

THE CAVE ON THE EAST SLOPE OF THE ACROPOLIS

I THE SITE

The rugged slopes of the Athenian Acropolis, with their overhanging cliffs, narrow underground passages, and numerous small caverns made a special appeal to the religious imagination of the early inhabitants of Athens. On the south slope, which offers the best opportunity for buildings of large size, many of the early sanctuaries, enlarged and embellished in classical times, have been excavated and identified. The west slope, which still remains unexcavated for the greater part, also contained several cult places, some of which are known from inscriptions and ancient writers, although their actual location is still in most cases a matter of dispute. On the north side the steep and rugged cliffs, the *Μαζγαὶ Πέτραι* cast their dark shadows over the lower slope, rendering the place cold and inhospitable in winter, but cool and inviting in summer. The numerous small grottoes and concealed passages below these cliffs became the favorite haunts of the gods of nature on whom the primitive settlers relied for the protection and prosperity of their families, for the fertility of the soil, and the increase of their flocks. Many of these shrines which have come to light can be assigned to their respective occupants.

Only the east side has hitherto remained uninvestigated. On the lower slope, the Street of Tripods, extending from the Prytaneion on the north to the Precinct of Dionysos on the south, can be followed for a considerable distance, because the foundations for choregic monuments which lined the streets on either side show the direction of the road. But the distance from this street to the Acropolis wall is about 150 m., and it is not likely that all this territory was left unoccupied in antiquity.

The most prominent landmark on this side of the Acropolis is a large cave which can be seen from afar. An immense mound of earth, dumped from the excavations on the citadel, has partly filled the entrance and rendered the approach difficult (Fig. 1). The cave itself, which is by far the largest in the city, measures approximately 22 m. from east to west, and 14 m. across the opening. It seems highly improbable that a cave of such dimensions below the very walls of the Acropolis should have remained unoccupied in ancient times, while the smaller grottoes on the south and north slopes all came to be devoted to the use of religion.

Some of the earlier topographers, in their attempt to locate the various sanctuaries of Athens, quite naturally assumed that some important cult was housed in the spacious cave on the east slope. Leake and others located the Eleusinion here,¹ but this theory has long

¹ Leake, *The Topography of Athens*, II Ed., pp. 296 ff.; and see Judeich, *Topographie von Athen*, II Ed., p. 287, where other references are given.



Fig. 1. The East Cave, from the Southeast



Fig. 2. Interior of Cave, Showing Large Trench

since been discarded, and in recent years no attempt has been made to discover for what purpose, if any, the cave was used in antiquity. Hoping that some further light might be shed on the problem, the American School in Athens undertook an investigation of the cave in February of this year.¹ Even if the positive results were not remarkable, the topographical information obtained, and the sherds gleaned from the Acropolis dump² justified the expenditure of time and money involved.

In the interior of the cave a trench 2.50 m. wide was dug from the mouth toward the west (Fig. 2). This trench revealed the fact that the floor had at one time been artificially leveled. The loose fill, which covers the floor to a depth of *ca.* 2.00 m., consists almost entirely of earth dumped from the excavations on the Acropolis. Originally this dump reached almost to the top of the cave at the opening, but subsequent settling and erosion has considerably lowered the mound, and at the end of our excavation the top was cut down and the earth used in filling up some of our trenches. In every place where we were able to dig through this fill in the cave, we found modern pottery and coins from the end of last century mixed with the ancient sherds down to the floor. No undisturbed ancient fill was found anywhere in our trenches. This seems to indicate that at the time of the Acropolis excavation the cave was practically empty, except for some broken pieces of rock which seem to have fallen down comparatively recently. At the farthest corner of the cave directly opposite the entrance a shallow recess was at one time walled off by a row of rough blocks visible in Fig. 2, directly behind the workman.

The floor is highest near the mouth of the cave, sloping considerably and somewhat unevenly toward the inside. It consists of the soft rock and clay which is found beneath the Acropolis rock on all sides of the hill. This virgin soil appears to have been leveled off at the middle of the cave and the earth used as filling in the lower parts around the edges. An investigation of this floor showed that the leveling had taken place in post-classical times.

Along the south side of the cave there is a sloping path or shelf some three metres above the floor level. This was made artificially at a late period. There are clear marks of drill-holes, showing that the rock was blasted away. But these holes are too uneven and too large to have been made by an ordinary modern drill. The surface of the rock also indicates that the blasting was done, not by dynamite, but by powder.

On some of the military maps and sketches of Athens from the seventeenth century, the East Cave is clearly indicated with a broad road leading into it. This is most clearly shown on the plan attributed to the Capuccini monks³ and on the copy made from the same plan,⁴ on

¹ The work was undertaken at the suggestion of Mr. Lincoln MacVeagh, the United States Minister in Athens, who also defrayed the cost of the excavation. For his generous gift and his interest and help in the work, I take this opportunity to express the acknowledgement of the American School of Classical Studies, and my own personal appreciation.

² See chapter II on the Pottery by M. Z. Pease.

³ Henri Omont, *Athènes en XVII^e Siècle*, pl. XXXIX.

⁴ *Ibid.*, pl. XL, and p. 14, 8.



Fig. 3. Stele Cutting in Rock at Entrance to Cave

which the various buildings and monuments are named. The legend for the East Cave reads: "La Grotte d'Apollon, Panagia." Apparently the cave was confused with the Cave of Apollo on the north slope and the cave above the Theatre of Dionysos which still contains a chapel of Panagia Spiliotissa. The rest of the labels on the same plan are equally fantastic.

It is important, however, to find that in the seventeenth century the cave and the road leading to it were sufficiently prominent to be recorded on the plans. It is not unlikely that the Venetian besiegers in 1687 made use of the cave for military purposes. Possibly the blasting along the south side and the leveling of the floor were done at this time in order to turn the cave into a convenient shed, protected as it was from the Turkish defenders on the citadel. The slope to the north of the cave is sufficiently gentle to make an attack on the wall possible at this point. The ancient wall has here been entirely demolished and rebuilt in recent times.

In addition to the main trench through the middle of the cave, an investigation was made of the entrance on either side of the mound of earth. At the south side virgin soil was reached at a depth of less than two metres. Below the Acropolis dump were found some large blocks which apparently had rolled down at the time of the demolition of the Acropolis wall above the cave. There were no indications of steps nor any ancient cuttings in the rock along the south side of the entrance.

On the north side the earth, which here reached a prodigious depth, was cleared away all along the overhanging rock. Here was discovered the only recognizable indication that the cave was occupied in ancient times. At a distance of about six metres from the opening and some two metres below the floor level of the cave was found a bedding for a stele cut in the rock (Fig. 3). The face of the rock has been dressed away vertically, and below this smooth surface is a cutting 0.41 m. long, 0.13 m. wide, and 0.09 m. deep. At the upper edge of the dressed surface is a small dowel-hole for fastening the stele at the top. From the position of this hole the height of the stele may be computed at *ca.* 1.20 m. There are three smaller cuttings (visible in Fig. 3), one above and one on either side of the dressed surface of the rock. These look like beam-holes which may have been made for some lean-to shed built against the face of the cliff. It is difficult to see how these holes can have anything to do with the cutting for the stele, and it is not unlikely that they were made at a later period. However that may be, there is no doubt that the stele was set up in ancient times, and we are justified in assuming that it had something to do with some cult then housed in the cave.

