Assembly Place, Period III, close behind its retaining wall. Preserved length, 0.10 m. Red clay.

Fragment from a mould showing curls.

Date: early second century after Christ.

COMIC FIGURES

83 (T 78). Satyr, Seated. Fig. 64.

Area of sanctuary, clearing bedrock between the Long Stoa and retaining wall. Preserved height, 0.048 m. Glossy bright pink paint applied directly on the flesh.

A satyr with hairy legs sits with his right elbow on his right knee; phallos much exaggerated.

Date: fifth century B.C.

84 (T 74). Head of Pan. Fig. 64.

Assembly Place, Period III. Preserved height, 0.035 m. Red paint on the flesh. Flat back.

A bearded face with overhanging brows and cheeks distended by blowing the double flute.

Date: fifth century B.C.

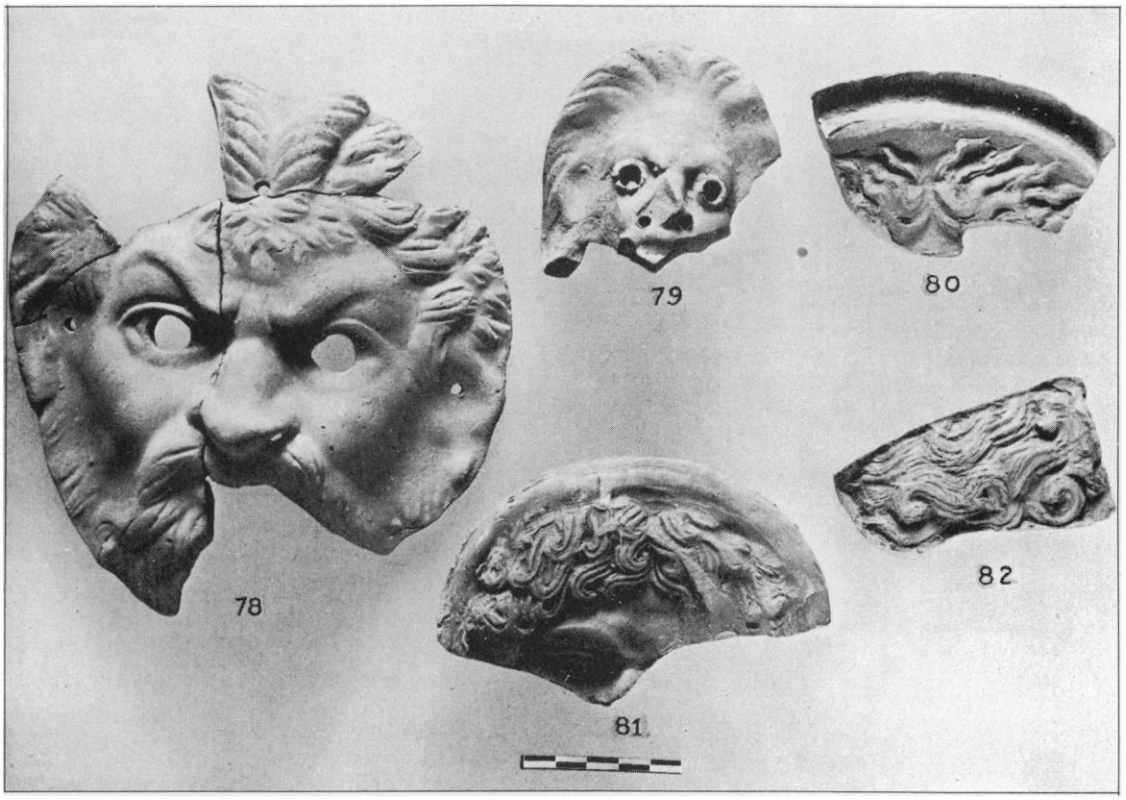

Fig. 63. Masks

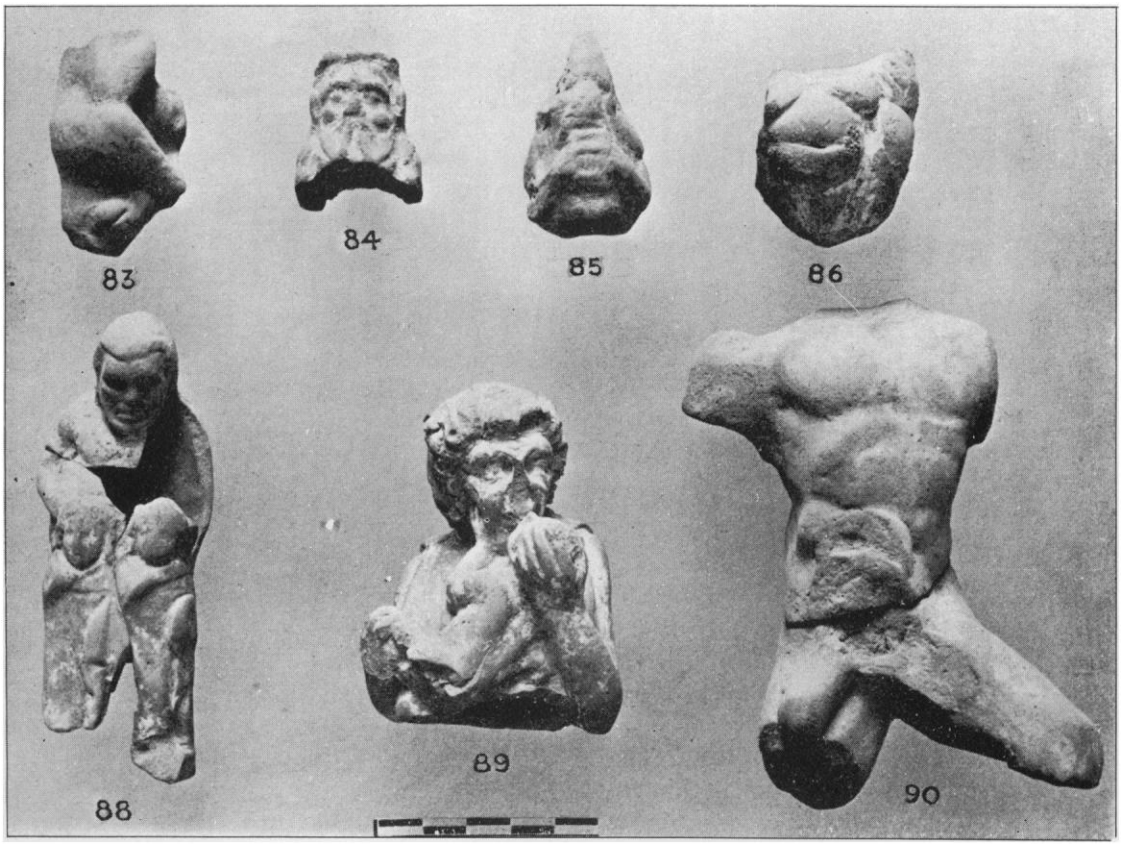

Fig. 64. Comic and Genre Figures

85 (T 84). Head of Pan. Fig. 64.

