

ACTIVITIES IN THE ATHENIAN AGORA: 1957

(PLATES 41-46)

IN the course of the year the installation of the Agora Museum in the Stoa of Attalos was virtually completed. Final exploration was carried out over extensive areas on the slopes of the Areopagus and some further landscaping was done in the main area of excavation; this field work yielded a number of interesting miscellaneous finds. The majority of the staff, both those in regular residence and those who visited Athens for shorter periods in the course of the year, concentrated chiefly on the preparation of publications.¹

At the beginning of June, 1957 the public part of the Stoa of Attalos, i. e. the lower floor with the galleries that are accessible to the public, was turned over to the Ministry of Education who have assumed responsibility for its guarding. The basement of the building and the upper floor, containing the storerooms, workrooms and offices, continue to be administered by the American School. An ephor of antiquities with responsibility over the lower city of Athens including the Agora has been installed in an office on the upper floor of the Stoa. A ticket office has been erected at a point about a hundred meters southwest of the Temple of Hephaistos. This is now the sole public entrance to the area; a charge of 5 drachmai (16½ cents) admits to both the archaeological area and the museum, but there are two free days per week for the benefit of the local people.²

INSTALLATION OF THE AGORA MUSEUM

The transfer of archaeological material from the Excavation House to the Stoa of Attalos was completed in the spring of 1957, after which the old building was demolished. The Excavation House had consisted of a group of 19th century buildings standing on Asteroskopeiou Street at the north foot of the Areopagus. Modified

¹ The regular staff comprised Eugene Vanderpool, John Travlos (on leave of absence from February 1st, 1957), Lucy Talcott, Alison Frantz, Virginia Grace, Judith Perlzweig, Claire Grandjouan and Maria Savvatianou. Alan Boegehold, Colin N. Edmondson and John Oates, all students of the School, supervised areas of excavation in the spring of 1957. Margaret Crosby, Evelyn B. Harrison, Evelyn L. Smithson, Mabel Lang and Eva Brann were able to pursue their studies of Agora material for shorter periods in Athens. Mario Del Chiaro of the University of California (Santa Barbara) spent the summer in going over the evidence for bronze casting in the Agora with a view to its publication.

² The Greek authorities have been most helpful in this transitional period. Mr. A. Gerokostopoulos, Minister of Education, Professor Sp. Marinatos, Head of the Department of Antiquities, and Mr. John Threpsiades, Ephor of Antiquities for the lower city, have in particular given sympathetic consideration and practical assistance toward the solution of the manifold problems that have inevitably arisen.

to accommodate workrooms, storerooms, offices and temporary museum, these buildings had served the expedition as a commodious and convenient headquarters for a quarter of a century. Since the houses stood on bedrock and their basements were sunk deep into the rock, little of archaeological interest is expected from the clearance of the site.

The study collections have now been put in order in the cabinets and on the shelves of the basement and upper floor of the Stoa so that the material is once more readily accessible to scholars.³ The installation of the sculpture in the colonnades of the Stoa proceeded through 1957 and will continue into 1958.⁴ With its mending room, photographic room, drafting room, studies and offices, the Stoa is providing a practical place for the study of the material from the site and an adequate base of operations for the small-scale field work that remains to be done.

ARCHAEOLOGICAL EXPLORATION

SLOPES OF THE AREOPAGUS

In conformance with the current program for cleaning up the peripheral areas around the Agora proper final exploration was carried out this past season over extensive areas on the slopes of the Areopagus, the first being at the extreme northwest foot of the hill with John Oates in charge. Here the road that led out of the southwest corner of the Agora to pass around the west end of the Acropolis intersected the east to west roadway that came in from the Piraeus Gate and ran along the north slope of the Areopagus. A 50-meter stretch of the north to south road was cleared and studied. The roadway, with a width of three to five meters, had been surfaced with gravel that gradually accumulated through the long history of the thoroughfare from at least the late archaic period into the 6th century after Christ. Beneath the middle of the road ran a large terracotta drain, flowing northward.

The property at the junction of the two roads, to the west of the one and to the south of the other, had been occupied by a succession of private establishments. The earliest traces of habitation are of the 5th century B.C. A well yielded a quantity of pottery of the early Hellenistic period. The most substantial remains, however, derive from a large structure of irregular plan that was in use from the early Roman period into the 4th or 5th century after Christ. Since several of its rooms were heated by hypocausts, it would seem to have been a bathing establishment of a modest sort, the fourth that has come to light in the thickly populated, largely industrial area around the northwest foot of the Areopagus.