Slightly above the cutting toward the entrance of the cave the rock has been dressed off at one point. This too seems to indicate that the stele was set up along the ascent which probably led from the surrounding path (περίπατος) below the Acropolis. Only some eight metres to the north of this point is a rock-cut stairway (Fig. 4) leading to a rectangular bedding in the rock, probably for an altar.¹

¹ This stairway has been discussed in an earlier number of *Hesperia*, II, 1933, pp. 415-417.



Fig. 4. Rock-cut Steps North of Entrance to Cave

From these indications, slight as they are, we may conclude that the east cave was used in ancient times. But important changes were made both in the cave itself and in the projecting rock on either side. In front of the stele-cutting the post-classical fill extends more than 2.50 m. below the cutting. The ancient ground level was probably approximately even with the bottom of the stele or slightly lower. At the mouth of the cave on the north side there is a confusion of fallen pieces of rock and late fill which extends far below the floor level. The mound of earth prevented us from digging directly in front of the cave, but immense pieces of rock which project above the surface at this point, and others below the mound of earth offer further evidence for the changes that have taken place at this point. Whether these changes occurred at the time when the rock was blasted away along the south side remains uncertain. It is unlikely that further digging would throw more light on the ancient occupation of the cave unless the entire mound of earth is removed, and the whole slope below the cave is thereby made available for archaeological excavation.

OSCAR BRONEER

II

THE POTTERY

Every fresh gleaning of the slopes of the Acropolis brings new pieces of the "Acropolis" vases to light.¹ While the results of an excavation of two weeks cannot hope to compete with those of one of four years' time, the fact that even in so short a space ten fragments from the East Cave have been found to join vases from the Acropolis and three others to have formed part of Acropolis pots perhaps justifies a brief mention of the new finds: a supplementary note to the invaluable publication of the Acropolis pottery by Graef and Langlotz. Even minor members of this amazing collection of fragments deserve all attention and all respect.²

FRAGMENTS JOINING VASES FROM THE ACROPOLIS

BLACK-FIGURED

1. [Acropolis I 616 *a-g*] Fragment of krater. Theseus and the Minotaur? Below, Riders. (Fig. 1)

Acropolis fragments: Graef-Langlotz, I, p. 73. Phot. Germ. Inst. 192 (here, *a-g*, Fig. 1).

New fragment: Outer dm. at base of fragment estimated as *ca.* 0.254 m.; T., 0.008 m.

Fragment from the side. Good glaze on the interior. Dilute: the lines between the zones. Red: the hair of the horseman.

¹ Cf. *Hesperia*, IV, pp. 214ff., and note 5 on p. 214 for a bibliography of the publication of the fragments from the Acropolis.

² To treat the new fragments lightly is *lèse majesté*, but anything but the briefest of descriptions is out of the question at this time. The main point is to make the material available for proper study.

I should like to acknowledge my great indebtedness to Dr. Broneer for the favour of working with his pottery and for his reading the paper. Mrs. Semni Karousou and the Staff of the National Museum were, as always, kindness itself in the matter of the restoration in plaster of certain of the new

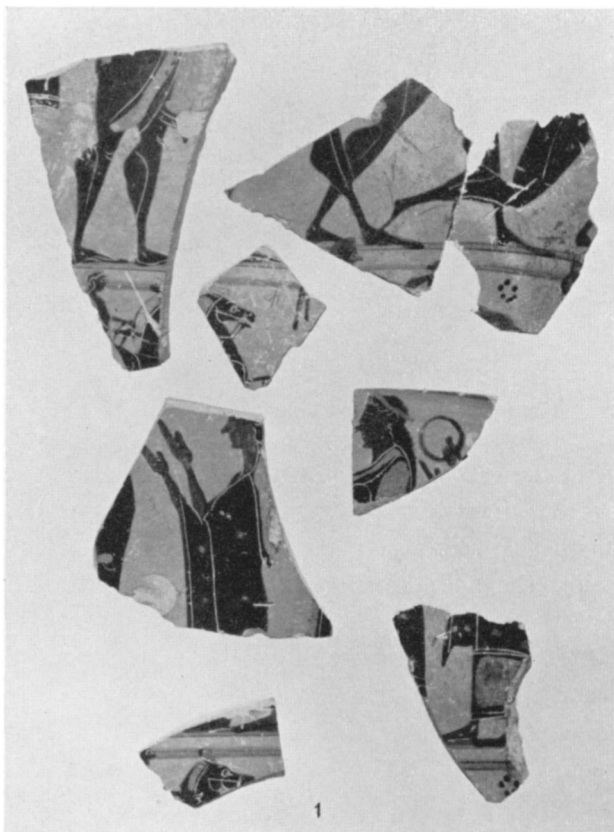


Fig. 1

The new piece, with fragment *d* of the seven parts of the krater, provides the left leg of the second man striding to right and the right leg and left heel of a third man "knee running" right. In the zone below, the head of a horseman; a dotted rosette in the field.

The arrangement of the vase may be as follows: two quiet groups on either side of the central scene, men in short cloaks and ladies in peplos and himation. One of the (four or more) ladies raises her hands in excitement or prayer, another holds the victor's crown. The entire story may, although from the elliptical style of many Greek vases it need not, be taking place on one side of the vase. Again not with certainty but with probability, from the distance of the horse of fragment *d* to that of the new piece, one may restore thirteen riders around the lower zone. (See further note 2 on p. 272.)

Ca. 540 B.C.

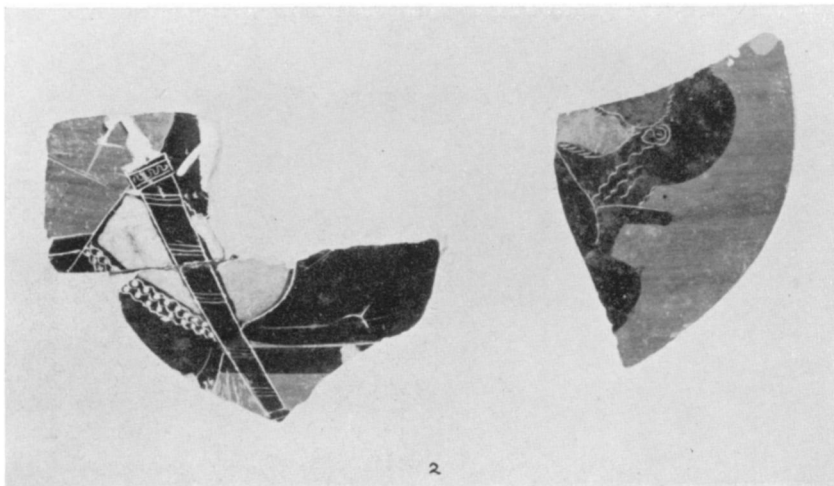


Fig. 2

2. [Acropolis I 814 *a-b*] Fragment of amphora. (Fig. 2)

Acropolis fragments: Graef-Langlotz, I, p. 99. Phot. Germ. Inst. 252 (here, *a-b*, Fig. 2).

New fragment: Greatest dim., 0.085 m.; T. above, 0.009 m.; T. below, 0.008 m.