Disturbed area to the north of the great retaining wall. Preserved height, 0.045 m. Red paint on flesh. Back unmodelled.

The upper part of a figure of Pan playing the syrinx.

Date: fifth century B.C.

86 (T 140). Kourotrophos. Fig. 64.

Assembly Place, Period III. Preserved height, 0.043 m.

An obese nude woman squats holding a child (?) against her left shoulder.

Date: early fourth century B.C.

Fig. 65. Crouched Negro. Scale 1/1

87 (T 117). Negro Boy. Fig. 65.

Assembly Place, Period III, close behind the great retaining wall. Height, 0.044 m. Complete save for the left knee and foot. Traces of red paint applied directly on the flesh. Back completely modelled. No vent.

A tiny figure with negroid features sits hunched up, his shoulders thrust down between the knees, his hands clasped against the left cheek. The exaggerated phallos is stretched out on the plinth in front of him between the feet.

Date: early fourth century B.C.

88 (T 113). Paedagogue. Fig. 64.

Area of sanctuary, clearing bedrock between Long Stoa and terrace wall. Height, 0.10 m. Thin, very hard-baked fabric. Touch of red on the lips of the left child. Back roughly modelled. No vent; open below.

An aged slave rests either hand on the head of a child standing in front of him. He wears an himation around the lower part of his body; the children are wrapped in long cloaks, each with the right hand raised under it to the throat.

Date: Second century B.C.

89 (T 114). Nurse and Child. Fig. 64.

Disturbed area to the north of the great retaining wall. Preserved height, 0.074 m. Fully modelled behind. Much retouched. Glaze applied at the joint as an adhesive.

An aged woman, with wrinkled brow and cheeks clasps a child to her bosom, kissing it. The

infant is naked. The nurse wears a peplos, girt at the waist. On her head lay a wreath of leaves, of which traces remain.

Date: late third or early second century B.C.

90 (T 116). Male Figure. Fig. 64.

Assembly Place, Period III, close behind the retaining wall. Preserved height, 0.11 m. Red, powdery clay with soft yellow surface. No color. Round vent. The lower interior was stuffed with clay after removal from the mould. Back completely modelled.

A nude male figure twisted in violent action. The body is too deep from front to back; the phallos much exaggerated.

Date: early second century after Christ.

BIRDS AND ANIMALS

91 (T 126). Bird. Fig. 66.

Assembly Place, Period III. Preserved height, 0.032 m. Hand made, solid, with vent jabbed beneath.

A bird sits with folded wings.

Date: uncertain, but before the mid-fourth century B.C.

92 (T 168). Bird. Fig. 66.

Disturbed area. Length, 0.05 m. Level bottom, with pin hole beneath.

A bird, probably a pigeon, sits with folded wings.

Date: probably late fifth century B.C. (cf. Agora T 1111 from a context thus dated).

93 (T 128). Bird. Fig. 66.

Assembly Place, Period III. Length, 0.06 m. The feet were made separately and have broken away. Red on the head; black on the neck. No vent.

A bird, probably a hen, with its neck outstretched. The neck feathers are indicated by channelling.

Date: probably early fourth century B.C.

94 (T 125). Tail of a Cock? Fig. 66.

Assembly Place, Period III. Preserved length, 0.055 m. Moulded in two identical pieces.

The feathers are possibly stylized for the tail of a cock, but the identification is not certain.

Date: probably early fourth century B.C.

95 (T 127). Bird. Fig. 66.

Assembly Place, Period III, close behind the great retaining wall. Preserved height, 0.046 m. One side missing. Clay dry, pitted with air holes. Moulded in two pieces; open beneath.

A bird sits with folded wings; the feathers are indicated by fine incision.

Date: probably early second century after Christ.

96 (T 119). Horse. Fig. 67.

Assembly Place, Period III. Preserved length, 0.057 m. Solid. Very soft clay. Modelled in the round.

A galloping horse without trace of a rider.

Date: probably early fourth century B.C.

97 (T 118). Horse. Fig. 67.

Area of sanctuary, behind the terrace wall. Preserved length, 0.033 m. Traces of gilding over the body. Made very thin with a flat back to imitate gold jewelry.

A horse galloping left.

Date: uncertain, probably late fourth century B.C.

