

MENON'S CISTERN

(PLATES 29–49)

IN the summer of 1968 a marble worker's establishment was excavated outside the southwestern corner of the Athenian Agora.¹ This many-roomed house, which served both as residence and workshop for its owners, was constructed in the second quarter of the fifth century and was in use until its destruction in the third century B.C. The occupation of its owners was indicated by the presence of quantities of marble working chips, chunks of partially worked marble, and marble dust on floor levels of all phases of the house's habitation. The establishment has been named the House of Mikion and Menon after an early and a late occupant, respectively, whose names were preserved scratched on objects found in pertinent stratigraphic levels of the building.²

Part of the House of Mikion and Menon had been excavated already in 1932, including a small cistern in the courtyard known from the publication of D. B. Thompson, its excavator, as the Demeter Cistern.³ The recent exploration of the

¹ The well and cistern, excavated by the author on August 5 to 9, 1968, is located at F 16 on the Agora grid system and has Agora deposit number F 16:8. The marble worker's establishment was published by T. Leslie Shear, Jr.: "The Athenian Agora: Excavations of 1968," *Hesperia*, XXXVIII, 1969, pp. 383–394 (henceforth cited as Shear, 1969).

I wish to thank Mr. Shear for permission to publish this group and for carefully reading and improving the manuscript. The article has profited greatly from the encouragement and suggestions of H. A. Thompson and my husband, Stephen G. Miller, to whom I am much indebted. I acknowledge gratefully the assistance of the following people: H. Besi who provided profiles and drawings of numerous pots; E. Vanderpool, Jr. who photographed the objects; and W. B. Dinsmoor, Jr. who was responsible for the plan of the house and the section of the cistern and well. S. Rotroff was very helpful in checking certain information at intervals while I was in America. I am especially grateful to E. Vanderpool and J. R. McCredie for arranging a visit to the storerooms of the Brauron Museum to see the pottery from Koroni at first hand. K. Braun very kindly showed me the pottery from the Dipylon Well B1. My greatest debt, however, is to D. B. Thompson who has helped immeasurably in the preparation of this article as well as in the education of the author.

² Cf. Shear, 1969, pp. 389–390. A bone tool with the name *Μικίων* scratched on it (BI 819) was found on the lowest floor of one of the rooms of the house. We can reasonably assume this to be the name of one of the first inhabitants of the house (*ibid.*, pl. 102, b). The name of Menon is known through various graffiti found on pottery in the Demeter Cistern and the vicinity. From the contexts of some of the graffiti, this man must have been one of the late occupants. On a kantharos from the Demeter Cistern the whole name *Μένων* appears (P 897); on another kantharos from the same cistern there appears only EN (P 898; cf. Shear, 1969, pl. 102, c). Three other fragmentary graffiti with one or two letters of the name were found in the street just outside the courtyard wall (P 307, P 308, and P 309). Finally, a black-glazed bowl with ME scratched on the floor was found in a well 60 meters north of the house (P 1832, *Hesperia*, III, 1934, p. 317, no. A 7).

³ D. B. Thompson, "Three Centuries of Hellenistic Terracottas, I, C. The Demeter Cistern," *Hesperia*, XXIII, 1954, pp. 87–107 (henceforth cited as D. B. Thompson, 1954).

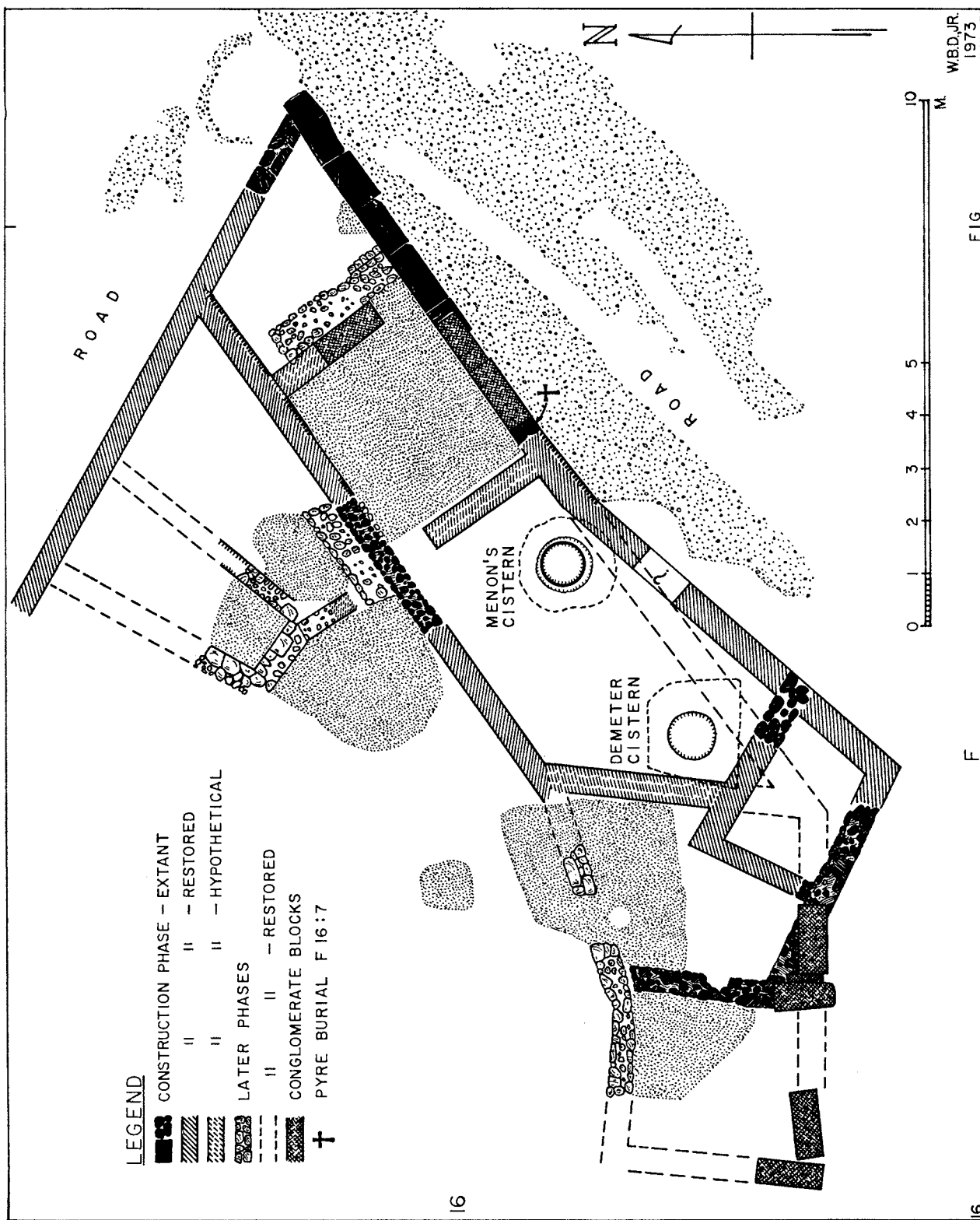


FIG. 1. Plan of the house of Mikion and Menon.

remainder of the house, most of which lay under a modern street,⁴ provided a fuller history of the complex. It also brought to light another cistern in the same courtyard as the Demeter Cistern and some three meters northeast of it (cf. plan, Fig. 1, and Pl. 29, a). This new cistern, whose floor opened into a well, proved to be rich, not in marble fragments as might have been expected in a marble worker's house, but in pottery and, more especially, in terracotta figurines. In fact, the contents of well and cistern bore no apparent relation to the only evident occupation of the inhabitants of the house.⁵ It is nevertheless convenient to identify our well and cistern group with the name of the latest attested marble worker and refer to it as Menon's Cistern.

Both cisterns in the courtyard measured approximately one meter in diameter at the mouth and widened toward the bottom. The Demeter Cistern was roughly rectangular at the bottom and had a depth of 3.80 meters. Menon's Cistern, by contrast, was nearly circular, *ca.* 2.00 meters at its greatest width and only 1.80 meters deep (cf. section, Fig. 2). Both chambers were lined with waterproof cement. Although the two cisterns are located close together in the courtyard, there is no physical connection between them in the form of tunnels. Whereas Menon's Cistern produced quantities of pottery covering a considerable stylistic range, the Demeter Cistern yielded relatively little ceramic material. The pottery in the Demeter Cistern appears on the whole to be a bit earlier than the latest in Menon's Cistern, but with so little material in the former one would hesitate to insist on the relative chronology between them. A representative sampling of the pottery from the Demeter Cistern is reproduced on Plate 35.⁶

As noted above, the relative sequence of use of the two cisterns is not entirely clear but they could well have functioned concurrently. For their termination, two possibilities present themselves. One is that both went out of use simultaneously and the seemingly earlier character of the scanty pottery in the Demeter Cistern is purely accidental. The other is that the Demeter Cistern went out of use before Menon's Cistern was closed. Although it might be less cumbersome to argue in favor of the first theory, the absence of burned material and roof tiles in the Demeter Cistern and their presence in the uppermost fill of Menon's Cistern suggests a different ending for the two water supplies. The roof tiles and burned wood in the uppermost portion of our cistern indicates that its filling took place at the time of the destruction of the house. Below, and together with the pottery and figurines, were quantities of olive and apricot pits and grape seeds, good indication of the sudden abandonment of the house (cf. section, Fig. 2).⁷

⁴ Asteroskopiou Street.

⁵ Note, however, the two unfinished pieces of sculpture, roughly blocked out of re-used marble (S 195 and S 201) found in the Demeter Cistern and noted by D. B. Thompson, 1954, p. 88, note 2 and Shear, 1969, p. 389.

⁶ As published by D. B. Thompson, 1954, pl. 20, a-d and discussed on p. 88.

⁷ Cf. Shear, 1969, p. 391.

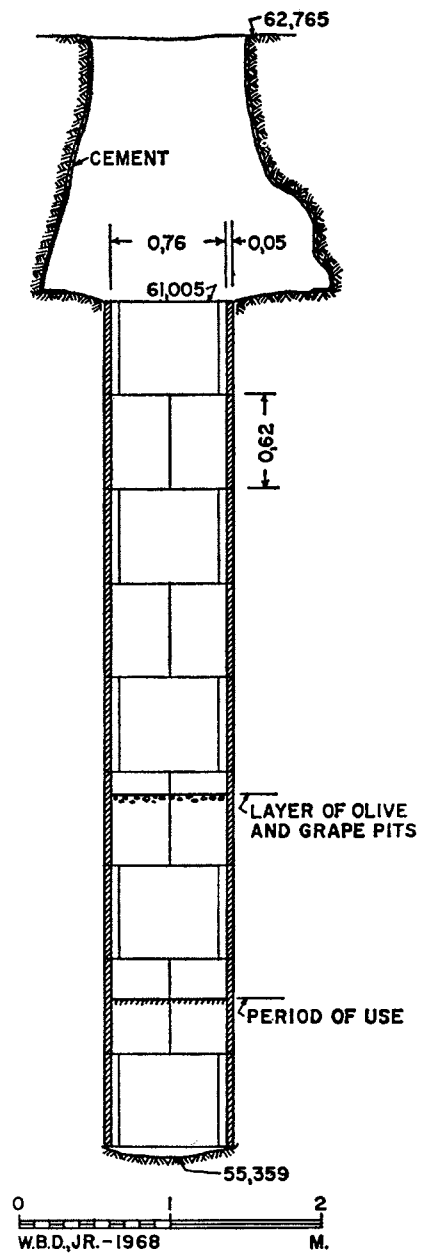


FIG. 2. Section of Menon's Cistern.

A well was at some time sunk through the floor of Menon's Cistern. This would be a reasonable time to postulate the closing of the Demeter Cistern even though it cannot be documented conclusively. That the well was actually sunk through the cistern floor rather than dug at a time antedating the cistern is indicated by two factors. First, the uppermost well tiles lie flush with the floor of the cistern (cf. Pl. 29, b) and there is nothing to suggest that additional tiles ever continued upward to the ground level of the courtyard. Second, the well shaft is neatly centered with regard to the cistern in such a way as to suggest this relative sequence.

The well was 0.80 m. in diameter and ended at a depth of 5.60 m.; its walls were lined with curved tiles, 0.62 m. high (cf. section, Fig. 2). The fill in the Demeter Cistern was found to be homogeneous from top to bottom. In Menon's Well and Cistern the contents were similarly without stratification in both cistern and well, except for approximately the lowest meter of the well which contained a small amount of earlier pottery.⁸

The pottery of both deposits belongs to the type usually assigned to the very problematical period which is often referred to as late fourth–early third century. The difficulties arise essentially from the lack of fixed chronological points to relate to the ceramic evidence. Only two historical events, unfortunately far apart chronologically, have been archaeologically documented to provide some help in the matter. One is the destruction of Olynthos in 348 B.C. by Philip II. The quantities of material which the excavation of this city yielded provide a firm *terminus ante quem* for pottery development in the fourth century.⁹ The other event is the Chremonidean War of 265–261 B.C. The excavators of the fortified camp of Koroni on the east coast of Attica demonstrated that the camp was built at that time by Ptolemaic troops coming to the aid of Athens against the Macedonians.¹⁰ They furthermore showed that the site was never occupied before and that it was abandoned after the end of the war, never to be reoccupied. Therefore, the pottery found in the excavation, which covered a considerable span stylistically, was in use in the few years between 265 and 261. The chronological range and the absolute date of the pottery from Koroni have been the subject of much discussion.¹¹ However, the evidence from this excavation indicates that the pottery

⁸ This material, representing the period of use of the well, included the following in the Catalogue: 24, 52, 60, 74 and 77.

⁹ Cf. D. M. Robinson, ed., *Excavations at Olynthus*, Baltimore, 1929 to 1952, especially volumes V and XIII.

¹⁰ E. Vanderpool, J. R. McCredie, A. Steinberg, "Koroni: A Ptolemaic Camp on the East Coast of Attica," *Hesperia*, XXXI, 1962, pp. 26–61 (henceforth cited as "Koroni," *Hesperia*, XXXI, 1962); J. R. McCredie, *Hesperia*, Suppl. XI, *Fortified Military Camps in Attica*, 1966, pp. 1–16 (henceforth cited as McCredie, *Fortified Camps*).

¹¹ Cf. *Ἀρχ. Δελτ.*, XVI, 1960, *Χρον.*, pp. 40 ff.; V. R. Grace, "Notes on the Amphoras from the Koroni Peninsula," *Hesperia*, XXXII, 1963, pp. 319–334 (henceforth V. R. Grace, 1963); G. R. Edwards, "Koroni: the Hellenistic Pottery," *Hesperia*, XXXII, 1963, pp. 109–111; E. Vanderpool, J. R. McCredie, A. Steinberg, "Koroni: The Date of the Camp and the Pottery," *Hesperia*, XXXIII, 1964, p. 69.

of this period, including the Hellenistic Groups A and B from the Athenian Agora published by H. A. Thompson in 1934, which have long served as the prime reference source for pottery chronology of this period,¹² must be reconsidered. The provisional late fourth–early third century datings suggested at that time for Groups A and B have now to be adjusted downward. It will be seen that the latest pottery from Menon's Cistern and Well finds its closest parallels in the material from Koroni and primarily from Agora Group A. Furthermore, like the Koroni excavation, it provides evidence for the simultaneous use in the third century of pottery of wide range in terms of style. We will return to the stylistic question with regard to its chronological implications following an examination of the pottery and lamps in our group.

¹² H. A. Thompson, "Three Centuries of Hellenistic Pottery," *Hesperia*, III, 1934, pp. 311–347 (henceforth H. A. Thompson, 1934). The absolute dating of Agora Groups A and B is far from secure. (For a discussion of the chronology of these groups, cf. McCredie, *Fortified Camps*, pp. 10–15, and P. W. Lapp, *Palestinian Ceramic Chronology, 200 B.C.–A.D. 70*, American Schools of Oriental Research, New Haven, 1961, pp. 71–79.) The upper limit of Group A is based on comparative material from the cemetery of Chatby (H. A. Thompson, p. 315 and *passim*). It is usually assumed that the cemetery dates from the founding of Alexandria and the ceramic material has played an important role in the traditional dating of Hellenistic pottery but the absolute chronology is highly problematical. (Cf. E. Breccia, *Catalogue général des antiquités égyptiennes, musée d'Alexandrie; La Necropoli di Sciatbi*, Cairo, 1912.) The lower date of Group A (at "the turn of the fourth and third centuries," H. A. Thompson, 1934, p. 315) is based on stylistic criteria under the assumption that a limited number of different shapes indicates a short period of time. The lower date of Group B at around 275 B.C. was established on numismatic evidence (*ibid.*, p. 332). The coins in question, however, have not been securely dated so the chronology is not assured (cf. McCredie, *Fortified Camps*, p. 15). A further problem is that the chronology of Rhodian amphoras is so closely tied with the dating of Group B (cf. V. R. Grace and M. Savvatiannou-Petropoulakou, "Les Timbres Amphoriques Grecs," *Délos*, XXVII, Paris, 1970, p. 286). Miss Grace, however, is revising the chronology of Rhodian amphoras (downward) following intensive study of the sequence of eponyms named in Rhodian stamps. I am much indebted to her for sharing the results of her research with me in the winter of 1973–1974 after the present article had been completed, but in time to insert this note on her conclusions. It is anticipated that her revised chronology will be published, together with a numismatic appendix by John Kroll, in a forthcoming issue of *Athenische Mitteilungen*.

An important well group from the Kerameikos has recently been published by K. Braun ("Der Dipylon-Brunnen B1. Die Funde," *Ath. Mitt.*, LXXXV, 1970, pp. 129–269, published in the winter of 1972, henceforth cited as K. Braun, *Ath. Mitt.*, LXXXV, 1970). The absolute chronology of this well relies on the traditional dating of such material as Agora Groups A and B and, especially, the series of Rhodian amphora handles. The dating of the first period of use of the well (Abschnitte I–IV) is set at *ca.* 300 to *ca.* 270–261 B.C. The upper dating relies on comparisons with material at Hadra and in Agora Group A. The lower dating depends on the chronology of Rhodian amphora handles (*ibid.*, pp. 194–196). The material in this part of the well is closely tied with that in Menon's Cistern. The beginning of the second period of use in the Dipylon Well at *ca.* 230 B.C. is established by a Rhodian amphora handle. Comparisons are made with Agora Group C and the period is thought to end at about 200 B.C. The revision of the chronology of Rhodian amphora handles is obviously of great importance to the chronology of this well.

There are a number of important publications of Hellenistic pottery at different archaeological sites. The following list, by no means exhaustive, presents a basic bibliography, primarily of the more recent publications, concerning the pottery of the early Hellenistic period. Antioch: F. O. Waagé, "Hellenistic and Roman Tableware of North Syria," in *Antioch on the Orontes*, IV, i, *Ceramics and Islamic Coins*, Princeton, 1948, pp. 1–60; Athens, West Slope excavation: C. Watzinger, "Vasenfunde aus Athen," *Ath. Mitt.*, XXVI, 1901, pp. 50–102; Corinth: G. R. Edwards, *Corinth*, VII, iii, *The Hellenistic Pottery*,

THE POTTERY

KANTHAROI

A problem which must be faced in a discussion of Hellenistic pottery has to do with typological development. The evolution of individual shapes in the Classical period can be clearly documented¹³ but there is a danger (which has led in part to the difficulties in the standard chronology of pottery in the Hellenistic period) in assuming a similar type and rate of development in the Hellenistic period when there are so few fixed points in chronology to act as checks. Therefore, in the following discussion when pieces of pottery are compared in the traditional manner and a judgment as to their relative chronology is expressed, it is always with the awareness of the limitations and pitfalls of the method.

The stylistic range of kantharoi in our deposit is considerable, with the earliest close in type to the most developed examples of the second quarter of the fourth century found at Olynthos, the latest similar to examples in Agora Group B and the Koroni excavation. It should be noted, however, that in our group the "late" type of kantharos (as represented by **4** and **10**) outnumbers the "early" kantharoi (**1** and **3**) by a proportion of sixteen to three.

Among the pieces which appear to be the earliest in our deposit are the molded-rim kantharos **1** and the plain-rim kantharos **3** (Pl. 30).¹⁴ The molded-rim kantharos should perhaps be a bit later than the one in the Coroplast's Dump¹⁵ but, to judge from

in press; Cyprus: O. Vessberg and A. Westholm, "Hellenistic Pottery," in *The Swedish Cyprus Expedition*, IV, iii, *The Hellenistic and Roman Periods in Cyprus*, Lund, 1956, pp. 53–66; Eretria: I. R. Metzger, *Eretria, Ausgrabungen und Forschungen*, II, *Die hellenistische Keramik in Eretria*, Bern, 1969; Labraunda: P. Hellström, *Labraunda*, II, i, *Pottery of Classical and Later Date, Terracotta Lamps and Glass*, Lund, 1965; Pergamon: J. Schäfer, *Pergamenische Forschungen*, II, *Hellenistische Keramik aus Pergamon*, Berlin, 1968; Samaria: K. M. Kenyon, "Pottery: Hellenistic and Later. A. Hellenistic Pottery," in J. W. Crowfoot, G. M. Crowfoot, and K. M. Kenyon, *Samaria-Sebaste*, III: *The Objects from Samaria*, London, 1957, chapter IX, pp. 217–281; Tarsus: F. F. Jones, "The Pottery," in H. Goldman, *Excavations at Gözlü Kule, Tarsus*, I, Princeton, 1950, chapter VI, pp. 149–296.

¹³ Cf. B. A. Sparkes and L. Talcott, *The Athenian Agora*, XII, *Black and Plain Pottery*, Princeton, 1970, especially pp. 9–12 on typology (henceforth cited as *Agora*, XII).

¹⁴ Cf. somewhat earlier kantharoi at Olynthos dated to the second quarter of the fourth century: no. 513A (D. M. Robinson, *Excavations at Olynthus*, XIII, *Vases Found in 1934 and 1938*, Baltimore, 1950, pl. 82); nos. 504, 505 and 516 (*ibid.*, pl. 183); at the Agora see kantharos no. 698 dated 375–350 B.C. (*Agora*, XII, pl. 29 and p. 286). It should be noted that if the pottery of the late fourth and third centuries is to be revised this will, of course, affect the chronology especially of the later fourth-century material included in *Agora*, XII. When pieces referred to in the present article are published either in *Agora*, XII or elsewhere, the published dates will be noted even though they may in many instances be dated rather too early with regard to the material under discussion.

¹⁵ D. B. Thompson, "Three Centuries of Hellenistic Terracottas. I, B. The Coroplast's Dump," *Hesperia*, XXIII, 1954, pl. 24, a, dated to the third quarter of the fourth century (p. 73; also published in *Agora*,

the still low stem and squatter body, ought to be a bit earlier than that from the Demeter Cistern (Pl. 35).¹⁶ Other molded-rim kantharoi from our group with smaller feet and taller proportions (e.g. 2, Pl. 30) represent a somewhat later stage of development.

Another group of kantharoi with markedly slimmer proportions, smaller feet, taller stems, and higher upper walls, 4 and 5 (Pl. 30), seem to represent a greater morphological development than might be suggested by their occurrence, together with the type of kantharos like 3, in the lower fill of Agora Group A.¹⁷ What this means in terms of actual chronology of manufacture is problematic; it is perfectly possible that older shapes continued to be produced alongside newer versions and there is always the problem of the continued use of "heirlooms," especially in troubled times. Unfortunately, the pottery in Menon's Cistern can do nothing to help document the evolution of individual shapes since it appears that several generations of pottery were discarded together. On the other hand, it does have considerable bearing on the question, already documented at Koroni under different circumstances, of the simultaneous use of pottery which, at least from a stylistic point of view, one would judge to have been manufactured over a rather broad span of time. This point will be further discussed presently.