Fragment from the side; unglazed on the interior. Burnt, but not on the inside. Red: chiton across the hips. White: hilt and strap of sword; dots on hem of chiton. Outlines incised.

With the addition of the East Cave fragment to fragment *b* of the Acropolis vase, the picture becomes, if not intelligible, less impossible: "On a huge hill, Cragged and steep, Truth stands." A warrior with a tight, short chiton and a sword is falling backwards to right. Behind him is the figure of a naked man on a couch (his legs appear, parallel, at the left of the dotted edge of the warrior's dress, his hips at the right of the upright

"joins." To her, and to the following people are due my most grateful thanks for various helpful suggestions: Mr. H. R. W. Smith, Mr. H. G. G. Payne, Mr. C. W. Blegen, Mr. J. L. Caskey, Mr. M. Robertson, Mr. K. J. Brock, Mr. R. J. Harper, and Mr. J. F. Daniel. Herr H. Wagner has been of great assistance with the photographs, and he himself took the photographs of the Nikoxenos vase.

figure. Below him, the straight line of the bed). Fragment *a* of the vase from the Acropolis may represent the head of the reclining man, and the object behind his shoulders the head of the bed. The scene cannot be a prothesis: the man is naked (cf. Zschietzschmann, *Ath. Mitt.*, 1928, p. 23) and the setting is not right.

Ca. 540–530 B.C.

3. [Acropolis I 1172] Fragment of loutrophoros. A procession. (Fig. 3)

Acropolis fragment: Graef-Langlotz, I, p. 130, pl. 66.

New piece: Greatest dim., 0.085 m.; T., 0.007 m.

From the neck; start of the shoulder at the bottom. Unglazed inside. Red: stripes on cloak.

The piece from the East Cave gives part of the youth at the left of the Acropolis fragment, the end of the fold hanging at the back, the lower part of the cloak, the feet, the end of the split stick, the ground line at the bottom.

Ca. 510 B.C.

4. [Acropolis I 2443] Fragment of plate. Dionysos. (Fig. 4)

Acropolis fragment: Graef-Langlotz, I, p. 238. Phot. Germ. Inst. 55.

New piece: Greatest dim., 0.038 m.; T., 0.006 m.

Part of the centre. The glaze on the under side has turned red. Reserved circle at the centre of the bottom. White: three-dot pattern on the cloak.

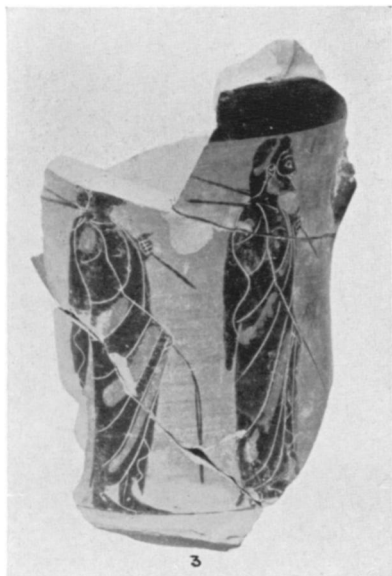


Fig. 3



Fig. 4

The lower part of a cloaked figure to right, with a fold hanging at the right. Dionysos, in his almost invariable fashion in such scenes in late black-figure, has his himation gathered around him and slung over his left arm, leaving his right arm free but for the long sleeve of his chiton (see for instance Mingazzini, *Vasi della Collezione Castellani*, pl. 77, 1 and 2).

Ca. the end of the sixth century B.C.

RED-FIGURED

5. [Acropolis II 212] Fragment of kylix. I, Peleus and Thetis; A, Iliupersis; B, Herakles and the Amazons? (Fig. 5)

Acropolis fragments: Graef-Langlotz, II, p. 17, pl. 10.

New piece: Greatest dim., 0.049 m.; T., 0.0025 m.

Fragment of the side. Relief contour. Shield drawn with a compass. Red wash. Dilute: folds on the sleeve of Herakles' chiton, bars on others of the folds.

Part of fragment *b*: the upper part of the warrior pursuing the figure in archer's dress, the folds of his short chiton, the lappets and waist of his cuirass, part of his scabbard and of the circle of his shield, the lower end of his right arm and a segment of his spear. The fragment continues the leg, and the folds of the chiton of Herakles and gives the tail, a hind paw and part of a fore paw of his lion skin. Above, part of his right sleeve.

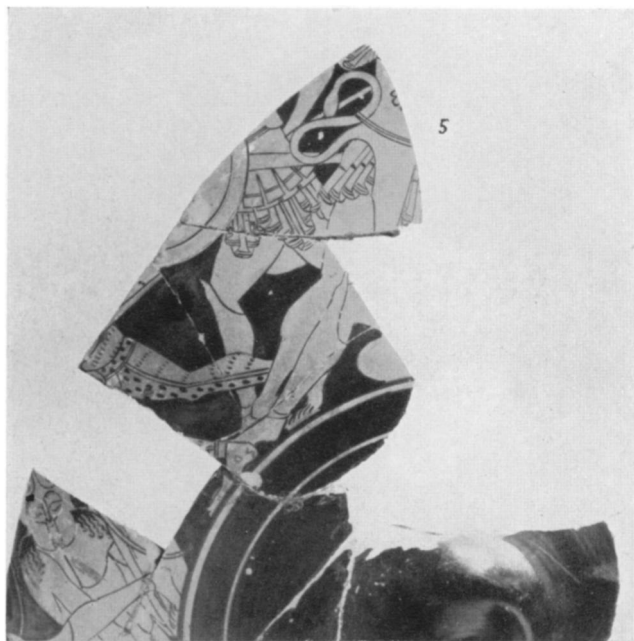


Fig. 5

Were Herakles to be considered as part of the scene of the remainder of the exterior of the cup, he would then have strayed into the wrong Troy, not Laomedon's but Priam's.¹ Place, on the other hand, the handle of the cup over the fallen figure at the left and it is seen to be at right angles with the design on the interior (the normal arrangement), with the altar of the scene as the centre of a symmetrical design: on one side the pursuit of Cassandra, on the other the death of Astyanax. It is not inconceivable that the earlier siege of Troy is taking place simultaneously on the reverse of the cup,—witness the

¹ *Iliad*, V, 638 ff.; XIV, 250 f.

encounter of Greek and archer behind Herakles, and the presence of the armed figure fallen at his feet. A more usual subject would be the struggle with the Amazons.¹

Ca. 500 B.C. According to Beazley (Haspels, *B. C. H.*, 1930, p. 448, no. 20) Acropolis 211 and this cup are imitations of great work, under the influence of Euphronios. They belong to the series of so-called "parade" cups. The incised ring around the reserved one on the inside and outside of the cup is not usual.



Fig. 6

6. [Acropolis II 727] Three fragments of calyx krater. A, Combat; B, Horsemen and a youth. Below, A, Ithyphallic silen; B, Youth reclining. (Figs. 6–7)

Acropolis fragments: Graef-Langlotz, II, pp. 67–68, pls. 56–57.

New pieces: Greatest dim.: *a*, 0.10 m.; *b*, 0.055 m.; *c*, 0.072 m. T., 0.01 m.