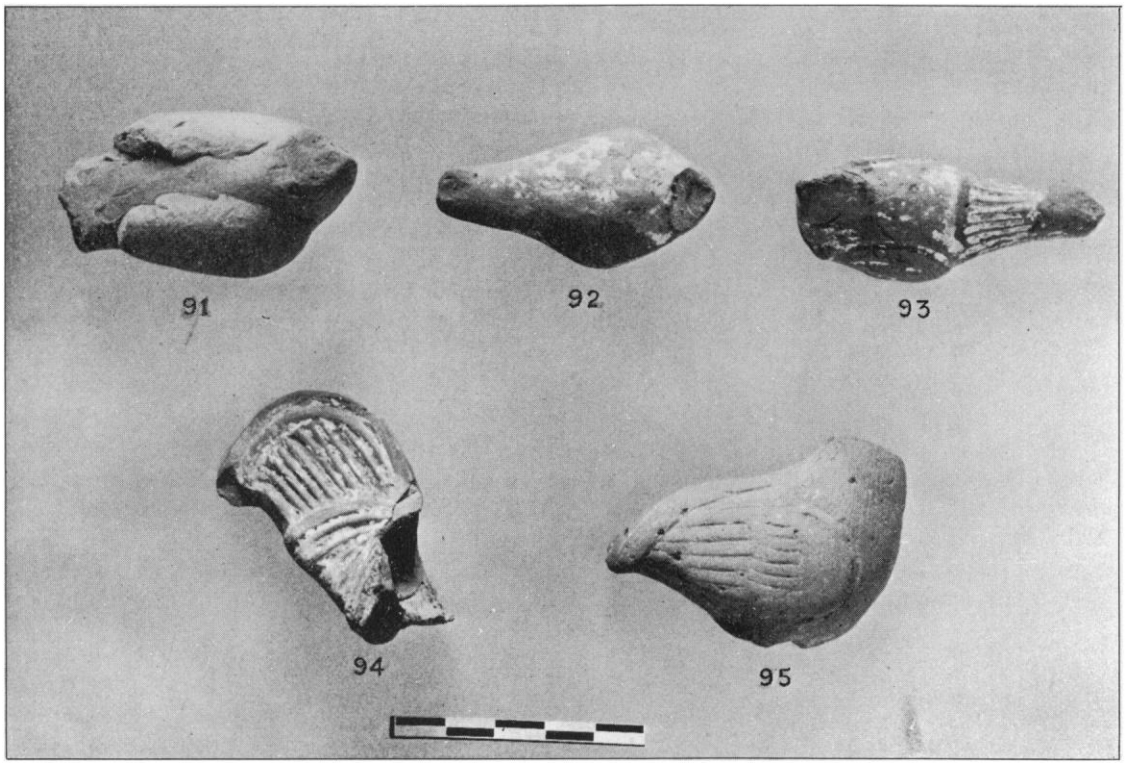

Fig. 66. Birds

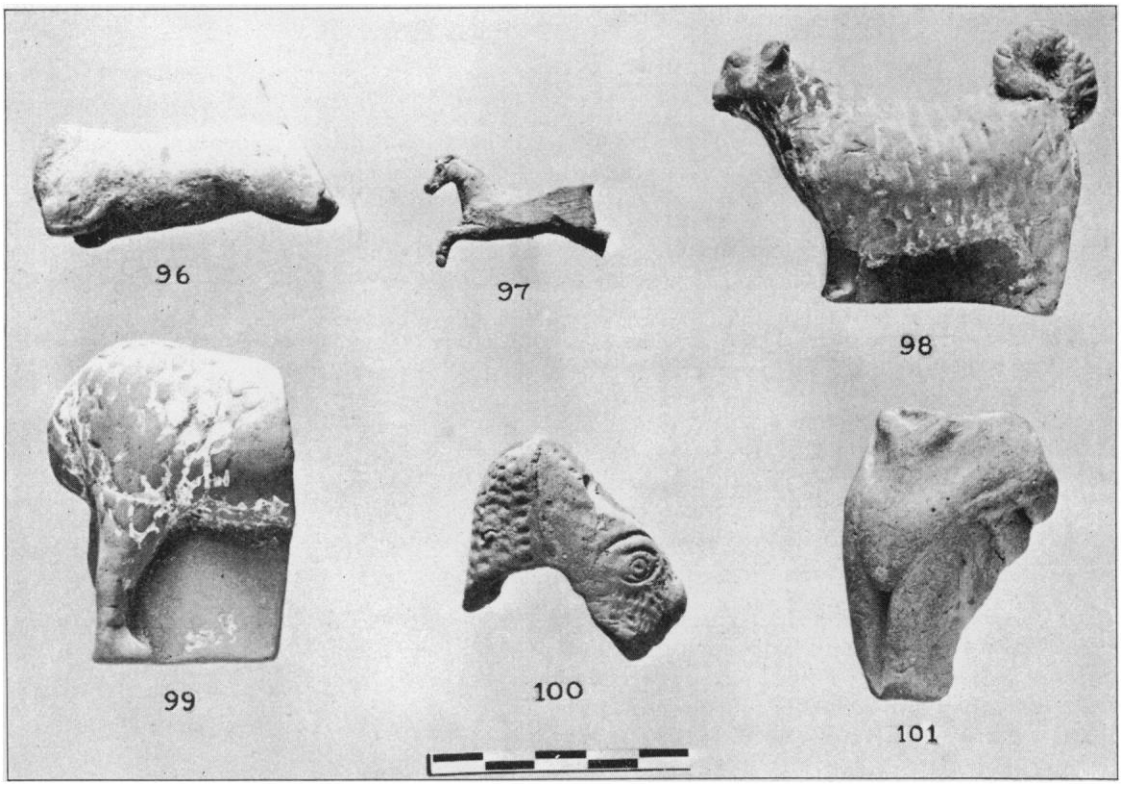

Fig. 67. Animals

98 (T 120). Dog. Fig. 67.

Disturbed area to the north of the great retaining wall. Preserved height, 0.05 m. No vent. Modelled in the round.

A Spitz dog, with tail curled over his back.

Date: uncertain, probably fourth century B.C.

99 (T 122). Sheep. Fig. 67.

Assembly Place, Period III. Preserved height, 0.063 m. Mauve paint on pelt; dark blue on background between the legs. Red glaze as adhesive joins the two sides.

A sheep stands, his wool picked out in scale-like masses; the tail is docked.

Date: early fourth century B.C.

100 (T 132). Hare. Fig. 67.

Disturbed area to the north of the great retaining wall. Preserved height, 0.047 m. Buff, rather coarse clay; traces of red on the left ear. Moulded in two pieces; pierced for suspension through the right ear. Back worked.

The head of a hare; its ears pricked toward the front; eyes and fur indicated by deep incision.

Date: fourth century after Christ.

101 (T 133). Sphinx. Fig. 67.

Assembly Place, Period III, close behind the great retaining wall. Preserved height, 0.056 m. Clay red, rather coarse. No color.

The forepart of a sphinx or griffin with the start of the wings and front legs.

Date: early second century after Christ.

PLAQUES

102 (T 147). Mould of a Relief Plaque. Fig. 68.

Assembly Place, surface. Preserved height, 0.054 m.; preserved width, 0.088 m. Broken at top only; the right side is set at an obtuse angle to the base line.

The relief shows a draped figure sitting to the left on a throne with lion's feet, holding a sceptre or spear in the left hand. The peculiar shape suggests that the relief might have been intended for revetment.

Date: early fifth century B.C.

103 (T 182). Mould Taken from Cheek-Piece of a Helmet. Fig. 68.

Dump. Preserved height, 0.068 m. Traces of burning.

The relief shows Herakles at the right, nude, wrestling with a lion on rocky ground (cf. Fig. 69, and see above, pp. 127 f.). Drapery hangs behind the lion, a club behind Herakles.

Date: early fourth century B.C.

104 (T 178). Mould for a Relief Plaque. Fig. 68.

Dump. Preserved length, 0.062 m. Burned dark. Back irregular and chipped.

The relief shows nude human legs and feet on rocky ground. Probably closely similar to preceding.

Date: probably fourth century B.C.

105 (T 151). Mould for a Relief. Fig. 68.

Assembly Place, Period III. Preserved height, 0.075 m.; preserved width, 0.17 m. Coarse yellow clay.

Fragment from a heavy mould with rim showing two horses' heads advancing left, bridled.

Date: early fourth century B.C.

106 (T 161). Relief of Fruits. Fig. 68.

Long Stoa, context chiefly of the late fourth century B.C. Width, 0.033 m.; length, 0.048 m.; thickness, 0.01 m. The objects were affixed to the plaque with red glaze and thereafter all was covered with a white slip; no trace of color. Beneath, traces of an attachment in the centre, diameter *ca.* 0.011 m.

Upon a flat surface rest two clusters of grapes, one cake, one long thick fillet, and an uncertain object.

Date: probably late fourth century B.C.

