

THE CAMPAIGN OF 1938

The excavation of the American Zone of the Athenian Agora has been continued on the usual large scale, the eighth season of work covering a period of twenty-one weeks, from January 24 to June 18. The present Report, like those of previous years, will give a comprehensive, non-technical, well-illustrated account of the results of of the campaign. Each year as the work has progressed the problems arising from the expropriation of the large area of excavation and from the administration of the business and scientific departments of the work have become increasingly simple of solution. This happy result has been achieved by the devotion and efficiency of A. Adossides, the business manager of the organization, and by the skill and ability of the attorney, A. Kyriakides, who has successfully defended the interests of the Agora before the various courts to which proprietors in many cases have made appeal, as they are privileged to do under the terms of the Agora law. Since practically all the cases have now been adjudicated, it is opportune to record that decisions by judges of all ranks have been rendered with clarity, promptness, and full justice to all concerned. At the outset of this project few Athenians believed that the colossal task of expropriating some three hundred and sixty pieces of property in the heart of the city could be achieved within any reasonable time. That this has actually been accomplished within the projected span of ten years is due to the efficient functioning of the Agora organization which has been constantly supported and assisted by the authorities of the Greek Government.

The constitution of the scientific staff of the excavations has been adequately described in previous annual Reports. Most of the members continued with the work during the current season. But Professor Caley, who established the chemical laboratory which has proved a valuable adjunct in research and in the identification of the discoveries, was unable to leave again his duties at Princeton, and the position of research chemist was, therefore, filled for the season by Miss Marie Farnsworth, who is engaged in chemical research of somewhat similar character at the Fogg Art Museum in Cambridge. Miss Constance Curry withdrew from the Catalogue Department in order to resume her studies in America, and this vacancy was filled by the appointment of Miss Suzanne Halstead (now Mrs. John Young), a student enrolled in the American School. Miss Elisabeth Washburn, also a student of the School, was added to the staff of the Coin Department. The supervision of the workmen and of the practical management of the work was continued by the chief foreman, Sophokles Lekkas, and the corps of sub-foremen remained the same as last year. The number of workmen, which averaged 145 for the season, was considerably smaller than in previous years because of the shallower deposits of earth on the

southern hillslopes where the major part of the work was concentrated. For the same reason the total amount of earth removed, 20,647 tons, was less than in the preceding season (30,000 tons).

The work of the present campaign was twofold in character: the excavation of several additional city blocks, and the minute investigation, in preparation for publication, of a building (the Tholos) which had been previously cleared superficially. Both of these branches of the work produced important topographical results. The



Fig. 1. Present Appearance of the West Side of the Agora

buildings on the west side as far as the Tholos, which have been carefully studied and published by H. A. Thompson (*Hesperia*, VI, 1937, pp. 1-226), were put into more or less permanent order by filling trial pits, by strengthening walls, and by removing extraneous stones, with the result that the topography of this part of the area is now more comprehensible to visitors. The present state of the area is shown in Figure 1; on the left is the Tholos with its environs still in uncompleted condition, while on the right are the buildings to the north on which the necessary repairs have been finished. It might be assumed from the appearance of the buildings in the photograph that little more than foundation walls is preserved, but in fact sufficient architectural pieces were found in connection with each building so that a complete restoration on paper is possible with but few unessential details left to be added conjecturally. Such a

restoration has been drawn by J. Travlos on the basis of all evidence at present available (Fig. 2) in order to give a clear view of the west side of the Agora as it appeared after the building boom of the Pergamene period in the second century before Christ. Such substantially was the appearance of the site when Pausanias visited Athens in the middle of the second century after Christ, the damage wrought by Sulla in 86 B.C. having been repaired as promptly as possible after the Roman victory.

Pausanias entered the Agora in the northwest corner coming from the direction of the Dipylon and shortly reached a cross street leading to the south, finding near

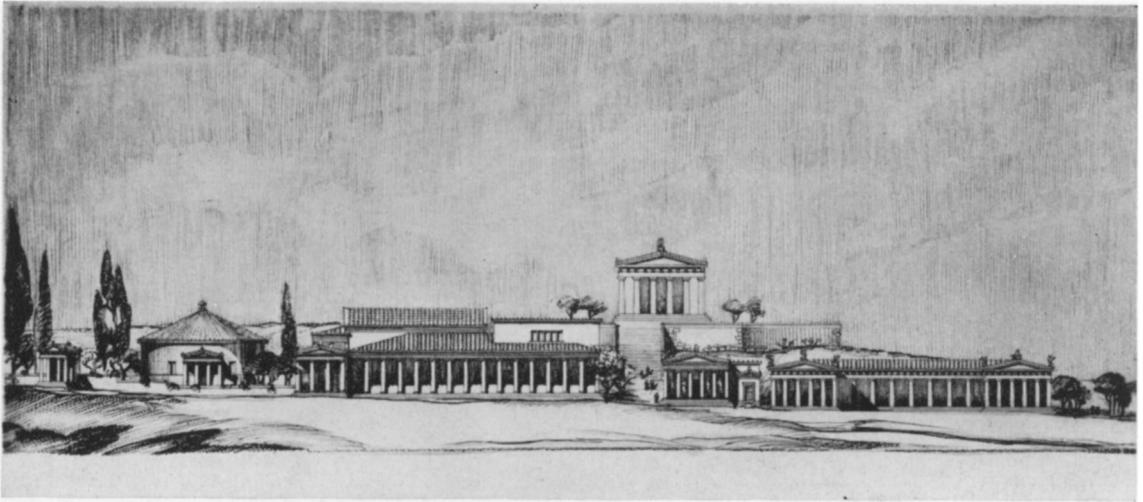


Fig. 2. Reconstruction of the Buildings on the West Side.
Drawing by J. Travlos

the junction of the streets the Altar of the Twelve Gods, which served as a milestone for measuring distances from the city. The cross street passes in front of the public buildings on the west side which, as shown in the restoration, have been securely identified in succession from north to south as follows: the Stoa of Zeus with projecting wings on the north and south ends; a small shrine dedicated probably to Zeus and Athena; the Temple of Apollo Patroos; a great stairway ascending to the Hephhaisteion, situated on a terrace on the summit of the Kolonos Agoraios and surrounded by shrubbery; the Metroon south of the stairway; and behind the Metroon the Bouleuterion, of which only the roof appears in the restoration; then a gateway (propylon) to a passage leading to the Bouleuterion; and finally on the extreme left the Tholos, a circular building with a conical roof, with a small gateway opening into its precinct.

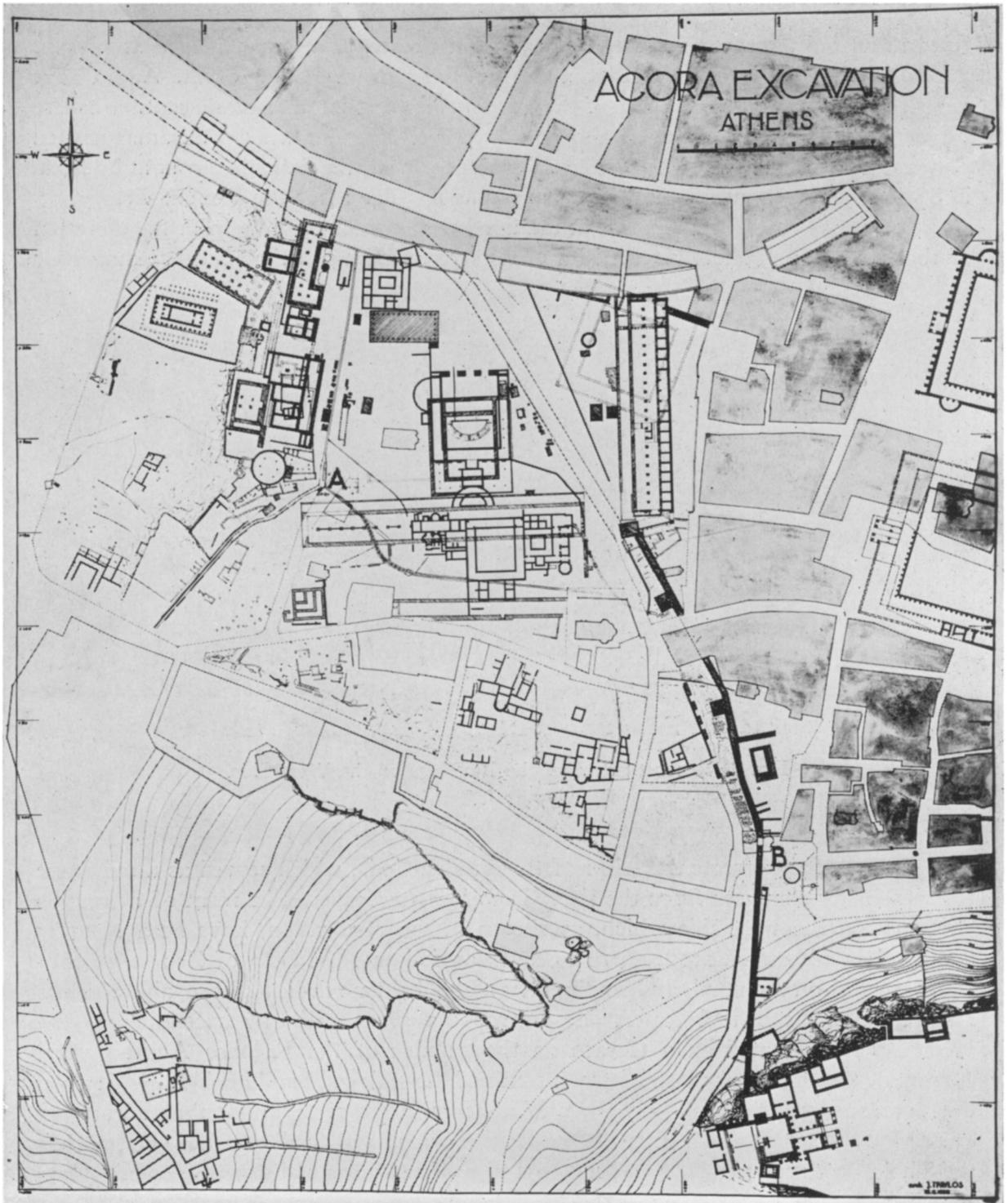


Fig. 3. Plan of the Excavated Area at the Conclusion of the 1938 Campaign

AGORA BOUNDARY STONE

Just east of the Tholos the street forks into two branches and at this fork a boundary stone of white marble, dating from the sixth century before Christ, was found standing in its original position. The spot is marked A on the latest ground



Fig. 4. Boundary Stone of the Agora

plan of the excavated area reproduced in Figure 3. The post, which measures 1.20 m. high by 0.31 m. wide by 0.19 m. thick, had been set down through a pre-existing layer of road gravel into a hole in the bedrock 0.20 m. deep, and the next higher stratum of road deposit which gathered against it contained ostraka of Hippokrates and

Themistokles of about 483 B.C.; it was completely concealed by the higher road level of later classical times. The stone bears an inscription cut on a smoothed band across the top and down the right side with carefully made archaic letters of the latter part



Fig. 5. Street of the Panathenaia, Looking South

of the sixth century (Fig. 4). The inscription reads: *hópos eîpî tês áγοpâs* "I am the boundary stone of the Agora." This discovery obviously provides valuable topographical information relative to the limits of the Agora in the sixth century before Christ. Its significance will be discussed in an article on the Tholos and its environs by H. A. Thompson in a forthcoming supplement of *Hesperia*.

THE ELEUSINION

The main street from the Dipylon, from which the west cross street branched, passes the Altar of the Twelve Gods and, running through the northeastern part of the excavated area, ascends towards the Acropolis on the east side of the Agora, where it is preserved in places to its full width of about ten metres. It was paved with large blocks in the Roman period and was bordered by the Valerian Wall in the latter part of the third century after Christ. A view of the street looking south is given in Figure 5. This street is undoubtedly the famous "Dromos," the broad way along which the Panathenaic procession proceeded from the Ceramicus to the Acropolis. Confirmation of this view is provided by an inscription cut on the wall of the Acropolis near the Klepsydra, where the street bore west to pass around to the entrance of the Acropolis. The letters of this inscription, which is to be dated at about the end of the fourth century, are badly weathered but the last words are clearly legible: "The Street of the Panathenaia." High on the hillside, below the Acropolis walls, at a gentle curve in the road references in ancient authors (discussed by Judeich, *Topographie*², pp. 287 ff.) designate as a pausing place for the procession the site of the Eleusinion, the sanctuary in Athens dedicated to the Eleusinian goddesses Demeter and Kore.