The type of kantharos represented by 4 and 5 with its typically canted spur handles and slim lines is regularly found in Agora deposits which have heretofore been dated in the first quarter of the third century.¹⁸ On the other hand, the shape is well repre-

XII, p. 286, no. 700, there dated 350–325 B.C.). Cf. also the plain-rim kantharos from the same deposit, *Hesperia*, XXIII, 1954, pl. 24, b (also published in *Agora*, XII, p. 286, no. 708, dated there *ca.* 350).

It should be noted that Mrs. Thompson intends before final publication to revise the chronology of the groups of Hellenistic terracotta figurines published by her in issues of *Hesperia*. For example, the Satyr Cistern is dated close to Agora Group B, "fairly early in the second quarter of the third century B.C." (D. B. Thompson, "Three Centuries of Hellenistic Terracottas. II, C. The Satyr Cistern," *Hesperia*, XXXI, 1962, p. 244). This revision will involve essentially all the Hellenistic groups of terracottas.

¹⁶ D. B. Thompson, *Hesperia*, XXIII, 1954, pl. 20, b, dated to the fourth quarter of the fourth century "probably before the very end" (p. 88, note 6, no. 2; cf. *Agora*, XII, p. 286, no. 703, where the piece is dated *ca.* 320 B.C.). Note also a bronze coin in this deposit dated in the publication to *ca.* 294 (D. B. Thompson, *Hesperia*, XXIII, 1954, p. 88). This coin (ΣΤ – 194) has a reverse type of a double-bodied owl (J. N. Svoronos, *Les monnaies d'Athènes*, Munich, 1923–1926, pl. 22,44–48). It was at one time dated by J. P. Shear to *ca.* 294 B.C. ("The Coins of Athens," *Hesperia*, II, 1933, pp. 248–250, nos. 1–3) on the basis of stylistic similarity to an issue of gold coins of that period. Mrs. Shear later revised her dating of the bronze issue to "330–300 or later" ("Analytical Table of Coins," *Hesperia*, V, 1936, p. 124). According to J. H. Kroll, such coins seem to be the earliest Athenian bronze striking and should therefore belong to the 330's or slightly earlier. The coin in question from the Demeter Cistern thus merely gives a *terminus post quem* of *ca.* 330 for the Cistern.

¹⁷ H. A. Thompson, 1934, cf. nos. A 27 and A 29, p. 320, fig. 5.

¹⁸ E.g. Agora deposit F 12:3 (cf. P 4397) and deposit D 17:3 (P 20859). Unpublished. Close is also kantharos no. 78 from Dipylon Well B1 (K. Braun, *Ath. Mitt.*, LXXXV, 1970, pl. 56). The study of Hellenistic pottery from the Athenian Agora is being undertaken by Susan Rotroff of Princeton University. In anticipation of its publication, I refer to many unpublished pieces in the present article as parallels. I

sented at Koroni,¹⁹ to the exclusion of the lower heavier versions. Similarly, the kantharos with reeded lower wall and upper wall decorated with a vine motif in added clay, **7** (Pls. 30, 48), finds a close parallel at Koroni.²⁰ Close to these in date should be the wide, deep, spur-handled kantharos **6** (Pl. 30), a type which tends to be found together in Agora deposits with the type similar to **4** and **5**.²¹

Numerous examples of tall, thin cup-kantharoi with high loop handles are preserved, several with decoration in added thin clay on the upper walls (**9** and **10**, Pls. 30, 48). Generally, all our examples are close together in stage of development and are among the latest versions of the type. A few with the tallest stems and slimmest proportions, **8** and **9** (Pl. 30), will presumably be a bit later than the others if the traditional theories of development toward increasing elongation are accepted. The type appears in Agora Group B²² and elsewhere in such a highly developed stage, mainly in Agora deposits which are usually dated to the early third century.²³

The squat-rim kantharos **11** (Pl. 30) is more highly developed with more of a stem and narrower proportions than the one from the Hedgehog Well.²⁴ The bowl-shaped cup-kantharos **12** (Pl. 30) with looped handles and a markedly tall stem should be even later.²⁵ Still more developed are bowl-shaped kantharoi **13** and **14** (Pls. 30, 48) with added decoration in thinned clay. Their stems are higher yet and the bowls more conical in shape with a slight outward flare of the rim.²⁶ We can assign to the same period the goblet kantharos with high turned foot and ivy-leaf thumb-rests,

intentionally avoid giving a date to the unpublished pieces, however, since it is precisely the chronology which is insecure. In working with the Agora material, I have profited from notes on various Agora deposits made by G. R. Edwards, although he is in no way responsible either for the comparisons I draw or for the implied chronology. I am indebted to J. H. Kroll for going over the numismatic material in the pertinent deposits and for discussing their significance with me.

¹⁹ "Koroni," *Hesperia*, XXXI, 1962, nos. 35 and 36, p. 37, pl. 20.

²⁰ *Ibid.*, no. 37, p. 37, pl. 20. Cf. also a kantharos, no. 5 in Pyre no. 7, in R. S. Young, "Sepulturae Intra Urbem," *Hesperia*, XX, 1951, pl. 52, a. The pyre is there dated "at about the turn from the fourth to the third century" (p. 122). In addition, see kantharos no. 100 from the Dipylon Well B1 with a lower foot and somewhat broader body (K. Braun, *Ath. Mitt.*, LXXXV, 1970, pl. 58).

²¹ Agora deposit F 17:3 (P 26009) and deposit D 17:3 (P 20887). Unpublished.

²² H. A. Thompson, 1934, B 17, p. 338, fig. 18.

²³ Agora deposit D 17:3 (P 20886). Unpublished. Cf. also a West Slope kantharos with painted *φιλία*, *Hesperia*, V, 1936, p. 38, fig. 38, at right.

²⁴ D. B. Thompson, 1954, pl. 24, g, dated in *Agora*, XII, p. 285, no. 684, to 340–325 B.C. The pottery in the Hedgehog Well is dated by P. Corbett not later than the end of the third quarter of the fourth century (D. B. Thompson, 1954, p. 73, note 4). Cf. also *Agora*, XII, p. 285, no. 685, dated *ca.* 325.

²⁵ Cf. Agora deposit F 11:2 (P 3501). Unpublished.

²⁶ Cf. G. Kopcke, "Golddekorierte attische Schwarzfirniskeramik des vierten Jahrhunderts v. Chr.," *Ath. Mitt.*, LXXIX, 1964, Kerameikos nos. 327–333, pp. 55–56. According to Kopcke they range in date from the fourth quarter of the fourth century to the second decade of the third century. Cf. also the more pointed bowl-shaped kantharos no. 103 from the Dipylon Well B1 (K. Braun, *Ath. Mitt.*, LXXXV, 1970, pl. 58).

15 (Pls. 30, 48).²⁷ Calyx cups are well known in the fourth century from Olynthos as well as in the third century elsewhere.²⁸ The relatively tall proportions of our two examples, **16** and **17** (Pls. 31, 48), and the garlands in added clay around the upper walls (much faded on the first) find parallels with material usually dated late in the fourth century at the earliest.²⁹ A satyr's head appears in relief on the floors of both. These find good parallels on several fragments from the Agora which have been dated to the third quarter of the fourth century but of these only the relief head itself is preserved; the painted decoration on ours suggests a somewhat later date.³⁰

SKYPHOI

Among the skyphoi there is a certain amount of variation but most are close to that in Agora Group A.³¹ The most evolved seem to be later than that found in the Demeter Cistern (Pl. 35),³² although the skyphos from the Demeter Cistern is not considered one of the latest elements from that group.³³ Of interest is **18** (Pl. 31) whose less pronounced double curve would suggest a relatively earlier date except for the taper to a quite narrow foot.

MISCELLANEOUS CLOSED SHAPES

The closed shapes include an oinochoe, two canteens, a lebes gamikos and an askos. Of the once very fine oinochoe, **20**, only the upper part is preserved (Pl. 31). The body is ribbed and the neck encircled with a wreath of leaves and dotted flowers in thin clay on which traces of gilding remain. Oinochoai of this type are considered characteristic of the last quarter of the fourth century.³⁴ The two fragmentary canteens, **22** and **23** (Pl. 31), are a relatively uncommon shape and not easy to date.³⁵

The lebes gamikos, **24** (Pl. 35), was found near the bottom of the well and is clearly one of the earlier pieces. The only red-figured vessel in the group, it should

²⁷ Cf. Agora deposits E 3:1 (P 7761) and D 17:3 (P 20862). Unpublished. Cf. also the shallower example, no. 10, from Dipylon Well B1 (*ibid.*, pl. 54).

²⁸ Cf. *Agora*, XII, pp. 121–122.

²⁹ Cf. no. 2 in Pyre no. 8, Young, "Sepulturae," *Hesperia*, XX, 1951, pl. 52, b and p. 124, there dated "toward the end of the fourth century, or at the turn from the fourth to the third."

³⁰ Cf. Agora P 20303 (T. B. L. Webster, "Greek Dramatic Monuments from the Athenian Agora and Pnyx," *Hesperia*, XXIX, 1960, p. 281, pl. 67, B 28, dated before 330 B.C.); and P 22117 (*Agora*, XII, p. 285, no. 695, pl. 28, dated 350–325).

³¹ Cf. H. A. Thompson, 1934, no. A 26, p. 320, fig. 5.

³² D. B. Thompson, 1954, pl. 20, c.

³³ *Ibid.*, p. 88, note 6, no. 3 (cf. contemporaneous skyphoi, *Agora*, XII, p. 260, under no. 352, dated there ca. 330 B.C.).

³⁴ Cf. *Agora*, XII, nos. 130–131 and pp. 60–62.

³⁵ Cf. a fragment at Samaria, K. M. Kenyon, "Pottery: Hellenistic and Later," in *The Objects from Samaria*, III, London, 1957, no. Q 4383, p. 232, no. 3; also examples collected by P. W. Lapp, *Palestinian Ceramic Chronology*, type 29, p. 161.

be dated on stylistic grounds to a bit before the middle of the fourth century.³⁶ The askos, **21** (Pl. 31), is a guttus of the ring-handled variety. It has a relatively high base and the body, though spreading, is well raised from the foot.³⁷ Close to ours in shape, albeit a bit squatter, is an askos from Koroni.³⁸

BOWLS

The bowls from our deposit, both those with outturned and those with incurved rims, find close parallels in Agora Group A and at Koroni. Those with outturned rims in our group all have quite sharply angled walls and a relatively high foot. The rather haphazard decoration on the floor generally consists of the standard four palmettes surrounded by rouletting. Variation among our bowls is primarily in the rims which can be fairly sharply turned out and downward, as on **27**, or only gently angled out as on **26** (both, Fig. 3, Pl. 31). **27** finds a close parallel in a bowl from Koroni (no. 43)³⁹ and **25** (Fig. 3, Pl. 31) can be compared with one in Agora Group A (A 9).⁴⁰

Among the bowls with incurved rims there are both deep and shallow examples. Stamping is found on only one of these bowls, shallow bowl P 28029, which is similar in shape to **32** (Fig. 4, Pl. 32). Bowl **30** (Fig. 4, Pl. 32) is closely paralleled by A 20 in Agora Group A.⁴¹

A hemispherical bowl, **34** (Pls. 32, 49), is of interest for its painted decoration and for its three little feet which are molded in the shape of sea shells, a feature sometimes found on Megarian bowls.⁴² The garlands of pendants, leaves and flowers with Aphrodite's name written above the last are well-known motifs in the West Slope genre. A bowl somewhat similar in decoration, but more conical in shape, and on a

³⁶ The scene is common on vases of this shape. Close to ours are several from the "Opferstelle 138 (HS 374)" in the Kerameikos (B. Schlörb-Vierneisel, "Eridanos-Nekropole," *Ath. Mitt.*, LXXXI, 1966, Beilage 50, dated 370–360 B.C., pp. 72–75). Found near our lebes in the Agora is another which has been dated around 430 B.C. by R. S. Young ("An Industrial District of Ancient Athens," *Hesperia*, XX, 1951, pl. 72, 1, pp. 211–212). More elaborate is one in Berlin, Staatliche Museen inv. no. 277 (K. Schefold, *Untersuchungen zu den Kertscher Vasen*, Berlin, 1934, pl. 15 and p. 139, dated around 370 B.C.). Closer in style is a red-figured lid which has been dated to around the middle of the fourth century (Young, "Industrial District," *Hesperia*, XX, 1951, pl. 64, d and p. 181). Related stylistically are also a number of red-figured pieces found on the Pnyx (*Hesperia*, Suppl. X, 1956, pls. 10–16). On sets of vases of this period, cf. S. R. Roberts, "Evidence for a Pattern in Attic Pottery Production ca. 430–350 B.C.," *A.J.A.*, LXXVII, 1973, pp. 435–437.

³⁷ Cf. *Agora*, XII, p. 160 on the type.

³⁸ "Koroni," *Hesperia*, XXXI, 1962, pl. 21, no. 39.

³⁹ *Ibid.*, p. 40, fig. 8.

⁴⁰ H. A. Thompson, 1934, p. 317, fig. 3.

⁴¹ *Ibid.*, p. 318, fig. 4; cf. also a bowl, no. 13, from Dipylon Well B1 (K. Braun, *Ath. Mitt.*, LXXXV, 1970, pl. 54).

⁴² Cf. *Agora* P 28440, a much later example. Unpublished. It is noteworthy that no fragments of Megarian bowls were found in the group. See note 161 below.

foot, from a deposit dated "late fourth-early third century,"⁴³ is probably close to ours in actual date.

MISCELLANEOUS OPEN SHAPES

The three one-handlers are probably not among the latest pieces. Two are of the type with continuously curving walls (**35**, Fig. 4, Pl. 32, and also P 29329, not in the Catalogue), the third has a flaring lip and was dipped (P 29330, not in the Catalogue).⁴⁴ The deep variety found in Agora Group A is not included in our group.⁴⁵

The bolsal, **36** (and the poorly preserved example P 29331, not in the Catalogue), has all the characteristics of examples usually dated after the mid-fourth century (Pl. 32).⁴⁶ The resting surface is grooved, its fully glazed underside rises to a nipple at the center, and the floor has a palmette cross surrounded by rouletting.

Two salt cellars (Pl. 32), one of concave wall profile, **37**, and one of the footed variety, **38**, were found in the deposit. The concave type is a standard fourth-century shape,⁴⁷ with its greatest popularity thought to be in the second and third quarters of that century. The footed variety has a similar history and likewise flourished in the same decades of the fourth century although it continued into the Hellenistic period.⁴⁸

PLATES

Two fish-plates of the group, **39** (Fig. 5, Pl. 32) and **40** (not illustrated), are unfortunately less than complete. **40** is a fine large plate with a deeply overhanging rim and a neat groove along the outer edge. As its central area and foot are missing, however, it is impossible to place it in its chronological sequence. **39**, fully glazed though badly peeling, preserves the foot profile but not the full depth of the central depression. A groove surrounds the central depression; another runs along the outer edge. The foot is torus-shaped and the overhang of the rim fairly deep. The difficulty in dating fish-plates, even when complete, has been pointed out by Sparkes and Talcott.⁴⁹ It is noteworthy, however, that the proportions of **39** approach those of a fish-plate from Koroni, no. 22, which by its broad and shallow shape is one of the seemingly more conservative fish-plates of that series.⁵⁰ The deep, more elevated

⁴³ P 7379, *Hesperia*, VI, 1937, p. 373, fig. 37 (deposit E 3:1). A very close parallel in shape and presumably in date came from a well at Rachi (O. Broneer, "Excavations at Isthmia," *Hesperia*, XXVII, 1958, p. 31, no. 37 and pl. 13, d).

⁴⁴ Cf. *Agora*, XII, pp. 124-127.

⁴⁵ H. A. Thompson, 1934, A 24, p. 318, fig. 4.

⁴⁶ *Agora*, XII, pp. 107-108.

⁴⁷ *Ibid.*, pp. 136-137.

⁴⁸ *Ibid.*, pp. 137-138.

⁴⁹ *Ibid.*, pp. 147-148.

⁵⁰ "Koroni," *Hesperia*, XXXI, 1962, profile, fig. 8, p. 40.

variety which is more common at Koroni is not represented in Menon's Cistern.⁵¹

The five rilled-rim plates are all of the careless variety with uneven contours and indifferent glaze. This is the type most often associated with pyre burials, many of which were, in fact, found in the surrounding area.⁵² Three of the plates (**41**, Fig. 5, Pl. 32, P 28139 and P 28142, the latter two not in the Catalogue) are close in profile to those of Group A and to Koroni (compare especially **41** with A 3 and Koroni no. 25).⁵³ Two plates in our group which are both coarse and less well defined in profile are probably later in date (**42**, Fig. 5, Pl. 32, and P 28140, not in the Catalogue). The rim of **42** has been leveled, the grooves have lost their definition and the plate has been thickened. The rilling is all but lost on P 28138 (not illustrated) where the flat rim slants inward. They find parallels among the pyre burials in the Agora which in the past have been dated at the very end of the fourth century or a bit later.⁵⁴

The rolled-rim plates, **43** and **44** (Fig. 5, Pl. 32), are decorated with the standard palmettes surrounded by rouletting. **43** finds a close parallel in Agora Group A (A 70).⁵⁵

A large broad plate, **45** (Fig. 5, Pl. 32), is outstanding for its complicated profile and for the painted decoration of black dots on the reserved rim and again within the concentric circle on the center of the floor. Plates with a somewhat similar ridge and with downward-turned rims are known from fourth-century contexts in the Agora.⁵⁶

COARSE WARE

Five nearly complete tall-necked jars are in our group (**46** to **48**, Pl. 33, P 28082 and P 27975, the latter two not in the Catalogue). **46** and **47** find fairly good parallels in Agora Groups A and B (compare B 39 and A 53) and **47** is only slightly more slender than Koroni no. 40.⁵⁷ Also for kitchen use were a spheroid jug, **49**, and three chytrai, **50**, **51** (Pl. 33) and P 27989 (not in the Catalogue). The wide-mouthed chytra, **51**, is similar to A 57 in Agora Group A⁵⁸ and stands out for its decoration of vertical lines in wash. **49** is distinguished by its small flaring foot; the remaining chytrai are of the round-bottomed variety. **50**, which saw heavy use before being discarded, is like

⁵¹ *Ibid.*, cf. nos. 18–21, fig. 8, p. 40. On the problem of the seemingly wide chronological range of the fish-plates from Koroni as judged by their stylistic disparity, cf. G. R. Edwards, "Koroni: The Hellenistic Pottery," *Hesperia*, XXXII, 1963, pp. 109–111.

⁵² Young, "Sepulturae," *Hesperia*, XX, 1951; see the pyres from the industrial area bordering ours. In addition, see the pyre set against one of the orthostates of the House of Mikion and Menon (see note 80 below for a discussion of this pyre).

⁵³ H. A. Thompson, 1934, profile, fig. 117, p. 436 and "Koroni," *Hesperia*, XXXI, 1962, profile, fig. 8, p. 40, respectively.

⁵⁴ Young, "Sepulturae," *Hesperia*, XX, 1951, plate (saucer) no. 8, Pyre no. 6, p. 121, not illustrated.

⁵⁵ H. A. Thompson, 1934, profile, fig. 116, p. 433.

⁵⁶ E.g. P 26868, dated to the third quarter of the fourth century. Unpublished.

⁵⁷ "Koroni," *Hesperia*, XXXI, 1962, no. 40, pl. 21. Compare also **48** with no. 25 from Dipylon Well B1 (K. Braun, *Ath. Mitt.*, LXXXV, 1970, pl. 54); and **46** with Dipylon Well B1 no. 90 (*ibid.*, pl. 57).

⁵⁸ H. A. Thompson, 1934, fig. 8, p. 324.

B 32 in Agora Group B.⁵⁹ The amphora, **52** (Pl. 33), came from near the bottom of the well and preserves only the much-restored top of the jar including a stamped handle. V. R. Grace would date it to the late fourth or early third century B.C.⁶⁰

Two lopadia were found, **53** and **54** (Fig. 6, Pl. 33), the former with flat bottom and the latter with rounded bottom for use with a brazier. The rims are of the coarse, plain, flaring type characteristic of the fourth century.⁶¹ A lid with a plain small knob for a handle was in the group, **55** (Pl. 33), but it is a little small for the one and much too small for the other lopas. For use with the lopadia was a fragmentary brazier, **59** (Pl. 33). It differs from the typical Classical barrel-shaped type by the straightness of the sides.⁶²

Two lekanai are very similar in shape, **57** (Fig. 6, Pl. 33) and P 27974 (not in the Catalogue), although they differ in decoration. The feet are slightly flaring, the walls curve and the broad rim is turned outward. The horizontal handles are placed well up under the rim so as to touch for extra support. The inside walls of one (P 27974, not illustrated) are glazed in dull wash, whereas **57** is more carefully decorated inside with a dull wash leaving a reserved band at the handle level and again on the floor. The closest parallels to this stage of development are from Agora deposits which have been dated to the second half of the fourth century.⁶³ The third lekane, **58** (Fig. 6, Pl. 33), has a more vertical foot, a sharper downturned rim, upturned handles, and a markedly constricted zone just below the rim. In addition to these large bowls, there is a smaller, unglazed, plain mortar, **56** (Fig. 4, Pl. 33). It has a low foot and an outturned rim. Its curved lower wall straightens to a short upper wall before reaching the rim.⁶⁴

MINIATURES

A sampling of the miniature pots is shown on Plate 34. These consist of a wide selection of types including glazed ware such as a kantharos (**60**), a lekythos (**61**) and

⁵⁹ *Ibid.*, fig. 21, p. 341.

⁶⁰ I am much indebted to Miss Grace for providing me with information on this amphora. It belongs to the Corinthian B Class. A very similar stamp is on the handle of SS 10048 (whose neck is illustrated in V. R. Grace, "Stamped Wine Jar Fragments," *Hesperia*, Suppl. X, *Small Objects from the Pnyx*, Princeton, 1956, pl. 74, lower left) but Miss Grace notes that the photograph has been considerably retouched for publication and that the handles of the Pnyx jar are a bit longer than those of the example from our well. She therefore believes that our jar should be a little earlier. Miss Grace also compares our jar with Agora P 6395 (V. R. Grace, *Agora Picture Book No. 6, Amphoras and the Ancient Wine Trade*, Princeton, 1961, fig. 42, left) from a deposit dated in *Agora*, XII to 375–330 B.C. (*Agora*, XII, p. 387; Agora deposit D 15:3). This chronology, however, depends on the early dating of Agora Group B which must be revised (cf. note 12 above).

Carolyn Koehler of Princeton University is preparing a study of Corinthian amphoras which, among other things, should help settle various chronological problems.

⁶¹ *Agora*, XII, p. 227.

⁶² *Ibid.*, pp. 232–233.

⁶³ *Ibid.*, e.g. nos. 1818–1819, pl. 85 and pp. 213–214.

⁶⁴ Cf. *ibid.*, pp. 221–223.

a tiny bowl (62), and unglazed ware such as chytrai (63 and 64), a kernos (72) and assorted types of cups and bowls. Such miniatures are generally found in votive or funerary contexts. The shapes are familiar in the fourth and third centuries.⁶⁵

LAMPS

There were seven lamps and one lead lamp holder in the deposit.⁶⁶ Four of these lamps belong to the category of type 25 B (74, found near the bottom of the well together with lead lamp holder 77 [Pl. 34] and lamps not in the Catalogue: L 5550, L 5551 and L 5557). This type has been dated by Howland to the second half of the fourth into the first quarter of the third century.⁶⁷ Two of the lamps are of type 25 B Prime whose limits are considered to run from the third quarter of the fourth into the second quarter of the third century (75 [Pl. 34] and L 5549, not in the Catalogue).⁶⁸ The lamps from Agora Groups A and B fit into the same range.⁶⁹ Two of the three lamps from Koroni span about the same limits⁷⁰ while the period of the third lamp from Koroni starts at a time when the other two are thought to have been dying out, in the second third of the third century.⁷¹ Our remaining lamp, 76, is a variant mounted on a standard (Pl. 34) which undoubtedly fits into the same chronological range.⁷²

⁶⁵ *Ibid.*, nos. 1417–1440; cf. pyres, Young, "Sepulturae," *Hesperia*, XX, 1951, *passim*; cf. numerous miniatures in the Hedgehog Well (D. B. Thompson, 1954, p. 85) and also in the Demeter Cistern (*ibid.*, pp. 104–105).