Three fragments, two from the side and one from the cul. Red: *a*, strings of basket, fillet; *b*, bowstring. Relief contour, except for the outline of the head on *a*. Dilute: ends of the hair on *b*.

¹ While, as Mr. Smith points out, the archer dress has no exclusively Asiatic connotation before the invasions of 490 and 480, it is often worn by Amazons. See, for instance, Gerhard, *A.V.*, pl. CXCIX, and the Sleep and Death cup (London E 12: *ibid.*, CCXXI–II), where some of the Amazons are greaved and

a (Fig. 6) joins two fragments placed in their proper relative positions in Graef and Langlotz, and supplies the head, right arm and knee of the reclining figure on the cul (pl. 56), the tips of two leaves of the palmette at the left, and a basket hanging on the wall. On the zone above the dot border, parts of the lion-feet of the camp-stool. *b* joins the right end of the large fragment illustrated on the upper part of pl. 57, to give the jerked torso, the quiver strap, the end of a flap of the cap, the long hair, the impossibly



Fig. 7

long chin and slit mouth, and the raised right arm of an archer drawing his bow to right. Lovers of archery will observe the good form of his stance.

When the separate fragment at the left of the middle part of pl. 57 is inverted and joined to fragment *c* (Fig. 7), together the pieces form the middle of a cuirassed warrior facing to right (sword strap, shield, spear). With the help of the new pieces the plan of

others in archer costume. There is, however, no question of the wisdom of his note in *New Aspects of the Menon painter* (p. 14, note 12).

At the left of the fragment to which the new piece is attached is the flap of the archer's quiver. The long object over the shield of the fallen warrior is doubtless the end of a bow.

the vase may be restored. On A, the torso and shield and spear can belong only to the second pair of legs on the upper fragment of pl. 57. Thus an archer and a warrior faced a second warrior and his fallen comrade. Since the figure between palmettes on the lower frieze must be in the centre of the vase on either side, the "third" figure and its horse on B should be omitted and the legs of the horse and man on pl. 57 be made to agree with those above the palmette at the right on pl. 56. The seated youth has but one man-and-



Fig. 8

horse behind and before him. Incidentally, the two fragments, A and B, join below, at the tongue pattern.

Ca. 500 B.C. By the Nikoxenos painter.¹

7. [Acropolis II 742] Fragment of calyx krater. A, Apollo Citharoedus; B, Athena mounting a quadriga. (Fig. 8)

Acropolis fragments: Graef-Langlotz, II, p. 69, pls. 59–60; *Hesperia*, IV, p. 238, no. 26, Fig. 12.

New piece: Greatest dim., 0.057 m.; T., 0.015 m.

Fragment of the rim. Burnt. A reserved line on the inside. The design all in relief contour.

¹ A fourth fragment, which I do not figure but which has been joined to the vase, adds the snake on the shield on pl. 57. Mr. Robertson tells me that he found it outside of the East Cave together with the fragment of the Euphronios cup published by Miss Haspels in the *B.C.H.* for 1930 (p. 423 and pl. XX). The whole entrance of the cave and the mound before it should be cleared.

The fragment joins the right end of the piece with the head of Dionysos (pl. 60). Another portion of the rim was found on the North Slope. For the ornament, see *CV. Providence*, pl. 15, 3 *a-b*, and the review by Beazley in the *J. H. S.*, 1933, p. 311.

Before 480 B.C.

"SIX'S TECHNIQUE"

8. [Acropolis II 1182 *a-c*] Fragment of phiale mesomphalos. Lyres; ivy leaves. (Fig. 9)

Acropolis fragments: Graef-Langlotz, II, p. 107, *a*, pl. 87.

New piece: Greatest dim., 0.034 m.; T., 0.004–0.003 m.

Fragment from the side. Part of the glazed band at the outer edge of the rim of the exterior is preserved. Red: the bridge of the lyre, the leaves. Yellow: the sounding-piece.

The new fragment continues the strings of the lyre on fragment *a* and adds the sounding-piece and the bridge of the instrument, and a trace of a leaf. The three fragments *a*, *b*, and *c* now join: *c* to one end of *a*, *b* to the other. The phiale had four lyres and leaves on its inner zone, five on its outer. Group V, B.

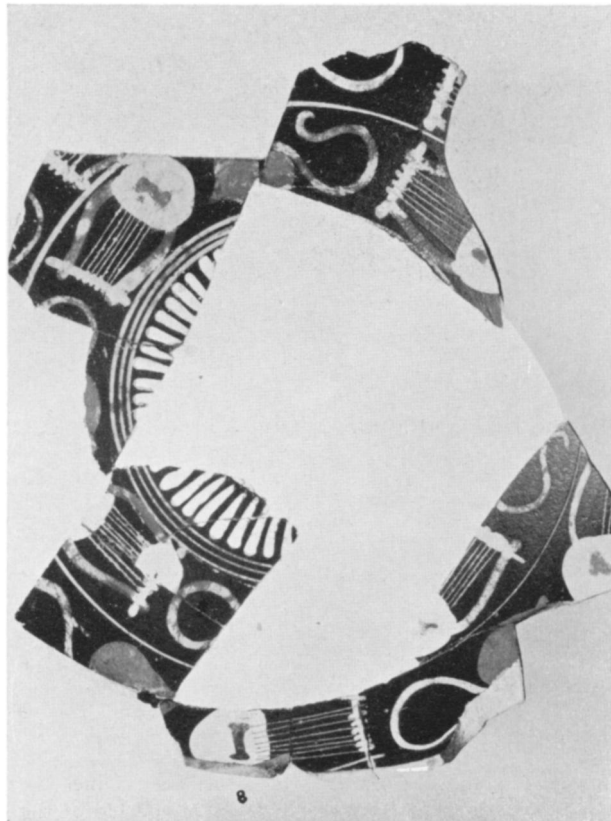


Fig. 9

FRAGMENTS BELONGING TO ACROPOLIS VASES

BLACK-FIGURED

9. [Acropolis I 625 *a-f*] Fragment of open vase. On the neck: A, Quadriga; B, Women and silens. (Figs. 10–11)

Acropolis fragments: Graef-Langlotz, I, p. 75, *a* and *b*, pl. 38 (here, *a*, *d-f*, Fig. 11).

New piece: Greatest dim., 0.055 m.; T. of lower band, 0.024 m.

Fragment of the side, with the lower moulding. Good glaze inside, the under side of the moulding unglazed. The wall below broken away. Red: band on the outer and upper surfaces of the moulding. White: the foot of the woman.