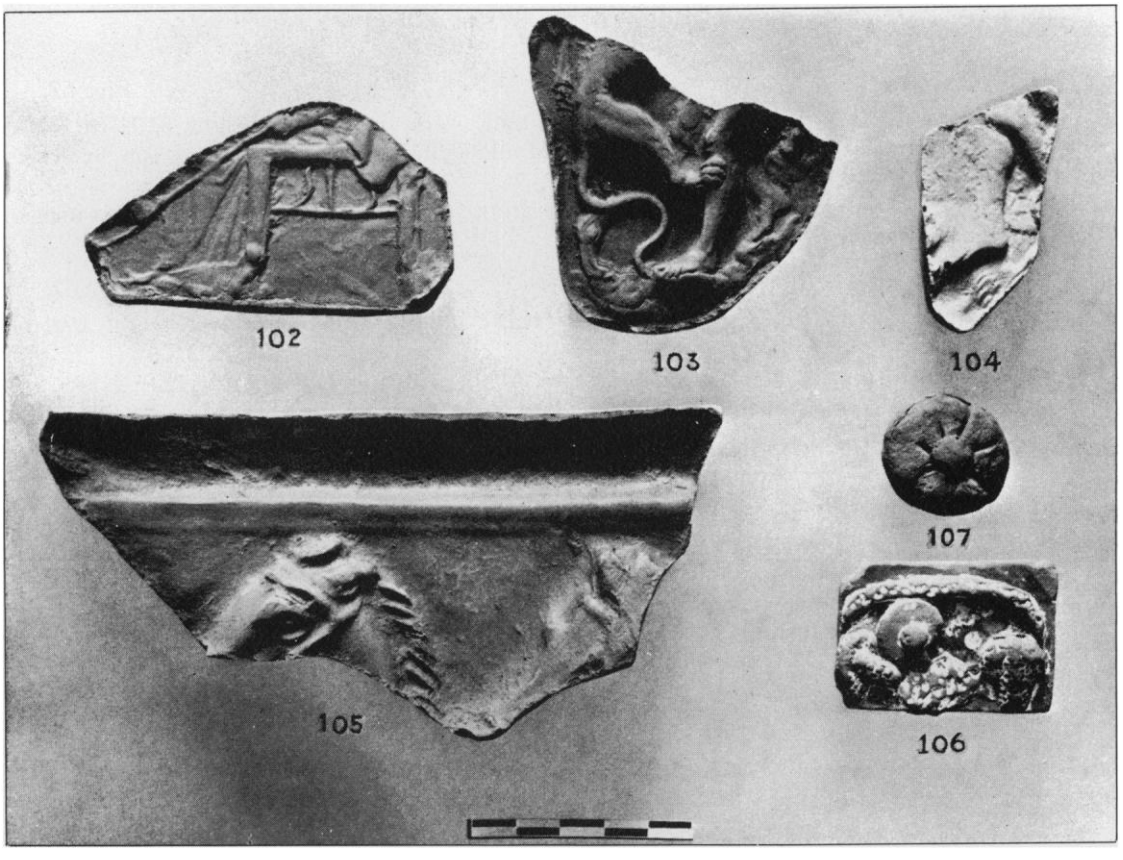

Fig. 68. Relief Plaques

107 (T 172). Bun. Fig. 68.

City Wall, disturbed area. Diameter, 0.029 m. Solid.

A bun with a central disk?

Date: probably fourth century B.C.

PLASTIC VASES

108 (T 146). Head Vase: Female. Fig. 70.

Assembly Place, Period III. Preserved height, 0.05 m. Broken all round; no glaze inside. Black glaze for the back, the eye brows, lashes, pupils; red paint for the front hair; white for the iris of eye (no incision).

A female head wearing her hair waved low over the temples.

Date: late fifth century B.C.

Fig. 69. Terracotta Plate from Orbetello, in Florence

109 (T 49). Head Vase: Female. Fig. 70.

Assembly Place, Period III. Preserved height, 0.046 m. Black glaze inside; white slip outside; red on the lips. Nostrils and corners of the mouth retouched.

Date: late fifth century B.C.

110 (T 179). Mould for a Head Vase. Fig. 70.

Long Stoa, over bedrock at its east end. Preserved height, 0.061 m. Pared irregularly behind with a wheel-run rim on top.

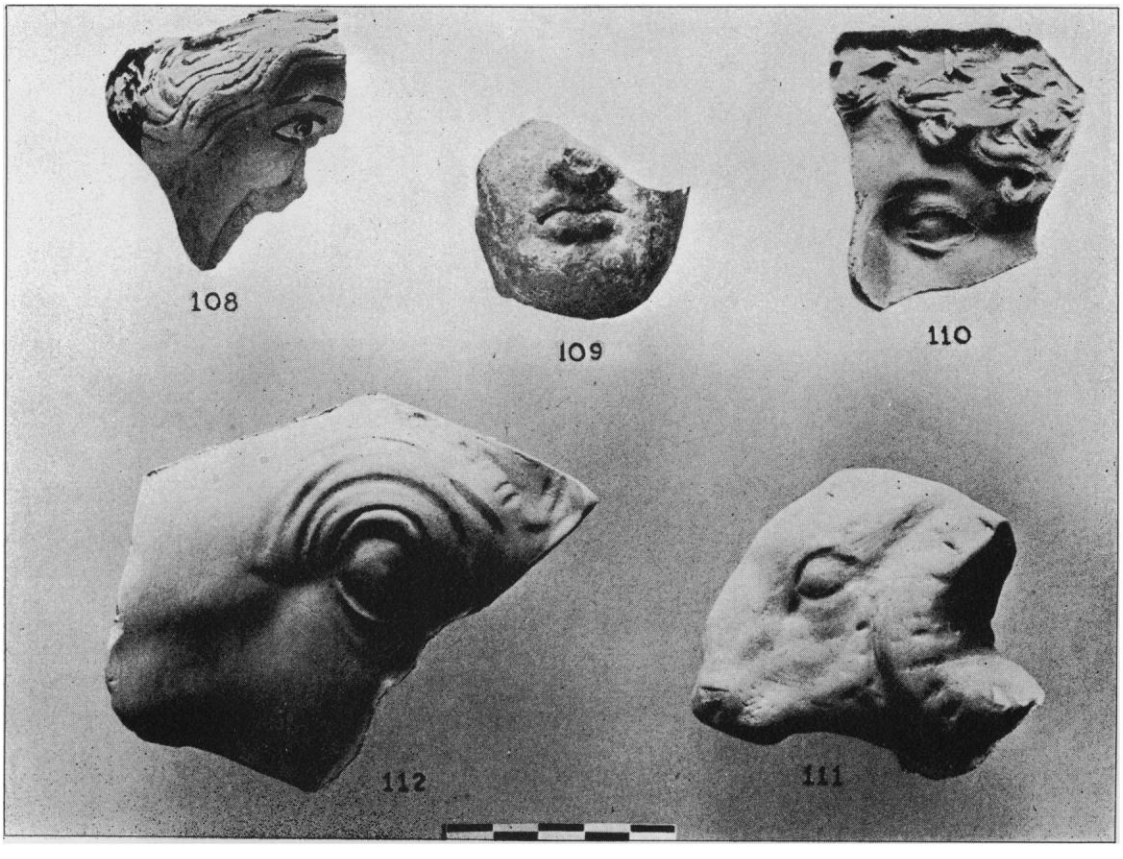

Fig. 70. Plastic Vases

Mould for a vase (?) in the shape of a female head; the hair curls over the temples under a wreath of leaves.