The excavations of the current season have produced much significant evidence indicating the proximity of the Eleusinion at a point which is topographically in accord with the ancient references. Within a restricted area east of the street where it curves slightly to take a course which would pass between the Areopagus and the Acropolis (the point marked B on the plan), many marble blocks were found which bear inscribed dedications to Demeter and Kore or contain references to their sanctuary. One of the inscriptions is cut on an epistyle block of large size which was re-used in the construction of the Valerian Wall. Another dedication is on a huge marble statue base, measuring 1.57 m. long and 0.80 m. high, which was lying beneath the wall. Because of their great size and weight it is improbable that these blocks were removed far from their original positions. Another marble base from the wall bears a dedication to Demeter composed in two elegiac distichs (Inv. No. I 5484). The inscription, dated in the fifties of the fifth century before Christ, records the dedication to Demeter by her attendant (*πρόπολος*) Lysistrate. Still another monument (Inv. No. I 5323) which is to be associated with the Eleusinion is the base for a bronze statue of Syndromos, son of Kallikratides, which is inscribed with the record that the man was honored by the Senate and People of Athens in the Augustan age, because as agonothetes he had financed at his own expense the celebration of the Eleusinian games.

Further pertinent records from the same neighborhood are a marble eagle perched on a base which is inscribed with a dedication by Ulpus and Hermogenes

to "the goddesses" (Fig. 6: Inv. No. I 5436); a decree of the year of the archon Nikokles, 302/1 B.C., which honors the taxiarchs for attending to the regulation of orderly procedure at the celebration of the festival of Demeter and bears the order that the stele be erected in the Eleusinion (Inv. No. I 5228); and many pieces of the stele with the record of the sale of the confiscated property of Alcibiades and of the other mutilators of the Herms and profaners of the Mysteries, which was also set up in the Eleusinion. Such a cumulation of Eleusinian records within one restricted area is clearly indicative of the proximity of the sanctuary.

But even stronger proof of this proposition is furnished by the discovery in the



Fig. 6. Marble Eagle Dedicated to the Goddesses

same area of buried deposits of kernoi, one of which is shown in Figure 7 as it appeared when excavated. A shallow pit was carefully cut in the bedrock and was filled with the discarded vases. The one illustrated in the picture was later covered in part by blocks of the Valerian Wall. Five such closed deposits of kernoi were found as well as other scattered pieces, the dates of burial ranging from the late fifth to the end of the fourth century before Christ. The kernos is a vase of peculiar shape which was exclusively used for the offering to Demeter of the first fruits of the harvest. While the type of the vase is fairly uniform the size and elaborateness vary. Those from the buried deposits are of a cheap, common kind (Fig. 8). The interpretation of these burials is apparent from the familiar custom practiced in Greek sanctuaries. When shrines became over-

crowded with cheap votive objects the priests gathered up groups of offerings and carefully buried them within the confines of the precincts. The position of these votive deposits consequently designates approximately the site of the Eleusinion.

Still further evidence is provided by three marble plaques which are decorated in relief with Eleusinian themes. One of these is a beautifully executed piece of work, of the fine style of the fifth century, which represents Triptolemos seated in a chariot with serpent wheels and receiving instructions from Demeter to go forth throughout the world and teach men husbandry. Preserved on the fragment are most of the



Fig. 7. Buried Deposit of Kernoi as Excavated



Fig. 8. Kernoi from the Buried Deposits

chariot and of the figure of Triptolemos and the lower half of a draped female figure standing behind the chariot (Fig. 9: Inv. No. S 1013). On the evidence of similar reliefs found at Eleusis itself the woman behind the chariot must be interpreted as Persephone, since Demeter stood in front of it. The second relief, which is done in equally fine style and technique, shows Demeter holding a torch with her head turned to the left towards Triptolemos who held a sceptre of which only the top is preserved.



Fig. 9. Fragmentary Relief of Persephone and Triptolemos

This fragment is similar to the first in scale and style, but the pieces vary in thickness, and it therefore seems unlikely that they come from the same plaque. On the third relief two draped women are represented, of whom the one on the left is standing and has a shield by her side and must therefore be interpreted as Athena; the one on the right is seated and by her side is the coil of a serpent so that she is presumably to be interpreted as Demeter.

The site of no building in the Agora is so well documented as is this of the Eleusinion, but structural remains appropriate to the sanctuary were not uncovered

in the area in question. It is therefore probable that the sanctuary itself lies directly opposite, on the west side of the street, in Section Beta Beta, which will be excavated during the next campaign. The close determination of the site of the Eleusinion and the definite establishment of the route of the Panathenaic procession are of the utmost value for our knowledge of the topography of the Agora. The tentative assignment of the sanctuary to a site next to the Enneakrounos, as was done on our earlier plans, must now be abandoned, and the previously accepted theory of its position far southwest of the Agora is quite untenable.



Fig. 10. Byzantine Houses in Section Sigma

The major work of excavation of the current year was conducted in three city blocks in the southeastern part of the area designated as Sections Psi (Ψ), Omega (Ω), and Alpha Alpha (AA) on the city plan of the American Zone published in *Hesperia*, VI, 1937, p. 335, fig. 2, and also in three areas which had been partially cleared in 1937, Sections Sigma (Σ), Iota Iota (II), and Omicron Alpha (OA). Detailed investigation was also carried on in the area of the Tholos and in a preliminary way at the Odeion. The general account of the results of the season's work, which will be given under the captions of the various Sections, is largely based on

the reports of the members of the staff in charge of the respective areas of excavation. A full report on the results of the exploration of the Tholos will be given by H. A. Thompson in a later supplement of this Journal.

SECTION SIGMA

For the third season excavation was continued in Section Sigma in the north-eastern part of the Zone under the supervision of R. H. Howland, and the work was not completed by the end of the year, much of the early classical strata remaining still unexplored. Progress was particularly slow in this area because of the presence of a large Byzantine settlement with rows of houses flanking a road on either side (Fig. 10). It was necessary to clear these houses carefully and then have the walls

measured, drawn, photographed, and studied before the earlier strata below could be explored.

Two early wells were found in the area, one with contents of the second and third quarters of the seventh century before Christ, including pottery of familiar Proto-attic type and the oenochoe decorated with the hindquarters of a lion, illustrated in Figure 24; the other containing a deposit dated in the first half of the sixth century. A Mycenaean terracotta figurine had found its way into the upper part of the filling of the sixth century well. It is intact except for its small crude head (Fig. 11: Inv. No. T 1653). Arms are not indicated but the breasts are clearly formed; the lower part of the figure is cylindrical in shape. It is decorated on front and back with wavy stripes painted in red on the buff ground. This type of figurine is not uncommon but it has not previously appeared in the Agora, where Mycenaean remains are scanty.



Fig. 11. Mycenaean Figurine

The great Dromos passes near this Section and not far from its course was lying an important monument of the early fourth century before Christ. This is a boundary stone of Hymettian marble which was not found in its original position but had been re-used as a threshold block. It is perfectly preserved and bears an inscription cut with large well-made letters on the smoothed surface of the upper part of the face. The inscription reads: "Boundary of the Sacred Way by which the Pythaid proceeds to Delphi." We know from statements in classical literature (*e. g.* Strabo, IX, 2, 11) that for three days and nights in each of the months of April, May, and June the priests of Apollo in Athens watched at the altar of Zeus Astrapaios for a flash of

lightning over Mt. Parnes. As soon as one was seen they started in procession to carry their offerings to the sanctuary at Delphi. If no flash occurred the procession was postponed to the succeeding year. Whether the sacred way to Delphi coincided in its early stages with that to Eleusis is uncertain, but the fact of the erection of this marker would seem to point to a distinctive route.

A little additional exploration was made about the foundations of the large square building which has been mentioned in a previous Report (*Hesperia*, VI, 1937, p. 354), but a thorough investigation of the building has not yet been possible. The shape of the building, with its large central court surrounded by porticoes, suggests its use as some sort of market-place. The filling along the west wing gives a date at the end of the fifth century for its construction; it was destroyed in early Hellenistic times, before the date of the erection of the Stoa of Attalos.

The most interesting topographical discovery in this area is a long stoa which runs across its north side in an east-west direction, and at its east end nearly touches the Stoa of Attalos, only sufficient space being left between the two for a passageway $2\frac{1}{2}$ metres wide. The foundation walls of the south side of this stoa were uncovered for a length of 30.50 metres; the north wall and the west end of the building have been cut by the roadbed of the Athens-Peiraeus railroad. This stoa was constructed in the late Hellenistic period and certainly after the disappearance of the rectangular building of the fifth century since it in part overlies the foundations of that building; it formed the boundary of the eastern half of the northern side of the Agora. In order to uncover the north central boundary, which it is conjectured was formed by the famous Stoa Poikile, it would be necessary to excavate the strip of land on the north lying between the railroad and Hadrian Street. The plan of the Greek Agora cannot be completed until its northern side has been uncovered, and in the meantime serious topographical problems will be left in suspense; but the land north of the railroad lies outside of the limits of the American Zone and is not at present available for investigation.

Throughout this area a great mass of filling, about 1.80 m. deep, was removed, which had accumulated during the fourth and fifth centuries of our era. This deposit, which lay between the early Roman and late Byzantine strata, contained many lamps, a large quantity of pottery, and a vast number of coins. At the very bottom of this stratum the coins and other objects were of earlier type, dating from the second and third centuries after Christ, and with them were found many lead seals similar in type to those discovered previously in the same neighborhood, which were described in the Report of the earlier excavation in this area (*Hesperia*, VI, 1937, pp. 356 f., fig. 20). The new examples have representations of Helios, Selene, Asklepios, Poseidon, and other deities, and many are again countermarked with the figure of a cock. No explanation has yet been secured for the concentration of these lead seals or tokens in this particular region, but light may be thrown on the subject when the earlier buildings in this area shall have been completely uncovered.

SECTION PSI

This Section, which was excavated under the supervision of Eugene Vanderpool, is situated on the lower slope of the Areopagus in the southeastern part of the Zone. The deposit of earth over much of the area was shallow and in many places havoc had been wrought to ancient deposits by the intrusions of the cellars of modern houses. Early structural remains are scanty since the area lies south of the Agora proper, but the presence of many wells attests its use as a residential district. A small rectangular building of the fourth century before Christ, measuring about five by seven metres, located near the centre of the area, is probably part of a private house.

There are, however, extensive remains of a building of the late Roman period which covers almost the entire southern half of the Section and extends southward into Section Omega. The building contains rectangular rooms, corridors, and a



Fig. 12. Roof-tile with Dedication to Hephaistos

peristyle court, and is too large and too massive of construction for use as a private house. A date for the erection of the building at the end of the fourth or the beginning of the fifth century after Christ is indicated by numerous coins of the late fourth and early fifth centuries which were found in a terracotta drain leading from the northeast part and filled up during the early years of the building's existence. It was destroyed in the sixth century, as is proved by the evidence of pottery, lamps, and Vandal coins found in the destruction fill overlying it. The purpose for

which this building was used has not yet been determined.

The wells in the area contained deposits ranging in date from the sixth century before Christ to the late Roman period. They produced some well-preserved statues and some handsome vases, one of which is the subject of a later article in this number by Eugene Vanderpool. The most productive well extended down to a depth of 30.30 metres, and from it came a statue of Hermes, a head of Hera, two other heads of women, much pottery including complete miniature jugs and pitchers, and several plastic lamps. A particularly interesting object, found at a depth of 28.30 m., is a large terracotta sima roof-tile with a dedication to Hephaistos painted on it. Figure 12 gives a view of the upper surface of the tile, which is preserved in front to its full width of 0.55 m. On the face of the sima a stylized palmette-lotus design is painted in white on the torus moulding between narrow bands of bead-and-reel above and of

a broken meander below. A second bead-and-reel is painted on the projecting under surface. The letter epsilon, which appears on the back of the sima, indicates the fifth unit in a series, and shows that the tiles were prepared at the factory for placement in specific positions on the roof. On the flat upper surface of the tile the dedication to Hephaistos is painted in large handsome red letters of the style of the late Hellenistic period. This is evidently a roof-tile from a building in the precinct of the Hephaisteion, which found its way into a distant well after some devastation of the city, probably that of the Herulians in 267 A.D.