⁶⁶ Cf. R. H. Howland, *The Athenian Agora*, IV, *Greek Lamps and their Survivals*, Princeton, 1958 (henceforth cited as *Agora*, IV), no. 346, type 25 C Prime, p. 78, found with part of a lead lamp holder; cf. also the bronze saucers from a well in Corinth where they were found together with lamps (H. S. Robinson, "Excavations at Corinth, 1960," *Hesperia*, XXXI, 1962, p. 126 and pl. 47, c–d).

⁶⁷ *Agora*, IV, pp. 72–73. Since the chronology of lamps is heavily dependent on the dating of ceramics, it will, of course, be necessary to adjust the lamp sequence in accordance with a revised pottery chronology. I cite, however, the traditional chronology (as with the pottery published in *Agora*, XII) even though the true date may in many instances actually be later.

⁶⁸ *Ibid.*, pp. 74–75.

⁶⁹ H. A. Thompson, 1934: lamps A 41–47 (p. 323, fig. 7) and B 11 (p. 336, fig. 17), B 30 (p. 341, fig. 21) and B 38 (p. 342, fig. 22). Types: A 41, type 25 A (*Agora*, IV, pp. 67–68); A 42, 43, type 25 A Prime (*Agora*, IV, p. 70); A 44, type 25 B Prime (*Agora*, IV, pp. 74–75); A 45, type 25 D Prime (*Agora*, IV, p. 79); A 46, type 25 C Prime (*Agora*, IV, pp. 77–78); A 47, type 29 A (*Agora*, IV, pp. 94–95); B 11, type 25 B Prime (*Agora*, IV, pp. 74–75); B 30, type 25 A Prime (*Agora*, IV, p. 70); B 38, type 25 B (*Agora*, IV, pp. 72–73). N.b. also the lamp in the Dipylon Well B1 of type 25 B Prime (K. Braun, *Ath. Mitt.*, LXXXV, 1970, pl. 56, no. 95).

⁷⁰ "Koroni," *Hesperia*, XXXI, 1962, no. 28, pl. 21 and p. 36, type 29 A (*Agora*, IV, p. 94); and no. 76, pl. 21 and p. 47, type 25 B Prime (*Agora*, IV, p. 74).

⁷¹ "Koroni," *Hesperia*, XXXI, 1962, no. 29, pl. 21 and p. 36, type 27 C (*Agora*, IV, p. 88).

⁷² Cf. *Agora*, IV, no. 312, type 25 B on column standard (pp. 72 and 74); nos. 443–444, type 33 B (*ibid.*, p. 104); and nos. 611–612, type 47 A (*ibid.*, pp. 153–154). See also at Corinth, G. R. Davidson, "A Hellenistic Deposit at Corinth," *Hesperia*, XI, 1942, p. 107, fig. 1 (type 47 A, *Agora*, IV, pp. 153–154).

CHRONOLOGY

There is unfortunately no point of reference for the absolute chronology of our material. All 71 bronze coins from the well and cistern either disintegrated in cleaning or were too blistered by corrosion to be legible. We are left with only the pottery and lamps as dating evidence. It has been seen that the pottery and lamps in our group represent the output of a considerable period of time from the point of view of typological development. They span the controversial period usually termed simply late fourth–early third century but, in fact, find good parallels in the Koroni pottery and in Agora Group A and, to a lesser degree, in Group B. Historically, Athens went through very troubled times in the first half of the third century. With the blockade of the city by Demetrios leading to surrender in 295 B.C. came hardship and famine.⁷³ With the Athenian revolt in the 280's food was again a major problem and requests for grain went out in all directions once freedom was gained.⁷⁴ Later, in the Chremonidean War, Athens was again besieged and, pushed to the utmost and hungering, forced to surrender.⁷⁵

In view of this political turbulence and social and economic insecurity, it is not surprising to find that numerous activities of the sort which leave tangible remains were dying out. Most notably, there is a virtual cessation of building and repair in the Athenian civic center, the Agora. Not only were no new buildings erected, but the large peristyle in the northeast part of the Agora, which was begun in the fourth century, was never completed. Noteworthy is the fact that this important structure was very likely intended as a law court.⁷⁶ Disturbances in civic buildings at this time also left their mark, as in the tholos which suffered serious indignities.⁷⁷ The troubles which obviously disturbed Athens' political institutions are reflected also in her industries. It is of considerable significance that the large industrial district at the Agora's southwest corner, which housed such important industries as marble and metal working

⁷³ Plutarch, *Dem.*, 34. This plight is vividly illustrated by the story of fighting over a mouse for food and by the rationing of beans by Epicurus. Cf. W. S. Ferguson, *Hellenistic Athens*, London, 1911, pp. 134ff.

⁷⁴ Plutarch, *Dem.*, 46. On the sending of food to Athens there is epigraphical evidence: Audoleon, king of the Paionians sent grain (*I.G.*, II², 654) and Spartokos, king of Bosphoros sent corn (*I.G.*, II², 653). Cf. W. S. Ferguson, *op. cit.*, pp. 144ff.

⁷⁵ Cf. W. W. Tarn, *Antigonos Gonatas*, Oxford, 1913, pp. 267–290; cf. Pausanias, I,1,1 and III, 6, 6. The history of Athens in the third century B.C. is highly complex and the standard sources of reference (W. W. Tarn, *op. cit.*, and W. S. Ferguson, *op. cit.*) are out of date. The history of this period needs to be revised on the basis of more recently discovered epigraphical material and the reorganization of the archon list. I am indebted to Mr. Shear, who is studying this material, for discussing some of the historical problems with me.

⁷⁶ Cf. H. A. Thompson and R. E. Wycherley, *The Athenian Agora*, XIV, *The Agora of Athens*, Princeton, 1972, pp. 21 and 56–61.

⁷⁷ H. A. Thompson, *Hesperia*, Suppl. IV, *The Tholos of Athens and its Predecessors*, 1940, pp. 59 and 134–135. The pottery which documents this disturbance is of the same date as Agora Groups A and B.

(the area on which our house borders), died out.⁷⁸ In times such as these, it is reasonable to suppose that widespread economy measures, whether private or official, were in force. One of the ramifications of such a policy on the level of the individual householder would be to lower the demand for fine pottery as a result of continuing usage of old wares. Therefore, one can reasonably expect to find in any large deposit of this period the situation found at Koroni and in our well and cistern, pottery of a wide stylistic (and presumably wide chronological) range.⁷⁹

The date of the closing of Menon's Cistern is thus closely connected chronologically with the period of the Chremonidean War through the parallels with Koroni and the pottery of Agora Groups A and B, both in terms of many individual shapes and through the very lack of stylistic homogeneity.⁸⁰ It settles none of the questions of the undoubtedly still continuous, though evidently slower, typological development of pottery in the third century, but provides welcome confirmation of the Koroni material and suggests that this may be the normal rather than the exceptional situation.⁸¹ With this chronological background, we can turn now to the terracotta figurines.

⁷⁸ Cf. discussion of abandonment, there dated in the late fourth and early third centuries, by R. S. Young, "Sepulturae," *Hesperia*, XX, 1951, pp. 113-114. Whatever the precise dating of the pottery from the pyre burials which postdate the abandonment of the houses of the industrial quarter (see the analogous situation in the House of Mikion and Menon, discussed below, note 80), there was no revival of these industries in the third century (cf. Young, "Industrial District," *Hesperia*, XX, 1951, p. 267).

⁷⁹ On the subject of contemporaneous use of older and newer pottery, see particularly the discussion of the Koroni material, E. Vanderpool, J. R. McCredie, and A. Steinberg, *Hesperia*, XXXIII, 1964, pp. 69-75, especially p. 70.

⁸⁰ Note the discrepancy with the previous provisional dating of the catastrophe (presumably a fire on account of the burned wood and broken roof tiles in the uppermost fill of the cistern) which spelled the end of the House of Mikion and Menon. A *terminus ante quem* for this event was given by the pyre burial set in a pit against an orthostate of the southeast wall of the house and in the line of the wall, hence clearly postdating the destruction of that wall. The location of this burial is marked by a cross on the plan, Figure 1. Because of the chronological significance of this material it will be well to present it here with photographs (Pl. 35). The pots in this pyre (Agora deposit F 16:7) included the following: a chytra, P 27913 (H. 0.157, D. 0.219 m.); a rilled-rim saucer, P 27912 (H. 0.025, D. 0.14 m.); and a black-glazed olpe of small standard, P 27911 (H. 0.186, D. 0.07 m.). According to Shear (1969, p. 394) this "pottery could be dated to the last years of the fourth century and may have been buried just after the beginning of the third." If, on the other hand, the filling of well and cistern is to be associated with the destruction and abandonment of the house, then the placing of this pyre must be dated in accord with the latest pottery in the well, that is, close to the middle of the third century. The pyre pottery itself, of course, need not necessarily be as late as this, but the circumstances do indicate the advisability of re-examining this sort of ceramic material.

⁸¹ It is interesting to note in this connection the character of a grave group from Egypt, the so-called Delta Tomb. This material includes ten vessels with a stylistic range from the middle of the fourth century well down toward the middle of the third. A terracotta figurine of a standing draped female should probably date to the late first quarter or early second quarter of the third century; G. A. S. Snijder, *Allard Pierson Museum, Algemeene Gids*, 1937, p. 43, pl. XIX; M. Rostovtzeff, *The Social and Economic History of the Hellenistic World*, I, Oxford, 1941, pl. XX, p. 162. I owe this reference to Mrs. Thompson.

THE TERRACOTTA FIGURINES

JOINTED FIGURES

Jointed figures of the type generally referred to as "dolls" were extremely popular in the fourth century and are common in deposits of this period.⁸² In Menon's Well and Cistern there are two such dolls of male sex, part of one female, and the legs of a further doll of indeterminable sex (Pl. 36). All are nude and seated, with articulated arms and immovable legs placed close together. The female, **80**, and one of the male dolls, **79**, have fully modeled backs. The other male, **78**, is roughly flattened in back.

The musculature on our figures is highly developed and they belong to an advanced phase of this sort of figure, far more advanced than the types found at Olynthos⁸³ or the early fourth-century examples from the Pnyx.⁸⁴ Chest muscles are faithfully modeled on the male dolls as are the rounded breasts of the female. The ribcage is carefully rendered on both types and naturalistic small folds of flesh appear at the stomach, more prominent on the female than on the male figures. The buttocks of the female are likewise plumper than those of the male (Pl. 36). Notable are the very long thighs of the males (not preserved on the female). Although the head of the female is missing, both male heads, surely molded separately, remain intact. The features are rendered in the manner of fourth-century sculpture with firm chin, high brow, and heavily outlined eyes.

There can be no doubt that male figures **78** and **79** are derived from the same archetype. However, despite their obvious resemblance, they are not twins. The profile view particularly shows how much sharper and more plastic **79** is than **78** and how roughly flattened is the back of **78** (Pl. 36). The most reasonable explanation for these differences is that the figures are the products of "parallel molds," that is, coming from two separate molds which ultimately derive from a single archetype.⁸⁵ The greater projection of **79** indicates that its mold was deeper and consequently probably closer in generation to the original figure. The back of **78** appears simply to

⁸² Cf. J. Dörig, "Von griechischen Puppen," *Ant. Kunst*, I, 1958, pp. 41-52; K. M. Elderkin, "Jointed Dolls in Antiquity," *A. J. A.*, XXXIV, 1930, pp. 455-479; D. B. Thompson, "The Figurines from the Pnyx," *Hesperia*, Suppl. VII, 1943, pp. 114-118; *idem*, "Three Centuries of Hellenistic Terracottas. I, B. The Hedgehog Well," *Hesperia*, XXIII, 1954, pp. 75-76; *idem*, *Troy*, Supplementary Monograph III, *The Terracotta Figurines of the Hellenistic Period*, Princeton, 1963, pp. 87-91 (henceforth cited as D. B. Thompson, *Troy*).

⁸³ D. M. Robinson, *Olynthus*, XIV, *Terracottas, Lamps and Coins found in 1934 and 1938*, Baltimore, 1952, pl. 99, nos. 295-300.

⁸⁴ D. B. Thompson, *Hesperia*, Suppl. VII, 1943, pp. 136-137, fig. 53. Cf. also at Corinth a very crude doll dated to the fourth century, G. R. Davidson, *Corinth*, XII, *The Minor Objects*, Princeton, 1952, no. 133, pl. 9 and p. 33. See also one at Abdera dated to the second half of the second century of similar type, D. I. Lazarides, *Πήλινα Εἰδώλια Ἀβδήρων*, Athens, 1960, B 92, pl. 23; D. B. Thompson, *Troy*, nos. 61-63, pl. XVIII.

⁸⁵ Cf. R. V. Nicholls, "Type, Group and Series: a Reconsideration of Some Coroplastic Fundamentals," *B.S.A.*, XLVII, 1952, pp. 219-223.

have been roughly sliced off. A more detailed discussion of mold generations will follow below in connection with the Cloaked Boy series (82 to 95).

Several fragments of dolls were also found in the Demeter Cistern: the torso of a female (D.C. no. 1); an articulated leg (D.C. no. 3); and a rather different type of doll, a handmade caricature of a nude obese female (D.C. no. 2).⁸⁶ The female torso, D.C. no. 1, with its much stiffer form and lack of modeling of ribs and stomach is quite different from ours. Mrs. Thompson has assumed it to be an earlier piece, probably discarded long before ending up in the Demeter Cistern. Nor is the articulated leg from the Demeter Cistern, D.C. no. 3, related to ours.⁸⁷ Mrs. Thompson has shown that it belonged to a hanging doll whereas ours are all seated with the legs pressed together.⁸⁸ Stylistically, too, there is a considerable difference: the feet of our figures are much simplified with no articulation of toes whereas the foot of D.C. no. 2 is both finely modeled in contour and rendered with well-defined toes.

The significance of such dolls has been discussed elsewhere.⁸⁹ We may note simply that as seated figures whose arms alone were movable they probably did not have a strictly apotropaic significance as has often been proposed for the fully jointed dolls. It is more likely that they were intended as votive gifts to some sanctuary as, for example, that of Demeter or Aphrodite.

CLOAKED BOYS

The most common type of figure in Menon's Cistern is that of a young boy dressed in short chiton and chlamys with high boots on his feet. Parts of twenty-one such figures, several nearly complete, were found. Among them, four distinct types, derived from four different archetypes, are distinguishable primarily through variation in the poses (Types I–IV, Pls. 37–39).

Heads, hats, legs, and bodies are separately molded. The faces of the figures have the plump features and rounded contours of very young boys. There is some variation among the heads but on all examples the hair is wavy and falls to the shoulders leaving the forehead free. On the head is one of three headdresses: 1) a plump beret, perhaps intended to represent thick fur or wool;⁹⁰ 2) a thick wreath on some of which there are projecting leaves;⁹¹ or 3) a diadem which may represent a "feathered" wreath. The chlamys is fastened over the right shoulder and falls to meet the boot at the knee.

⁸⁶ D. B. Thompson, 1954, pp. 90–91. Fragments from the Demeter Cistern and the Coroplast's Dump will be referred to in the present article with the number assigned them by Mrs. Thompson preceded by D.C. and C.D., respectively.

⁸⁷ *Ibid.*, p. 92.

⁸⁸ *Ibid.*, pp. 92 and 106.

⁸⁹ See note 82 above. On the significance of seated figures, see especially D. B. Thompson, *Troy*, pp. 88–89.

⁹⁰ Cf. *ibid.*, pp. 53–55.

⁹¹ *Ibid.*, pp. 45–48.

Before examining the differences in pose among them, a brief discussion of the different types will be in order.

The stance of Type I (82–88, Pl. 37) would not be immediately apparent, since no left foot remains, were it not for a fully preserved figure in the Lecuyer Collection, here illustrated on Plate 37.⁹² This figure strongly resembles the Type I examples and must surely derive from the same archetype. It shows that the Type I little boy is actually moving with the body leaning forward and weight on the left leg. Presumably, only the toes of the right foot could have reached the ground. The position of the arms, raised and close to the body, and particularly the fluttering drapery is thus naturally rendered in the manner of someone running with a light object in one hand. Type I differs markedly in this respect from the remaining types with their more static poses and calmer drapery.

Type II (Pl. 39), of which parts of three examples are preserved (89–91), is in an attitude of almost impatient expectancy, quite in contrast to the hurrying Type I figure. The weight is firmly on the left leg and the left hip is correspondingly raised; the left elbow and the head are tilted slightly upward and backward. Type II seems to want things to happen and in this is not unlike several small figures from Hadra in the Alexandria Museum.⁹³ The interest in drapery patterns which in Type I was motivated by motion is here indicated by the fall of the cloak, particularly in its wrapping and hanging from both arms.

Type III (Pl. 39), preserved in only one incomplete example (92), is rather similar in attitude to Type II. Unfortunately, none of the preserved heads or legs fits the body. The figure's attitude is thus not so distinctive. A noteworthy difference between these last two types is that whereas the chlamys of Type III falls in long diagonals from the fastening over the right shoulder, on Type II the fall in long V's is determined by the pulling and wrapping of the garment over the left arm held akimbo.

Type IV (93–95, Pl. 39) is likewise a quiet figure, and the one whose head is preserved (93) especially gives an impression of quiet, almost dejected waiting. The right arm which held the attribute is lowered almost straight and the head is bent slightly forward. The variations among the heads of Type I (Pl. 37), however, show that each little boy can appear quite different depending on the type of head attached to the body or even the angle of attachment of heads of the same sort.

One of the primary differences among the types of cloaked boys is the position

⁹² A. Cartault, *Terres cuites trouvées en Grèce et en Asie Mineure, Deuxième Collection Camille Lecuyer*, Paris, 1892, pl. 60, fig. 4. H. 0.14 m. The Lecuyer collection was made at a time when terracotta acquisition was at its height, and material readily available in Greece and Asia Minor. The provenience of the figure in question is unfortunately not given, but its similarity to our Type I figures suggests that it is Athenian and from the same archetype as the other seven of the type from Menon's Cistern.

⁹³ Alexandria Museum inv. no. 9217, E. Breccia, *Terrecotte Figurate Greche e Greco-Egizie del Museo di Alessandria*, II, i, Bergamo, 1930, pl. XIV, 3 (henceforth cited as Breccia, *Terrecotte*, II, i). Although the pose is admittedly not the same, the posture suggests a similar motivation.

of the arms which are held in somewhat varying ways. On our Type I (Pl. 37) the left arm is held against the chest and reaching to the throat with the lowered right arm at waist level. On Type II (Pl. 39) the left arm is akimbo with that hand resting on the hip and the right arm slightly raised to chest level. Type III (Pl. 39) is much like Type II but the left hand rests higher, at about waist level. On Type IV (Pl. 39) the left forearm is nearly horizontal with that hand free and the right arm relaxed at the side.

The legs likewise are differentiated although we can only join legs with the bodies of Types I and II. Those of Type I are in striding position with the left leg forward (Pl. 37). Those of Type II are firmly on the ground with the right leg forward and the toes turned outward. A difference in rendering is that whereas the boots of Type II are schematically modeled (Pl. 39), those of Type I have greater detail especially at the toes. Of the twelve separate legs preserved with the group, there are many examples of both varieties. No legs are preserved for Type III but the body stance indicates a stable pose more like that of Type II than of Type I.

The heads of six more figures are preserved, **97–102** (Pl. 40), as well as the additional legs, none of which can be joined to the surviving bodies. The mutilated head of a figurine from the Demeter Cistern may belong to our series of little boys and as such deserves consideration (Pl. 40). It was described by Mrs. Thompson as “a ball of clay, entirely unworked, but crowned by a thick, stippled wreath. . . . The outer layer, on which the face of this head was worked, has evidently been broken away.”⁹⁴ This fragment constitutes the strongest typological link between the Demeter Cistern and Menon’s Cistern, although the actual significance of this link may be debatable: such little heads are not uncommon in this period and could be used with bodies of either little boys or girls.

The Cloaked Boy series readily breaks down into the four types discussed above, but there are minor divergencies within Types I and II (numerically the best represented) which can be attributed to certain technical aspects of manufacture. Whereas it is obvious that the figures in each type are descended from a single respective archetype, there are subtle differences which indicate that different molds were employed.

On close inspection of the Type I figures, it becomes evident that they should be divided into two subcategories, IA and IB, to include **82, 83**, and probably **84** in the first, and **85, 86, 87**, and probably **88** in the second. The IA series differs in several significant ways from IB, differences which are illustrated by detailed views of **82** of category IA and **86** of IB on Plate 38. Most immediately noticeable is the tail of the chlamys below the right arm which is deeper and longer on IA. Similarly, the billowing hemline on the figure’s left is deeper and wider. Finally, the projection of the advanced left leg is considerably greater. If we assume that the IA and IB figures

⁹⁴ D. B. Thompson, 1954, p. 89.

are, as they must be, descendants of a common archetype, these variations indicate that different molds ("parallel moulds")⁹⁵ were employed for the two series. That is to say, the IA and IB figures were produced by molds derived respectively from casting on two different generations of the archetype. Now, it is an accepted fact that the occasionally necessary casting of new molds on successive generations of figures causes the figures gradually to diminish in size.⁹⁶ Therefore, mold IA must, as the larger, stand closer in generation to the archetype than IB. The figurine from which the IB mold was cast had (perhaps over the course of several generations) undergone a certain amount of reorganization and a paring down of some of its greater projections as was described above. In addition, certain areas, such as the drapery over the left shoulder, had been freshened up before our IB mold was cast. This reworking of the figurine may have been necessary simply as a result of the gradual wearing down of its soft clay.⁹⁷

To go further, it seems possible on the basis of the comparative freshness of the figures to trace the order of manufacture within the mold series in category IB. The order of production in this mold seems to start among our figures with **85**, the freshest in the group. Next is **87** and finally **86**, the most worn figure. The fragmentary **88** will probably belong somewhere in the middle (Pl. 37).

In Type II there is also evidence for the production of figures over several generations. On **90** the drapery beneath the right arm is somewhat differently organized and fuller than on **89**. On the same figurine the drapery on the left side is also broader and more plastic (compare on Pl. 38). In this case, however, the situation is different from that of Type I since here **89** is larger than **90** and presumably stands closer in generation to the archetype. Therefore, we can assume that the antecedents of **89** had a history of such damage or excessive wear as to necessitate reworking and paring down. **90**, though further removed in generation from the original, must thus reproduce more nearly the appearance of the archetype. **91** is unfortunately in such battered condition, having lost most of its original surface, that it is impossible to place it within the series.

Among the figures of Type IV there are no striking differences, although this may be only because the figures themselves are so much more damaged.

Figurine **96**, at first glance seemingly unrelated to the preceding Cloaked Boys, is, in fact, the lower part of another type of draped boy of much earlier date. Although

⁹⁵ R. V. Nicholls, *op. cit.* (note 85), p. 223.

⁹⁶ *Ibid.*, pp. 219-220.