Date: probably early fourth century B.C.

111 (T 187). Mould for a Ram's Head. Fig. 70.

Disturbed area north of the great retaining wall. Preserved height, 0.085 m. Burned.

Mould for the left side of a ram's head with curling horn, possibly for a rhyton.

Date: early fifth century B.C.?

112 (T 190). Mould for a Bovine Rhyton. Fig. 70.

Assembly Place, Period III. Preserved height, 0.10 m. Very fine thin fabric, smoothly finished.

Mould for the left eye and cheek of a cow or bull, probably for a rhyton.

Date: late fifth century B.C.

113 (T 71). Vase Spout: Phallos. Fig. 71.

Assembly Place, Period III. Preserved height, 0.072 m. Reddish glaze on the upper part of the outer face and smeared over the inside.

Spout from an *aidoion* vase, probably some form of aryballos.

Date: early fifth century B.C.

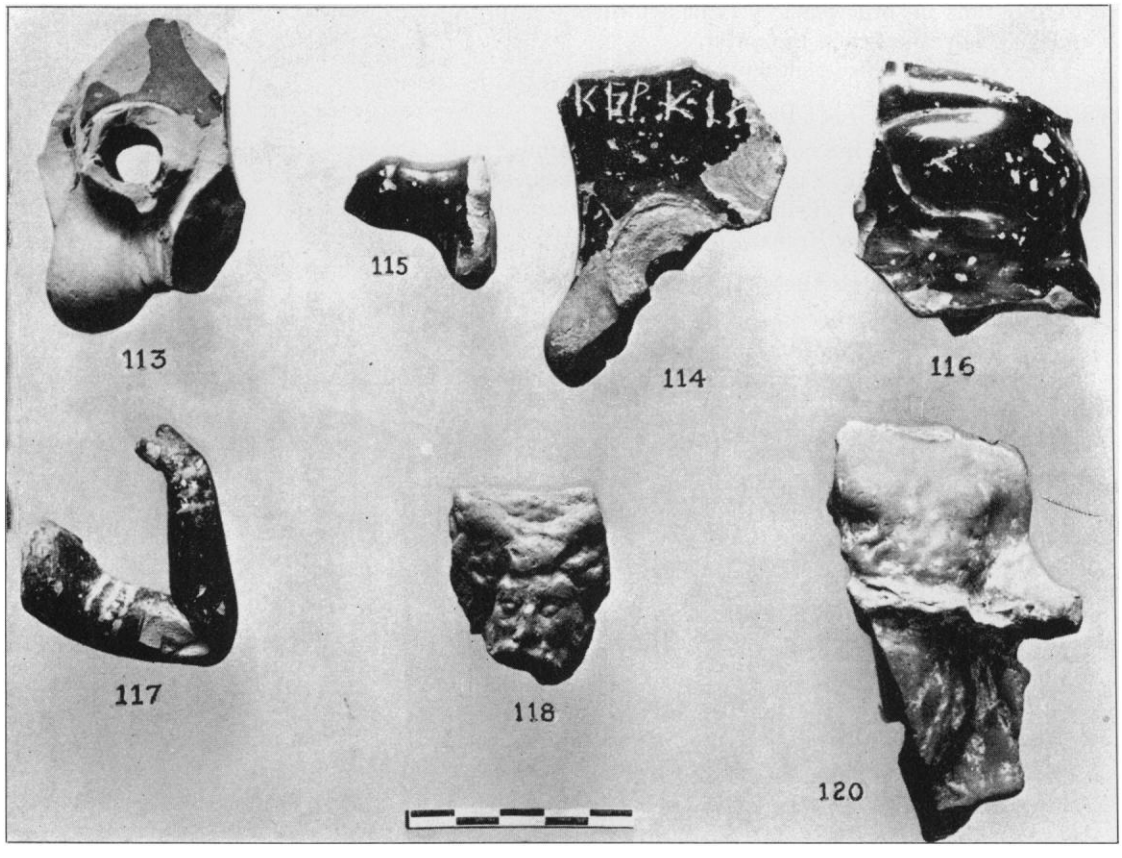

Fig. 71. Plastic Vases

114 (T 72). Vase Spout: Phallos. Fig. 71.

Assembly Place, Period III. Preserved height, 0.072 m. Burned. Glazed only on the upper part of the outside.

Fragment from an *aidoion* vase. On the inside a ledge or shoulder, unglazed. Scratched into the dry clay on the outer face: KEPKIΩ[.].

Date: early fifth century B.C.

115 (T 70). Vase Spout. Phallos. Fig. 71.

Assembly Place, Period III. Preserved height, 0.029 m. Covered with glossy black glaze, inside and out.

Spout in form of a phallos attached to an open vase.

Date: early fourth century B.C.

116 (T 68). Vase: Crouching Negro. Fig. 71.

Assembly Place, Period III. Preserved height, 0.058 m. Covered with black glaze inside and out.

Vase in the form of a negro boy crouching. The mouth of the vase was attached to the lower part of the back and a handle passed from it to the shoulders.

Date: early fourth century B.C.

117 (T 156). Arm. Fig. 71.

Long Stoa, east end. Maximum dimension, 0.049 m. Covered with black glaze; yellow paint with white dots on bracelets. A right arm bent sharply upward, encircled by a bracelet below the shoulder and by another at the wrist.

Date: probably third century B.C.

118 (T 85). Plastic Head: Pan. Fig. 71.

Disturbed area to the north of the great retaining wall. Preserved height, 0.042 m. Clay: buff, coarse; no trace of paint. At the back it was attached to a pot.

The head of Pan, with shaggy beard and moustache, pointed ears and heavy horns.

Date: probably early Roman.

119 (T 58). Plastic Lekythos: Siren. Fig. 72.

Disturbed area to the north of the great retaining wall. Preserved height, 0.055 m. Covered behind with black glaze and in front with traces of white paint.

A siren stands erect holding below her breast in each hand upright castanets; curly locks fell on her shoulders; behind her, waves.

Date: probably early fourth century B.C.

120 (T 57). Plastic Lekythos: Dancing Girl. Fig. 71.

Assembly Place, Period III. Preserved height, 0.092 m. Covered behind with black glaze, in front with white paint.

The central part of a dancing, draped, female figure, clad in a thin clinging chiton.

Date: early fourth century B.C.

121 (T 59). Plastic Lekythos: Draped Woman. Fig. 72.