SECTION OMEGA

The situation in Section Omega, of which the excavation was in charge of Miss Margaret Crosby, is similar to that noted in the adjoining Section Psi on the north. The area was occupied only by private houses until late in the Roman age, and deposits of all periods were more or less disturbed by successive subsequent intrusions. In spite of the steep slope of the hill to the north a considerable depth of earth was preserved in part of the area; in other parts cellars of modern houses had been cut in the bedrock, destroying all traces of earlier occupation. Apart from a few scattered prehistoric and other early sherds no evidence was secured for the habitation of the site before the end of the sixth century before Christ, but at least as early as that time a road, five metres wide, existed, and remained in use throughout antiquity, passing through the centre of the area from northeast to southwest. Just north of the west end of the road a grave dating from the end of the sixth century was uncovered; it still held some undisturbed deposit, including two black-figured lekythoi. This was presumably a burial made beneath a house floor. Northeast of the grave a well was cleared which had been filled up at the end of the fifth century. From it came pieces of large red-figured vases, one of which is decorated with the scene of the battle of the centaurs and Lapiths, and part of a small jug of the type used in the celebration of the Anthesteria, which is decorated with a curious motive in the form of an inverted amphora from the bottom of which extends a satyr's head. This pottery will presently be discussed in a forthcoming article by Miss Talcott.

The central part of the area south of the street is occupied by the remains of a house of the classical period, of which the north wall is coterminous with the line of the south side of the street. The various rooms extend over an area measuring sixteen by fourteen metres and several building periods are evident in their construction. The walls, which are 0.45 m. wide, are built of rubble which served as a socle for a mud-brick superstructure. The floors are made of clay with a smooth level surface. In the northeast corner the north wall and the floor were covered with a filling of the early fifth century, and throughout the house evidence was secured for much rebuilding at the end of that century, the period to which belongs most of the

filling so far excavated. Further investigation of the early history of this house will be necessary in a future campaign.

The house continued in use during Hellenistic times, and to that period belong three connecting cisterns and a well which served its occupants. The lowest filling of the well produced many completely preserved lamps of types dated in the early part of the third century; the upper filling, which is contemporaneous with that of the cisterns, is somewhat later, dating from the second half of the century. From this upper filling came an official stamp of a police inspector named Xenokles (Fig. 13: Inv. No. SS 8080). This is a rectangular terracotta plaque with a length of 0.037 m., which had been attached to some object evidently inspected and approved by the police authorities. The stamp bears the name of the inspector, his deme Perithoidai, and his title *περιπόλαρχος*. This unusual word occurs in Thucydides (VIII, 92, 2) and is also epigraphically attested (*I.G.*, II², 204, lines 20-21, and 1193, line 2).



Fig. 13. Seal of Police Inspector Xenokles

Scanty remains exist of the late Hellenistic and early Roman periods because of the disturbance of earlier deposits wrought by the extensive building program of late Roman times, but the presence of many wells and cisterns testifies to the more or less uninterrupted occupation of the site. At the end of the fourth or early in the fifth century after Christ a large building was erected on the northern side of the ancient street which had continued in use throughout the centuries. This is the building which lies partly in Section Psi to the north. The plan of the building is without symmetry. Its main feature in the centre is a rectangular room, measuring eight by nine metres, which has an apse with

three niches at its southern end. Northeast of this is a court, twelve metres wide, with a peristyle, of which the marble stylobate is in part well preserved. The walls are constructed of alternating courses of stone and brick set in mortar, except on the south where the wall of the building served also as the retaining wall of the street and is therefore built of conglomerate blocks. The building continues east under the unexcavated edge of the area.

Another contemporary Roman building was erected on the south side of the street in the southeastern corner of the area. This has not yet been entirely cleared, but in the rooms so far uncovered there is evidence for reconstruction and re-use involving the building of a large brick oven in one of the rooms. This part of the area was covered by a mass of destruction débris of the seventh or eighth century after Christ. The site seems not to have been occupied in Byzantine times, since

the Turkish and modern houses rested directly on late Roman filling in the north and southeast parts, on classical and Hellenistic filling in the centre, and on bedrock in the southwest.

SECTION ALPHA ALPHA

This Section, which lies east of Omega, was excavated under the supervision of R. S. Young. It includes an ancient city block, forty metres long from north to south, and twenty-three metres wide, which was occupied by private houses and



Fig. 14. Valerian Wall with Marble Stele Used in Lowest Course

was bounded by four streets. On the east is the great Dromos, the main street of the Agora, which has already been described; on the west a narrow street runs parallel to the Dromos; on the north a street leads west from the Dromos; and the southern boundary is formed by a street about four metres wide, of which the continuation has been noted in Section Omega. The investigation of all these streets produced ample evidence to prove that they were in use at least as early as the beginning of the fifth century before Christ, and it seems, therefore, that this block was a residential unit from that time until the late Roman age.

Remains of houses of various periods were uncovered in the block, of which

the best preserved is one located in the southwest corner which was constructed in the fourth century before Christ. The house, which measures 11.70 m. from north to south and 10.70 m. from east to west, is arranged with three small rooms on each of the sides, grouped about a central room which has a hard floor made of pebbles and cement. This floor slopes slightly towards the west, from which side a drain leads to a large drain running under the west street. Remains of the bedding for a basin or tub are visible in the floor near the south wall of the room. It certainly served as a bath or a water-basin. The house was destroyed at the time of the sack of Sulla, but there is evidence of its re-use in the late Roman period.

Exploration of the east side of the area led to the uncovering of a retaining wall along the adjoining stretch of the Dromos. This wall, constructed of stones and cement, consists of four heavy piers, 1.70 m. thick, spaced at intervals of 3.50 m. to 4.00 m. and joined by a thinner wall of similar construction. The distance from this west edge of the street to the wall of the building bordering it on the east side is about eleven metres, but the actual width of the street itself may have been slightly less. The paving blocks of the Roman age had been removed from this stretch of the street, many of them for re-use in the Valerian Wall which was built along its east side at the end of the third century after Christ. In clearing the lower courses of the wall at this point a marble stele was revealed lying on bedrock at the bottom of the wall (Fig. 14). It lay lengthwise with one side visible from top to bottom so that it appeared to be a complete, full-sized stele; but after the blocks lying above it had been raised and the stele had been removed, it proved to be complete but only about half the usual width. The inscription gives a list of the names of ephebes of the tribe Oineis (Inv. No. I 5250). It is dated about 330 B.C. on the basis of the shapes of the letters and of the evidence provided by the names, and is important as giving the relative numbers of ephebes in the various demes of Oineis at this period.

A surprising discovery in this area was that of a large brick-lined vaulted tunnel which leads into the hillside sloping from north to south at a grade of about 3 to 1. The passageway, measuring 1.30 m. high and 0.53 m. wide, descends with low tread steps for a distance of twenty-nine metres, at which point the floor becomes flat and continues at that level for another seven metres. The floor is paved with tiles and beneath it a small terracotta conduit runs along the east side of the passage. At a point thirty-six metres from its mouth the tunnel opens into a tile-lined well, and, since the filling of the upper shaft of the well immediately collapsed, blocking the tunnel, further investigation was suspended for the present season. The date of the construction of the tunnel is in the early Roman period, and it seems probable that this elaborate engineering achievement, which has its counterpart in Section Iota Iota to the southeast, was part of the water-supply system of the period.

Wells and cisterns of various epochs in the area produced the amount of

interesting and important material which the excavator has come to expect from them. The earliest well was filled in the late Geometric period, near the end of the eighth century, the contents including the oenochoe decorated with large concentric circles which is illustrated below (Fig. 21). Other fine vases came from deposits of the seventh and early sixth centuries, some of which will also be described later. A



Fig. 15. Kernos and Figurines from a Deposit of the Fourth Century

well and a cistern beside it, dated about the middle of the fourth century, produced objects of such a type as to suggest that they were the dump from a coroplast's workshop. These include many terracotta figurines, moulds for figurines, and bits of red and white pigment for painting them. Among the types of figurines are comic and tragic actors, charging warriors, standing and seated draped women, and a Negro boy squatting beside a herm (Fig. 15). Since many fragments of kernoi were found with the terracottas, it is evident that the factory of origin was engaged in producing votive objects for dedication in the nearby Eleusinion.

SECTION IOTA IOTA

Work in this area under the direction of A. W. Parsons was a continuation of that begun in the preceding season. The circular building noted last year has been found on further exploration to have an inner diameter of 7.75 m. and to have been built in the second half of the first century after Christ. The earlier blocks re-used in its walls do not come from an older structure on the site, but from a building with an interior diameter of 19 m. of which no trace exists in this area.

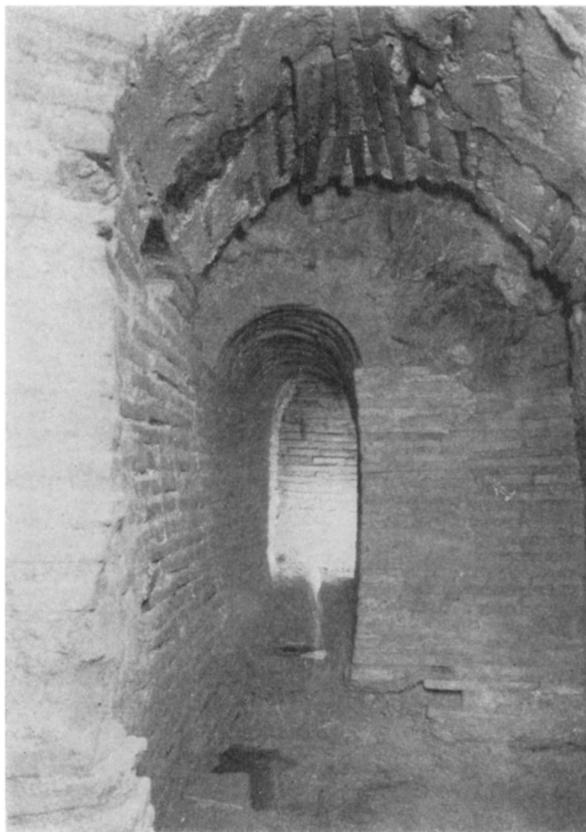


Fig. 16. Brick-lined Chamber and Passage

An elaborate underground system of water-works was revealed, which is similar in type to that existing in Section Alpha Alpha. A brick-lined, brick-vaulted passage leads into a small chamber, measuring 2.00m. high, 1.50m. long, and 1.00 m. wide (Fig. 16). This chamber and another of about equal size to the south of it open out of the west side of a great brick-lined shaft which lies in the southeastern corner of the area. The shaft, which has a diameter of two metres, has been cleared to a depth of 24 m. below the level of bedrock, but the bottom had not been reached by the end of the season. The shaft was open in early Byzantine times to a depth of about fifteen metres, but below that, as far as excavation has extended, the filling is an accumulation of sand and silt washed in at a late Roman date. From this deposit came the marble head of the archaic Kore which is illustrated below (Fig. 34).

The evidence bearing on the site of the Eleusinion found in this Section has already been presented. Some of the inscriptions and of the pieces of sculpture were taken from the walls of the small church of Hypapanti. This church had been repaired in modern times and a brick wall had been built across its front. The date of the original structure, of which only a few walls remained, had been set in the ninth century by Byzantine scholars, but careful investigation about its foundations proved that it had been built during the Turkish period, and that it had no predecessor on this site. When the church was demolished in order that the earlier

remains beneath it might be revealed, the evidence for its date was confirmed by pieces of Turkish pottery of the seventeenth century found in its walls. Beneath the church the Roman pavement of the Dromos was preserved in good condition. Just at this point the Dromos is intersected by a cross street, six metres wide, which passes through the Valerian Wall by means of a gateway. It is not yet certain how far back this street dates but it existed as early as the Hellenistic age and continued in use through the Roman and Byzantine epochs, and until it was blocked by the building of the church in the Turkish period. The gateway, which is about 2.50 m. wide, has its original pavement in place, and a pivot hole for the gate is preserved on the north side.

Among the many pieces of marble found in the original filling between the east and west faces of the Valerian Wall one fragment is of special beauty and interest. This is part of a large architectural block of Pentelic marble on which elaborate decorations are painted. The left end of the block is preserved, on the face of which a striding lioness was painted, probably in yellow, against a brilliant blue background (Fig. 17). This panel is bordered above and below by a narrow red stripe. Since the coffered undersurface of the block is decorated with a handsome palmette design the block was evidently intended to be visible from below as well as from in front, and therefore it was probably used as a lintel over a doorway. The style of the palmette and of the lioness and the general workmanship of the piece point to a date in the latter part of the fifth century before Christ.