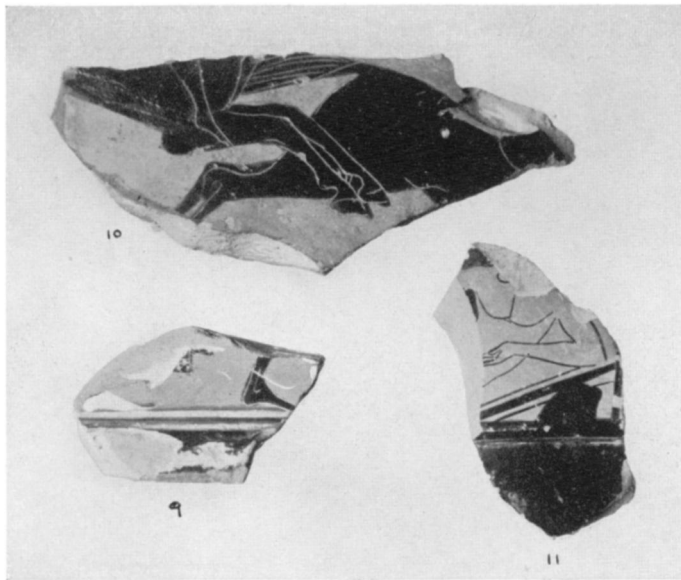


Fig. 10

With six other fragments, this piece formed part of a large, open vase with two handles, a wide mouth moulded at top and bottom, and panelled decoration on A and B. From the curious thinness of the wall below the inner edge of the rim, the main support of the rim cannot have depended on the wall alone. Indeed, the inner part of the horizontal lower edge of the moulded rim looks bevelled off as though to rest on the curved side of a krater or a very wide-mouthed amphora.¹

On this fragment are preserved the foot of a woman to right, the hem of her peplos and the extra fold of her cloak decorated with crosses like those on the hems of other fragments of this vase. At the right, the foot of a man or silen going right. The new piece must have belonged on the side with fragments *b* and *c*.

Mr. Payne suggested the additional support by the side of the vase.

Ca. 560 B.C. Certain tricks of style (the drawing of the moustache on fragment *a* (Fig. 11), of the arrow-headed reins and the heads of the horses on fragments *f* and *d*) remind one of the painter of the dinos Acropolis 606 (Graef-Langlotz, I, pls. 30–32) in a crude moment. Graef had already noticed the relationship.

10. [Acropolis I 628 *d–f*] Fragment of krater. A and B, first zone, Quadrigae; second, Riders. (Fig. 10)

Acropolis fragments: Graef-Langlotz, I, p. 75, *d*, pl. 39.

New piece: Greatest dim., 0.115 m.; T., 0.012 m.

Fragment of the side. Fairly good glaze on the interior; deep wheel marks. The outlines of the fore legs of the first horse, the hind leg of the second, incised.

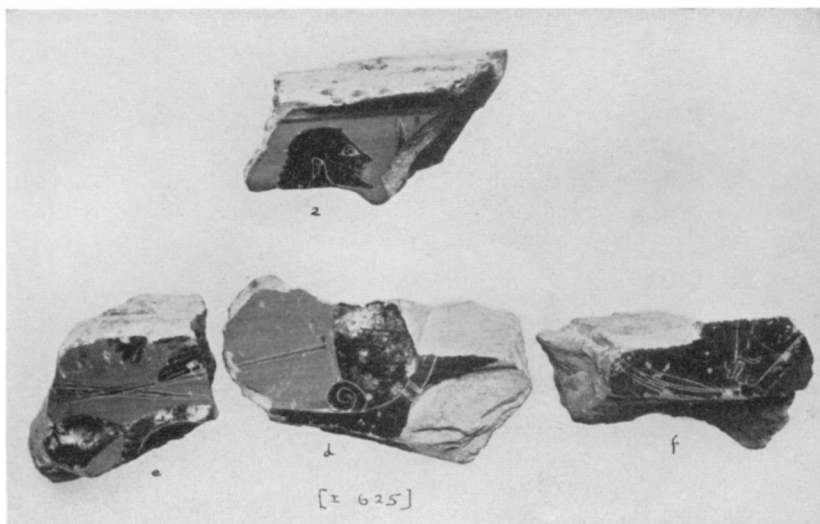


Fig. 11

Two horses and their riders: the right ankle and foot of the first rider, the fore legs of his horse, the hind quarters and tail of the second horse, with the buttocks of his rider.

The fragment comes from the frieze of riders in the second zone. The photograph should be tilted up a little at the right end.

Ca. 560 B.C. By the painter of Acropolis 627 (*Hesperia*, IV, p. 217, nos. 1 ff.).

RED-FIGURED

11. [Acropolis II 755 *a–d*] Fragment of volute krater. Komos. (Fig. 10)

Acropolis fragments: Graef-Langlotz, II, p. 71, *a–c*, pl. 62.

New piece: Greatest dim., 0.066 m.; T., 0.006 m.

Fragment of the rim. Good glaze inside. Relief contour.

A banqueter: his nose and chin, his left arm and hand (all but the tips of his fingers), his right shoulder, his torso and the pillow of his couch. This is a fifth fragment of the rim

of the krater, and most resembles fragment *a* of the Acropolis vase. The youth may be stretching for a drink, or resting his hand on his knee as in Fig. 6. In that case, however, his knee must be drawn up considerably higher than is the knee on *a*.

Ca. 490 B.C. By the Eucharides painter.

FRAGMENTS OF OTHER VASES

MYCENAEAN

12. Fragment of a small closed vase: an amphora? (Fig. 12)

Greatest dim., 0.054 m.; T., 0.0045 m.

From the side. Unglazed on the interior. Greenish buff clay; brown black glaze. Lattice work and two vertical bands, the outer one perhaps the side of a panel.

Early Mycenaean (Blegen).

13. Fragment of pyxis. (Fig. 12)

Greatest dim., 0.075 m.; Greatest T., 0.006 m.

Fragment of the convexly angled side, with the start of a handle on the shoulder. Unglazed on the interior. Red glaze; light reddish buff clay. Connected rings and two stripes down the length of the handle. Chevrons below.

Late Mycenaean. For the shape, a common one, cf. Acropolis 161, Graef-Langlotz, I, pl. 4.

14. Fragment of closed vase. (Fig. 12)

Greatest dim., 0.04 m.; T., 0.0035 m.

From the shoulder, with the start of the mouth, which is glazed inside. Dark brown glaze; buff clay with red core. At the top of the shoulder, curved zigzags. On the shoulder, debased "shell" pattern. Dilute rings between the heavier ones.

Late Mycenaean. For other variants of the pattern on the Acropolis see [185] (Graef-Langlotz, I, pl. 5) and [193] (*ibid.*, pl. 6).

CORINTHIAN

15. Fragment of plastic pot: lion. (Fig. 12)

Greatest dim., 0.025 m.

Part of the mane. Pale green clay. The locks of the mane in brown glaze.

Late seventh century B.C. For Corinthian lions, see Payne, *Necrocorinthia*, pp. 173 and 177.

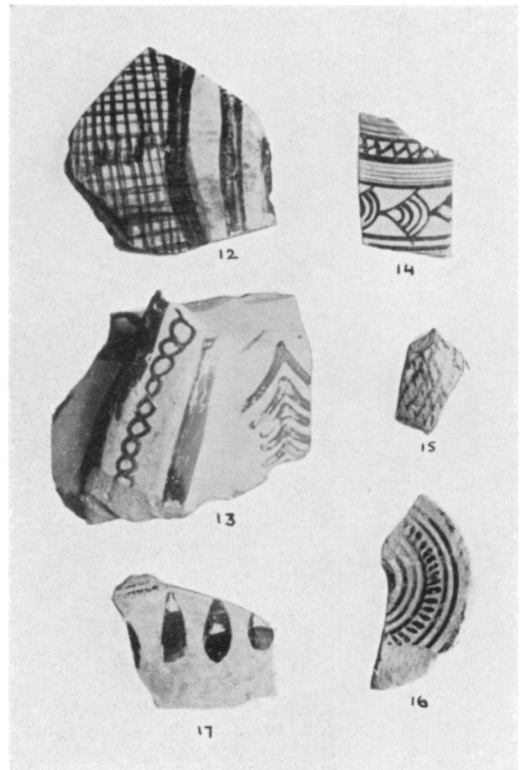


Fig. 12

16. Fragment of aryballos. (Fig. 12)

Greatest dim., 0.047 m.; T. of lip, 0.01 m.