Disturbed area to the north of the great retaining wall. Preserved height, 0.084 m. Covered behind with black glaze, in front with white paint.

The upper part of a mature draped female standing erect. She wears a long-sleeved chiton and has wrapped her himation around her waist in a heavy roll.

Date: late fourth century B.C.

122 (T 30). Plastic Lekythos: Female Head. Fig. 74.

Assembly Place, Period III. Preserved height, 0.031 m. Yellow on the hair; on the reverse, black glaze.

A mature female head wearing a stephane and earrings of ring shape. Disk or knot over the forehead.

Date: early fourth century B.C.

123 (T 50). Plastic Lekythos: Wrestlers. Fig. 73.

Assembly Place, Period III. Found by Mr. Kourouniotis in 1912. Preserved height, 0.125 m. Back covered with black glaze. Yellow on the hair, blue on the background.

Two youths are wrestling. One kneels on his right knee and grasps the left arm of his opponent who stands behind him resting his right hand on the other man's head. The youth in front appears to be about to pull the other over his head in a "flying mare."

Date: early fourth century B.C.

124 (T 51). Plastic Lekythos: Youth. Fig. 72.

Assembly Place, Period III. Preserved height, 0.104 m. Back covered with black glaze; traces of red on the base.

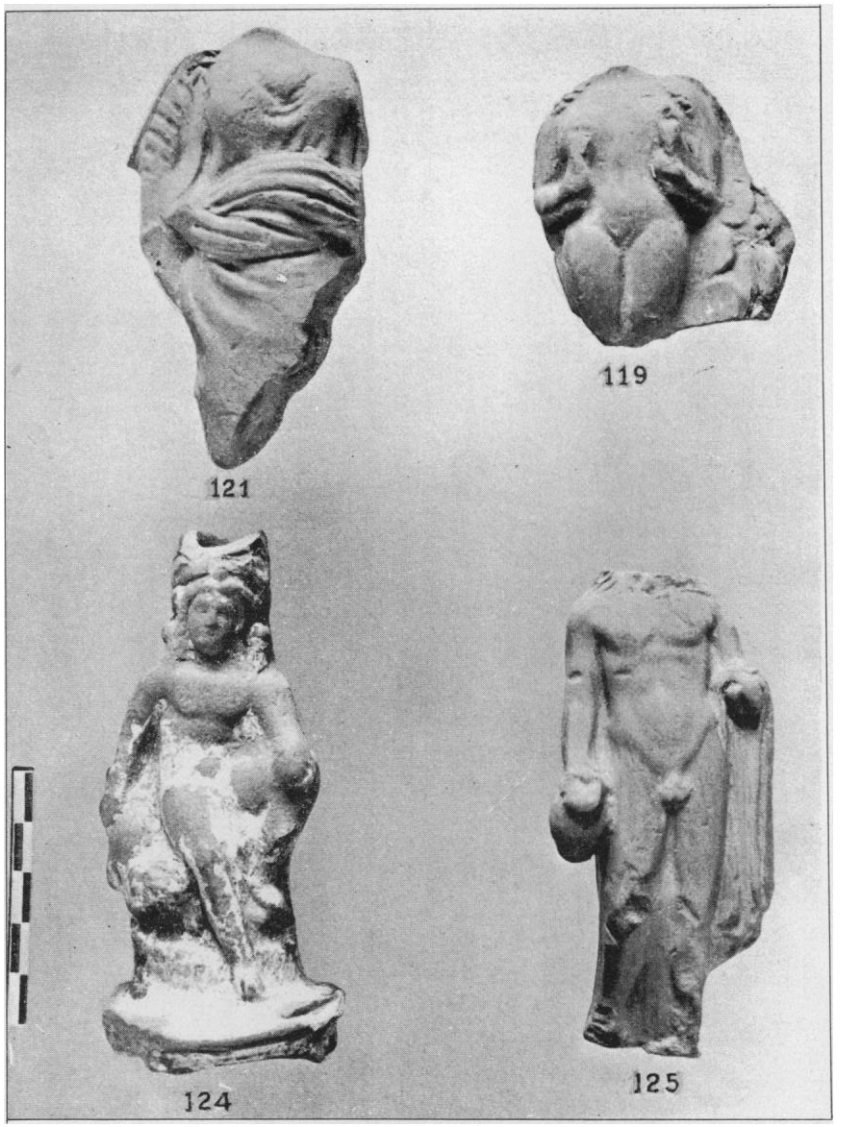

Fig. 72. Plastic Lekythoi

Fig. 73. Plastic Lekythos

A youth is sitting on a rock; his left forearm rests on his left knee, his right on the rock. His long locks are crowned with a wreath of fruits.

Date: early fourth century B.C.

A fragment of another lekythos of a seated nude youth similar to this piece was also found.

125 (T 52). Plastic Lekythos: Youth. Fig. 72.

Assembly Place, Period III. Preserved height, 0.093 m. Back covered with black glaze.

A nude youth stands holding an oinochoe in his right hand; his locks reached to his shoulders; his himation hangs over his extended left forearm.

Date: early fourth century B.C.

126 (T 56). Plastic Lekythos: Seated Youth. Fig. 74.

Assembly Place, Period III. Preserved height, 0.10 m. Back covered with black glaze; red paint between the legs and gilding on the drapery.

A male figure, presumably Dionysos, is sitting in a lounging attitude; he wears a chlamys fastened with a brooch in front of the throat; the right end is thrown loosely over the thigh, on the other end he sits.

Date: early fourth century B.C.

127 (T 65). Plastic Lekythos: Satyr. Fig. 74.

Assembly Place. Period III. Preserved height, 0.087 m. Black glaze behind; color in front: yellow on the satyr's body, red on his face and tail, the background between his legs, and the base; blue by the satyr's foot and on the object above his head which was probably a rotelle.

A wreathed and bearded satyr stands bracing himself to support the drunken Dionysos on his shoulder.

Date: early fourth century B.C.

128 (T 60). Plastic Lekythos: Female Head. Fig. 74.

Assembly Place, Period III. Preserved height, 0.056 m. Back covered with black glaze.

A youthful female head with curls falling to the shoulders, wearing a broad fillet knotted on either side above the brows and hanging loosely over the curls.

Date: early fourth century B.C.

129 (T 171). Plastic Lekythos: Female Head. Fig. 74.

Southeast corner of the Long Stoa, context of the late fourth century B.C. Preserved height, 0.025 m. Back covered with black glaze.

A head, probably female, wearing a fillet over a wreath of fruits.

Date: late fourth century B.C.

130 (T 53). Plastic Lekythos: Reclining Boy. Fig. 75.

Assembly Place, Period III. Preserved height, 0.096 m. Back covered with black glaze.

A child, resting on his doubled left leg, throws his arms around a goose that is standing by his left side. His himation is thrown loosely over his left arm and thigh. There are two superimposed bases, each with concave profile, the lower round, the upper oval.