⁹⁷ It seems unlikely that the molds, which become quite hard with use, were reworked in such a way as to produce the differences under discussion. The clay of the figurines themselves, on the other hand, remains so soft that the pieces can be easily marred today. In antiquity the figurine surfaces were surely often touched up and sometimes pared down. An example of such a reworking of the surface is T 2474, the standing draped female on Plate 41. It was already noted that the back of the seated doll **78**, Plate 36, was cut back.

this figure does not belong in the series of boys in our Types I to IV, I am nevertheless designating it Figure Type V for the sake of clarity. This early version (Pl. 40) is the ancestor of a long series of little boys whose history has been traced by Mrs. Thompson.⁹⁸ Its red fabric and primitive workmanship indicate a date for it in the late fifth century, considerably earlier than most of our other figurines. The type represented by our fragment is that of a quiet young boy shrouded in his himation with right arm upraised and left arm at his side, grasping the fall of drapery which stands out in a bunch beside the left foot. In Mrs. Thompson's series, we may contrast our piece with one in the British Museum (inv. no. C334) dated to around 300 B.C. and here illustrated on Plate 40.⁹⁹ The rendering of the heavy fold of drapery, primitive in our piece, is fully refined in the British Museum figure. Late versions carry the type through the third century, Late Hellenistic and Early Roman times.¹⁰⁰

The Cloaked Boys were probably intended as votive gifts. The readiest cult association is with Demeter and it is interesting to note that a late fourth-century votive relief depicting Eleusinian divinities was found close by at the west foot of the Areopagus in 1947.¹⁰¹ The unusually fresh condition of the relief suggests a provenance near its find spot and consequently not far from that of our Cloaked Boy series and the figurines (some of which have a distinctly Eleusinian character) from the Demeter Cistern.¹⁰² Noteworthy also about this relief is the remarkable similarity of the drapery of the central figure to that of our Cloaked Boy of Type I and to the Brauronian figure illustrated on Plate 37. In a sanctuary context, a large and significant group of little boys was found in connection with what is probably the Demeter Sanctuary at Demetrias.¹⁰³ The Demeter Sanctuary on Acrocorinth produced the head of a chubby little boy not unlike ours.¹⁰⁴

⁹⁸ D. B. Thompson, "Three Centuries of Hellenistic Terracottas. VI. Late Second Century B.C. to 86 B.C., VI, B: Herakles Deposit (C 18:3)," *Hesperia*, XXXIV, 1965, pp. 57-58.

⁹⁹ R. A. Higgins, *Greek Terracottas*, London, 1967, pl. 45, A. Cf. also D. B. Thompson, *Hesperia*, XXXIV, 1965, discussion p. 57 and pl. 19. Also Leipzig Museum nos. 2227, 2221, E. Paul, *Antike Welt in Ton, Griechische und römische Terrakotten des archäologischen Institutes in Leipzig*, nos. 191, 192, respectively.

¹⁰⁰ Third century: Pnyx, *Hesperia*, V, 1936, p. 173, fig. 19, 1, m; mid-third century, Agora T 884, *Hesperia*, XXXIV, 1965, pl. 19; second century, Herakles Deposit, Agora T 2500, *ibid.*, pl. 19, no. 7; Early Roman, Agora T 3063, *ibid.*, pl. 19.

¹⁰¹ Agora S 1251 (*Hesperia*, XVII, 1948, pl. 54, 2, p. 177). I am indebted to Mr. Thompson for bringing this relief to my attention.

¹⁰² Summarized by Mrs. Thompson, 1954, p. 105. Note the following: D.C. no. 10, an initiate; D.C. nos. 1-3, dolls, particularly the grotesque D.C. no. 2; D.C. no. 5, either Demeter or a Mother of the Gods; D.C. nos. 8 and 9, devotees of a goddess carrying each an object on her head; an unfinished marble statuette of Demeter or the Mother of the Gods, S 195.

¹⁰³ A. S. Arvanitopoulos, *Γραπταὶ Στῆλαι Δημητριάδος-Παγασῶν*, Athens, 1928, especially fig. 53.

¹⁰⁴ R. S. Stroud, "The Sanctuary of Demeter and Kore on Acrocorinth, Preliminary Report I: 1961-1962," *Hesperia*, XXXIV, 1965, pl. 2, d and p. 10. The figure is from "late fourth-early third century context."

Such figures are, however, also found in other associations. In Athens, for example, a series of little boys was found on the North Slope of the Acropolis, undoubtedly connected with the Sanctuary of Eros and Aphrodite.¹⁰⁵ Other little boys came to light on the Pnyx.¹⁰⁶ A striking parallel in marble to our Type I is the statuette, noted above, found in association with the cult of Artemis at Brauron (Pl. 37).¹⁰⁷ Both by its pose and the fall of its cloak this statuette is remarkably similar to our figures and the comparison points up the strikingly sculptural effect of our Cloaked Boy terracottas.¹⁰⁸ Among the numerous other groups of cloaked boys which have been found, a particularly outstanding collection has emerged from the cemeteries of Alexandria.¹⁰⁹ In view of the diffusion of this type of figure, one cannot be certain of the cult association of our series although Demeter is a strong candidate.

STANDING DRAPED FEMALES

A number of draped female figurines of the typical Tanagra type were found in Menon's Cistern. It is a particularly happy circumstance to have found so many examples dating apparently to within a generation or two of the beginning of the true Tanagra style. Substantial parts of eight such figures were recovered, including two from the same mold, and fragments of four other figures. They display a considerable variety of pose and arrangement of dress in characteristic Tanagra fashion.

The first figure, **103**, the largest of the group, standing 0.213 m., is clothed in a familiar draping of chiton and himation (Pl. 41).¹¹⁰ The himation envelopes the

¹⁰⁵ O. Broneer, "Excavations on the North Slope of the Acropolis in Athens, 1931-1932," *Hesperia*, II, 1933, pp. 333-337, fig. 5, b-g, i, j and fig. 6, b. The terracottas were found northwest of the Sanctuary of Eros and Aphrodite and probably came from it (*ibid.*, p. 333). Broneer dates the figures to the early second century B.C. (p. 337). Cf. another similar second-century figure, C. H. Morgan II, "The Terracotta Figurines from the North Slope of the Acropolis," *Hesperia*, IV, 1935, p. 210, fig. 14, d and p. 211.

¹⁰⁶ Cf. a small standing chlamys-clad little boy from the Pnyx, H. A. Thompson, "Pnyx and Thesmo-phorion," *Hesperia*, V, 1936, p. 174, fig. 20, q and p. 177 where the deposit is dated to the third century.

¹⁰⁷ *Πρακτικά*, 1950, p. 181, fig. 10, center.

¹⁰⁸ Noteworthy also is an unpublished fragmentary relief from Larissa in Thessaly now in the museum of that city. On it are preserved nine of a still longer series of standing chlamys-clad youths in slightly varying stances. The garments and attitudes of these figures relate them closely to our series of Cloaked Boys.

¹⁰⁹ E.g. from Hadra, Alexandria Museum inv. no. 21446, Breccia, *Terrecotte*, II, i, pl. XIV, 3. See also a figure from Chatby, Alexandria Museum inv. no. 18025, *ibid.*, pl. L, 7. Close to our Type I in pose is another figure from Chatby, Cairo Museum inv. no. 18920, E. Breccia, *Catalogue général des antiquités égyptiennes, musée Alexandrie, La Necropoli di Sciatbi*, I, Cairo, 1912, pl. LXXII, 217. Close to Type IV is a figurine from Boeotia in the Metropolitan Museum of Art, no. 10.1064, D. B. Thompson, *Troy*, pl. LXI, d; cf. F. Winter, *Die antiken Terrakotten*, III, *Die Typen der figürlichen Terrakotten*, II, Berlin, 1903, pp. 238-240 (henceforth cited as Winter, *TK II*); also D. B. Thompson, *Troy*, p. 54 with bibliography. Close to our Type III is also a figure from Kharayeb, M. H. Chéhab, *Bulletin du Musée de Beyrouth*, X, *Les Terres Cuites de Kharayeb*, Paris, 1951-1952, pl. LXXVI, 3 (a type represented by inventory nos. 873-889).

¹¹⁰ Winter, *TK II*, p. 41, fig. 5.

upper body including the arms and falls in a curved line across the thighs. Tension across the upper body is created by the right arm held at the breast and by the left arm which grasps the drapery at hip level on that side. The chiton falls in wide folds from the thighs but is enlivened by the slight protrusion of the flexed left knee. The lines of the figure are deceptively simple; the effect despite the less than complete condition of our piece is quite monumental. The head of the figure is especially fine. The bulky wrapping of the drapery makes the head seem somewhat small in relation to the body but the smaller proportion of head to body may be considered a mark of the period in which it was produced.¹¹¹ The hair is dressed in the popular fourth-century melon coiffure in which a series of deep twists runs from the forehead to the back of the head where the hair is gathered in a coil of braids.¹¹² The freshness of the head stands in contrast to the rather worn condition of the body, a circumstance which would indicate that the body mold was older and more worn when the figurine was made.

The type is well known and several stages of its development have been traced by Mrs. Thompson.¹¹³ She contrasted a fine example of the type, Acropolis 1460 (dated by her to 330–320 B.C.), with Agora T 2474 (dated by her to after 300 B.C.; Pl. 41). The rounded lines of the Acropolis figurine were rendered on T 2474 with a much harsher effect through the deep-cut working of the folds. Figurine **103**, some 0.055 m. shorter than those just noted, should stand in between but chronologically closer to the later of the two, T 2474. The surface of T 2474 has been heavily reworked, however, a fact which might initially suggest a later date than is possible for it.

Figure **104** is remarkably similar to **103** in pose and manner of drapery (Pl. 41). However, its size (less than half that of **103**) and the treatment of the garment indicate a much later date for it, probably well on in the third century. On **104** the body lines are exaggerated through more clinging drapery and, to take advantage of this, the weight is thrown more heavily to one side. Whereas the interest in **103** was more in the simple pattern of drapery lines, here it is in the contour of the body beneath the drapery, evident despite the worn condition of our figure. On **104** the himation which dips to knee level is more clinging, mainly as a result of being gathered behind the left elbow and held in at the waist. The chiton below the knees falls in a series of folds following the swing of the body just off the vertical. Broad, dipping folds cross the body at waist and hip level to form several long folds along the right side, dying out over the right breast. The contour of the right side is somewhat hidden. The result is that the figure appears less static than the monumental **103**, an effect achieved mainly

¹¹¹ Cf. the passage in Pliny, *N.H.*, XXXIV, 65, which credits the sculptor Lysippos with making the body more slender and the head relatively smaller. It is not surprising to see this same trend reflected in the minor arts.

¹¹² D. B. Thompson, *Troy*, pp. 38–39.

¹¹³ D. B. Thompson, "The Origin of Tanagras," *A.J.A.*, LXX, 1966, p. 61.

by the slight exaggeration of the stance and by the greater tension of the drapery across the body.¹¹⁴

Figure **105** shows the himation employed to quite different effect (Pl. 41). Here it is pulled across the body in a complicated crisscross of lines.¹¹⁵ A strong diagonal runs from the right shoulder over the sharply bent arm to the left hand which catches the drapery at the left hip. From the left hand another diagonal crosses over the right hip, dipping as it passes in front of the body. A further, less emphatic diagonal runs from the hand at the right shoulder across the neck and over the left shoulder. Only a few folds are indicated in the garment passing over the left arm and left breast. This figure is considerably heavier than most in the group, both in technique and in effect. The treatment of the folds is clumsy and the resemblance to the character of real cloth has given way to mere patterning. Similarly, the upraised right hand has no substance and is little more than a lump beneath the garment. This must be one of the later figurines in the group.

The intricacies of crisscross pattern such as we find on **105** must have appealed to ancient coroplasts, as we find many examples similar to it. One such parallel for our figure is in the Metropolitan Museum of Art (inv. no. 07.286.10), a figure whose head is also preserved.¹¹⁶ It is illustrated here for comparison on Plate 41. The New York figure is more delicately and at the same time more realistically worked, however, as can be seen in the difference in treatment of the himation as it crosses from right shoulder to left hand and in the fall of the chiton.

The fragmentary parts of two examples of another type are preserved, **106** and **107**, which together give the pose of the figure although both head and forearms are missing (Pl. 42). The original height of the figure without head will have been about 0.103 m. The drapery on this attractive figure is quite different from that of the preceding ladies and is most reminiscent of the garments worn by the little girls dedicated to Eilithyia at Agrae¹¹⁷ and to the "little bears" from Brauron.¹¹⁸ Very close also in manner of draping and pose is a statue of a little girl from Thespiae, illustrated on Plate 42.¹¹⁹ Emphasis is on the rather high-girt chiton; the bunched-up himation

¹¹⁴ Related is a much larger (H. 0.25 m.) figure in Athens, National Museum no. 4575, G. Kleiner, "Tanagrafiguren, Untersuchungen zur hellenistischen Kunst und Geschichte," *Jahrb.*, *Ergänzungsheft* XV, Berlin, 1942, pl. 11, 2 (henceforth cited as Kleiner). **104** is more compact and a later version. Cf. also a figurine from Hadra, Alexandria Museum inv. no. 9049 (H. 0.22 m.), Breccia, *Terrecotte*, II, 1, pl. F, 1.

¹¹⁵ Cf. Winter, *TK* II, p. 37, fig. 6.

¹¹⁶ Published by G. M. A. Richter, *The Sculpture and Sculptors of the Greeks*³, New Haven, 1950, fig. 73; cf. also S. Mollard-Besques, *Catalogue raisonné des figurines et reliefs en terre-cuite grecs et romains*, II, *Myrina*, Paris, 1963, pl. 124, e (*Myrina* 245) and pl. 124, f (*Myrina* 235; henceforth cited as Mollard-Besques, *Myrina*); also Kleiner, pls. 9 and 14.

¹¹⁷ *Εργον*, 1957, pl. 21.

¹¹⁸ *Εργον*, 1958, p. 36, fig. 38.

¹¹⁹ *B.C.H.*, XLVI, 1922, p. 246, fig. 24.

crosses diagonally from the right hip and is caught up over the left forearm. A prominent wrinkle crosses the diagonal folds of the himation and echoes the horizontal of the chiton girdle. The contour of both legs is visible below the chiton. The piece of drapery which originally fell from the arm along the left side of the figure is not preserved.

A revealing effect is evident in the next type, **108**, a figure of smaller scale than the preceding and one of the few solid pieces in the group (Pl. 42). Here the himation is somewhat differently draped so that its edge forms a diagonal running from just below the flexed right knee to just above the left knee. The flexed right knee gives rise to diagonals toward the left hip; other diagonals go from right hip to waist at left. None of the sets of diagonals is parallel but all are motivated by the stance. The himation clings even closer on this figure than on the preceding ones through the wrapping at waist and hip. The diagonals at the waist are folds of drapery pulled tightly with little free fall so that the hips and flexed right leg are clearly apparent beneath. This is a late example of a well-known type of long duration¹²⁰ and must be one of the later pieces in our group.

More revealing still is **109** (Pl. 42). The arms are in the same position as on **103**, **104**, and **108**, but with the body weight on the side of the upraised arm. The himation is pulled back of the left arm and folds cross at the waist level to the right arm which appears to have been upraised. Here an indication of drapery texture is given by the drapery folds under the right forearm. Below the waist, triangular folds emphasize the pelvic area. Both hips are revealed and indeed are emphasized by the edge of drapery hanging from the right shoulder to throw the contour in relief on that side. On the left side the trail of drapery below the left hand and the heavy lines from the top of the right hip to the left knee outline the contour of the left leg. The flexed leg which drags slightly to the side is visible to the ankle where the chiton gathers and spreads over the foot.¹²¹ The hemline flares all around the figure, a feature which suggests a relatively late date for this figurine in our series.

A small fragment, **111**, is preserved of another figure which may have been of similar type to judge from the transparency of the drapery (Pl. 42). Preserved is only part of the flexed left leg from just above the knee to the foot which is covered by the folds of the chiton. The drapery is diaphanous like that of **109**.

Another type of figurine, **110**, is represented by two non-joining fragments (Pl. 43). The character of the missing area in front from waist to mid-thigh is supplied by a

¹²⁰ Cf. Alexandria Museum inv. no. 15663, Kleiner, pl. 24, a and discussion of the type, p. 128; also Winter, *TK II*, p. 41, fig. 3. The pose, with some differences in the drapery, is related to that of one of the muses on the Mantinea Base, Richter, *op. cit.*, fig. 680, center figure.

¹²¹ Cf. Winter, *TK II*, p. 44, fig. 1, same pose but the figure is more hidden in drapery folds. Something like the diaphanous effect is found on a figure from Knidos, C. T. Newton, *A History of Discoveries at Halicarnassus, Cnidus, and Branchidae*, London, 1861, pl. 59, no. 4.

complete figure from the same archetype found nearby in 1932, Agora T 155 (Pl. 43).¹²² The right arm is akimbo with hand at hip and the left arm is placed with that hand resting on the left breast. Notable are the outspread fingers which, although not unparalleled, are relatively rare.¹²³ Weight is on the right leg with the corresponding hip prominently raised. The himation passes from over the right shoulder diagonally to the left arm where it is held and falls (as preserved on T 155, Pl. 43) in two broad folds along the left thigh. There are tight gathers about the right elbow with folds radiating over that arm. Other folds run diagonally in nearly parallel lines from the right shoulder to the left hand. Below the waist, again as preserved on T 155, the hemline of the himation crosses in a diagonal from right mid-thigh to just below the left knee. Several folds fall in curves from the waist and strong diagonals cross from the flexed left knee upward toward the right hip. The delicate treatment of the chiton as it falls to the ground, evident on **110**, is muted on T 155 where the folds have flattened and lost their original vitality.

Agora T 155, useful for the reconstruction of the missing areas on figure **110**, is clearly of a later generation than ours, being both smaller and more worn. Closer in generation to **110** is another fragmentary figurine from the Agora, T 3765, which preserves only part of the upper body with much of the drapery fall below the left hand (Pl. 43). It is also related to ours as it shares the same archetype for the back, although the back mold itself is admittedly quite common.¹²⁴ Whereas T 155 is unworked on the back, T 3765 and our piece feature a trailing fold of himation falling from the left shoulder to upper thigh level.

There remain a few scraps of draped female figures. A fragment of a standing female figure, broken at knee level, **112**, preserves the hemline of the chiton and the beginning of the himation (Pl. 42). The drapery gathers about the flexed right leg and the chiton curves diagonally from the knee. A very small fragment, **113**, is from the bottom right side of the chiton of a standing figure (Pl. 42). The material falls in wide folds and, of our figures, resembles most nearly the type of drapery of **103**. Another small fragment, **114**, also from the lower part of a standing figure, preserves

¹²² Found within the same twenty-meter grid square as ours.

¹²³ Cf. D. B. Thompson, *Troy*, no. 154, pl. XXXII; cf. also Athens, N. M. 4471, Kleiner, pl. 8, a. A later example of the same type comes from Chatby, Alexandria Museum inv. no. 10544, Breccia, *Terrecotte*, II, 1, pl. VI, 3.

Mr. Thompson has brought to my attention pieces of a mold for a life-sized draped bronze statue of fourth-century date which were found in a casting pit just across the valley from the House of Mikion and Menon (*Hesperia*, XXVI, 1957, pl. 28, a and p. 100). Noteworthy with regard to figure **110** is the fact that in the mold the fingers of the hand are outspread, probably at the breast. As the pieces are much too fragmentary to permit reconstructing the full statue, one can only speculate on the possible influence the bronze original may have exerted on the coroplast's repertoire.

¹²⁴ The same scheme but more complicated in execution is found on several figurines published by Mrs. Thompson, e.g. Acropolis Museum T 1462, "The Origin of Tanagras," *A.J.A.*, LXX, 1966, pl. 20, fig. 18.

just a little bit of the draped flexed left leg with a fold of drapery from between the legs. The tail of the himation hangs to knee level (Pl. 43).

115 is a much-battered fragment of a female torso whose left side is broken away (Pl. 43). The right arm is drawn up beneath the drapery reaching toward the throat. The modeling is not very well defined and only light folds run over the right shoulder from the elbow. It is not impossible that torso **115** originally went with the bottom fragment **112**.

MOLD FRAGMENT

It is rather disappointing, in view of the quantities of figurines found, to have recovered only a single fragment of a mold in our cistern, **116** (Pl. 43). The piece is from the lower right front part of a standing female dressed in the usual chiton and himation. The himation hangs in nearly straight, fine folds with the chiton line almost horizontal.

SEATED DRAPED FEMALES

A seated lady, **117**, typifies the Tanagra style perhaps better than any other figure in our group (Pl. 44). Seated on a rock, she is enveloped in the himation which is pulled in interesting patterns by her pose. The body is twisted with the torso turned to her left, the legs and head to her right. The left arm rests on a piece of rock and grasps the drapery while the right is raised beneath the himation to the breast. The knees are slightly spread with the left knee higher than the right so that parallel lines are formed over the thighs but curved ones below the knees. The head is tipped back slightly to the right in the same direction as the knees. The *θολία* on her head and the earrings in her ears complete the elegant outfit.

The type was popular in antiquity and the use of a rocky seat is an effective counter to the sophisticated pose and costume of the lady on it.¹²⁵ A good parallel to our figure is in the Metropolitan Museum of Art (inv. no. 11.140.3, Pl. 44). The head on the New York piece, however, is inclined to her left with the torso. The downcast glance lends a more pensive air to this figure.

Another seated figure, **118**, is a small but elegant fragment (Pl. 44). Seated in a high-backed chair, the lady wears only a chiton. The naked left arm is held at the side and rests along the left thigh of which only the beginning is preserved. The chiton is held at the shoulder from which it falls in curving folds across the breast.

Similarly seated in a high-backed chair is a better preserved figure, **119** (Pl. 44). The left arm is held at the side and the forearm rests along the thigh as on **118**. The

¹²⁵ Cf. Leipzig, T 2225 and T 2021, E. Paul, *op. cit.* (note 99), pls. 44 and 45, respectively; also Berlin, Staatliche Museen inv. no. 6689, A. Köster, *Die griechischen Terrakotten, Antiquarium der Staatlichen Museen zu Berlin*, 1926, figs. 61, 62.

major difference in pose is that on **119** the body is wrapped in a himation so that the arm, which was revealed on the other, here is covered. The right arm is raised beneath the himation with the hand resting on the right breast. The knees are planted well apart with a few diagonal folds running from the right knee across to the lower left leg. The drapery is caught behind the left elbow so that nearly horizontal lines run across the midriff, curving folds across the lap. The diagonal caused by the upraised right arm is continued in the line of the folds across the left shoulder.

A somewhat more fragmentary example, very close to ours in date (from a late fourth-century context) and in detail, has been found in a not too distant quarter of the Agora (the industrial district to the southwest), T 2207 (Pl. 44). It surely derives from the same archetype, possibly even from the same mold, as **119**.

The fragment of a seated female figure of much earlier type is also preserved from Menon's Cistern, **120** (Pl. 44). The left foot and leg from thigh level appear against the base of a throne. This is part of a very common type of figurine which enjoyed great popularity in the Archaic period but also survived into later times.¹²⁶

FEMALE HEADS

Five female heads were found detached from their bodies (Pl. 44). Among them is a very attractive one, **121**, whose hair is dressed in waves not quite regular enough to be termed a melon coiffure. Striking are the deep valleys between the twists of hair which were probably, at least in part, worked by hand on the head itself. Although the nose and lips have suffered damage, the originally crisp working of the head is evident in the well-defined eyes and the elaborately crinkled hairdo.

Another head, **122**, has a larger, more oval face and is more heavily worn. Though little of the hair remains, the hair style with bow on top, a familiar fourth-century style, is discernible.¹²⁷ The heavy lidded eyes and rather thick lips are related to those of **121**.