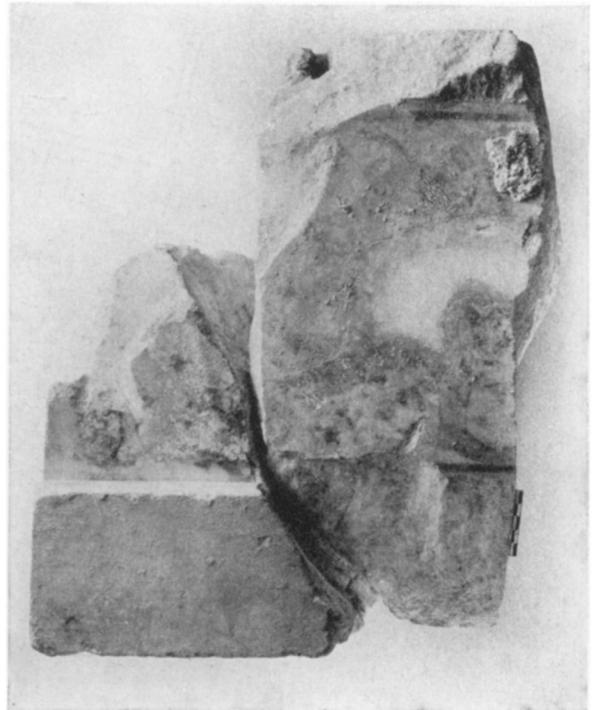


Fig. 17. Lintel Block with Painted Lioness

SECTION OMICRON ALPHA

A. W. Parsons continued the investigation, begun in 1937, of this area which is situated on the slope of the Acropolis south of Section Iota Iota. The work here was divided into two branches, one concerned with the further exploration of the Klepsydra and the other with the careful examination of the terrain south of Acropolis Street. The latter work revealed the presence of eight wells, of which three contained sherds of the Neolithic period, while four produced pottery of the sixth century

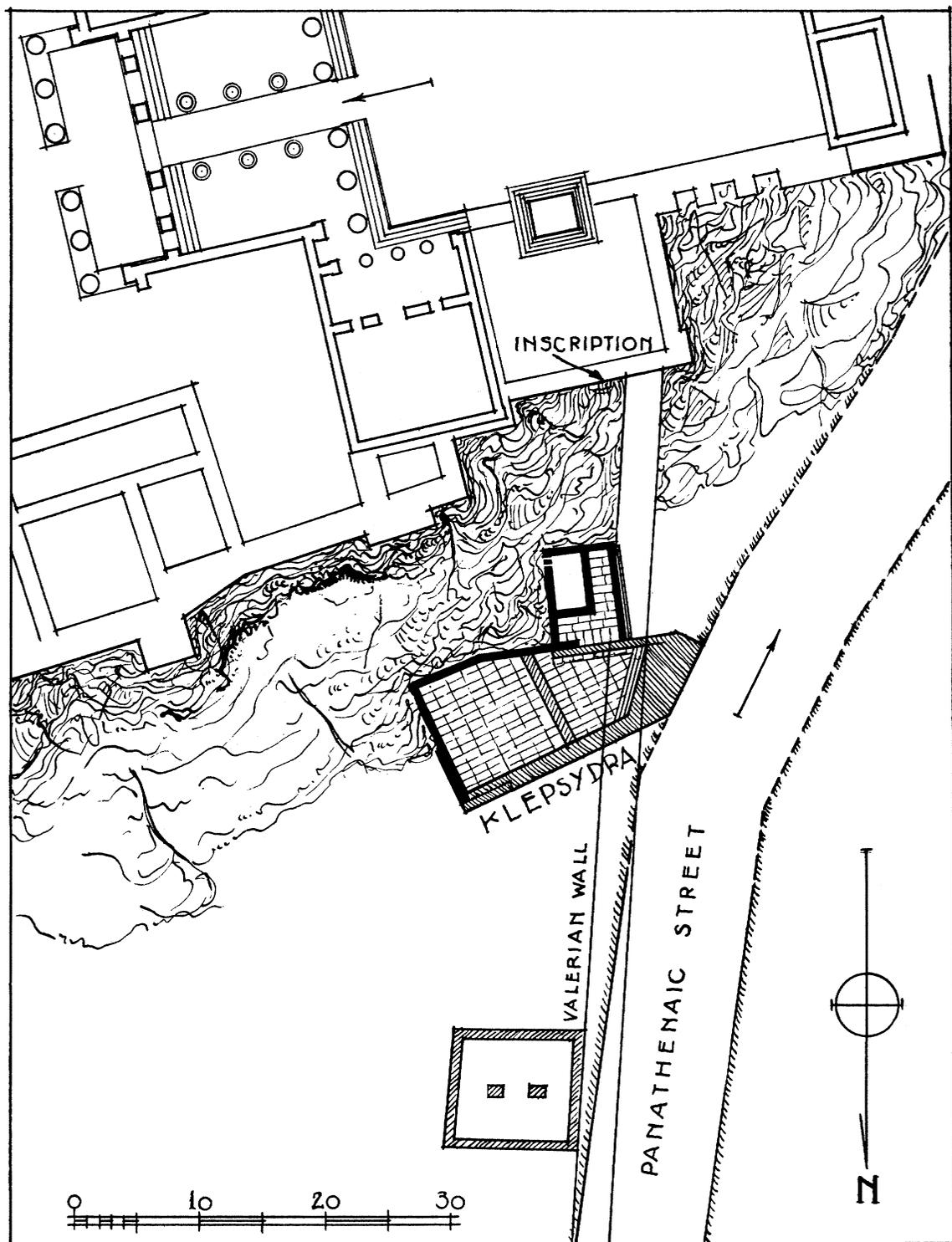


Fig. 18. The Klepsydra and its Environs

before Christ. Since three of the sixth century wells were filled with débris such as roof-tiles, mud-bricks, and fragments of wood, it is probable that they were filled on the occasion of the clearing up of the district on the retirement of the Persians after the sack of the city in 480 B.C. Some handsome black-figured vases from these wells will be illustrated later in the section of this Report devoted to the description of the pottery.

The investigation of the Klepsydra produced valuable information in regard to its construction and its chronology. The plan given in Figure 18 shows the structure



Fig. 19. Fissure in Rock Opening into Upper Chamber of Klepsydra

in relation to the Valerian Wall, to the Dromos (Panathenaic Street), and to the inscription on the wall of the Acropolis in which the Panathenaic Street is mentioned. The presence of an inscribed stele (Inv. No. I 5454), visible from below, which was lodged in a rather precarious position near the roof of the building, led to an attempt to secure it by entering the chamber through a fissure high up on its side. In order to do this it was necessary to remove a section of the Valerian Wall by which the fissure was blocked. Figure 19 shows the mouth of the fissure as seen through the breach of the wall. To the left of the fissure is the wall of the well-house which was built in the second century after Christ. The marble stele, which was easily extricated through the fissure, proved to be inscribed with a decree granting citizenship to Ainetos, son of Daemon, of Rhodes for his good services rendered in the

campaign of King Alexander in Asia. The decree was passed in the archonship of Apollodoros, 319/8 B.C.; the anagrapheus (registrar) was Eukadmos, whose deme, which had not been previously known, is Anakaia.

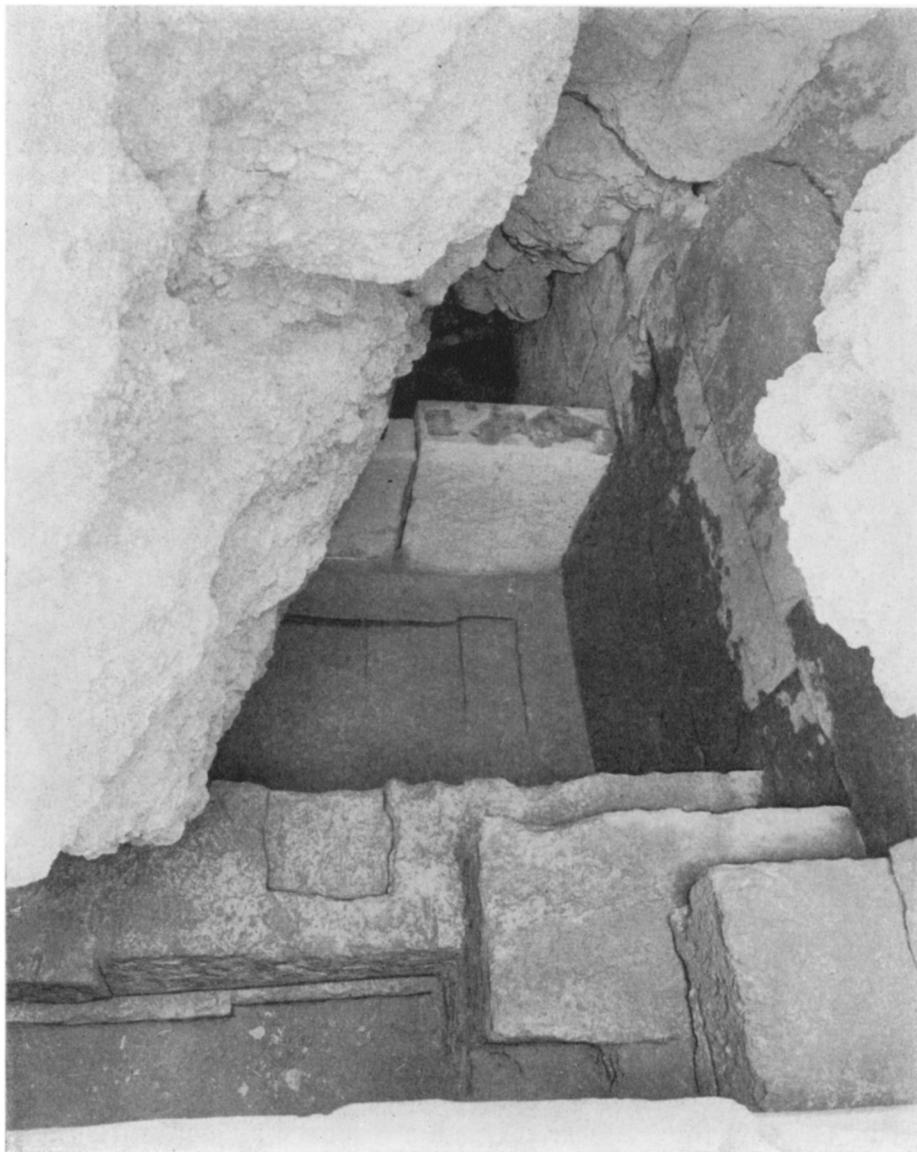


Fig. 20. View of Interior of Upper Chamber of Klepsydra

The clearance of the filling in the mouth of the fissure, which dates from Roman Imperial times, and of the area beneath it revealed much of the history of the fountain-house. Here was uncovered a small rectangular chamber with a draw-basin

in one corner, of which the top is level with the floor of poros blocks of the chamber. The south and west walls of the chamber, which are well preserved, are dated by the nature and excellence of their construction, as well as by objects from the packing behind them, in the first half of the fifth century before Christ, a date which is also suitable for the type of construction seen in the walls of the draw-basin. At that period, then, the fountain-house consisted of a great paved forecourt from which opened a small rectangular chamber, in one corner of which was a draw-basin protected by a grill or a wooden railing. In the Hellenistic period this railing was replaced by a parapet of marble blocks and the chamber was converted into an upper water-basin. Figure 20 gives a view looking down into the chamber from the mouth of the fissure, with the Hellenistic marble parapet conspicuous in the centre of the picture. The marble block on the right is a re-used base for a statue of the sixth century before Christ, which bears an inscribed dedication written retrograde across the top edge.

At the time of the siege of Sulla (86 B.C.) the building was damaged and the chamber-basin subsequently went out of use, for it was filled with a mass of débris resulting from the combat, such as lead sling-bullets, iron javelin heads, broken marbles and roof-tiles, many sherds of pottery, and fragments of Knidian wine jars. The Knidian stamps and the latest Athenian pottery with them belong in the first quarter of the first century before Christ, and this date for the deposit is confirmed by the coins in the filling, of which the latest are three of Athens, New Style, dated about 88 B.C. Three others are of the type of the New Style dated from 229 to 30, and one is of the Cleruchy of Delos dated after 166 B.C.

Subsequently, during the early Roman period, the rock roof of the chamber collapsed, huge boulders falling down and nearly filling the rectangular chamber, and one boulder slipping further and crashing through the floor of the forecourt. The boulders were never removed, but some time during the first century after Christ a general reconstruction was undertaken, and then later, but before the end of the second century, a well-house was built on top of the rocks and was connected directly with the Acropolis by means of a rock-cut, brick-vaulted stairway which led through a breach in the wall of the bastion west of the Propylaea. Thus at this epoch for the first time, as far as evidence is at present available, the spring was made directly accessible from the Acropolis. At the end of the second century the construction of the Valerian Wall across the west end of the forecourt strengthened the defenses of the spring. During subsequent ages minor changes only were made in the plan of the structure, until in the Greek War of Independence the Greeks, defending the Acropolis against the Turks, threw the Bastion of Odysseus around the fountain to guarantee the supply of water for the defenders. The investigation of further details of this important and interesting building will be continued during the next campaign.