Date: early fourth century B.C.

131 (T 111). Plastic Lekythos: Reclining Figure. Fig. 75.

Disturbed area north of the great retaining wall. Preserved height, 0.055 m. Red glaze over part of the inside of the base.

A draped childish figure reclines towards the right on a high rectangular base with panelled front.

Date: fourth century B.C.

132 (T 110). Plastic Lekythos: Reclining Boy. Fig. 75.

Assembly Place, Period III. Preserved height, 0.065 m. Traces of black glaze on the right side. Reverse solid above, open below.

A child reclines toward the right on a high base. Behind him sits a dog resting his right foreleg on the boy's left thigh.

Date: early fourth century B.C.

Another similar fragment was found, but without the dog (T 109).

Fig. 74. Plastic Lekythoi

133 (T 121). Plastic Lekythos: Dog. Fig. 75.

East end of the Long Stoa. Preserved height, 0.033 m. Lower sides of the base broken away.

A bushy-tailed dog occupies one side of a base. To its right was a human figure whose left hand rested on the small of the dog's back. The dog probably faced outward at the right side of the group.

Date: late fourth or early third century B.C.

134 (T 62). Plastic Lekythos: Child's Head. Fig. 75.

Assembly Place, Period III. Preserved height, 0.047 m. Back covered with black glaze.

A child's head bordered by long curly locks is set against a background with scalloped edges which probably represents a cave.

Cf. Winter, *Typen*, II, p. 272, 3.

Date: early fourth century B.C.

135 (T 61). Plastic Lekythos: Child's Head. Fig. 75.

Assembly Place, Period III. Preserved height, 0.06 m. On the background immediately over the head green paint; the hair was reworked after removal from the mould.

A child's head with long ringlets is crowned by a low stephane within a background probably representing a cave.

Date: early fourth century B.C.

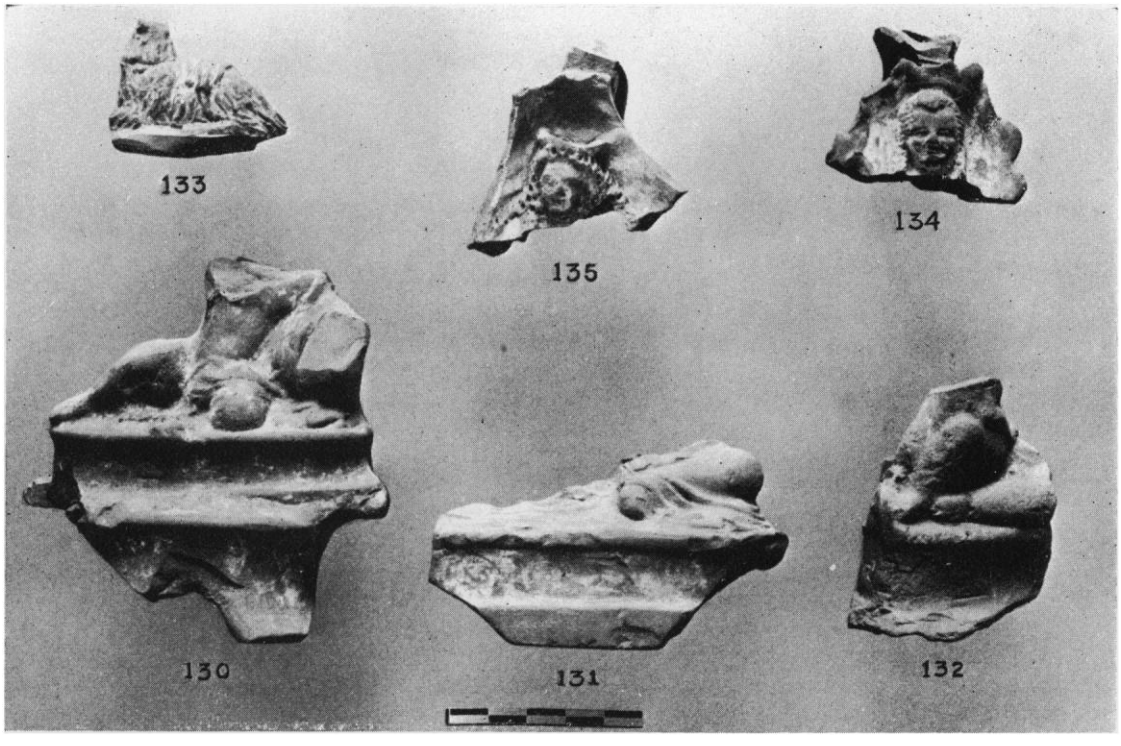

Fig. 75. Plastic Lekythoi

136 (T 66). Plastic Lekythos: Horseman. Fig. 76.

Assembly Place, Period III. Preserved height, 0.06 m. Back covered with black glaze; pink on the chlamys.

The forepart of a horse wearing a studded chestband; part of a rider wearing a chlamys is preserved.

Date: early fourth century B.C.

137 (T 124). Plastic Vase: Ram. Fig. 76.

Assembly Place, Period III. Preserved height, 0.064 m. Figure thin and solid, its back flat and covered in the lower part with black glaze.

A ram with heavy horns moving right, its head bound with fillets the loose ends of which hang down over the neck. The figure was one of a group, probably projecting from the main body of the vase.

Date: early fourth century B.C.