Part of the lip. Greenish clay; brown glaze. Three concentric rings, diagonal lattice work on the outside of the lip. On the upper surface, tongue pattern and four rings, the last of which is at the opening of the mouth.

Early Corinthian.

17. Fragment of skyphos. (Fig. 12)

Greatest dim., 0.046 m.; T., 0.0025 m.

Fragment of the side. The glaze much worn on the interior. Two bands of glaze at the top. Red: alternate lotuses of the chain, the loops of which are nearly gone.

Late Corinthian. For the type, Payne, *NC.*, p. 334, B. Middle of the sixth century B.C.?

VOURVA AND RELATED

18. Fragment of amphora. (Fig. 13)

Greatest dim., 0.058 m.; T., 0.007 m.

Fragment from the neck: a band of dark brown glaze on the otherwise unglazed interior. Reddish clay. Red: mouth and nostril of 1, mane of 2. Incised outlines: nose and mouth of 1, mane of 2.

The heads of two horses to right: part of the neck, nose, mouth and bridle of one horse; part of the mane of a second.

Early sixth century B.C.? The clay is very red.

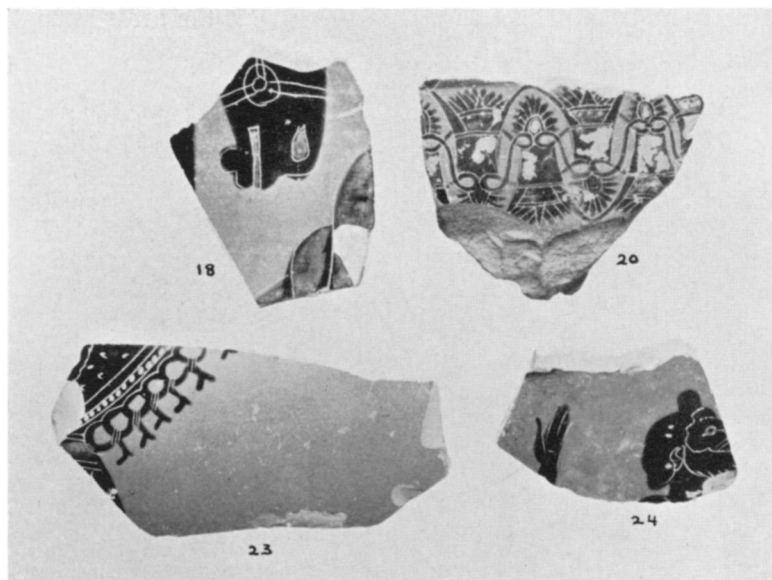


Fig. 13

19. Fragment of plate. (Fig. 14)

Greatest dim., 0.069 m.; Ht. of foot, 0.011 m.; T., 0.01–0.008 m. (near edge).

Fragment of the centre, which thins toward the foot; part of the ring foot and of the rim with convex curve on upper and lower sides. Pale buff clay; brown glaze. Red: on 1, in the centre, the heart and alternate petals of the palmette, the base of the calyx; on the lip, the heart and petals of the palmette. On the under side (centre), hearts of palmettes, a patch on an indistinguishable object. A brown band on the lower side of the rim.

Ca. 585–575 B.C.

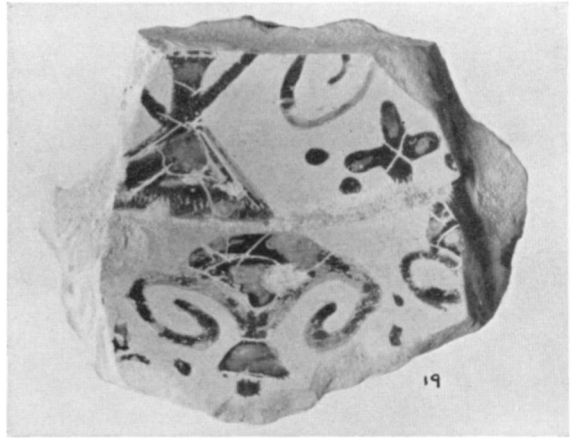


Fig. 14

DEVELOPED BLACK-FIGURED STYLE

AMPHORAE

20. Fig. 13

Greatest dim., 0.061 m.; T., 0.009 m.; Ht. of zone, 0.031 m.

Fragment of side. Unglazed on the interior. Red: calyx of lotus, heart of palmette. White: heart of lotus. Outlines of connecting loops incised, also calices of lotuses.

A band of reversing lotus and palmette, with part of a hoof from the zone above.

Ca. 570–560 B.C. By the painter of Acropolis 606 (see no. 9). The design is smaller than that of the dinos and the palmettes more pointed, but the arrangement of the pattern and of the slanting incisions of the lotuses is unmistakable.

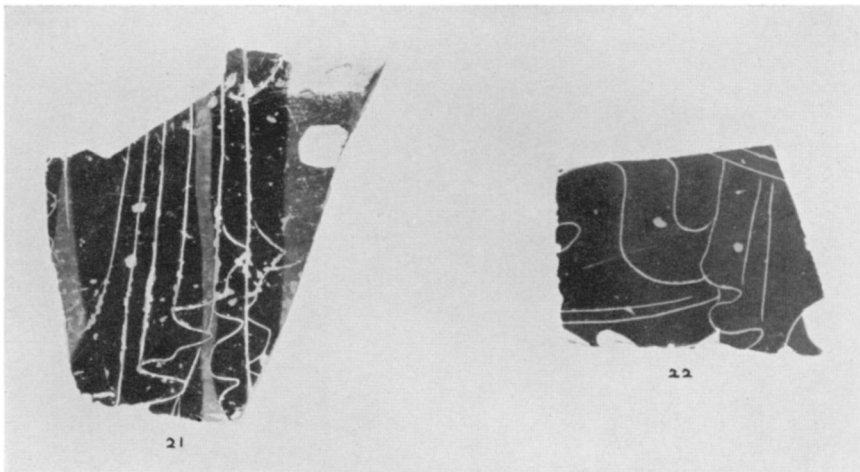


Fig. 15

21. Fig. 15

Greatest dim., 0.074 m.; T., 0.005 m.

From the side. Burnt (mottled). Red: a stripe on the cloak. White: pattern of four dots on the hanging fold.

The lower part of a cloaked figure to right, with a long fold hanging from its arm. The fabric, and the style of the drawing remind one of Acropolis 693 (*a-c*: Graef-Langlotz, I, p. 85, pl. 36), but the Acropolis vase is thinly glazed on the inside.

Late sixth century B.C.

22. Fig. 15

Greatest dim., 0.058 m.; T., 0.005 m.

From the side. Red: dots on the cloak.