In addition to these major fields of work Thompson made a detailed study of

the Tholos and its neighborhood, which will be published in the near future, and also began his examination of the Odeion in preparation of the publication of that building. Supplementary work was also conducted in Section Eta, where the extensive walls of a large Byzantine settlement, after full study, photographing, and recording, were removed under the supervision of Miss Alison Frantz. And Mrs. Dorothy Thompson resumed the clearance of a well and a cistern in Section Lambda Lambda, which had been left unfinished at the close of the previous season. Several interesting objects from these deposits will be described later.

Although the topographical results of the year did not necessitate any substantial additions to the ground plan of the area which is shown in its present state in Figure 3, they are unusually important for the following reasons: (1) the revelation for the first time in Athens of a complex of buildings of the archaic period; (2) the position of the boundary stone of the Agora of the sixth century before Christ; (3) the uncovering of an additional stretch of the great Dromos, the route of the Panathenaic procession; (4) the determination of the approximate location of the Eleusinion. The outlined blank blocks appearing on the plan on the southern side of the area are those which will be excavated during the next campaign.

POTTERY

The usual abundance of pottery was secured during the year, and as in the past the best preserved vases were found in wells, of which the number seems to be almost inexhaustible. The prehistoric periods are represented only by sherds which are similar in type to the complete vases found last year and require no additional commentary. Likewise the large quantity of pottery of the later periods, Hellenistic and Roman, is essentially duplication of material already in hand, which has been sufficiently described in previous Reports. The present season, however, produced a rich harvest of well-preserved vases of the archaic period, which has heretofore been rather scantily represented in the Agora collection, and the following account will deal mainly with these vases.

A vase of the late Geometric period, about the end of the eighth century before Christ, has a rather uncommon type of decoration (Fig. 21: Inv. No. P 12104). This is an oenochoe which was found in a well together with a number of other plain or simply decorated vases, black-glazed cups and skyphoi. The main element of decoration is a series of four large concentric circles, the centre of each of which is occupied by a star design; an hour-glass is placed in each corner on the shoulder and a wavy snake-like line decorates the ribbon handle. The ornaments are carefully and neatly painted in reddish-brown color on the buff surface of the clay. This vase is undoubtedly of Attic manufacture, but the type of decoration with large concentric circles is characteristic of contemporary pottery from Cyprus; it thus illustrates Cypriote influence in Athens, and it furnishes the Agora collection with a new type.



Fig. 21. Late Geometric Oenochoe



Fig. 22. Proto-attic Oenochoe.
Restored Painting by Piet de Jong

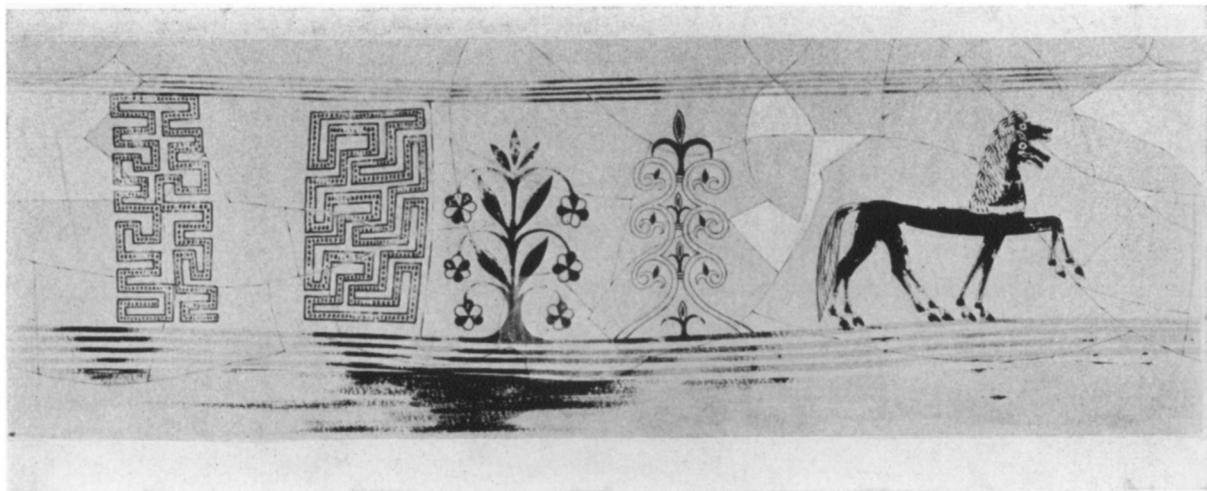


Fig. 23. Development of the Decorative Frieze of the Oenochoe. Drawn by Piet de Jong

During the first half of the seventh century the Attic potters were trying to free themselves from the restraints of the linear laws of geometric design and were experimenting with floral and figurative combinations. An excellent illustration of this experimental stage of ceramic development in Athens is provided by the decorative frieze of an oenochoe which is to be dated shortly before the middle of the century. A view of the vase is given in Figure 22 (Inv. No. P 12178), which is made from a

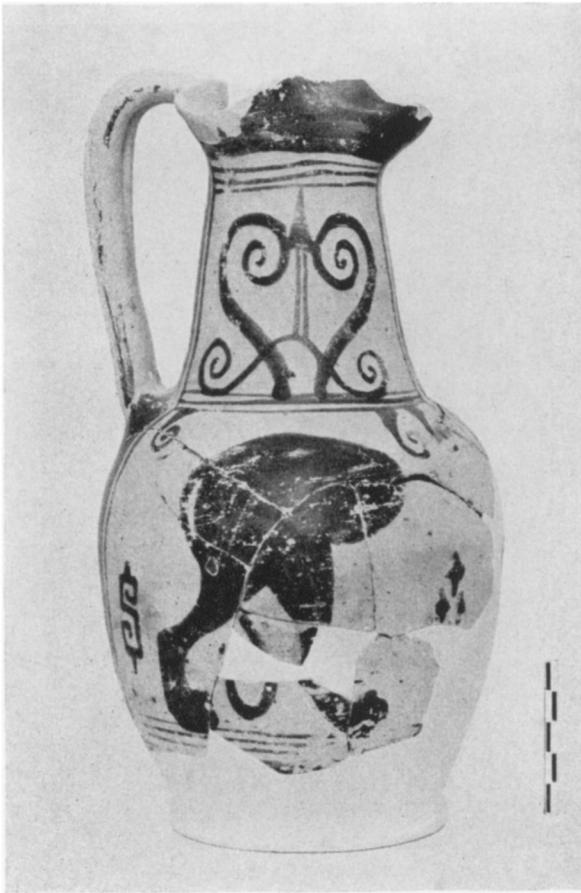


Fig. 24. Another Proto-attic Oenochoe

restored painting by Piet de Jong, and Figure 23 shows a development of the decorative band, also drawn by de Jong. The decorations are done in black to dark brown color on the buff ground. At the neck and the base are broad bands of solid color, around the shoulder is a wavy line, and the frieze around the body of the vase is set between borders above and below, each composed of four narrow bands. The frieze is extraordinary for its selection of subjects and for its lack of any symmetrical arrangement. On the extreme left are two vertical bands of variously designed meander patterns; these are followed by two different floral motives, of which the first is naturalistic in effect, while the second is a stylistic arrangement of lotus blossoms and their intertwined stems. On the extreme right is a pair of prancing horses, of which the second horse is represented only by his raised head and by the correct number of legs. In spite of the crudity of composition the artist gives ample evidence of originality and imagination, and shows considerable facility in handling his technical equipment. The work, in fact, gives promise of the great development in ceramic design that was to occur during the succeeding century.

Another Proto-attic oenochoe is also an experimental piece; its effect is less pleasing (Fig. 24: Inv. No. P 12612). The vase is covered with a black-brown glaze except for a reserved panel on one side. On the neck this is filled by a scroll pattern with the end of a spear in the middle, while on the body the centre of the panel is

Another Proto-attic oenochoe is also an experimental piece; its effect is less pleasing (Fig. 24: Inv. No. P 12612). The vase is covered with a black-brown glaze except for a reserved panel on one side. On the neck this is filled by a scroll pattern with the end of a spear in the middle, while on the body the centre of the panel is

occupied by the rear half of a lion, with small decorations in the corners. The bisected lion is symmetrically placed in the panel and his body is finished in a neat curve; thus the artist had evidently planned this odd motive as an ornamental unit, but fortunately such a perversion of artistic taste never survived the stage of experimentation.

With the advent of the sixth century the black-figured technique became the popular style in Athens, and of this group two fine early examples were secured from a well with a deposit dating from the late seventh and the early sixth century. One of these is an oenochoe decorated with an archaic siren in a panel on one side: the other is an amphora which is covered with black glaze except for a large panel on each side which is filled with the head and neck of a horse (Fig. 25: Inv. No. P 12526). The bridle straps, eye, ear, and the lines of the mane are made by incisions. No traces of color are visible. Amphoras with this characteristic type of decoration are not uncommon, but this example is one of the earliest of its class. Another black-figured vase found during the year, which is earlier than any other known Attic specimen of its type, dating from about the middle of the sixth century, is an alabastron, notable for the beauty and delicacy of its figurative decoration; this vase is the subject of a special study by Eugene Vanderpool published in this number of *Hesperia*.

Among the sixth century vases from a well in the centre of the Tholos is a handsome black-figured pelike with a decorative scene in a panel on each side. On the front a combat between two men is represented (Fig. 26: Inv. No. P 12561). A beardless youth on the right holds a double axe in his left hand and reaches out his right arm towards his opponent. He is nude except for a short cloak draped about the loins; his long hair is caught up behind by a fillet. Beside him a knotted club is resting on the ground and a quiver hangs behind him in the branches of a tree. The second combatant is a nude bearded man who is almost on his knees, bending far over to the left and reaching for a large

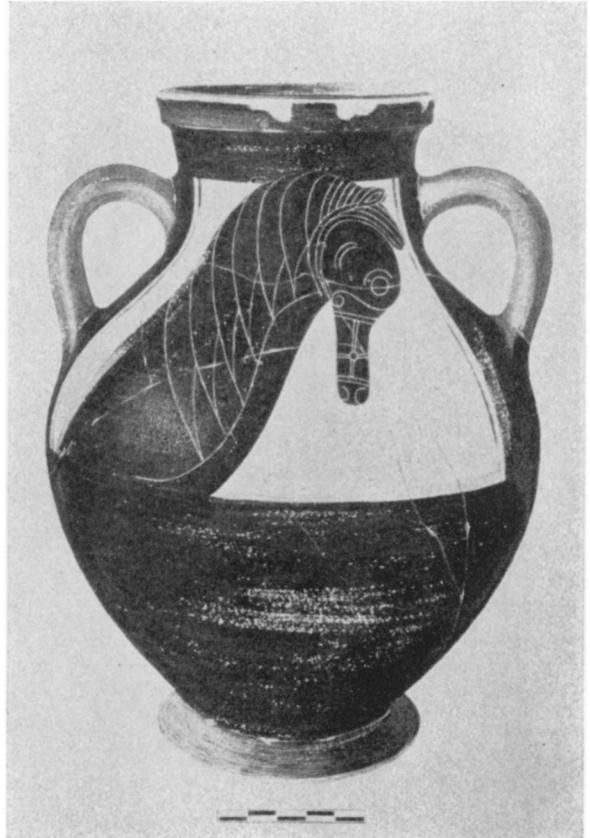


Fig. 25. Black-figured Amphora.
Restored Painting by Piet de Jong

stone which he has clasped in his right hand. His embroidered cloak hangs on a branch behind him. Although the club and the quiver are the usual attributes of Herakles, the weapon carried by the youth, the double axe, and the manner in which his long hair is arranged are characteristics of Theseus, and the scene presumably illustrates one of the deeds of that hero. The decoration of the back panel of the vase, consisting of a group of Dionysos between two satyrs, is less carefully executed, and the scene depicted is less elaborate.

The same well, which continued in use until 480 B.C., produced a great many complete or nearly complete vases, of which a selected group is illustrated in Figure 27. The objects from this rich deposit which have been catalogued are ten lamps of late sixth century type, two archaic terracotta female heads, a terracotta dove, a spindle whorl, a loom-weight, and eighty-nine vases, among which the following shapes are represented: amphora, bowl, cup, hydria, jug, krater, kylix, lekythos, lid, oenochoe, olpe, pelike, pitcher, plate, psykter, pyxis, salt-cellar. Besides these objects twenty-five boxes of sherds were secured, from which eventually other vases will be put together. All this material forms an important collection which can be dated within rather close limits.