Next are two small heads apparently from the same or parallel molds, **123** and **124**. From the position of the neck, preserved in part on **124**, one can determine that the heads were originally tilted slightly forward and to the right. The features are not distinct, especially the eyes and mouth. The hair style is also not readily apparent; a fillet or a low bow of hair may run across the head although the top of the head is too blurred to be sure.¹²⁸

The large-scale head, **125**, is of different character (Pl. 44). Particularly intriguing about this piece is the broken-off projection on the top of the head slightly to her right. Too little of the object is preserved to be sure of its original character and it may simply

¹²⁶ Cf. *Hesperia*, V, 1936, p. 171, fig. 18, a, b, c; also Winter, *TK I*, pp. 48ff.

¹²⁷ D. B. Thompson, *Troy*, nos. 202-204, 212-214, pp. 42-43.

¹²⁸ *Ibid.*, pp. 44-52 on headdresses.

be the remains of the topknot of the lampadion hairdo or a bowknot, both common in the fourth and third centuries.¹²⁹ On the other hand, it is also just possible that the head was originally of ritual character and carried some sacred object on top. Inasmuch as two heads bearing different sorts of ritual objects were found in the neighboring Demeter Cistern (D.C. nos. 8 and 9),¹³⁰ some such possible interpretation should not be excluded for figure **125**.

THEATER FIGURES AND MASKS

The popularity of the ancient theater shows itself in most Hellenistic terracotta deposits by the inclusion of miniature actors. Figure **126** is a warrior figure dressed in short military tunic.¹³¹ The upper body is mainly covered by a large round shield held with both hands. Head **127** is restored with the body in the photograph, Plate 45, although it does not physically join. However, the ridge outlining the missing head and chin preserved on the neck of the body corresponds well to the outline, both in shape and size, of the underside of **127**. Furthermore, the head with helmet is appropriate to the little warrior as can be seen by comparison with the fully preserved Myrina figure (no. 282) illustrated on Plate 45.¹³² Soldiers were popular in plays of the New Comedy and terracotta representations of them are common.¹³³ Several have been found in Athens. One quite similar to ours from late fourth–early third century context was found on the Pnyx.¹³⁴ Another of fourth-century date, preserved only in the area of the shield, comes from the Agora, T 3114.

Another figure, surely to be identified as an actor, is the fragmentary piece **128** (Pl. 45). The face is a mask with its bulging round eyes and wide mouth just visible on either side of the hand placed at it. A *κεκρύφαλος* conceals the hair, and the chest is padded to represent a female bosom.¹³⁵ The gesture of hand at mouth may be one of surprise¹³⁶ and the figure is perhaps to be identified as a courtesan.

The little traveler's pack, **129**, is a familiar stage prop for either soldiers or travelers (Pl. 45). The pack was worn slung high over the shoulders of the comic figure who sometimes carries such additional paraphernalia as a water flask, weapons, and a walking

¹²⁹ *Ibid.*, pp. 41–43.

¹³⁰ D. B. Thompson, 1954, pls. 20 and 22, respectively.

¹³¹ I am especially indebted to Mrs. Thompson for her observations concerning the theatrical figures.

¹³² Mollard-Besques, *Myrina*, pl. 6, a (Myrina 282) dated by her (p. 7) to the first half of the fifth century, perhaps rather too early.

¹³³ M. Bieber, *The History of the Greek and Roman Theater*, Princeton, 1961, pp. 98–99 (henceforth cited as Bieber); cf. Winter, *TK* II, p. 384.

¹³⁴ *Hesperia*, V, 1936, p. 174, fig. 20, p.

¹³⁵ On padding of actors, cf. Bieber, pp. 40–41.

¹³⁶ Cf. a Pompeian wall painting illustrated in Bieber, p. 103, fig. 395. Or is she perhaps laughing? Cf. *ibid.*, p. 46, fig. 186.

stick.¹³⁷ A somewhat more schematically rendered pack was found in the Coroplast's Dump (C.D. no. 71).¹³⁸

Only the feet and ankles remain of another theatrical type which is preserved in two equally fragmentary examples, **130** and **131** (Pl. 45). This is an Old Comedy Herakles recognizable as such from the pose of crossed feet and especially from the upright at the left which represents the club.¹³⁹ The horizontal lines on the ankles are the edge of the tights (σωμάτια) worn by comic actors. A complete example of the type in the British Museum (inv. no. TB 752 [212]) is illustrated here for comparison (Pl. 45).¹⁴⁰ Also very fragmentary is a related figure, **132** (Pl. 45), of which only feet and lower legs remain. The horizontal lines at the ankles again betray its theatrical character but here there is no clue as to its stage identity. The little rectangular plaque bases worked with these figures are old-fashioned and date the three figures **130–132** well back in the early part of the fourth century if not earlier.¹⁴¹

The next two figures come from the world of Dionysiac mythology and undoubtedly represent actors from a satyr play. The first, **133**, is a rather large torso dressed in chiton and himation (Pl. 45). The himation is wrapped round the left arm and shoulder and then passes in thick folds over the heavily padded belly. The pose with left arm akimbo and shoulder thrown back is that of a rather pompous figure appropriate for a Papposilenus.¹⁴² Although the old Papposilenus is often draped in the shaggy goat-skin garment (χορταῖος) by which he is most readily identifiable, he can also be draped in a himation with perhaps just the furry limbs (missing on our figure) indicating his intended nature.¹⁴³ A good example of this is the later large Papposilenus from the Papposilenus Cistern in the Athenian Agora.¹⁴⁴ Similar to ours in pose and garb although less plastically rendered is a fragmentary actor from the Pnyx dated to the early fourth century.¹⁴⁵

Related to the Papposilenus, but earlier in type, is another figure of which only the head and shoulders are preserved, **134** (Pl. 46). This is a little flute-playing satyr with peaked ears, beard, and trailing moustache. We can restore the figure as squatting, a pose common among satyrs engaged in this activity, as illustrated on Plate 46 by

¹³⁷ *Ibid.*, p. 40, fig. 153; Winter, *TK* II, p. 415, nos. 1, 8 and 9.

¹³⁸ D. B. Thompson, *Hesperia*, XXI, 1952, p. 151, pl. 41.

¹³⁹ Bieber, p. 42, fig. 171 and p. 46.

¹⁴⁰ R. A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum*, London, 1954, pl. 98, no. 741 (henceforth cited as Higgins, *Catalogue*). Cf. also Bieber, p. 39.

¹⁴¹ Higgins, *Catalogue*, pl. 97, no. 737. On plaque bases, cf. D. B. Thompson, *Hesperia*, XXI, 1952, pp. 123 and 129.

¹⁴² Winter, *TK* II, p. 397, figs. 3 and 4; D. B. Thompson, *Hesperia*, XXXIV, 1965, pp. 36–40.

¹⁴³ D. B. Thompson, *op. cit.*; contrast the shaggy no. 1 (pl. 13) with the more fully draped (except for the furry limbs) no. 5 (pl. 14). N.b. pp. 37–39 on the clothing of the Papposilenus.

¹⁴⁴ *Ibid.*, no. 5, pl. 14.

¹⁴⁵ *Hesperia*, Suppl. VII, 1943, no. 68, p. 148 and fig. 61.

a figurine from the British Museum (inv. no. 82.7-29.7).¹⁴⁶ In Athens a figure of this type comes from the Pnyx.¹⁴⁷ At Corinth a mask, probably of early fourth-century date, deserves mention as its features bear considerable resemblance to those of our little satyr.¹⁴⁸

There remain two masks (Pl. 46). **135** preserves most of the face up to the forehead and has the large bulging eyes and faint smile of an Archaic face. This is a familiar votive type.¹⁴⁹ **136** is quite different. The face of this piece with its snub nose and plump cheeks is that of a girl. The hair is, like that of **128**, wrapped in a kerchief. This piece surely represents the mask of a girl of comedy, although what role she is supposed to represent is not certain.¹⁵⁰

CHILD

Figure **137** is a fragment, shoulder to waist, of a plump nude little figure with right arm slightly upraised (Pl. 46). The hand appears to be holding some object, probably a toy or little animal, too worn to be distinguishable now. The type is illustrated on Plate 46 by a figurine in the British Museum (inv. no. 1926.3 - 24.39).¹⁵¹

BASES

Common in our group are the round spool bases apparently used either for figurines or for plastic lekythoi. Five nearly complete examples, all slightly different, and fragments of others were found. Two are shown as samples, nos. **138** and **139** (Pl. 46). The bases are hollow, flat on top, and with concave sides. The sides are in many instances molded at the base.

MISCELLANEOUS OBJECTS

Several objects come under no heading in themselves. Among these are a large wing, a mule, and two hands. The wing, **140**, of large scale, is modeled on the inside and has indications of feathering in long parallel lines (Pl. 46). A considerable amount of white sizing is preserved. To judge from the angle of the joining surface, the wing will have been standing out at a slight angle from the back of the figure, probably either a Nike or an Eros on a plastic lekythos.¹⁵²

¹⁴⁶ Higgins, *Catalogue*, pl. 115, no. 840; cf. also Winter, *TK II*, p. 396, fig. 5.

¹⁴⁷ *Hesperia*, Suppl. VII, 1943, no. 83, p. 150 and fig. 64. Cf. also examples of a squatting satyr playing the flute in the Danish National Museum, N. Breitenstein, *Catalogue of Terracottas in the Danish National Museum*, Copenhagen, 1941, no. 312 (inv. no. ABb 323) and no. 313 (inv. no. 7774), pl. 37.

¹⁴⁸ A. N. Stillwell, *Corinth*, XV, ii, *The Potters' Quarter. The Terracottas*, Princeton, 1952, no. XII, 15, pl. 18.

¹⁴⁹ Cf. Higgins, *Catalogue*, no. 243, pl. 42.

¹⁵⁰ Cf. Bieber, pp. 98-99, figs. 364 and 367, respectively.

¹⁵¹ Higgins, *Catalogue*, pl. 56, no. 372; cf. also Winter, *TK II*, pp. 266ff.

¹⁵² Cf. M. Trumpf-Lyritzaki, *Griechische Figurenvasen*, Bonn, 1969, pl. 16, FV 24.

The mule, **141**, stands out in the group as a handmade piece (Pl. 47). Its parts were simply made of rolls of clay joined together, with a bundle of faggots on his back, similarly made of long clay rolls. Parts of another such animal were also found but not included in the Catalogue. The head of a similar handmade mule was found in the Demeter Cistern (D.C. no. 12). Such crude little animals seem to have a long history and are virtually impossible to date.¹⁵³

Particularly interesting are the two hands, **142** and **143** (Pl. 47). **142** is an outstretched mitten-like right hand broken off above the wrist. The other, **143**, preserved to just below the elbow, has curled mitten-like fingers just touching the thumb. **142** is similar to certain Attic figures in the British Museum (Pl. 47, inv. no. TB 770 [195L]) and from the Kerameikos, where an arm, complete in itself, has the hand upraised apparently in an apotropaic gesture.¹⁵⁴ **143** is quite different and can be restored as one of a pair of arms which, together with a head, once projected from a plaque background.¹⁵⁵ A similarly formed hand has been found in a late fifth-century context in the Agora.

Two fragmentary objects, called either scoops or cradles, **144** and **145**, will surely have been intended for votive purposes (Pl. 47). The better preserved of the two, **144**, is pierced at one end for hanging. These simple little objects, roughly trough-like with serrated ends, are well known as cradles for tiny figurines of babies.¹⁵⁶

FURNITURE FRAGMENTS

Parts of a table with elaborately carved legs were found, **146**, a and b (Pl. 47). The table top is plain and hand modeled with the top of one leg still attached. The legs, one of which is preserved complete, had volutes at the top and a clawed animal's foot at the bottom. The foot of another leg with slightly different decoration was also found, **147** (Pl. 47).¹⁵⁷ Remarkable about these pieces is that the legs are stylistic hybrids. They combine the volutes which normally are found on the legs of couches with the animal's claws and vertical striations typical of ancient tables.¹⁵⁸

A small fragment of an exquisitely molded plaque, **148** (Pl. 47), will have had an

¹⁵³ Cf. Mrs. Thompson's discussion of these figures, *Hesperia*, XXIII, 1954, p. 104.

¹⁵⁴ Higgins, *Catalogue*, pl. 90, no. 688 (cf. also nos. 687, 689, and 690). Similar hands are also known from the Kerameikos, *Arch. Anz.*, 1935, p. 274, fig. 6; and from Delos, A. Laumonier, *Délos*, XXIII, *Les Figurines de Terre Cuite*, Paris, 1956, pl. 25, nos. 230-235, pp. 98-101.

¹⁵⁵ Cf. Agora T 2381 (Agora Section NN). Also see the "idole-plateau" in Mollard-Besques, *Myrina*, I, pl. XII, fig. 391.

¹⁵⁶ Winter, *TK II*, p. 271; cf. also *Agora*, XII, pp. 149-150, nos. 1084, 1085.

¹⁵⁷ Cf. *Corinth*, XV, ii, Class XXXIII, 23, pl. 45; and W. Deonna, *Délos*, XVIII, *Le Mobilier Délien*, Paris, 1938, pl. XI, 83. Cf. also in terracotta the lion's foot support, with a volute member resting directly on the foot, found in the Coroplast's Dump, C.D. no. 67, *Hesperia*, XXI, 1952, p. 151, pl. 40.

¹⁵⁸ Cf. couches with volutes, G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans*², London, 1966, figs. 312-327; for tables with claw feet, *ibid.*, figs. 350-358 and 370-377.

architectural function as a decorative element, no doubt for some such object as an altar.¹⁵⁹ The thin plaque has in high relief a fine bead-and-reel at the top, scrolls at the bottom, and rosettes alternating with palmettes rising from the scrolls. Both the motifs and their compositional arrangement are reminiscent of certain early Megarian bowls.¹⁶⁰ It is of interest to note that in this respect the moldmade plaque anticipates the molded bowl.¹⁶¹

CONCLUSION

The figurines in Menon's Cistern include a good sampling of those types which were particularly popular in the later fourth and third centuries. Among them are distinctly votive types, figures appropriate for funerary use, and theatrical types. Chronologically, a few fragmentary pieces appear to date to the late fifth and early fourth centuries (96, 120, 130–132, 135 and 143) but most are undoubtedly of third-century date. Although precise dates of manufacture of the figurines cannot be determined, the latest in our group (among which are 104, 105, 108 and 109) ought to belong to the period of the closing of Menon's Cistern, a date which the pottery indicates should be in the fourth decade of the third century.

It was seen that the pottery of Menon's Cistern covers a wide stylistic range. In this respect it is significantly connected with the pottery from the excavations at Koroni and the material in Hellenistic Groups A and B in the Athenian Agora. The chronology of this period of Greek history is notoriously uncertain but evidence is accumulating which can help in understanding those difficult times. The evidence found at Koroni provided a good fixed point chronologically for ceramics in the 360's. Menon's Cistern not only helps confirm the Koroni evidence but adds new evidence for the dating of other material such as terracotta figurines from the same period. As new

¹⁵⁹ Simpler altars were found at Abdera, Lazarides, *op. cit.* (note 84), B 110–112, pl. 31. The design is reminiscent of certain Italian terracotta revetment plaques, e.g. one from the district of Bolsena in the Danish National Museum, Breitenstein, *op. cit.* (note 147), no. 778 (inv. no. 6544), pl. 95. Cf. also a discussion by Mrs. Thompson on altars, "Three Centuries of Hellenistic Terracottas, II, B. The Altar Well," *Hesperia*, XXVIII, 1959, pp. 142–143. See also at Tarsus a base for a terracotta figurine, H. Goldman, *Excavations at Gözli Kule, Tarsus*, I, Princeton, 1950, no. 558, pl. 253 and p. 377.

¹⁶⁰ E.g. Agora Group A 74, *Hesperia*, III, 1934, p. 329, fig. 11, b. I owe this observation to Mr. Thompson.

¹⁶¹ It was already noted above (note 42) that Megarian bowls, whose date of origin is much debated, are absent from our group. Their first appearance has been placed at such wide extremes as the late fourth to early third century and the mid-second to mid-first century B.C. (see U. Hausmann, *Hellenistische Reliefbecher*, Stuttgart, 1959, p. 17 for a résumé of theories and bibliography on the subject). Such groups as that of Menon's Cistern and the Koroni material indicate that their beginning should be sought at least after the middle of the third century. (For a discussion of Agora Group A 74 which appeared, significantly, in the uppermost disturbed level of the well, see Hausmann, p. 23. Agora Group B contains no Megarian bowl fragments).

material is found and old material re-examined in light of more recent discoveries, a clearer picture should begin to emerge of the third century in Athens.

CATALOGUE

This catalogue presents a brief description of the material discussed above. In the pottery section the P number refers to the Agora inventory number. H. refers to height, diam. to diameter. Among the fine wares the clay is in all instances Attic. The section on terracottas follows the general scheme set up by Mrs. Thompson in her articles on the Hellenistic figurines from the Agora. Unless otherwise noted, the clay is pinkish buff, the fabric soft. Traces of slip are common and unnoteworthy; only traces of color will be mentioned. Unless otherwise specified, the figurines are moldmade. The T number in parentheses is that of the Agora inventory. H. refers to height, P.H. to preserved height, W. to width, and L. to length.

POTTERY

KANTHAROI

- 1 (P 27966). Kantharos, molded rim. Pl. 30.
H. 0.106, diam. of rim 0.105 m. Mended and restored.

Molded foot, concave beneath. Reserved line at junction of moldings on foot. Stacking circle inside. Black glaze, uneven, peeling.

Hesperia, XXXVIII, 1969, pl. 103, a.

- 2 (P 28058). Kantharos, molded rim. Pl. 30.
H. 0.121, diam. of rim 0.110 m. Mended.

Molded foot, concave beneath. The inner flange of resting surface does not reach ground. Resting surface reserved. Reserved band at and below junction of moldings on foot. Spurs on handles rise slightly above rim and taper at ends. Black mottled glaze.

Similar in shape: P 27967 (*Hesperia*, XXXVIII, 1969, pl. 103, b).

- 3 (P 28016). Kantharos, plain rim. Pl. 30.
H. 0.09, diam. of rim 0.092 m. Mended; part of one handle missing.

Molded foot, concave beneath. Spurs rise slightly above rim and taper sharply. Fired red to black, very unevenly. Glaze peeling.

- 4 (P 27968). Kantharos, plain rim. Pl. 30.
H. 0.16, diam. of rim 0.08 m. Mended; part of handles restored.

Molded foot, concave beneath, with reserved groove in resting surface. Reserved line at junction of moldings on foot. Long, thin spurs rise above rim. Black to uneven red glaze.

tion of moldings on foot. Long, thin spurs rise above rim. Black to uneven red glaze.

Hesperia, XXXVIII, 1969, pl. 103, h.

Close to this in shape from this deposit: P 27991, P 28014, P 28015, P 28017, P 29285, and P 29286.

- 5 (P 27992). Kantharos, plain rim. Pl. 30.
H. 0.113, diam. of rim 0.074 m. One handle restored.

Molded foot, concave beneath, with reserved groove in resting surface. Reserved line at junction of moldings on foot. Spurs rise sharply above rim. Dull black glaze.

- 6 (P 28059). Kantharos, plain rim. Pl. 30.
H. 0.128, diam. of rim 0.114 m. Mended and nearly half restored.

Low and broad turned foot, concave beneath, with scraped groove in resting surface. Scraped line at junction of foot and body. Deep open bowl. Spurs rise above rim and taper. Shiny black glaze.

- 7 (P 27971). Kantharos, plain rim. Pls. 30, 48.

H. 0.114, diam. of rim 0.085 m. Mended and restored in places.

Molded foot, concave beneath, with reserved groove in resting surface. Scraped line at junction of moldings on foot and just above junction of lower wall and foot. Ribbed lower wall. Added

decoration in thin clay on upper wall, a continuous garland open at one handle. Glaze black and partly gray, peeling.

Hesperia, XXXVIII, 1969, pl. 103, f.

8 (P 28042). Cup-kantharos, plain rim. Pl. 30.

H. 0.112, diam. of rim 0.079 m. Mended; part of one handle restored.

Molded foot, concave beneath. Inner flange of resting surface does not reach ground. Dull black glaze, poor quality, black to reddish brown.

9 (P 28049). Cup-kantharos, plain rim. Pls. 30, 48.

H. 0.115, diam. of rim 0.079 m. Mended; part of one and most of other handle restored.

Molded foot, concave beneath, with scraped groove in resting surface. Scraped line at junction of two moldings on lower part of foot. Added decoration in thin clay on upper walls: A) a garland with hanging pendants, inscribed above: ΑΦΡΟΔ; B) a garland with hanging ribbons, inscribed above: ΙΤΗ. Dull black glaze, peeling.

Close in shape from our deposit: P 27972 (*Hesperia*, XXXVIII, 1969, pl. 103, e), P 28048, P 29287, and P 29288.

10 (P 28335). Cup-kantharos, plain rim. Pls. 30, 48.

H. 0.103, diam. of rim 0.098. Mended; handles and part of body restored.

Molded foot, concave beneath with reserved groove painted red in resting surface. Reserved line at junction of moldings on lower part of foot, painted red. Scraped line just above junction of lower wall and foot. Short, broad body with flaring rim. Added decoration in thin clay, originally gilded, runs around upper wall: swag dips at center of each side with inscription above: ΑΓΑΘΗ on one side; ΤΥΧΗΣ on other side. Dull black glaze, with traces of gilding preserved.

11 (P 28027). Cup-kantharos, squat rim. Pl. 30.

H. 0.068, diam. of rim 0.094 m. Mended, one handle restored.

Faintly molded foot, concave beneath, with scraped groove in resting surface. Scraped line above junction of foot with wall. Short, fat stem.

Decoration inside: double circle of careless rouletting. Dull black glaze.

Hesperia, XXXVIII, 1969, pl. 103, i.

12 (P 28035). Cup-kantharos, bowl-shaped. Pl. 30.

H. 0.075, diam. of rim 0.102 m. Mended; parts of handles restored.

Molded foot, concave beneath, with scraped groove in resting surface. Scraped line at junction of moldings on foot. On floor traces of stacking outline. Glaze black to gray.

Hesperia, XXXVIII, 1969, pl. 103, k.

13 (P 28143). Cup-kantharos, bowl-shaped. Pls. 30, 48.

H. 0.085, diam. of rim 0.102 m. Mended and heavily restored.

Molded foot, concave beneath, with scraped groove in resting surface. Scraped line at junction of moldings on foot, and just below handles. Between handles is painted a garland in white paint with added thin clay consisting of sagging bands with dots between; above are flowers. Above this are larger flowers with added clay. Shiny black glaze.

14 (P 28334). Cup-kantharos, bowl-shaped. Pls. 30, 48.

H. 0.093, diam. of rim 0.11 m. Mended and restored.

Molded foot, concave beneath. Entire foot and stem red. Short stem, outturned rim. Between handles is painted a garland in brown paint with traces of white, consisting of a horizontal line, slightly sagging, a row of dots above it and below it pendant lozenges on one side, hanging ribbons and dots on the other side. Red stacking circle on inside. Glaze black to red with dull lustre.

15 (P 27970). Kantharos, goblet. Pls. 30, 48.

H. 0.087, diam. of rim 0.108 m. Mended and restored.

Turned foot, concave beneath with scraped groove in resting surface. The inner flange of the resting surface does not reach ground. Scraped line on lower part of foot and just below handles. Strap handles with ivy-leaf thumb-rests above. On

upper body between handles is ivy wreath with added thin clay and white paint. Black glaze with dull lustre.

Hesperia, XXXVIII, 1969, pl. 103, j.

CALYX CUPS

16 (P 27987). Calyx cup. Pl. 31.

H. 0.07, diam. of rim 0.101 m. Mended and restored.

Flaring lip. Body decorated with grooved tongues which meet near the boss. Central boss surrounded by scraped groove outside. Scraped line at junction of upper and lower walls. On upper wall, in much worn white paint, wreath of ivy leaves. Relief head of satyr on floor inside. Glaze fired black to reddish brown.