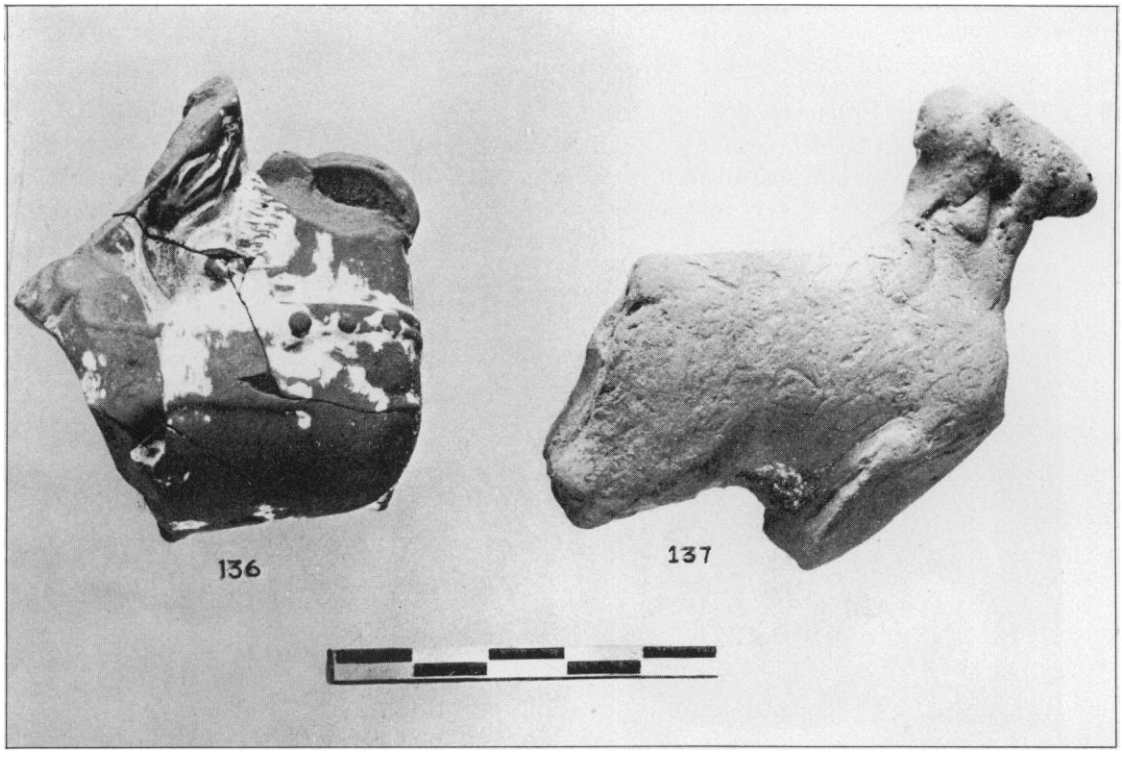

Fig. 76. Plastic Vases

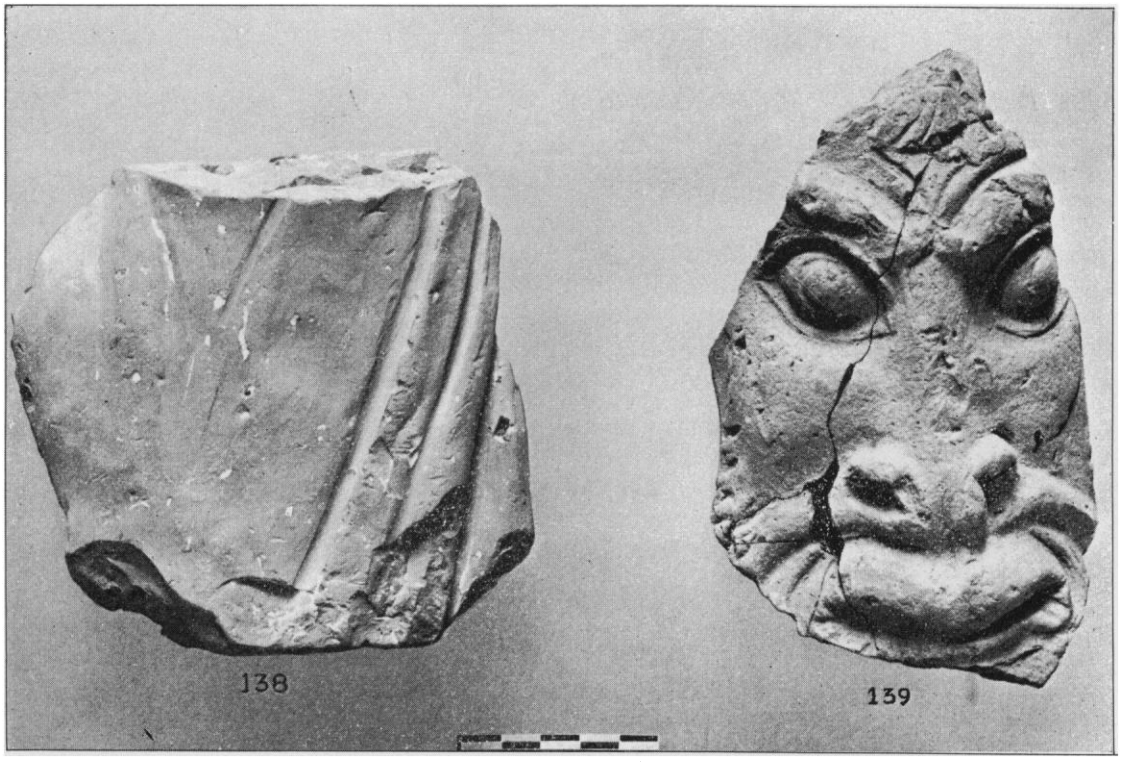

Fig. 77. A Study Piece and a Pan's Head

MISCELLANIES

138 (T 175). Draped Fragment. Figs. 77-79.

Disturbed destruction débris of City Wall, White-Poros Period. Preserved height, 0.116 m.; thickness, 0.025 m. Clay buff, hard-baked, with no trace of slip or color (that visible in the photograph is modern). A mass of clay was applied to a wooden core; to that another layer was applied

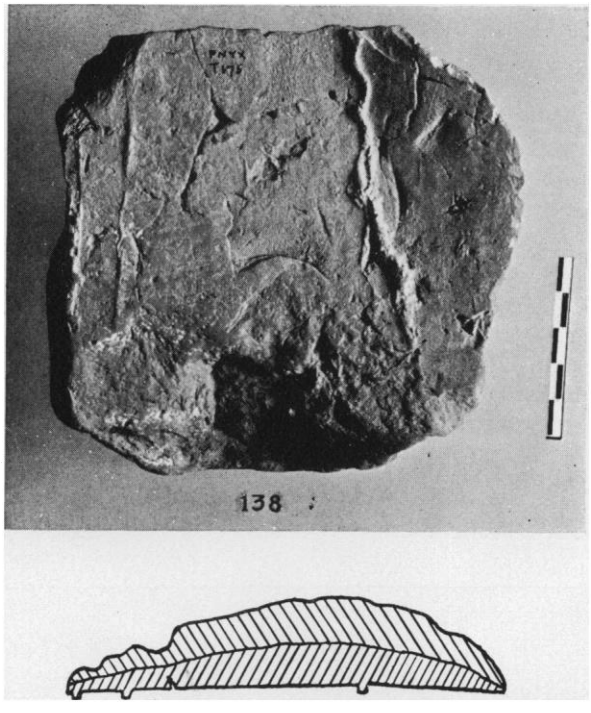

Fig. 78. Reverse and Cross-Section of Study Piece

Fig. 79. Attic Grave Stone

(Conze, *Die Attischen Grabreliefs*, II, 893)

in which the modelling was done. Both sides preserved but chipped; broken top and bottom. Hand made.

A draped surface for a large figure (model for a relief?)

Date: fourth or early third century B.C.

139 (T 164). Head of Pan. Fig. 77.

Disturbed context of the late fourth century. Preserved height, 0.15 m.; thickness, 0.02 m. Coarse brownish clay, thick fabric. Curved left edge preserved, broken elsewhere. Thin clay slip, no trace of color.

A face of Pan with goat nose, drooping moustache, and coarse lips.

Date: probably late fourth century B.C.

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