The middle of a figure seated on a stool to left? The drapery is like that of Acropolis 848 (Graef-Langlotz, I, p. 101, Phot. Germ. Inst. 256).

Ca. 490–480 B.C.

PANATHENAIC AMPHORAE

23. Fig. 13

Greatest dim., 0.085 m.; T., 0.004 m.

From the obverse. Fine fabric. Red: band at the waist. White: dots on the border of the aegis, the pattern of three dots on the peplos.

Athena Promachos to left: part of her aegis with its snake border, the belt at her waist, part of the skirt of her peplos.

Late sixth century B.C.?

24. Fig. 13

Greatest dim., 0.052 m.; T., 0.0045 m.

From the reverse. Red: a line at the top.

Two runners: the left hand of one sprinter at the left, the head of a second at the right.

Late sixth century B.C.

CUPS

25. Fragment of stemless cup. (Fig. 16)

Greatest dim., 0.038 m.; T., 0.004 m.

Fragment from near centre. No relief contour on the "ribbon" pattern. Around the centre on I, two concentric rings, two rows of dots, two rings, a zone of "ribbon" pattern (see *Hesperia* IV, p. 230 f., no. 18). On the outside of the cup, rays, two rings.

On I, a gorgoneion: part of the beard.

26. Fragments of kylix. (Figs. 16–17)

Greatest dim.: *a*, 0.041 m.; *b*, 0.06 m.; T.: *a*, 0.004–0.003 m.; *b*, 0.005–0.004 m.

Two fragments of the side. Red: *b*, exterior, tail of 1. White: *a*, outside, foot of woman. On *a*, outside, the same patterns as on the interior of **25**. On I: *a*, two concentric rings around the central design. The gorgoneion's hair in relief.

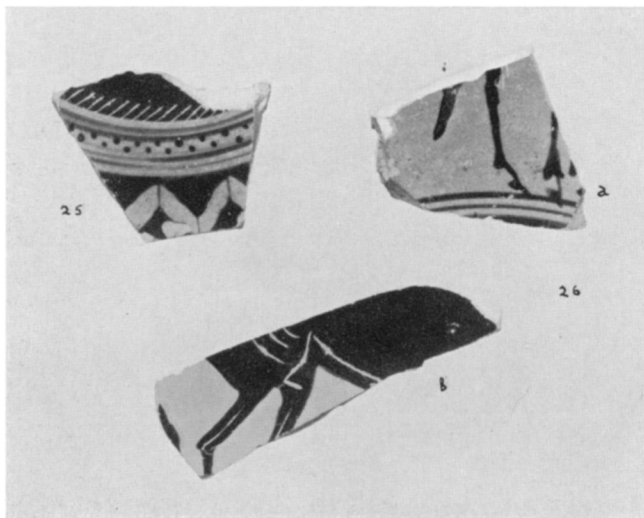


Fig. 16

I. Gorgoneion at the centre; around, horses. On the outside of the cup, silens and woman. *a*, on I, gives a trace of the hair of the gorgoneion, the tip of the tail and part of three legs of a horse to right. *b* gives the lower part of the barrel of the body and part of the hind legs of another horse, with the tail or the hind leg of another horse facing the other way. On the outside, on *a*, the foot of a woman to right, two male feet to left and one right. On *b*, the buttocks and tail of a silen to left, most of the legs and tail of another to right, the skirt of a woman to right. I could find no good parallel for this cup on the Acropolis.

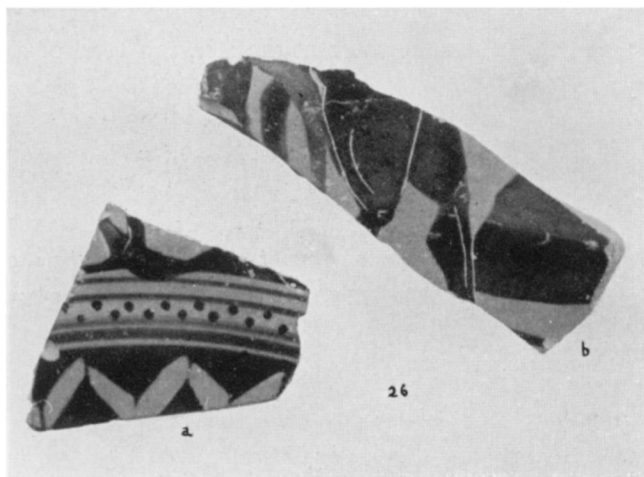


Fig. 17

PLATE

27. Fig. 18

Greatest dim., 0.059 m.; T., 0.01 m.

Part of the centre, the start of the ring foot. Slightly burnt. A reserved band on the under side, next the foot. Red: lip, ring round neck of amphora, lip and band round kalathos. White: wreath on amphora, fringed edge of basket, band. Outlines of the amphora incised.

A handle and part of the lip, neck and shoulder of a wreathed amphora. At the right, a kalathos at an odd angle. Above the amphora, a spray of ivy. The fragment may be wrongly posed. It is possible that the amphora is being carried on the shoulder of a man (see the dark object at the lower edge of the fragment, between amphora and basket), and that the red streak at the top of the basket represents the spilling wine. The pull of gravity can be less efficacious than usual, on the interiors of late black-figured cups and plates.

Early fifth century B.C.

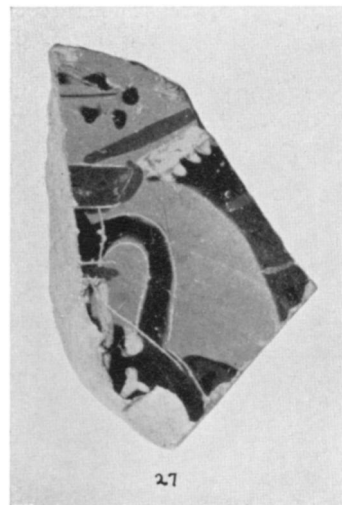


Fig. 18

SPINDLE WHORLS

28–29. Fig. 19

28: Ht., 0.03 m.; dm., 0.034 m. Three rows of tongues separated by pairs of concentric rings. On the bottom, two similar rows, one ring.

29: Ht., 0.019 m.; dm., 0.027 m. Burnt. Three rows of tongues, between each row a ring. On the under side, two rows, each flanked by a ring.

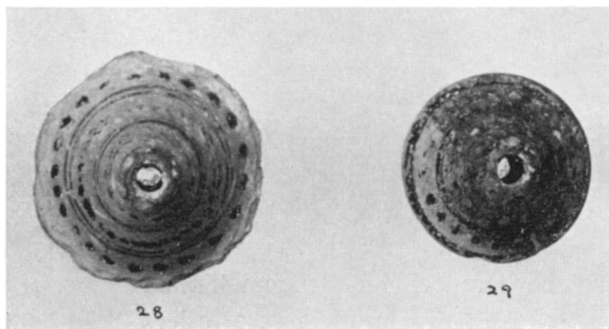


Fig. 19

RED-FIGURED

PLATES

30. Fig. 20

Greatest dim., 0.043 m.; T., 0.006 m.

A fragment of the centre, with part of the reserved circle on the under side. Relief contour except for the reserved space around the head.