17 (P 27988). Calyx-cup. Pls. 31, 48.

P.H. 0.073, est. rim diam. 0.08 m. Rim missing and part of upper wall.

Body decorated with grooved tongues which meet near the boss. Central boss surrounded by scraped grooves outside. Scraped line at junction of upper and lower walls. On upper wall in added thin clay is a garland with ribbons and hanging leaves. Preserved is part of an inscription above garland: ΦΙΛΙ. Relief head of satyr on floor inside. Black glaze, dull burnish.

SKYPHOI

18 (P 27993). Skyphos, Attic type. Pl. 31.

H. 0.11, diam. of rim 0.096 m. Mended and restored.

Torus ring foot; triangular handles. Rim slightly outturned. Glazed inside and out, fired black to red, much worn and peeled in upper half.

Close in shape from our deposit: P 27969.

19 (P 27995). Skyphos, Attic type. Pl. 31.

H. 0.115, diam. of rim 0.106 m. Mended and restored.

Torus ring foot; triangular handles. Reserved: underside with two circles and resting surface. Rim slightly outturned. Black glaze fired to uneven red in areas. Peeling.

Hesperia, XXXVIII, 1969, pl. 103, g.

Similar to this from our deposit: P 27994, P 28071, and P 29289.

MISCELLANEOUS CLOSED SHAPES

20 (P 28073). Oinochoe: chous. Pl. 31.

P.H. 0.143, diam. 0.093 m. Mended, lower half missing.

Ribbed body. Low handle with central rib. Around neck is ivy wreath in thinned clay with traces of gold leaf preserved. Black glaze, peeling.

21 (P 28028). Askos: guttus type. Pl. 31.

H. 0.09, diam. 0.08 m. Handle and much of mouth missing.

Small ring foot. Low round body. Groove in resting surface of foot. Neck offset from body with scraped line just above handle. On upper body painted garland of ivy leaves. Paint much worn. Mottled black glaze, worn.

22 (P 28084). Canteen. Pl. 31.

Body section: P.L. 0.251, P.W. 0.197 m. Mouth section: P.L. 0.053, P.W. 0.152, diam. of rim 0.07 m. Mended; fragments not joined.

Tall with rounded edges. Concave side preserved, convex missing. Rolled rim with two loop handles. Narrow edges reinforced. Dull black glaze, partly fired red, worn and scratched in places.

23 (P 28085). Canteen. Pl. 31.

Concave body section: P.L. 0.211, P.W. 0.15 m. Convex section: P.L. 0.098, P.W. 0.16 m. Mouth section: P.H. 0.054, W. 0.047, diam. of rim 0.061 m. Mended; three sections not joined. Handles missing.

Tall with rounded edges. Parts of concave and convex sides preserved. Rolled rim with loop handles of which onset is preserved. Glaze fired red to black, much peeled.

24 (P 28056). Lebes gamikos, red figure. Pl. 35.

H. 0.153, diam. 0.135 m. Mended and restored.

Turned foot. On shoulder: A) tongues above ovules, B) tongues. A: two women, moving in opposite directions away from center. They carry chests with long taenias and both look back toward center at small Eros who flies between them to right. B: wing tips of two nikai flying in opposite directions away from center. Bodies of nikai, one of whom carries a mirror (?), are

under handles. No relief contour. Added white for face and arms of Eros; an added color, now vanished, for his wings; and added clay for his wing ribs.

Hesperia, XXXVIII, 1969, p. 391, note 21; pl. 103, c.

BOWLS

25 (P 28024). Bowl, outturned rim. Fig. 3, Pl. 31.

H. 0.039, diam. of rim 0.11 m. Mended; much of upper wall missing.

Ring foot. Scraped line at junction of foot and wall. Angled wall. Decoration inside: four palmettes in circle surrounded by rows of rouletting. Black glaze, dull burnish.

Close in shape and decoration is P 28132.

26 (P 28133). Bowl, outturned rim. Fig. 3, Pl. 31.

H. 0.041, diam. of rim 0.132 m. Mended and restored; much of foot and wall missing.

High ring foot. Reserved: resting surface and line at junction of foot and wall. Angled wall.

Decoration inside: fine rouletting in circles. Glaze fired black to red, peeling.

27 (P 28060). Bowl, outturned rim. Fig. 3, Pl. 31.

H. 0.065, diam. of rim 0.24 m. Mended and restored.

High ring foot. Resting surface reserved with groove. Reserved line at junction of wall and foot. Angled wall. Nipple on underside. Ring around decoration inside: joined palmettes surrounded by three rows of rouletting. Glaze misfired, brownish black to gray.

28 (P 28025). Bowl, outturned rim. Pl. 31.

H. 0.064, diam. of rim 0.231 m. Mended; *ca.* one third of wall and foot missing.

High ring foot, angled wall. Scraped line at junction of foot and wall. Reserved resting surface. Decoration inside: palmettes in center surrounded by four rows of rouletting. Black glaze, partly fired to red.

29 (P 28128). Bowl, incurved rim. Fig. 4, Pl. 31.

H. 0.106, diam. of rim 0.216 m. Mended and restored.

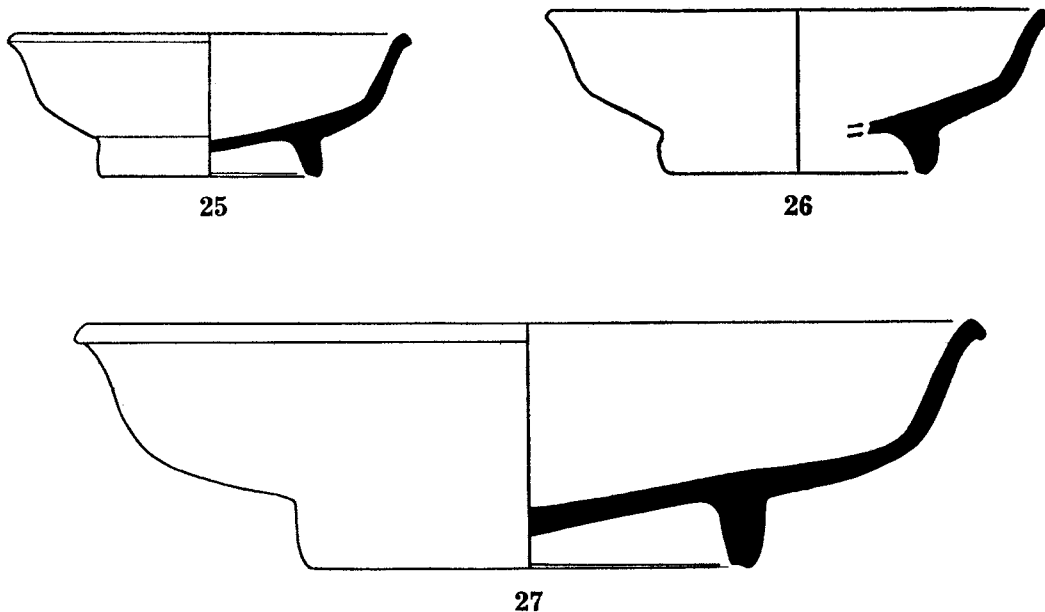
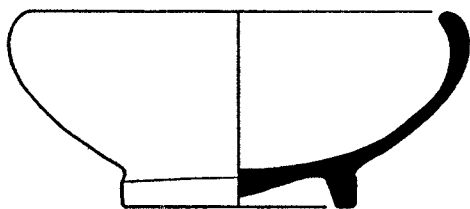
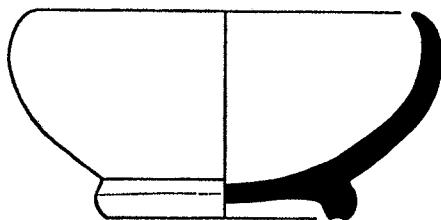


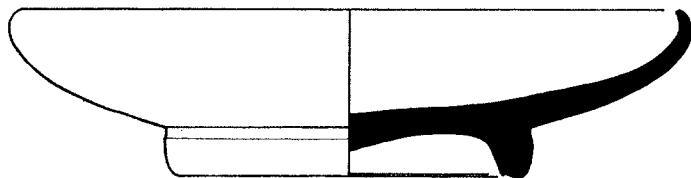
FIG. 3. Profiles. Scale 1:2.



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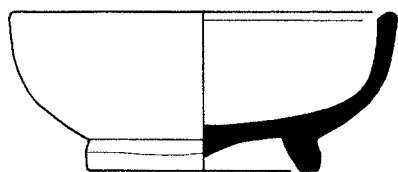
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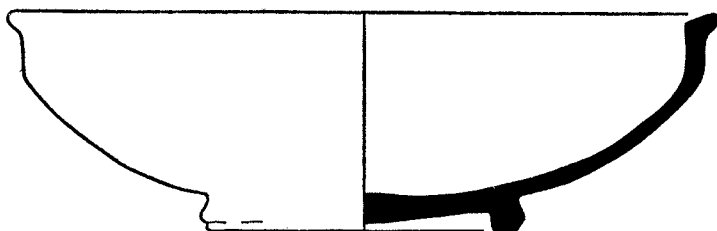
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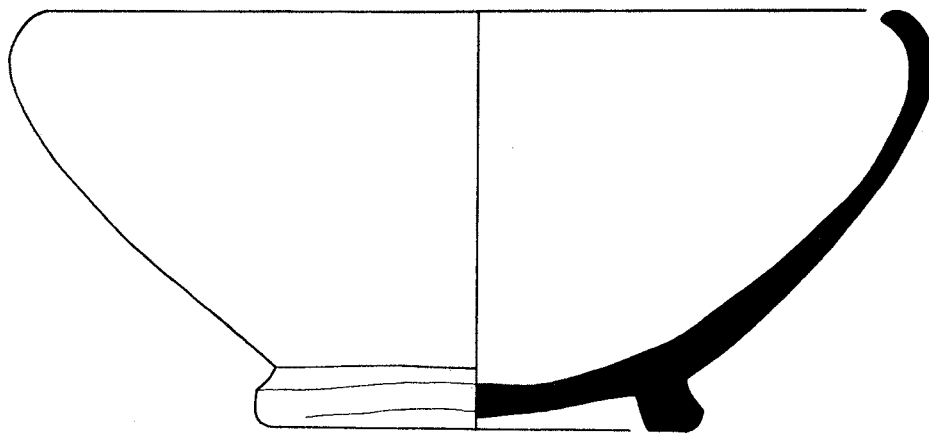
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FIG. 4. Profiles. Scale 1:2.

Large, deep bowl. Flaring ring foot. Underside reserved. Very unevenly turned with lopsided foot. Black glaze partly fired brown to red, peeling.

30 (P 28129). Bowl, incurved rim. Fig. 4, Pl. 32.
H. 0.105, diam. of rim 0.106 m. Mended and restored.

Ring foot. Underside has nipple. Black glaze, fired unevenly brown to red and black.

Close in shape from our deposit: P 28018.

31 (P 27985). Bowl, incurved rim. Fig. 4, Pl. 32.
H. 0.057, diam. of rim 0.098 m. Mended.

Ring foot with groove in resting surface. Glazed throughout, dull burnish.

Close in shape from our deposit: P 28019, P 28020, and P 28041.

32 (P 28130). Bowl, incurved rim. Fig. 4, Pl. 32.
H. 0.043, diam. of rim 0.178 m. Mended and restored.

Shallow bowl. Heavy ring foot. Reserved resting surface. Scraped line at junction of foot with wall. Nipple on underside. Stacking circle on floor. Black glaze, dull burnish.

Close in shape from our deposit: P 28029, decorated on floor with palmettes surrounded by rouletting.

33 (P 28131). Bowl, incurved rim. Fig. 4, Pl. 32.
H. 0.027, diam. of rim 0.075 m. Mended and restored.

Ring foot with broad resting surface, beveled. Glazed inside and out, red to black, peeling.

34 (P 27986). Hemispherical bowl. Pls. 32, 49.
H. 0.10, diam. of rim 0.141 m. Mended and restored.

Deep bowl with three feet in form of sea shells. Reserved are two grooves outside below rim. On underside between feet is wreath of olive leaves in thinned clay. On shoulder a garland of short-stemmed ivy leaves in thinned clay, much worn, interspersed with berries. Traces of white paint. Garlands affixed to three painted tripods placed at intervals, approximately over feet. Above one

section of garland, an inscription in thinned clay: ΑΦΡΟΔΙΤΗΣ. Black glaze with dull burnish.

Hesperia, XXXVIII, 1969, pl. 103, d.

MISCELLANEOUS OPEN SHAPES

35 (P 28030). One-handler. Fig. 4, Pl. 32.
H. 0.041, diam. of rim 0.103 m. Handle missing.
Ring foot. Reserved are underside and resting surface. Rim slightly rounded, turned inward. Fired red, peeling.

Also in deposit: P 29329, a fragmentary one-handler.

36 (P 28031). Bolsal. Pl. 32.
H. 0.051, diam. of rim 0.109 m. Mended; missing are most of one and all of other handle.

Flaring ring foot with reserved groove in resting surface. Underside all red, rising to a nipple. Reserved line at junction of foot with wall. Decoration inside: four palmettes arranged in circle surrounded by double ring of rouletting. Fired red to black.

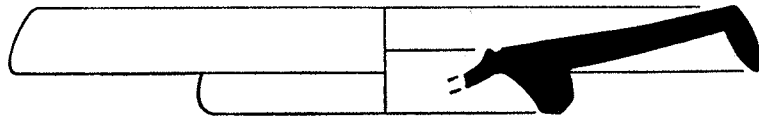
37 (P 28137). Salt Cellar. Pl. 32.
H. 0.027, diam. 0.065 m. Restored.
Recessed underside. Rounded rim, sloping outward, concave wall. Glazed inside and out. Fired red to black, worn.

38 (P 28023). Salt Cellar. Pl. 32.
H. 0.034, diam. 0.077 m. Intact.
Ring foot with grooved resting surface. In-turned rim. Glazed inside and out. Black glaze, flaking.

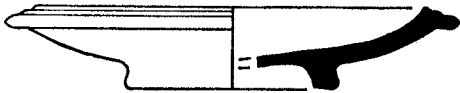
PLATES

39 (P 28134). Fish-plate. Fig. 5, Pl. 32.
H. 0.028, diam. 0.188 m. Mended and restored.
Ring foot. Fine groove on outer edge of floor, reserved. Groove around central depression. Black glaze nearly all flaked off on upper surface, much peeled on underside.

40 (P 28033). Fish-plate.
P.H. 0.02, diam. 0.286 m. Mended, foot missing.
Reserved are a groove on outer edge of floor and ring around foot on underside. Black glaze with dull burnish.



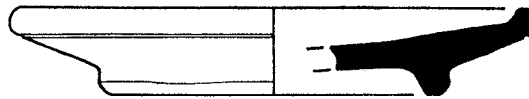
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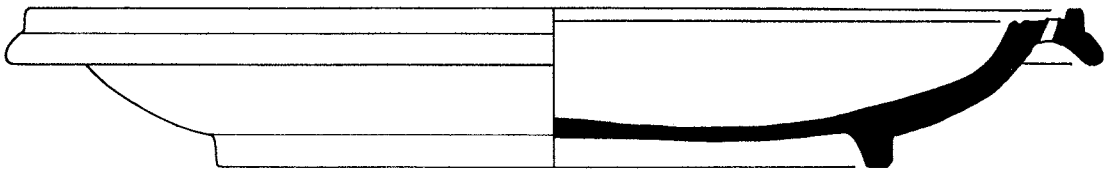
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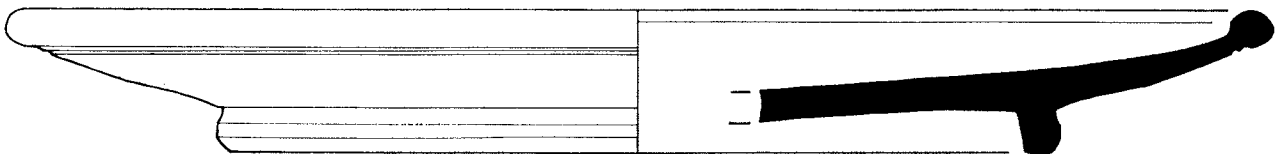
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FIG. 5. Profiles. Scale 1:2.

41 (P 28141). Plate, rilled rim. Fig. 5, Pl. 32.
Diam. 0.12 m. Mended and restored.

Ring foot. Rilled rim sloping outward. Outside and rim unglazed. Inside glazed unevenly, fired black to brown.

Similar in shape from our deposit: P 28139 and P 28142.

42 (P 28138). Plate, rilled rim. Fig. 5, Pl. 32.
Diam. 0.134 m. Mended and restored.

Ring foot. Rim faintly rilled and sloping inward. Outside unglazed. Inside glazed, fired red to black.

Similar in shape from our deposit: P 28140.

43 (P 28136). Plate, rolled rim. Fig. 5, Pl. 32.
Diam. 0.142 m. Mended and restored.

Ring foot. Rolled rim. Glazed outside and in. Decoration inside, traces of palmettes and rouletting.

Close in shape and decoration from our deposit: P 28135.

44 (P 28034). Plate, rolled rim. Fig. 5, Pl. 32.
Est. diam. 0.33 m. Mended; about two-thirds missing.

Broad ring foot. Groove at junction of foot and wall. Angled wall. Thickened rolled rim. Decoration on floor not fully preserved: remains of palmettes and rouletting in circular pattern. Glazed inside and out. Fired red. Much worn and peeling.

45 (P 28032). Plate, decorated. Fig. 5, Pl. 32.
Est. diam. of rim 0.28 m. Mended; about half of plate missing.

Low ring foot, elaborately molded rim. Center of underside reserved and ringed. Reserved bands on vertical face of rim and also broad upper surface of rim which is pierced by two holes and decorated with uneven dots. Center of floor reserved and ringed with dots and circles. Dull black glaze, very uneven on the outside.

COARSE WARE

46 (P 28081). Jug, ovoid. Pl. 33.

H. 0.217, diam. 0.151 m. Mended and restored. Missing are handle and parts of body and neck.

Tall-necked ovoid jug on low, flat base. Rounded rim, flat and inward turning on top with heavy ridge below on neck. Only onset of handle on shoulder is preserved. Orange-buff clay, wheel-made.

47 (P 27976). Jug, ovoid. Pl. 33.

H. 0.16, diam. 0.127 m. Much of rim missing.

Squatter and more rounded body than **46**. Rim rounded and turned outward with groove below. Strap handle attached just below rim. Bright red fabric, gritty.

48 (P 28063). Jug, trefoil mouth. Pl. 33.

H. 0.206, diam. 0.154 m. Mended; missing are handle and parts of body.

Tall-necked jug with deep ovoid body. Ring foot, wide trefoil mouth. Black glaze wash inside and on body below neck. Orange-buff clay.

Similar from our deposit but smaller (H. 0.114 m.) and of gray-brown fabric: P 27975.

49 (P 28044). Jug, spheroid. Pl. 33.

H. 0.142, diam. 0.154 m. Chips missing.

Squat jug on slightly flaring ring foot. Narrow projecting rim. Strap handle from rim. Small groove just above onset of handle on shoulder. Heavy brownish red fabric.

50 (P 27977). Chytra. Pl. 33.

H. 0.10, diam. 0.138 m. Intact.

Flaring rim. Single strap handle from rim. Globular body. Underside blackened from use. Heavy red fabric.

Similar from our deposit: P 27989.

51 (P 28075). Chytra. Pl. 33.

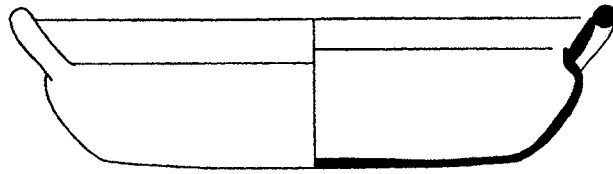
P.H. 0.184, diam. 0.208 m. Mended and restored. Bottom missing.

Deep bag-shaped body; narrow, projecting rim. Single strap handle from rim. Heavy, orange-brown fabric.

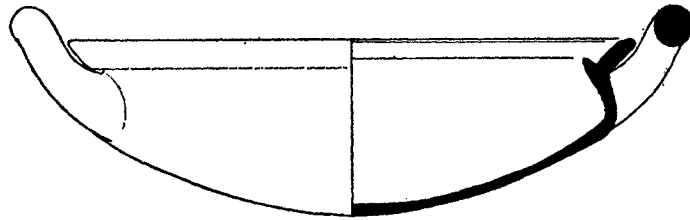
52 (SS 14651). Amphora. Pl. 33.

P.H. 0.205, rim diam. 0.082 m. Mended and restored. Missing below shoulder.

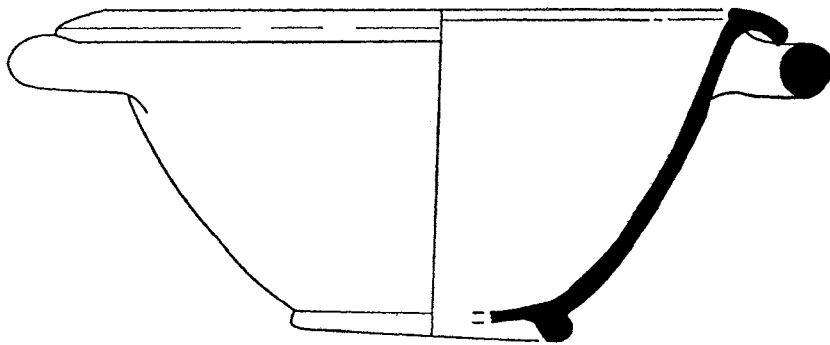
Thickened rim. Two high handles attached below rim and to shoulder. On handle alpha in circle stamp. Orange-buff clay. Resinous material clings to inside of neck.



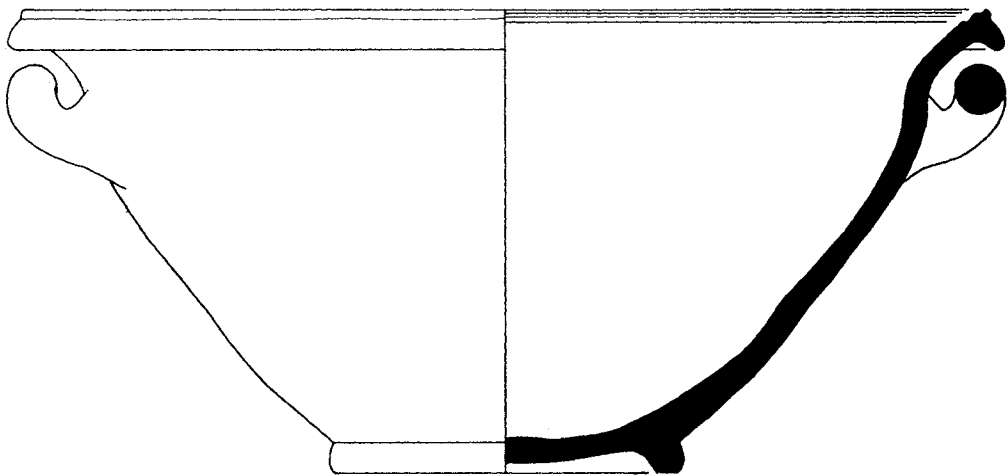
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FIG. 6. Profiles. Scale 1:3.

53 (P 28079). Lepas. Fig. 6, Pl. 33.

H. 0.055, diam. 0.224 m. Mended and restored.

Flaring rim, flanged inside for lid. Rolled handles attached at shoulder and rim. Flattened bottom. Heavy orangey clay, blackened from use.

54 (P 27973). Lepas. Fig. 6, Pl. 33.

H. 0.02, diam. 0.216 m. Mended and restored.

Flaring rim, flanged inside for lid. Rolled handles extending well above rim. Bottom not flattened. Heavy gray fabric.