Fig. 26. Black-figured Pelike with Combat Scene,
Foot Missing

In the early part of the sixth century Attic taste was strongly influenced by decorative motives introduced from the East, and birds and animals, often of fantastic type, appear in profusion on the vases. A magnificent example of this orientalizing animal style of the

first quarter of the sixth century is a large conical stand for a vase, 0.32 m. high, which is almost completely preserved (Fig. 28: Inv. No. P 13012). The surface is closely filled with birds and animals arranged in four zones of graduated heights, and rosettes are thickly scattered over the background wherever any space is available. The front and back points of the design are clearly indicated, the former by two heraldic units, symmetrical lions in the top row and two cocks facing each other over a palmette in the second, and by a huge boar in the third row; the latter by a single goose in each



Fig. 27. A Group of Vases from the Well in the Tholos

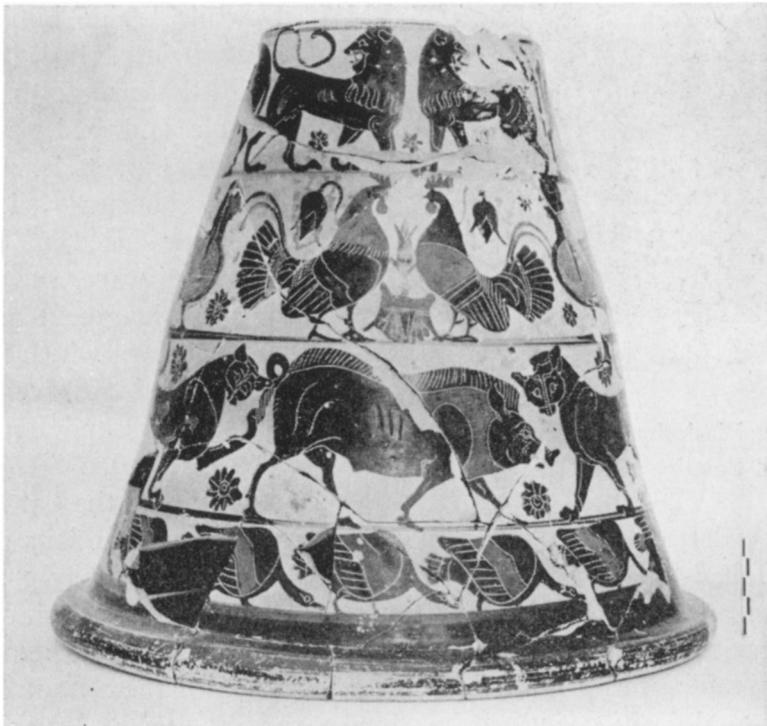


Fig. 28. Vase-stand of Orientalizing Style

of the first and second rows and by a flying eagle in the third. The well-preserved purple and white colors, which were used liberally on the figures, greatly enhance the richness of the general decorative scheme of this superb vase.

A fine black-figured amphora came from the same well deposit on the slope of the Acropolis which produced the stand. Rays extend from its base, and palmettes adorn the neck, while the body of the vase is decorated on each side by a group which is framed by palmettes in the four corners. On one side a quadriga is represented with the charioteer mounting the car (Fig. 29: Inv. No. P 13013). On the farther side of the horses stands a helmeted warrior who carries a shield and two spears; a large dog in front of the horses has a raised forepaw and his head turned back. On the other side of the vase is a group of three standing persons. A woman on the left, with hands raised, faces a warrior whose body is concealed by a large circular shield. Behind the soldier stands a draped man with white hair and beard, who holds a staff, while beside him is a dog with his long pointed nose to the ground. Again in the case of this vase much of the purple and white colors used for decorative adjuncts has been preserved.

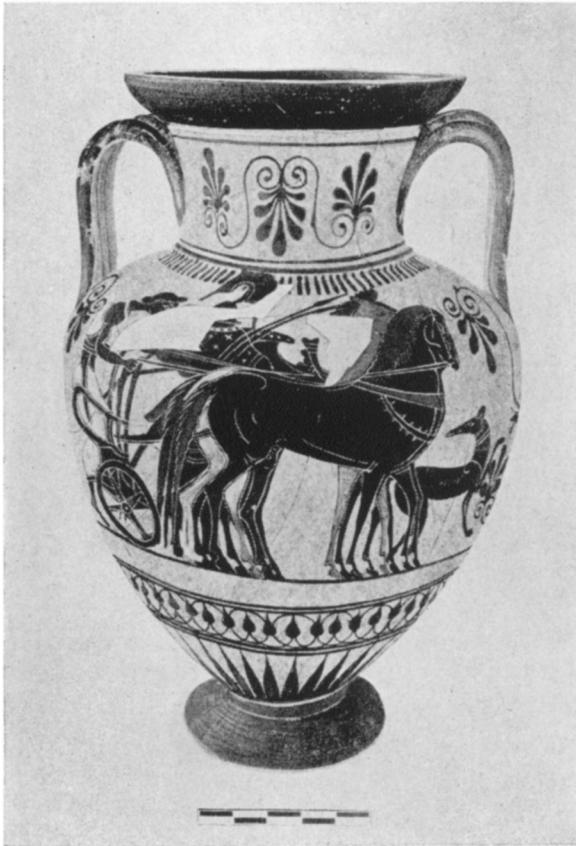


Fig. 29. Black-figured Amphora.
Restored Painting by Piet de Jong

A neighboring well on the Acropolis hillside produced much coarse pottery, a little glazed ware, a two-stater weight, and a large fragment of a huge black-figured amphora which has its shoulder band decorated with scenes of the battle of the centaurs and Lapiths (Inv. No. P 13126). Figure 30 gives de Jong's development of the battle scene and of

the palmette border above it. The combatants are arranged in four groups of pairs engaged in single combat. The first group on the left is completely preserved and the second group is nearly complete, but the other two are fragmentary. In the first group the warrior has helmet and greaves, but no body armor; he holds a large shield on his left arm and with his spear has pierced the side of the centaur, whose torso is twisted to a frontal position and whose round face is framed by long shaggy hair and

beard. The Lapith of the second group is fully armed and with drawn sword is facing a centaur over the body of a fallen comrade. The centaur, who holds a heavy stone with both his hands, is represented with his grotesque head in profile. In the third group a centaur is trying to grasp, with his hairy arm extended, a warrior who holds shield and spear. The metal shoulder bands of this man's corselet have decorative terminals in the shape of panthers' heads. The vivacity and imagination displayed in the painting of this stereotyped theme cause the greater regret for the complete loss of the main paintings which decorated the body of this vase.

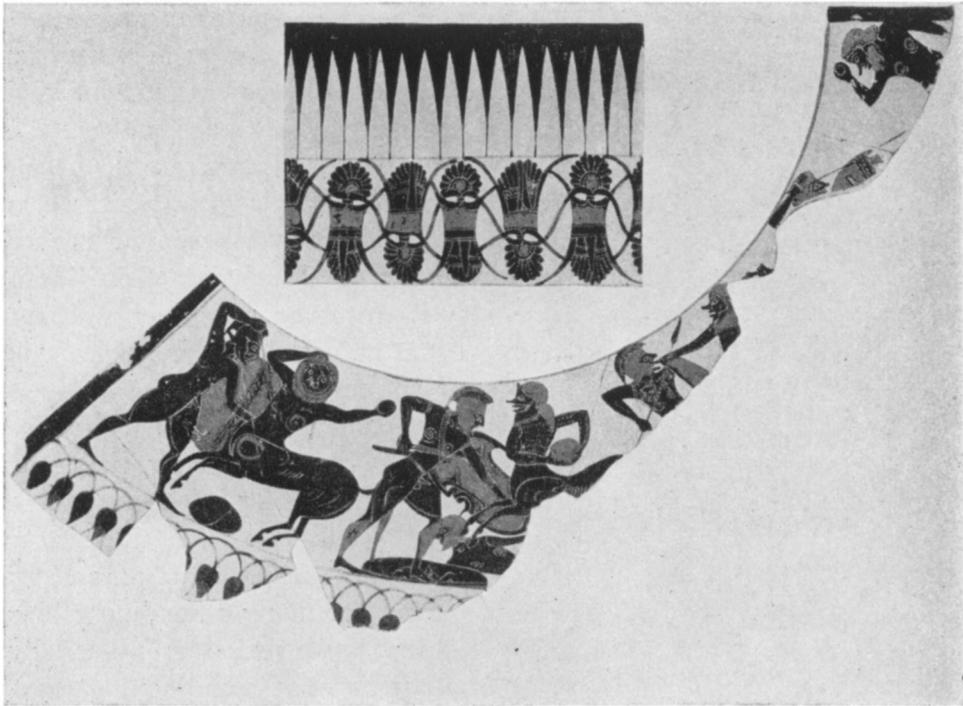


Fig. 30. Development of Decoration on Black-figured Amphora.
Drawing by Piet de Jong

The presence in the hillside wells of a number of vases decorated with equestrian groups inspires the suggestion that they may have been originally dedicated in the sanctuary of the Dioscuri, which was situated somewhere in the near neighborhood. Several of these amphoras are nearly complete; one of them has a panel on each side filled by a prancing horse ridden by a youth. Another member of the group has its panels decorated with a rearing winged horse behind which a man is standing. Still another is decorated on each side with a group consisting of a youth on a galloping horse who is followed by a running man of large size (Fig. 31: Inv. No. P 13036).

In spite of the uniformly careless workmanship in the painting of these groups, the liberal use of color provides a pleasing decorative effect.

An unusually interesting vase from one of the sixth century wells on the slope of the Acropolis is an amphora of the type called Fikellura. The new example exhibits the characteristic traits of the group. The shape is elongated, the mouth and shoulder handles are small, and the main decoration consists of a network of diamond-shaped

lozenges (Fig. 32: Inv. No. P 13009). An inverted lotus is painted between the handles just below the rim, and stars and rosettes adorn the shoulder. Below the diamond pattern is a narrow band of crescents, which are typically characteristic of this ware, and at the bottom are rays springing from the base. Since examples of this ware, which was manufactured probably somewhere in Asia Minor, are rarely found in Greece, this well-preserved specimen makes a welcome addition to the Agora collection of pottery.

The vases which have been described are the better preserved and more interesting of those which have been secured during the season, but among the 2800 items of pottery catalogued are many other important pieces which have necessarily been omitted, either because mending has been postponed for a further sorting of sherds, or because the vases more or less repeat types previously described and illustrated. Enough has been shown, however, to emphasize the richness of this excavation and the importance to the



Fig. 31. Black-figured Amphora with Equestrian Scene.
Restored Painting by Piet de Jong

excavator of the existence of so many ancient wells.

SCULPTURE

The discoveries of the year in the field of sculpture are notable for some unusual pieces and for the uncommonly good preservation of several of them. Although Greek works are not lacking, most of the pieces, as in the past, are products of artists of the

Roman period. Only a small selected number of the 131 catalogued items can be described in this Report.

The earliest piece of sculpture so far found in the Agora is a marble statuette of Neolithic type (Fig. 33: Inv. No. S 1097). The female figure, which is conspicuously steatopygous, is represented in a twisted position with the upper part of the body facing front and the legs shown in side view. The best interpretation of the pose seems to be that of a figure lying on its stomach. In this position the height of the figure is 0.09 m. and its length is 0.137 m. The head is missing and the upper arms are partly broken; the lower arms are folded across the chest. In type the figure resembles a Neolithic statuette in Cambridge (Wace and Thompson, *Prehistoric Thessaly*, p. 170, fig. 115), but no parallel has been found for its curious twisted shape. The discovery of this statuette in the Agora is particularly interesting because of the many Neolithic vases which have been found in the area of the excavations.

A long period of time separates the statuette from the next piece of sculpture in point of age, an archaic head of a woman made of Island marble (Fig. 34: Inv. No. S 1071). The nose, left eye, and chin are injured and the head is broken at the back, but the right side is well preserved. The face is round and rather flat; the eyes are bulging; the hair is arranged with terminal ringlets on the forehead, and in long wavy curls at the back. The ear is small and graceful, and a large round earring is fastened to its lobe. This head resembles the type of the Korai found on the Acropolis, but attempts to associate it with a surviving statue have been unsuccessful. It is probable, however, that the head, which should be dated in the last quarter of the



Fig. 32. Fikellura Amphora.
Restored Painting by Piet de Jong

sixth century, was broken from a statue dedicated on the Acropolis, and that in some disaster it was thrown over the north wall and thence found its way into the late filling of the brick-lined shaft in Section Iota Iota, which has been mentioned above.