A komos: a knee and the front part of the head of a youth reclining to the left with his right arm outstretched. His hand and the object in it are gone. A skin flute-case hangs on the wall.

Ca. 520–510 B.C.

31. Fig. 20

Greatest dim., 0.036 m.; T., 0.006 m.

From the centre. Red: the fillet, the fringe of the flute-case.

Music? Part of the hanging fold of the cloak of a draped figure standing to right, part of a fillet held in the figure's hand (or the string of a plectron), and of a flute-case at the right.

Ca. 500 B.C.

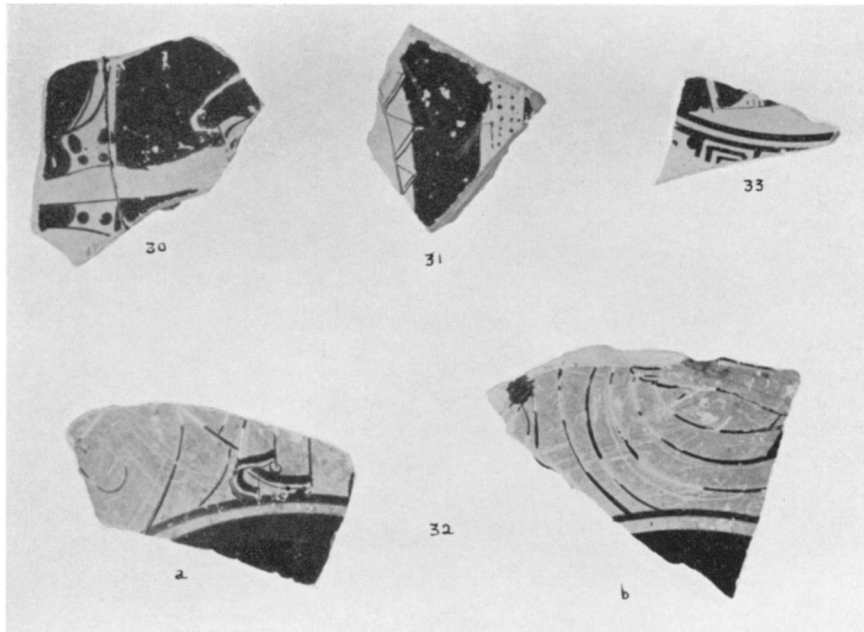


Fig. 20

CUPS

32. Fig. 20

Greatest dim.: *a*, 0.047 m.; *b*, 0.05 m.

Two fragments from the lower part of the side. Trace of reserved circle on the interior of *b*.

A banquet. *a*: a small part of the drapery of a figure reclining to left. Folds of his dark-bordered cloak fall from his shoulders. *b*: the draped thighs, the lower torso, and part of the left arm of a figure to left. The hand doubtless held a cup. The arrangement at the left side of the fragment is unclear.

Ca. 490–480 B.C. Time of Brygos.

33. Fig. 20

Greatest dim., 0.031 m.; T., 0.006 m.

Fragment of the lower side, with traces of a design on exterior and interior. Around the centre on I, maeanders and cross square. A reserved line under the scene outside.

I. A figure standing with a staff: the end of the stick, a right foot in front view, and an exergue. Outside, the tip of a foot to left.

Ca. 460 B.C. For the scheme of decoration see Acropolis 370 (Graef-Langlotz, II, pl. 31), and [405] (*ibid.*, p. 36).

COLUMN KRATER

34. Fig. 21

Greatest dim., 0.05 m.; T., 0.004 m.

Fragment from the side. Fairly good glaze on the interior. Burnt. Relief contour. Dilute: stripes on the blankets.

Again a komos: part of the naked torso and arm, a fold of the cloak of a man facing to left, lying on voluminous bed-coverings. In the lower right corner, part of the lip, neck and shoulder of a column krater.

Ca. 490–480 B.C.

PYXIS LID

35. Fig. 22

Greatest dim., 0.085 m.; T., 0.008 m.

Fragment of the centre and flanged rim; a raised ring at the start of the knob at the top. On the under side, one wide and two narrow bands. Red: fillet in the woman's hair, the object(?) in her right hand, the top of the kalathos. Dilute: dots on the box and the kalathos, bars on the wings, the woman's hair.

A household scene: at the left is the tip of a wing (Eros?). In the centre, a woman to right with a box under her left arm. At the right, a basket.

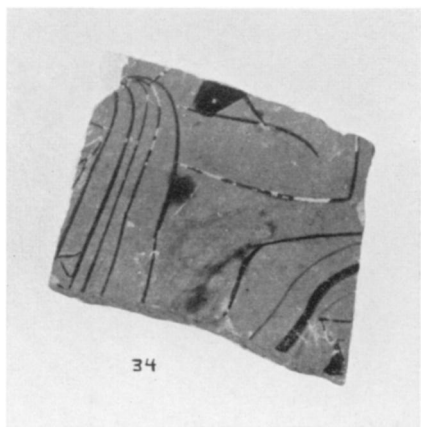


Fig. 21



Fig. 22

GRAFFITO

36. Fig. 23

Greatest dim., 0.065 m.; T., 0.01 m.

From the lipped foot of a kylix, with a ring at the juncture of foot and stem outlined above and below by a reserved groove.

Scratched on the under side:

--- ΙΑΔΕΞ ΗΙΕ ---
--- ΑΦΞΕΝ



Fig. 23

For *ἱερὸν*, *ἱερός*, or *ἱερὰ τῆς Ἀθηναίας*, see Acropolis 1368, 1374, 1376, 1383, 1384; and for the variation *ἱερὰ εἰμι Ἀθηναίας*, Acropolis 1380. The name of the painter has evidently been crowded in after the big inscription has occupied most of the space. Hence the awkwardness and the smaller scale of the letters, the pinched state of the last *sigma* of the name, and the frequent slips at the ends of the strokes. Three letters are missing in the *ἐγὼ]αφσεν*, and presumably the artist's signature may also lack three, if one restores the entire circle of the foot with *ἱερὸν εἰμι τῆς Ἀθηναίας*, an arrangement which fits the circumference of the circle of the main inscription with less than half a centimetre to spare. "Pasiades" is a tempting although perhaps a dangerous suggestion.¹ We know that he painted as well as made pottery (*Hesperia*, IV, p. 291, no. 169, fig. 39), and the shape of this foot is like one (the decoration otherwise unpublished) in Caskey, *Geometry*, p. 195, no. 149, "of the early archaic period," a description not impossible for the work of Pasiades. To be sure, his writing is always beautiful, but at best the bottom of a cup is an inconvenient place on which to write one's name with beauty.²

¹ Deiniades, for whom Phintias painted a cup (*FR.*, pl. 32 and I, pp. 171–2), and Kalliades, who made the Eos and Memnon cup for Douris, are both later, nor have we any record of either as painter.

² For the most likely interpretation of the main scene on 1, see Reinach, *Répertoire*, II, p. 362, 2, from Tischbein, V, pl. 107. In *Gaz. Arch.*, 1875, pl. 21, are three female spectators with wreaths in their hands. Here then in 1 must almost certainly be the captive youths and maidens viewing the struggle with the Minotaur.

This catalogue was written during a tenure of the Alice Freeman Palmer Fellowship of the American Association of University Women.

M. Z. PEASE