55 (P 28080). Lid for lopus. Pl. 33.

H. 0.03, diam. 0.19 m. Mended and restored.

Shallow domed lid. Thin knob at center, rounded at top. Gritty orange fabric.

56 (P 28067). Mortar. Fig. 4, Pl. 33.

H. 0.056, est. diam. of rim 0.19 m. Mended and partly restored; two-thirds of wall missing.

Low ring foot, concave beneath. Angled wall. Rim flat and sloping inward. Gritty orange fabric.

57 (P 27990). Lekane. Fig. 6, Pl. 33.

H. 0.135, inner rim diam. 0.29 m. Mended from many fragments, restored in plaster.

Low ring foot, curving steep wall. Sharply downturned rim. Heavy horizontal loop handles pressed close to rim. Interior covered with dull wash, exterior unglazed. Gritty buff clay. Reddish brown wash.

Similar from our deposit: P 27974.

58 (P 28074). Lekane. Fig. 6, Pl. 33.

H. 0.185, restored rim diam. 0.39 m. Mended from numerous pieces and restored in plaster. Ancient break just below rim mended with lead.

Low ring foot, steep walls. Heavy handles, upturned at center. Rim sharp on top, downturned outside. Double ridge on inner face of rim. Gritty pinkish buff clay. Unglazed.

59 (P 28083). Brazier. Pl. 33.

P.H. 0.16, est. diam. of rim *ca.* 0.23 m. Mended and partly restored. About half preserved.

Slightly flaring foot, concave beneath, with wide shallow grooves between foot and wall. Horizontal rolled handles at sides (one preserved). Straight sided with flaring rim. Square opening

at side. Rather deep fire bowl pierced at sides and bottom. Gritty red fabric with slight traces of burning.

MINIATURES

60 (P 27984). Cup-kantharos, molded rim. Pl. 34.

H. 0.065, diam. of rim 0.053 m. Much of one and most of other handle missing. Found near bottom of well.

Molded foot, concave beneath, with groove in resting surface. The inner flange on the resting surface does not reach ground. Glazed inside and out, fired red to brown, peeling.

61 (P 27983). Lekythos. Pl. 34.

H. 0.055, diam. 0.031 m. Intact.

Low ring foot, squat body. Dull glaze, brown to red.

62 (P 28065). Bowl. Pl. 34.

H. 0.015, diam. 0.026 m. Intact.

High flaring foot. Incurved rim. Black glaze, peeling.

63 (P 27978). Chytra. Pl. 34.

H. 0.061, diam. 0.079 m. Chips missing from rim.

Round bottom, flaring rim, contracted neck. Strap handle rises slightly above rim. Buff fabric, unglazed.

64 (P 27979). Chytra. Pl. 34.

H. 0.04, diam. 0.049 m. Fragment broken from body.

Similar to **63** but cruder. Buff clay, unglazed.

65a (P 27980). Cup. Pl. 34.

H. 0.034, diam. 0.075 m. Missing are chips from rim.

Two-handled; rim flares outward. Gritty red clay, unglazed.

65b (P 27981). Lid. Pl. 34.

Diam. 0.059 m. Mended.

Plain convex lid with heavy knob on top. Gritty red clay, unglazed.

Appropriate for **65a**.

66 (P 29333). Cup. Pl. 34.
H. 0.03, est. diam. 0.07 m. Mended. Much of side walls missing.

Similar in shape to **65a**. Buff clay, unglazed.

67 (P 28064). Lid. Pl. 34.
H. 0.02, diam. 0.063 m. Mended.
Curved lid with three bands of added clay on top. Pinkish buff clay.

68 (P 29762). Cup. Pl. 34.
H. 0.032, diam. 0.04 m. Mended, chips missing.
Flaring base. Rim flares outward. Handles attached high under rim. Thin brown glaze, peeling.

69 (P 29761). Cup. Pl. 34.
H. 0.024, diam. 0.039 m. One handle missing.

Flat underside. Flaring rim, two vertical handles. Orange-buff clay with iron corrosion.

70 (P 29764). Bowl. Pl. 34.
H. 0.009, diam. 0.027 m. Intact.

Flat underside, low convex side wall. Three lugs at rim. Orange clay.

71 (P 29763). Bowl. Pl. 34.
H. 0.026, diam. 0.037 m. Part of wall missing.
Flat bottom, concave sides. Buff clay.

72 (P 28036). Kernos. Pl. 34.
P.H. 0.02, diam. 0.031 m. Foot broken away.
Plain, deep bowl, flaring rim. Pierced hole in flange around middle. Buff clay.

73 (P 29760). Cup. Pl. 34.
H. 0.027, diam. 0.043 m. Intact.
Similar to **69**. Orange-buff clay.

LAMPS

74 (L 5547). Lamp, Type 25 B. Pl. 34.
H. 0.041, diam. 0.059 m. Top of lug missing.
Found near bottom of well together with lead holder **77**.

Reserved: base and groove around rim. Glaze red to black, worn.

Hesperia, XXXVIII, 1969, pl. 103, n.

Similar from our deposit: L 5550, L 5551 and L 5557.

75 (L 5548). Lamp, Type 25 B Prime. Pl. 34.
H. 0.045, diam. 0.065 m. Intact.
Slightly raised disk on center of base. Deep groove around rim. Splash of glaze, fired red-

brown at nozzle tip and on face; otherwise unglazed.

Hesperia, XXXVIII, 1969, pl. 103, l.

Similar from our deposit: L 5549.

76 (L 5560). Lamp. Pl. 34.
H. 0.11, diam. 0.046 m. Mended, chips missing.
Lamp on tall stand with flaring base. Shallow groove around rim. Probably close to 25 A and 25 B groups.

77 (IL 1512). Lamp holder. Pl. 34.
H. 0.035, diam. 0.076 m. Intact. Bent.
Flat bottom, vertical handle. Lead.
Found near bottom of well with lamp **74**.
Hesperia, XXXVIII, 1969, pl. 103, m.

TERRACOTTA FIGURINES

SEATED JOINTED FIGURES

78 (T 3804). Seated Male Doll. Pl. 36.
H. 0.17 m. Mended from several pieces. Articulated arms missing. Back unmolded. More worn than **79**. Considerable traces of red paint preserved.

The complete body of a doll from the same archetype as **79**.

Hesperia, XXXVIII, 1969, pl. 104, a.

79 (T 3803). Seated Male Doll. Pl. 36.
H. 0.17 m. Missing are left foot, left forearm, and right hand. Back molded. Faint traces of red paint preserved.

The nearly complete body with head of a doll. Articulated arms which in the photograph, Plate 36, are joined to this body may belong either to this body or to another (as **78**) just like it.

Hesperia, XXXVIII, 1969, pl. 104, a.

80 (T 3821 and T 3822, joining pieces). Fragment of a Seated Female Doll. Pl. 36.

P.H. 0.078 m. Preserved is front half of torso from neck to pelvis in front and buttocks with beginning of right thigh in back.

81 (T 3823). Legs of Doll. Pl. 36.

P.H. 0.043 m. Preserved is part of a pair of joined legs from below knees to above ankles. Back not molded. Orange-beige clay.

Similar to legs of **78**, presumably from a seated figure either male or female. Of slightly larger scale and different clay from **78-80**.

CLOAKED BOYS

Type I

Type I, of which parts of seven examples are preserved, is a standing youthful male figure dressed in chlamys clasped over right shoulder and reaching to the knees. **85** is the most complete of these figures and preserves almost all details. The left arm is bent upward beneath the drapery. Drapery is wrapped tightly around the bent right arm. Right hand is pierced diagonally from the top for insertion of an object. Legs are in striding position with high boots to knees. Hair hangs in curls nearly to shoulders. Headdress can be one of two different types: a thick wreath (**84**) or a "feather" wreath (**85** and **88**). Backs of bodies are unmolded, backs of heads and boots are molded all around. Heads, hats, and legs are attached separately. Details of curls vary on different figures, as does the inclination of the head when attached to the body. All are hollow with no vent hole in back. Type IB differs from IA through the longer, fuller fall of drapery at both sides, by the greater projection of the advanced left leg, and by the flatter folds on the left shoulder. The IA and IB figures derive from the same archetype but from different molds.

82 (T 3809). Cloaked Boy, Type IA. Pls. 37, 38. P.H. 0.089 m. Missing are head and both legs. *Hesperia*, XXXVIII, 1969, pl. 104, c.

83 Cloaked Boy, Type IA, fragments. Pl. 37.
a (T 3825). P.H. 0.087 m. Mended.
b (T 3826). P.H. 0.056 m. Not illustrated.

Preserved is a) right side of figure's torso and much of lower part of chlamys and b) non-joining fragment of left shoulder and arm to wrist. Traces of red paint preserved.

84 (T 3810). Cloaked Boy, Type IA. Pl. 37.

P.H. 0.081 m. Mended. Preserved above waist except for right arm. Chips missing from headdress and face.

Head turned slightly to the right. Headdress of thick wreath type.

Hesperia, XXXVIII, 1969, pl. 104, c.

85 (T 3806). Cloaked Boy, Type IB. Pl. 37.

H. 0.154 m. Head and legs re-attached. Missing are right hand, left foot, and chips from hat and face. Nose and mouth especially damaged.

Head turned slightly to right. Headdress of "feather" type.

Hesperia, XXXVIII, 1969, pl. 104, c.

86 (T 3807). Cloaked Boy, Type IB. Pls. 37, 38.

P.H. 0.106 m. Head mended and re-attached. Missing are both legs and headdress.

Details of curls slightly different from **85**.

Hesperia, XXXVIII, 1969, pl. 104, c.

87 (T 3808). Cloaked Boy, Type IB. Pl. 37.

P.H. 0.117 m. Mended. Missing are head, right leg, left foot, and various chips.

Hesperia, XXXVIII, 1969, pl. 104, c.

88 (T 3811). Cloaked Boy, Type IB. Pl. 37.

P.H. 0.062 m. Mended. Preserved is upper torso except for right arm. Traces of red paint.

Head turned slightly to the left. Headdress is a "feather" wreath.

Hesperia, XXXVIII, 1969, pl. 104, c.

Type II

Type II differs from Type I mainly in the stance of the figure. The boy is standing and dressed in chlamys which is pulled upward as a result of the left arm held akimbo. Feet are slightly spread apart, right leg slightly advanced (cf. **89**). Boots are plainer than those of Type I. Only **90** preserves the head, which is turned slightly to the right and wears a thick beret on top. Type IIB (e.g. **90**) has longer, fuller drapery on either side

than Type IIA (e.g. 89); Type IIA, however, is larger in scale than IIB.

89 (T 3815). Cloaked Boy, Type IIA. Pls. 38, 39.

P.H. 0.126 m. Mended. Head missing and various chips.

90 (T 3814). Cloaked Boy, Type IIB. Pls. 38, 39.

P.H. 0.118 m. Complete except for legs.

91 (T 3824). Cloaked Boy, Type II. Pl. 39.

P.H. 0.082 m. Preserved is left half of torso; most of back missing. Surface much worn and hence it is not certain whether the fragment belongs to the A or B category.

Type III

Type III, of which only one example survives, is very similar to Type II in dress and stance. The main difference lies in that the drapery is tightly wrapped around the left arm which is held akimbo and that the diagonals in the drapery from right shoulder and left hip are more emphasized.

92 (T 3816). Cloaked Boy, Type III. Pl. 39.

P.H. 0.088 m. Head and legs missing. Body intact.

Type IV

Type IV, of which three examples are preserved, is similar to Type I except in the position of arms and the resulting fall of drapery. The left arm is akimbo and grasps the drapery at that hip. Drapery folds cross the chest diagonally to left arm and fall vertically at right. Head, preserved only on **93**, is inclined slightly forward.

93 (T 3812). Cloaked Boy, Type IV. Pl. 39.

P.H. 0.105 m. Mended. Missing are both legs, headdress, and chips from head and body. Traces of red paint preserved.

94 (T 3813). Cloaked Boy, Type IV. Pl. 39.

P.H. 0.072 m. Upper torso broken away. Head and legs missing. Surface worn.

95 (T 3837). Cloaked Boy, Type IV. Pl. 39.

P.H. 0.04 m. Preserved is lower right side of chlamys with part of right hand.

Type V

96 (T 3877). Fragment of Cloaked Boy, Type V. Pl. 40.

P.H. 0.034 m. Broken away above knees. Back unmolded.

Figure wears long himation reaching to feet. Left hand will have held and raised drapery on that side so as to cause thick fold on left and to reveal feet. Bottom of figure flares out to form roughly ovoid base.

Heads of Cloaked Boy Figures, Types I-IV

A series of six heads of the type which fit the Cloaked Boy group, Types I-IV was found. All are separately molded and solid. All are similar, differing in minor details in the various separately attached types of headdress.

97 (T 3855). Head of Boy. Pl. 40.

H. 0.026 m. Back of headdress missing and chips broken from curls. Traces of red paint. Attached headdress of feather wreath type.

98 (T 3851). Head of Boy. Pl. 40.

H. 0.031 m. Missing are chips from curls and back of headdress. Traces of blue paint. Headdress of thick wreath type.

99 (T 3852). Head of Boy. Pl. 40.

H. 0.033 m. Missing are chips from curls and one side of headdress. Traces of red and blue paint. Headdress of wreath type with projecting leaves over forehead.

100 (T 3850). Head of Boy. Pl. 40.

H. 0.029 m. Chips missing from front of headdress. Traces of red paint. Headdress of wool or fur type.

101 (T 3854). Head of Boy. Pl. 40.

H. 0.025 m. Chips missing from right side of face and curls. Traces of red paint. Headdress missing but raised area preserved on head indicates its presence.

102 (T 3853). Head of Boy. Pl. 40.

H. 0.024 m. Intact. Headdress missing but raised flat area on top of head indicates its presence. (Subsequently severely damaged.)

STANDING DRAPED FEMALES

103 (T 3798). Standing Draped Female. Pl. 41.

H. 0.213 m. Mended from numerous pieces. Fragments missing from front and back. Nose damaged. Back unmolded with arched vent.

Dressed in chiton and himation which is wrapped closely about figure. Right arm is bent upward, the left holds drapery at side. Drapery falls in wide folds. The head, molded separately, had hair dressed in melon coiffure with coil of braids at back of head.

104 (T 3800). Standing Draped Female. Pl. 41.

P.H. 0.104 m. Mended from two pieces. Head missing and chips from back and across legs. Back rough. Much worn.

Dressed in chiton and himation. Pose similar to that of **103** but more exaggerated. Dress more clinging than on **103**.

105 (T 3799). Standing Draped Female. Pl. 41.

P.H. 0.147 m. Head missing, right toes broken away. Back smooth, no vent hole.

Chiton and himation wrapped closely. Himation pulled diagonally by left hand from right shoulder and right hip. Right arm bent up under drapery; left arm at side grasps drapery. Feet protrude beneath folds of drapery.

106 (T 3830). Standing Draped Female. Pl. 42.

P.H. 0.084 m. Missing are head, both forearms, and legs below knees. Smooth back with rectangular vent hole.

Himation, bunched together, passes across right hip to be held over raised left arm. High-girt chiton. Right arm held out from body.

107 (T 3831). Standing Draped Female. Pl. 42.

P.H. 0.092 m. Preserved is approximately lower three-quarters of figure. Top of right foot broken away. Back smooth.

Dressed in same manner as **106** with himation crossing body diagonally. Right leg flexed. Both feet protrude from beneath himation. From same archetype (perhaps same mold?) as **106**.

108 (T 3901). Standing Draped Female. Pl. 42.

P.H. 0.09 m. Head missing and surface of

much of upper torso broken away. Solid figure, back unmolded.

Dressed in chiton and himation wrapped closely around upper part of body. Weight is on left leg and left hip is thrust outward. Right arm bent upward beneath drapery, left at side grasping drapery.

109 (T 3802). Standing Draped Female. Pl. 42.

P.H. 0.096 m. Mended from several fragments. Head missing and chips, especially from lower part of drapery. Back smooth.

Dressed in chiton and himation with diaphanous effect. Right arm bent upward beneath drapery, left held at side. Weight is on right leg, right hip is thrust outward. Flexed left leg is advanced.

110. Standing Draped Female. Fragments. Pl. 43.

a (T 3826 and T 3836, joined). P.H. 0.041 m.
b (T 3832). P.H. 0.09 m.

Non-joining fragments of a) upper body broken away at waist and b) lower body broken from below waist. Head and right hand missing. Lower body broken in front at mid-thigh level, in back at waist. Toes of left foot missing. Back molded.

Draped in chiton and himation. Right arm akimbo, left arm held at breast with fingers outspread. Left leg flexed. In front, chiton falls in many fine folds to feet. In back, chiton falls in wider folds and himation swings in curving diagonals from left up toward right. Tassel of drapery on back along left side.

*Fragments of Standing Draped Females***111** (T 3983). Fragment from bottom of standing female. Pl. 42.

P.H. 0.039 m. Preserved is small section in area of flexed leg whose contours are clearly visible beneath himation.

From a type probably like **109**.

112 (T 3833). Fragment from bottom of standing female. Pl. 42.

P.H. 0.052 m. Mended from two pieces. Preserved is approximately lower third of figure. Back unmolded. Considerably worn.

Weight on left leg, foot of flexed right leg protrudes beneath chiton. Beginning of himation

runs diagonally from right knee upward in pose like that of **105**.

113 (T 3982). Drapery fragment. Pl. 42.

P.H. 0.039 m. Small section of lower part of drapery of standing female.

Drapery falls in wide folds most like figure **103**.

114 (T 3981). Fragment of bottom part of draped figure. Pl. 43.

P.H. 0.047 m. Fragment reveals part of contour of flexed left leg beneath chiton. Deep fold to right of leg; tail of drapery, probably of himation, above to its left. Pose originally probably similar to that of figure **109**, although drapery less diaphanous.

115 (T 3835). Draped Figure. Pl. 43.

P.H. 0.037 m. Upper torso without head and left side.

Figure enveloped in himation with right arm upraised beneath. Left hand with outspread fingers rests on breast.

Mold: Fragment of Drapery

116 (T 3867). Fragment of bottom of chiton. Pl. 43.

P.H. 0.056 m. Broken at top and one side.

Fragment of front right bottom part of chiton. Folds are fine and nearly straight. Beginning of himation, nearly horizontal, above.

SEATED FEMALES

117 (T 3797). Seated Female. Pl. 44.

H. 0.145 m. Mended from several fragments. Missing are right side of *θολία* and lower front part of garment with feet. Back unmolded. Rectangular vent holes.

Dressed in tightly wrapped himation. Seated on rock with legs twisted to her right, upper torso to left, head slightly to right. Left arm rests on rock grasping drapery. Right arm upraised under drapery. Head slightly inclined. Hair dressed in waves from face with round earrings at ears. *Θολία* on head.

Hesperia, XXXVIII, 1969, pl. 104, b.

118 (T 3980). Fragment of Seated Female. Pl. 44.

P.H. 0.039 m. Preserved is section of upper

left part of torso from neck to waist with left arm. Back unmolded.

Dressed in chiton clasped over left shoulder. Bare arm rests at side and along thigh. Back of plain chair visible behind arm.

119 (T 3829). Seated Female. Pl. 44.

P.H. 0.063 m. Missing are head, lower legs, and lower part of chair. Back unmolded.

Dressed in tightly wrapped himation. Right arm upraised to breast under drapery, left arm along side with hand resting on left thigh. Chair back projects on either side at shoulder height.

120 (T 3979). Seated Female. Pl. 44.

P.H. 0.037 m. Preserved is left leg from thigh to foot against throne.

Unarticulated foot. Crudely made.

FEMALE HEADS

121 (T 3856). Female Head. Pl. 44.

P.H. 0.029 m. Solid. Broken away at neck. Left side of hair missing. Nose tip and lips worn. Orange-beige clay.

Crinkly hair worn in melon coiffure, waves deeply indented. Well-defined features.

122 (T 3858). Female Head. Pl. 44.

P.H. 0.038 m. Minor chips missing at neck and in hair. Tip of nose broken and worn. Back of head nearly flat, possibly for application to a pot.

Round earrings at ears. Hair in small waves with bow on top. Thick lips and heavy eyelids.

123 (T 3859). Female Head. Pl. 44.

P.H. 0.024 m. Broken at neck. Back unmolded. Orange-beige clay.

Features indistinct. Wavy but indistinct hair.

124 (T 3860). Female Head. Pl. 44.

P.H. 0.028 m. Mended and much worn with most of surface on right side missing. Broken at neck.

Similar to **123** and probably from same mold.

125 (T 3857). Female Head. Pl. 44.

P.H. 0.046 m. Broken at neck; upper part of head broken away. Nose and chin chipped, features worn.

Hair waved at top. At crown, slightly to figure's right, is stump either of hair (as Lampadion coiffure) or of an object, possibly ritual, carried on head.

ACTORS

126 (T 3805). Warrior. Pl. 45.

P.H. 0.085 m. Missing are head (see below, **127**), both feet, and chips from middle area. Back unmolded. No vent hole.

Standing warrior in short garment and chlamys. Shield held in front and slightly to left covering left arm entirely. Right arm bent at elbow to support shield. Legs treated in high relief with connection between. Left leg is slightly advanced.

127 (T 3875). Head. Pl. 45.

P.H. 0.038 m. Chips broken away from cap and back of head. Back unmolded. Considerably worn.

Hair, faintly visible, appears in indistinct waves beneath peaked cap. Rather bulbous nose. Probably head of figure **126**.

128 (T 3863). Male actor dressed as female. Pl. 45.

P.H. 0.036 m. Mended from two pieces. Head and right shoulder with right arm and part of chest preserved. Back missing. Head and body in one piece.

Large bulging eyes in plump face. Fingers of right hand in wide mouth of mask. Head turned slightly to figure's left. Hair covered by kerchief. Chest padded.

129 (T 3874). Pack. Pl. 45.

H. 0.022; L. 0.045 m. Mended from several pieces. Small chips missing.

Pack intended for traveler or actor type. Both ends constricted by bands. A third band runs around center. Horizontal striations indicate folds of material.

130 (T 3876). Fragment of Herakles. Pl. 45.

P.H. 0.022 m. Base intact with feet of standing figure broken above ankles.

Roughly rectangular base made with figure. Naked feet crossed with horizontal lines at ankles

indicating bottom of tights. At left is bottom of club.

131 (T 3977). Fragment of Herakles. Pl. 45.

P.H. 0.024 m. Base intact with feet of standing figure broken just above ankles.

Similar to **130** and from same archetype.

132 (T 3978). Feet of Standing Actor. Pl. 45.

P.H. 0.026 m. Base intact with feet of standing figure broken away above mid-calf level.

Horizontal lines at ankles indicate edge of actor's tights. Roughly rectangular base made with figure. Back crudely molded.

133 (T 3828). Papposilenus. Pl. 45.

P.H. 0.073 m. Mended. Preserved is upper torso with shoulder and left arm. Back missing.

Standing figure with padded belly. Draped in voluminous himation bunched over left shoulder and around hips. Traces of folds across chest indicate a chiton beneath.

134 (T 3864). Satyr. Pl. 46.

P.H. 0.047 m. Preserved is head, right shoulder, and hands playing flute. Head and body molded in one piece. Back unmolded.

Head of old figure with pointed ears, peaked eyebrows, moustache and beard. Plays double flute grasped in both hands and held at mouth.

MASKS

135 (T 3861). Mask. Pl. 46.

P.H. 0.043 m. Fragment of female mask of which lower face with left eye and beginning of right eye are preserved. Orange-beige clay.

Straight nose, slightly curving lips, firm chin. Bulging eyes, not sharply outlined.

136 (T 3862). Mask. Pl. 46.

P.H. 0.079 m. Missing are much of left side of face, mouth, and chin. Worked surface back of ears and through middle of headdress at back.