Inasmuch as most sculptured heads from excavations are in a more or less damaged state, it is a pleasurable contrast to find a handsome head with its features preserved intact. This is a large marble head of the mature bearded god Hermes, executed in archaic style with the hair arranged on the forehead in three rows of formal curls, and with a long wavy curl hanging down on each shoulder (Fig. 35: Inv. No. S 1077). The nature of the break at the back indicates that the head had

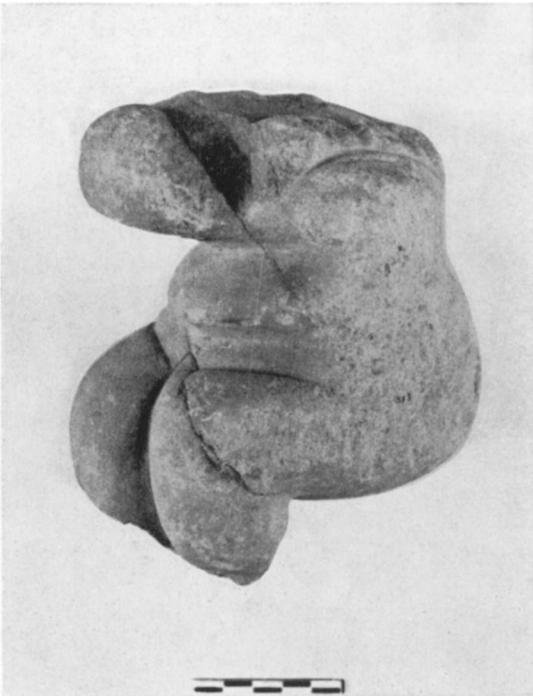


Fig. 33. Marble Statuette

surmounted a post, and it is identified by its resemblance to a head on a post, found at Pergamon, with the inscribed statement that it was the Hermes before the Gates by Alcamenes. Since the discovery of the statue at Pergamon many replicas of this famous work have been noted, but the new copy from the Agora is outstanding among them from the point of view both of preservation and of workmanship. Although it came from a cistern with a deposit dating from the early third century after Christ, it must be regarded as a product of the early Roman period, or possibly even of the Greek period.

Quite different in type is the youthful, lithe, athletic Hermes, the messenger of the gods, who is represented by a small statue, about two-thirds life size, which is completely preserved except for the right hand and a bit of the wing of the caduceus and part of the arm adjoining it (Fig. 36: Inv. No. S 1054). It was found in a well broken into seven pieces, but the pieces make perfect joins. The god stands on a plinth with his weight borne on the right leg, which is supported against the trunk of a palm tree. The figure is nude except for a chlamys which is wrapped around the neck and hangs down over the left forearm. He carries his characteristic symbol, the winged caduceus, in his left hand and in the right he may have held a purse; small wings are tied with ribbons around his ankles. Although chisel marks have been left on the back of the figure, the front was smoothly finished, and the bony structure of the torso is sketchily suggested, with a deeply moulded line about the groin. The statue is related in type and style



Fig. 35. Hermes of Alcamenes

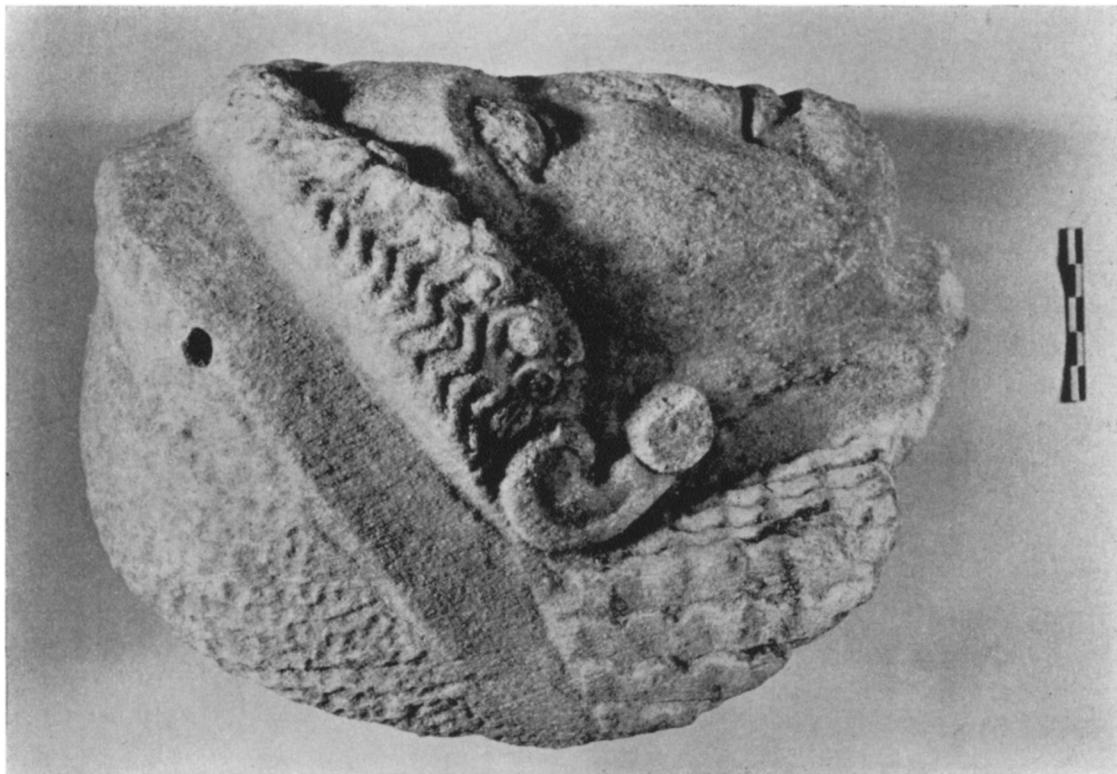


Fig. 34. Head of Archaic Kore

to various works made under Praxitelean influence, such as the Hermes of Andros in Athens, the Hermes Belvedere in the Vatican, and the Hermes Farnese in the British Museum. This type of Hermes must be descended from some famous original work of the fourth century before Christ. The excellent technique of the

Agora replica suggests that it was made in the Augustan period; the contents of the well from which it came prove that it was broken and thrown away at the end of the fifth century after Christ.

Hermes are usually surmounted by the head of Hermes, either bearded or beardless, but sometimes they have the heads of other gods, particularly Dionysos. It is unusual to see a herm with the head of a woman, but such a herm was found in a well with Hellenistic contents situated northeast of the Hephaisteion. The piece, which is complete except for a break at the bottom of the shaft, is 0.32 m. high (Fig. 37: Inv. No. S 1086). There are no arms or projections at the shoulders, but the shaft is draped with a cloak hanging in stylized folds. The face of the woman is round; she has full cheeks and her hair is brushed back in waves from a central parting. Pausanias states (I, 14, 7; 19, 2) that the sanctuary of Aphrodite Ourania lay near the Hephaisteion and that the image of the goddess was square like that of the herms. Therefore this marble herm with a woman's head, found in a well near the Hephaisteion, may be safely identified as representing the type of the statue of Aphrodite Ourania (for the type see R. Lullies, *Die Typen der*

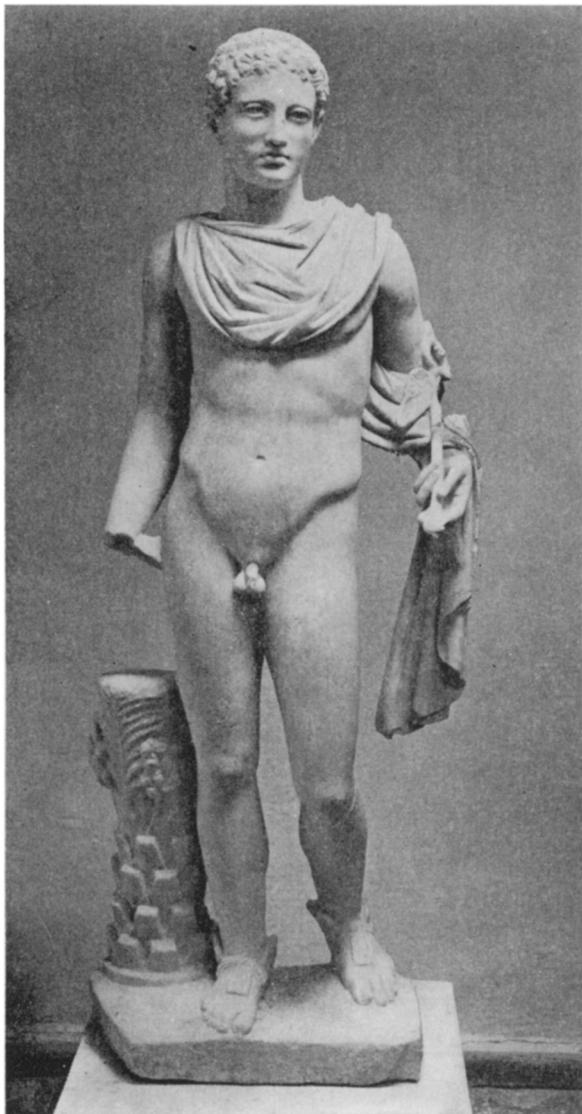


Fig. 36. Statue of Hermes

griechischen Herme, p. 55). It is interesting to note that in spite of the careless workmanship this figure is a product of the Greek period, since nothing in this well can be dated later than the sack of Sulla, 86 B.C.

From the same well came a remarkably well preserved ivory cross-bar for a sword hilt (Fig. 38: Inv. No. BI 457). At the top is a cutting to receive the handle and at the bottom an opening where the blade was inserted. Along the upper edge is a scroll decoration made by incisions which were filled with some metal, of which no traces remain. Since there is no stain about the edges of the incisions it is probable that the inlay was of gold rather than of silver. Such a gold design would harmonize handsomely with the beautiful polished surface of the ivory. The graining of the ivory proves that the piece was cut from a tusk with a diameter of at least 118 mm., which would indicate a large elephant or a mammoth. An extraordinary fact about the contents of this well is that they included the bones of between one hundred and two hundred new-born infants, and of more than eighty-five dogs. The combination in a single deposit of a statuette of Aphrodite Ourania, a magnificent and possibly ceremonial sword, and many bones of infants is certainly suggestive and recalls Pausanias' story that this sanctuary of Aphrodite was founded by Aegeus in order to propitiate the goddess who had condemned him to childlessness. Although infant sacrifice was not practiced in Greece, perhaps infants who died at childbirth were dedicated to the goddess as a symbolic sacrifice and a token survival of the original oriental ritual. Some reason must have existed for this mass accumulation of infants' bones, with very few bones of adults among them.

A small marble head of a youth is preserved in perfect condition (Fig. 39: Inv. No. S 1021). This head also originally surmounted a shaft, as is indicated by the squared corner of the post at the left shoulder. The modelling of the features is but casually suggested and the surface of the marble has been much smoothed, but it does not have the high polish characteristic of works of the Hadrianic period. It seems rather to be a good copy made in the age of Augustus after a Greek work of the fourth



Fig. 37. Herm of Aphrodite Ourania

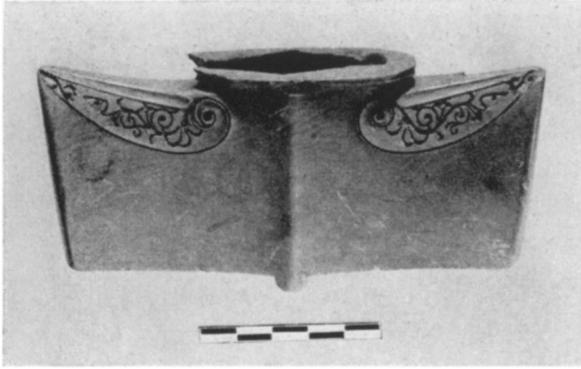


Fig. 38. Ivory Cross-bar for Sword Hilt

Since a diadem crowns the head and the features are of idealized type, this may be interpreted as the head of the goddess Hera. There is, however, little expression to the face, and the cheeks are quite devoid of modelling. This head is an almost exact replica of the head of the Hera Barberini in the Vatican. The similarities are conspicuous in the diadem, the arrangement of the hair, the sharp line marking the transition from forehead to hair, the shape of the forehead, the sharply cut eyebrows and eyelids, the mouth with the thick under lip, and the shape of the chin. Moreover the preserved neck shows that the head was set on the body at a slight angle to the left, like its position on the Vatican statue. The prototype of the work represented by the Barberini Hera and other replicas has been attributed to Alcamenes.

The head of a bearded man, larger than life size, was taken from a late Byzantine wall in Section Sigma (Fig. 41: Inv. No. S 1052). Draped over the head is a veil, or an end of the cloak, from beneath the edges of which long locks of hair extend. The man has a

century before Christ. The features are too idealistic for a portrait, and the head may represent the type of a victorious athlete or perhaps even the youthful Hermes himself.

A life-sized, marble head of a woman was found in the well from which came the statue of Hermes. It was broken in three pieces, but these join and make the head complete except for some chipping on the forehead, nose, and chin (Fig. 40: Inv. No. S 1055).

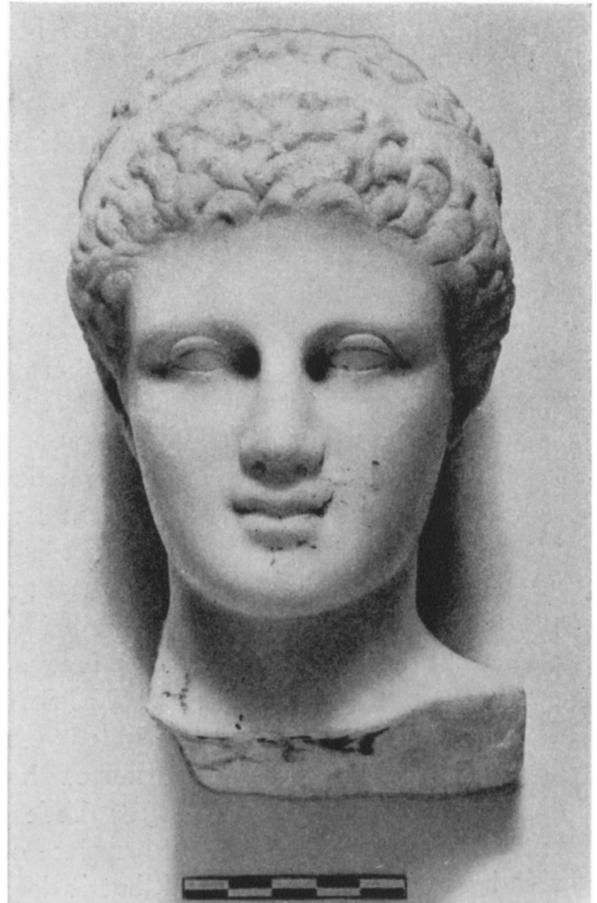


Fig. 39. Head of Youthful Hermes



Fig. 41. Colossal Marble Head



Fig. 40. Head of Hera

moustache and a long, full curly beard. Although drill holes are conspicuous on beard and hair, the cheeks are well modelled and the features have a majestic benign expression. This type of bearded head is used indiscriminately to portray Zeus, Poseidon, or Asklepios, but the veil on the head is the sacerdotal symbol of an Emperor when offering a sacrifice. It therefore seems reasonable to interpret this head as that of a Roman Emperor who is represented in the aspect of one of the major gods, perhaps Zeus.

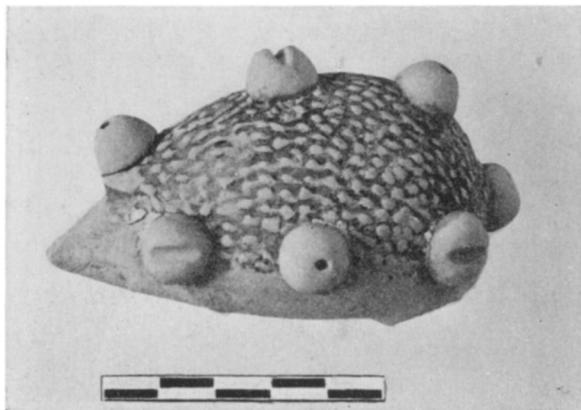


Fig. 42. Terracotta Hedgehog

It is extraordinary and unexpected to find in the Agora pieces of sculpture in so good a state of preservation as some of those here shown. Happy chance has brought to the excavator rich fruit from a field which, it was supposed, had already been thoroughly harvested in ancient times, and though no signed piece from the hand of any of the great Greek sculptors has yet been found, many works repeat and reflect the creations of the masters.

TERRACOTTAS

Many terracotta figurines are brought to light by the excavations as well as the moulds from which the figures were cast, and the presence of moulds in large numbers in one neighborhood obviously indicates the proximity of factories where the figurines were produced. Two interesting terracottas were taken from a filling deposit of the fourth century before Christ. One of these is a small hedgehog which has round knobs scattered over the body, three on each side and four along the spine (Fig. 42: Inv. No. T 1731). The knobs have in alternate arrangement either round holes or shallow grooves. It is difficult to conjecture a satisfactory interpretation for them in spite of numerous suggestions which have been made.

The other terracotta from the same deposit is a plastic vase with the front arranged in the shape of a grotto, framed by vine leaves and bunches of grapes,



Fig. 43. Plastic Vase Decorated with the Infant Dionysos

in which the infant Dionysos is standing erect (Fig. 43: Inv. No. P 12822). The baby god has a fat body and cheeks, wears a round cap on his head, and holds in his left hand an object which resembles a ribbed patera. This scene illustrates the legend of the birth of Dionysos which was current as early as the time of the Homeric Hymns, for one of them addressed to Dionysos relates how this son of Zeus and Semele was given by his father, in order to avoid the wrath of his legitimate spouse Hera, to the fair-haired nymphs, who reared him carefully in a sweet-smelling cave in the dells of Nysa (*Hymni Hom.*, XXVI, 1-6).

Several terracottas are evidently toys or offerings to children, such as a small dog from a context of the sixth century before Christ, or a toy horse which ran on wheels, with a hole through its nose for a leading string. A baby's rattle is in the shape of a large dove (Fig. 44: Inv. No. T 1854). This object, which belongs to the late Roman period, is preserved intact with the rattling pebble still in the interior; its lower part is conveniently shaped for the hand to grasp.

Since 331 new terracottas were catalogued during the season, it will be apparent that it has been possible to make only a very small selection for inclusion in this Report. Many of the others are of much interest and importance, and all are being studied in preparation for publication by Mrs. Thompson.



Fig. 44. Baby's Rattle of Terracotta



Fig. 45. Roman Plastic Lamp

LAMPS

With the lamps as with the terracottas the excavator is overwhelmed by an embarrassment of riches, the 426 new pieces of the year bringing the total in the Agora collection up to 3578. Again as in the past all periods are represented among the new discoveries

from the seventh century before Christ down to Byzantine times, but only one example has been selected for illustration here, an amusing plastic lamp from a Roman context

of the third century after Christ. This is in the shape of a high boot from the upper part of which a grotesque head protrudes (Fig. 45: Inv. No. L 3501). The hole for the wick is in the tip of the toe, and from the top of the head extends a pierced knob for convenience in suspending or carrying the lamp; the filling hole for the oil is placed behind this knob. The head, part human and part animal, has enormous ears, wide canine mouth and jaws, and a huge humped nose. The large collection of lamps is being classified and studied, preparatory to publication, by R. H. Howland.

COINS

The number of coins found during the year is 9,590 which, added to the 70,325 previously secured, bring the grand total from the Agora up to nearly 80,000.



Fig. 46. Pergamene Coin of Commodus

While good progress has been made with the cleaning, identifying and cataloguing of this mass of material it is not possible to evaluate promptly the results of any one season's work. In many instances, as in the earlier seasons, the coins have supplied the excavator with important chronological evidence for stratified deposits. The oldest coin secured this year is a silver drachma of Attic standard, which was found in perfect condition, together with pottery of the late sixth century, in the uppermost floor packing of the archaic building southeast of the Tholos. It is of the type dated 572-561 B.C., having on the obverse a four-spoke wheel, and on the reverse an incuse punch.

An interesting bronze coin of the Roman period is an issue of the province of Judaea, which can be exactly dated in the second year of the First Revolt of the Jews, 67-68 A.D. On the obverse are a vase with two small curved handles, and the date "Year two." The reverse type is a vine leaf around which is the Phoenician inscription which reads in translation: "Deliverance of Zion."

Another uncommon coin is a bronze piece of the city of Pergamon which was

issued in the reign of the Emperor Commodus, 176-192 A.D., and is notable for its large size (diameter: 0.046 m.) and for its fine state of preservation (Fig. 46). Bronze pieces of this size and weight are often classed as medallions, and it is possible that this one, which shows very little wear, was issued for some special occasion rather than for general circulation. On the obverse is the laureate draped bust of Commodus with an inscription giving his name and titles. The reverse legend gives the name of the mint magistrate, which is preceded by the formula designating him as president of the Board of Strategi. In the exergue are written the name of the city, Pergamon, and its honorary title. The reverse type is a statue of Asklepios, patron god of the city, which stands on a pedestal between two youthful centaurs with torches. Centaurs are associated with the Asklepios cult because of the legend according to which the centaur Cheiron was the instructor of Asklepios in the art of healing.

With the steadily increasing number of coins the largest groups continue regularly to be the Hellenistic and Roman issues of Athens, the Roman Imperial issues of the fourth century, and the late Byzantine coins. When the excavations shall have been concluded and opportunity is available to analyze the entire sum of numismatic material, it will be possible to deduce some interesting conclusions in regard to the history and activity of the city at various epochs.

INSCRIPTIONS

Some of the more significant of the 550 inscriptions brought to light during the present season have already been mentioned. Numerous others provide interesting information. The extent and variety of the possessions of Alcibiades are indicated by the auction list of his effects set up in the Eleusinion, of which many more pieces were secured. A decree found near the Tholos was passed in honor of a commission elected to supervise the equipment of the Tholos, the provision and renewal of furniture and mattresses, and of objects such as bowls and cups (Inv. No. I 5344). The style of the lettering of the decree fixes the date in the early part of the second century before Christ, but the archon, Hippias, who had not been previously known, cannot be accurately placed because the names of the secretary and of his deme are missing.

A new piece of the Athenian Tribute List for the year 430/29 gives the caption for the list of Hellespontine cities making supplementary payments in order to meet their full assessment, and adds to that list the names of three cities not hitherto recorded, Neandreaia, Arisbe, and Priapos (Inv. No. I 5229, published by Meritt in the first number of *Hesperia* for the current year [p. 52]). A piece of the inscription with the building accounts of the Erechtheum is part of the record for the year 408/7 (Inv. No. I 5394). It gives the name of Theodotos of Acharnae, which occurs in the record of the preceding year, and also the name of [. . .]tippos Kettios, which is not found elsewhere in the accounts. Another fragmentary inscription, which joins pieces previously found, is part of a decree passed in the year of the archon Diomedon, which lists the contributors to a fund for the repair of the walls and for the defense of the city.

The new discoveries have necessitated some readjustment of the list of Athenian archons, and changes and corrections of published inscriptions are frequently made necessary by the appearance of fragments with the missing parts which had been incorrectly restored. Thus the inscriptions of the current season, just as in past years, have furnished the epigraphical specialists of the staff with abundant material for study and research.

OSTRAKA

The collection of ostraka from the Agora was increased during the year by the discovery of forty-two additional ballots, but with one exception all are repetitions of names previously secured. The one exception, however, is an important



Fig. 47. Ostrakon of Hyperbolos

piece, the appearance of which has been eagerly awaited. This is an ostrakon with the painted name of Hyperbolos, son of Antiphanes (Fig. 47: Inv. No. P 12494), who was ostracized in 418-416 (the exact date is not definitely known), and was the last of the Athenians to whom this practice was applied. According to the account of Plutarch (*Nicias*, XI; *Alcibiades*, XIII) the parties of Nicias and of Alcibiades were striving to ostracize each the leader of the rival faction. But when they realized the uncertainty of the outcome of the balloting because of the almost equal

strength of the two camps they agreed to join forces and all vote against the unpopular politician Hyperbolos. The people were so disgusted with this farcical result that the practice of ostracism was abolished. The fact that the name is neatly painted on the sherd is evidence that the ballots had been prepared in advance for distribution to the voters at the polls. This is the first ostrakon of Hyperbolos which has so far been found, and its discovery satisfactorily rounds out the comprehensive collection of ostraka from the Agora.

Such are the main results of the work of the year. They have been extremely valuable for the topographical information secured and for the richness and variety of the individual discoveries. One more season of excavation on a large scale remains to be conducted in the blocks on the south side of the area, where sixty-one modern houses were demolished during the Autumn of 1938. Subsequently, after the construction and organization of the new Museum, the areas must be excavated which are now occupied by the temporary Museum and by the workrooms of the staff. Finally, the area of excavation must be cleared of any intrusive encumbrances and must be arranged in orderly condition for exhibition and preservation.