Plump cheeks, upturned nose. Hair covered with scarf.

CHILD

137 (T 3834). Child's Torso. Pl. 46.

P.H. 0.027 m. Torso without head and left forearm. Solid, back unmolded.

Pudgy body, small proportions. Right arm akimbo; hand at chest probably holds top of small animal.

BASES OF PLASTIC LEKYTHOI

138 (P 28038). Base. Pl. 46.

H. 0.026; diam. of top 0.073 m. Minor chips missing.

Circular spool base. Flaring walls, stepped out at bottom of wall. Concave wall, flat top.

139 (P 28037). Base. Pl. 46.

H. 0.02; diam. of top 0.069 m. Chips missing.

Similar to **138** but smaller and bottom of walls not stepped out.

MISCELLANEOUS OBJECTS

140 (T 3865). Wing. Pl. 46.

H. 0.118 m. Intact. Back unmolded.

Right wing, molded and worked with furrows running vertically to indicate feathering. For attachment to large figure (Nike or Eros?), probably on a plastic lekythos.

141 (T 3866). Mule. Pl. 47.

H. 0.056 m. Handmade. Mended. Parts made separately and attached. Missing are rear legs, end of tail, and upper part of ears, and much of bundle of faggots.

Long, thin proportions. Faggots on back made of pinched clay rolls individually applied. Fragments of another mule were found (uncatalogued).

142 (T 3869). Hand. Pl. 47.

P.H. 0.052 m. Broken away above wrist.

Mitten-like hand with thumb spread.

143 (T 3868). Arm. Pl. 47.

L. 0.048 m. Broken away above elbow. Traces of red paint.

Mitten-like fingers curved to meet tip of thumb.

144. "Cradle-Scoop" fragments. Pl. 47.

a (P 28061 a). P.L. 0.05, W. 0.045 m. Mended. Broken at one end. Chips missing.

b (P 28061 b). P.L. 0.039, W. 0.045 m. Broken at one end. Chips missing.

Two non-joining pieces. Roughly trough-shaped. Nearly flat on bottom, angled sides. Ends serrated with central tooth broader; pierced with two holes at one end for suspension. Uneven black glaze.

145. "Cradle-Scoop" fragments. Pl. 47.

a (P 28062 a). P.L. 0.032, P.W. 0.028 m. Preserved is one corner.

b (P 28062 b). P.L. 0.026, P.W. 0.023. Preserved is one corner.

Two non-joining pieces. Similar in shape to **144** but more fragmentary. Unglazed.

Furniture Fragments

146. Table Fragments. Pl. 47.

a (T 3871). P.L. 0.054, W. 0.056 m. One end of table preserved with top of one leg.

b (T 3870). H. 0.055 m. Intact. Back plain.

Non-joining pieces. Table flat on top with cross brace underneath to support legs. Leg decorated with two volutes spiraling outward from center and set off from leg below by two horizontal grooves. A vertical groove at each outer edge joins the top with foot. Foot shaped like animal's claw with three toes. Parts of other legs of similar type not catalogued.

147 (T 3873). Foot of Furniture. Pl. 47.

P.H. 0.035 m. Preserved are foot and lower leg.

Four-clawed animal's foot. Leg has four vertical grooves.

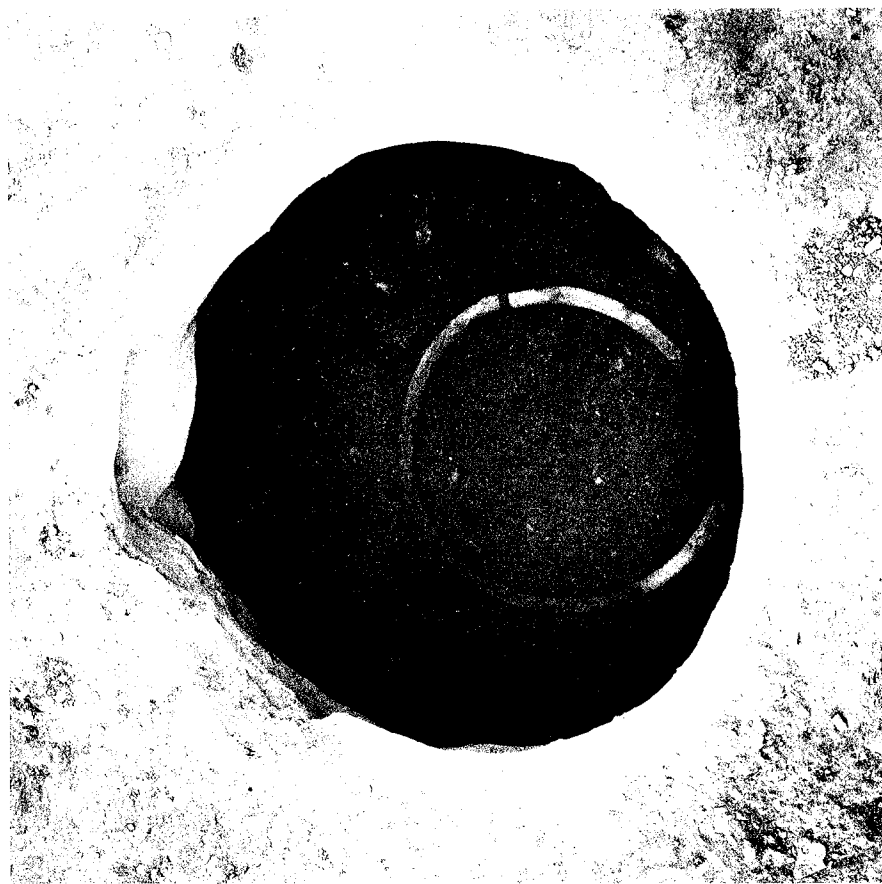
148 (T 3872). Molded Plaque Fragment. Pl. 47.

P.H. 0.015, P.L. 0.045 m. Broken at both ends and bottom.

Bead and reel at top, rosettes and palmettes at center attached to scrolls at bottom in fine relief. Orange-beige clay.



a. The House of Mikion and Menon
from the Southwest



b. The Rim of Menon's Well at the Bottom of the Cistern

STELLA G. MILLER; MENON'S CISTERN



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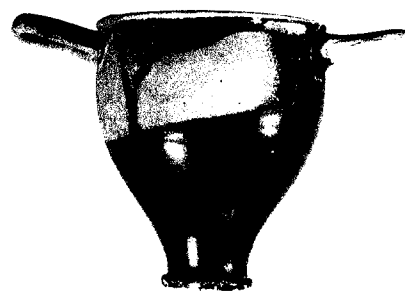
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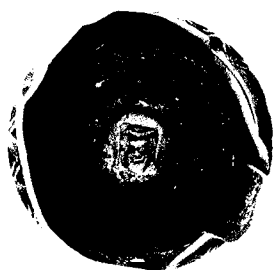
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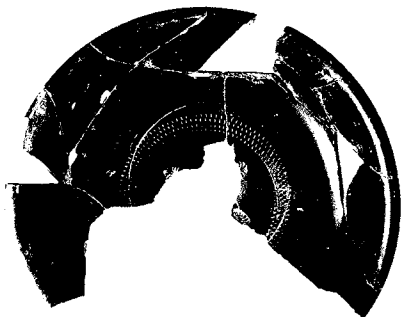
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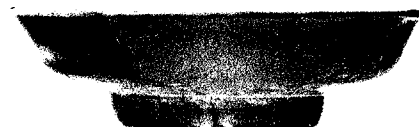
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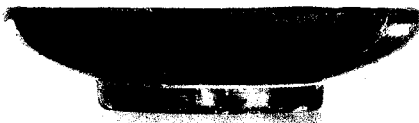
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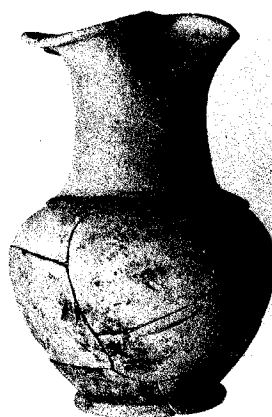
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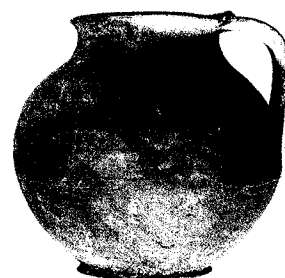
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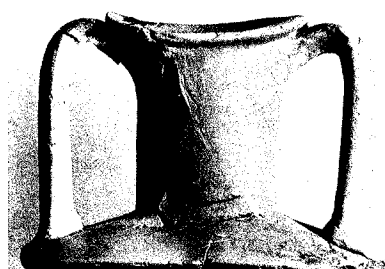
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52, stamp



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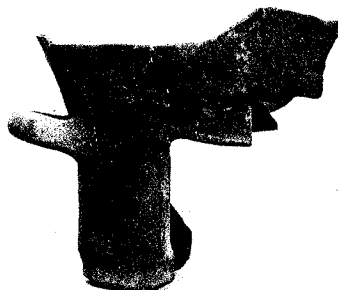
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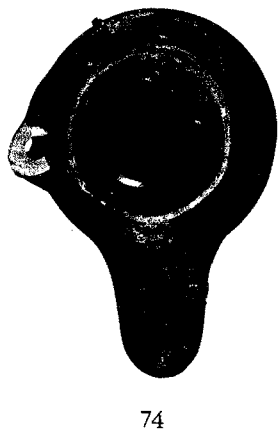
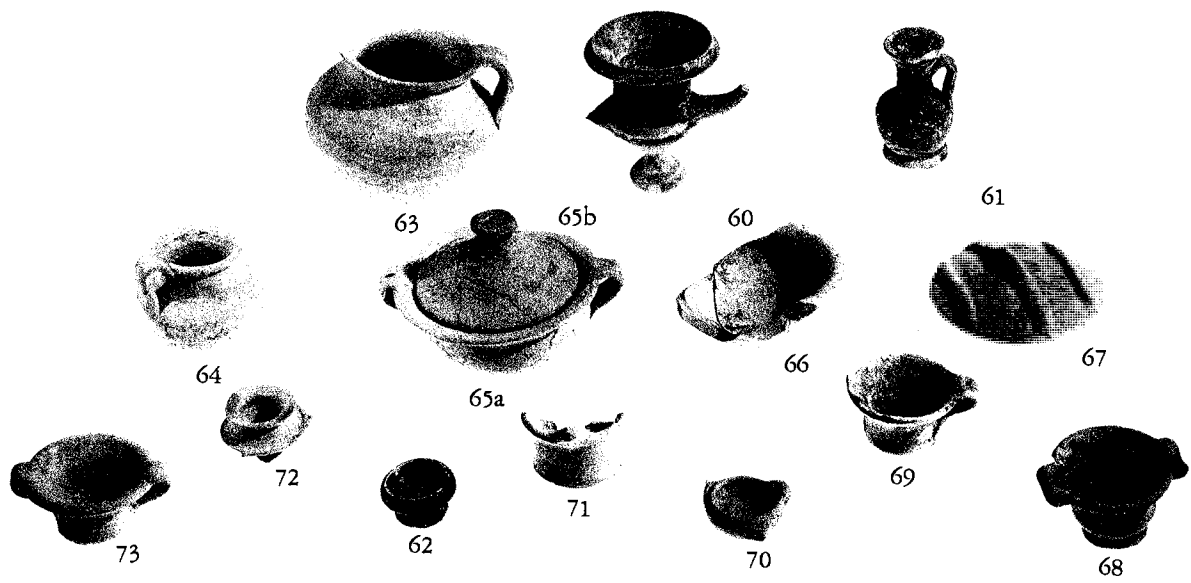
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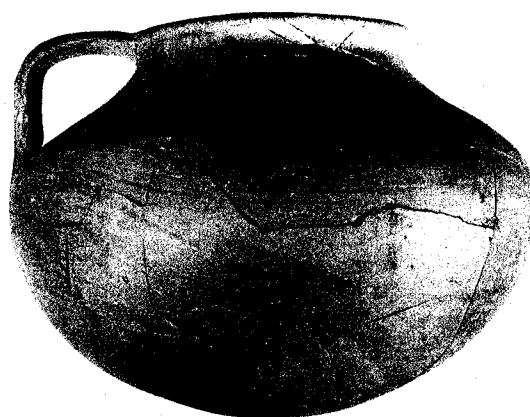
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P 2550

Demeter Cistern (scale *ca.* 1:3)



P 27912



P 27913



P 27911

Pyre Burial F 16:7 (scale *ca.* 1:3)

STELLA G. MILLER: MENON'S CISTERN



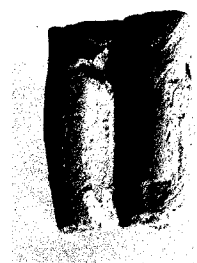
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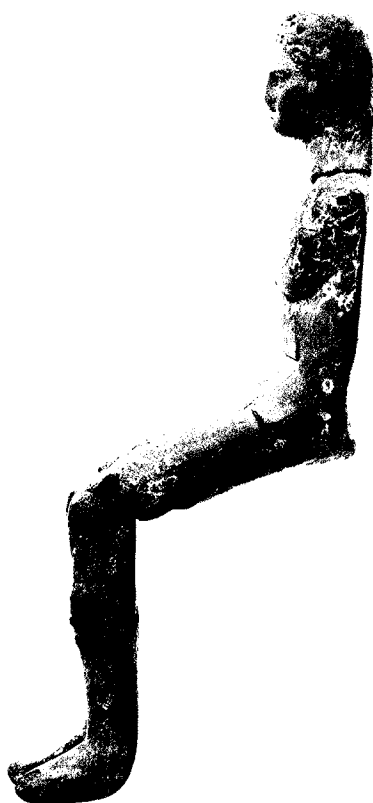
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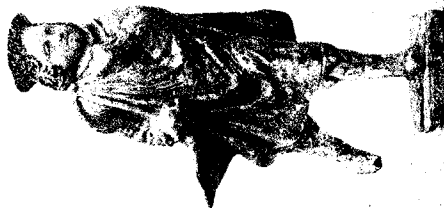
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Collection Camille
Lecuyer (from A.
Cartault, *Terres Cuites
Antiques*, Paris, 1892,
pl. 60)



85



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87



Brauron (from Πρακτικά,
1950, p. 181)



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86



82



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89



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British Museum C 334 (Courtesy of the Trustees of the British Museum)



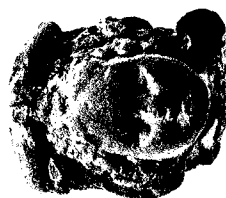
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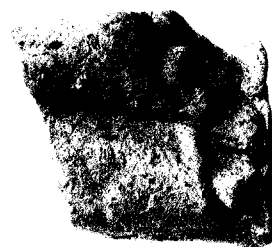
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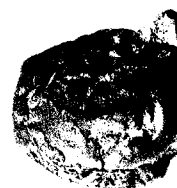
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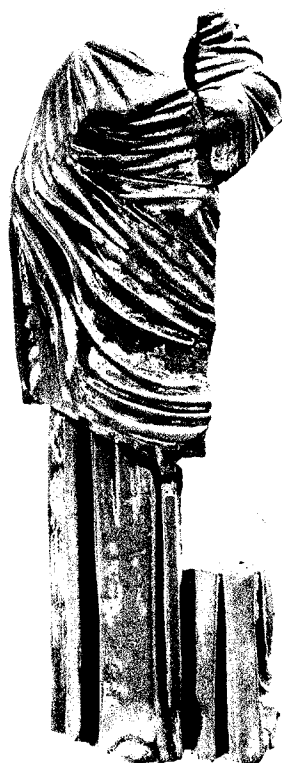


T 4028
Demeter Cistern

STELLA G. MILLER: MENON'S CISTERN



103



T 2474



104



105



Metropolitan Museum of Art 07.286.10
(Courtesy of the Metropolitan Museum
of Art, Rogers Fund 1907)



106



107



Thespieae
(from *B.C.H.*, XLVI, 1922, p. 246)



108



109



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T 3765

T 155



114



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117



Metropolitan Museum of Art 11.140.3
(Courtesy of the Metropolitan Museum of Art, Rogers Fund 1911)



118



119



120



T 2207



121



122



123



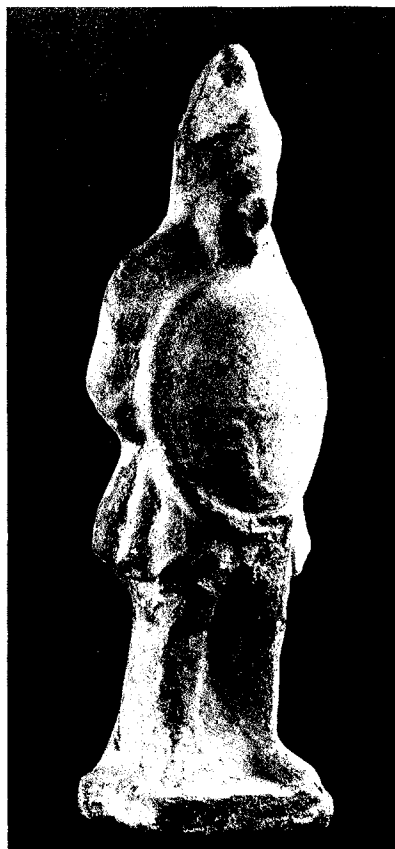
124



125



127
126



Myrina 282
(Louvre Museum, photo by
Chuzeville)



133



128



129



130



131



132



British Museum TB 752 (212)
(Courtesy of the Trustees of
the British Museum)



134



British Museum 82.7-29.7
(Courtesy of the Trustees of
the British Museum)



135



British Museum 1926.3-24.39
(Courtesy of the Trustees of
the British Museum)



137



136



138



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143



142



144

British Museum TB 770 (195 L)
(Courtesy of the Trustees of
the British Museum)



148



145



146a



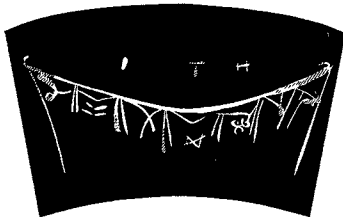
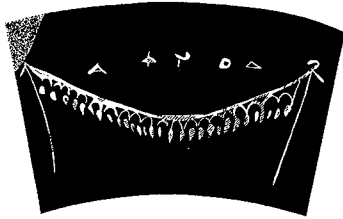
146b



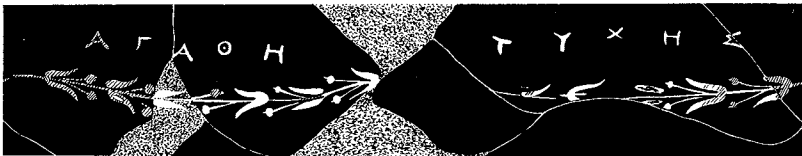
147



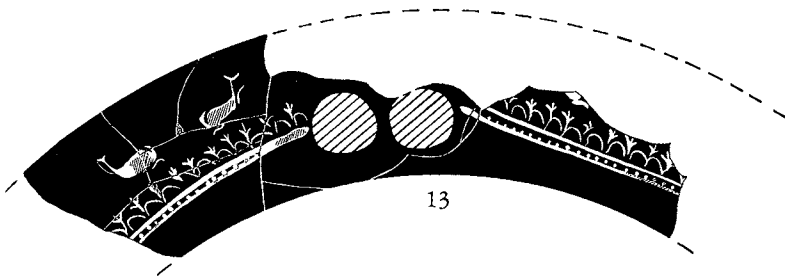
7



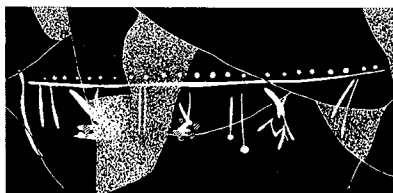
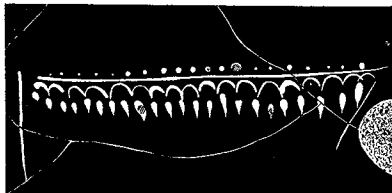
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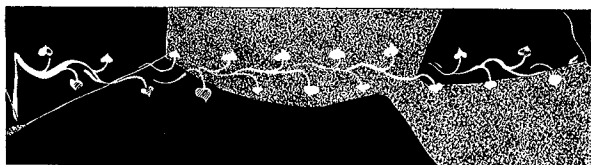
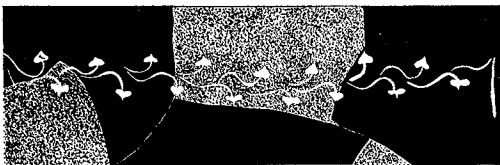
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13



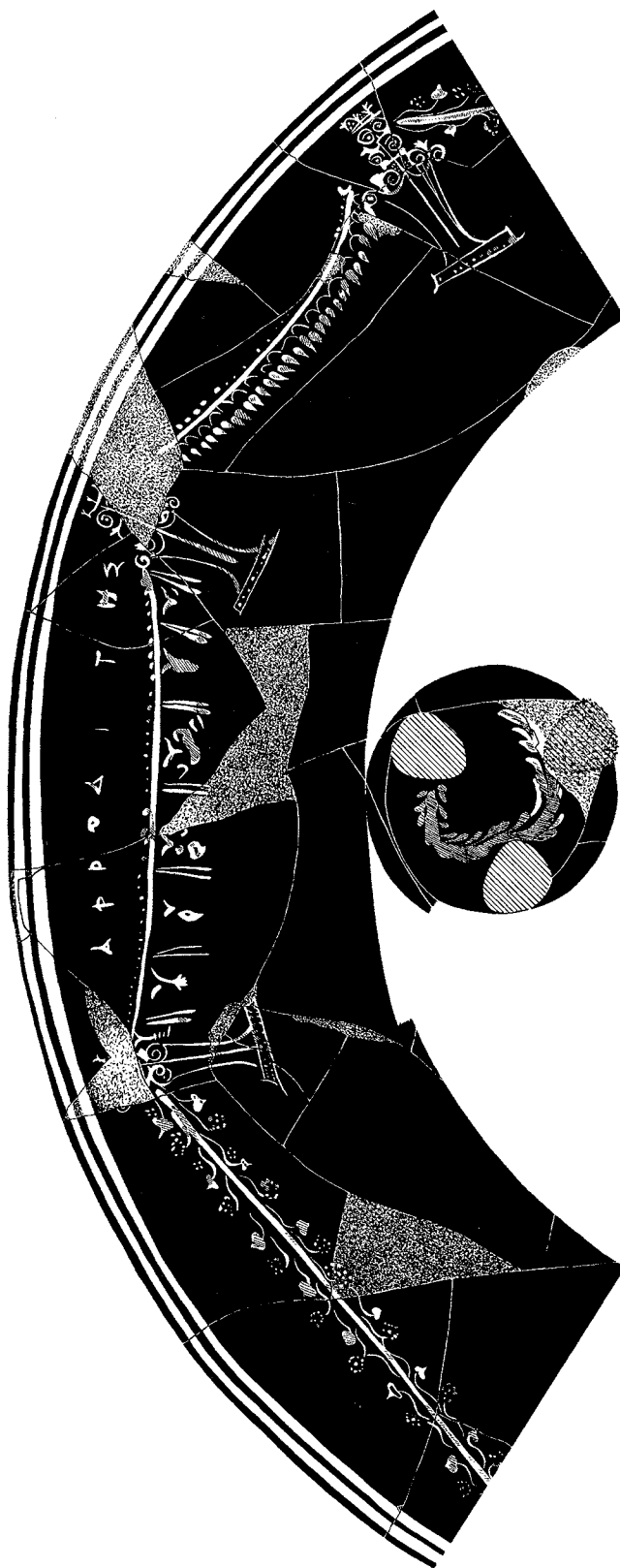
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STELLA G. MILLER: MENON'S CISTERN