³ Much help was received from members of both the British and American Schools in the task of packing, unpacking and re-shelving the 65,000 catalogued objects. Supervision was largely in the hands of Mrs. Alan Boegehold who served as records assistant throughout the transfer.

⁴ Contributions from Mr. John Crosby have assisted greatly in the installation of the sculpture. The work has been supervised largely by Evelyn B. Harrison.

Intensive exploration was also carried out on the north slope of the Areopagus in an area bounded by two ancient east and west streets, one of which skirted the south side of the Agora proper while the other ran about one-third of the way up the hill side. The work was here directed by Eugene Vanderpool, Alan Boegehold and Colin Edmonson. Throughout antiquity this had been an area of private houses, irregular in shape and size, and served by narrow alleys that joined the two main streets. The results of the excavation fully confirm the disparaging remarks regarding the residential parts of Athens made long ago by that discerning visitor of the Hellenistic Age, the Pseudo-Dikaiarchos (*F.H.G.*, II, p. 254):

“The whole city is dry and not well supplied with water. It is poorly laid out because of its antiquity. The majority of the houses are shabby, few are good. A visitor at first sight might well question whether this were really the famous city of Athens; soon, however, he would be ready to believe it. The finest Odeion in the world . . . etc.”

The remains of houses range in date from the 5th and 4th centuries B.C. into the 5th and 6th centuries after Christ. Because of the long continuity of habitation and repeated alterations, the plans and the history of the houses are hard to disentangle. The study of them will, however, provide a welcome supplement to our still scanty knowledge of Athenian domestic architecture.

The efforts made by the ancient Athenians to wring water from their parched soil are well illustrated by two characteristic hydraulic installations that have come to light in this area, the one dating from the 5th century B.C. and the other from the latest Roman period. The remains of the earlier comprise a small rectangular collecting basin (0.50 x 0.80 m.) made of rubble stone work set near the bottom of the hill slope. From this basin the water was carried northward in a conduit made of re-used, round terracotta pipes of late archaic type; the hand holes which in new pipes would have been snugly closed with proper stoppers were here protected with stones and miscellaneous sherds of pottery and roof tiles (Pl. 41, a). In the second installation the source of water was a well dating from the 1st century after Christ and opening at a somewhat higher level on the north slope of the Areopagus (Pl. 41, b). In the 5th, or possibly even the 6th century after Christ a terracotta channel was led off northward from the well, presumably at a point just below the water table of the time. To keep the conduit accessible for cleaning and repairs in the upper part of its course where it ran several meters under the surface, the pipes were laid at the bottom of a brick-vaulted tunnel. The well itself was also now closed above by means of a vaulted spring house accessible through a door and a short flight of steps. In neither case has the eventual destination of water been determined. In both cases its volume must have been very modest, but it had the great advantage of being fresh and flowing. The water table has now fallen so low that neither of these systems could function today. It may be noted, however, that at the extreme north foot of the Areopagus a

tiny spring still flows the whole year through, issuing from the ground at the southeast corner of the Southeast Fountain House. Is this perhaps Kalirrhoe, the visible source that is said to have preceded the Enneakrounos?

The more normal source of household water in this area throughout antiquity was the well and the cistern. In the course of the past season four wells and two cistern systems were explored.

A FAVISSA IN THE NORTH CENTRAL PART OF THE AGORA

In the course of drainage operations to the west of the Panathenaic Way, at a point just north of the Altar of Ares, the landscaping crew came upon a carefully constructed repository of unusual design (Fig. 1, Pl. 41, c). The container consisted essentially of a re-used well head of gray poros which had been placed upside down on a massive platform made of re-used blocks of soft, cream-colored poros resting on bedrock. Shallow rope marks on the original lip of the puteal show that it had served its primary purpose for a comparatively short period. In its new position the puteal was flanked on each of its four sides by a pair of re-used poros blocks similar to those in the platform. Set as orthostates, these blocks rose above the top of the puteal to form a collar for the reception and fastening of a stopper. The stopper, too, was made of old material, a Doric column capital of soft brown poros, the echinus of which had been re-worked in such a way that the capital came to resemble the stopper of an ink-bottle.⁵ Clamp cuttings in the top of the abacus correspond with similar cuttings in the collar that surrounds the puteal. Each side of the abacus was secured by two heavy iron clamps of double-T form, run with lead.

The pit had an inner floor consisting of a slightly lentoid disc of Pentelic marble finished with a single point. Four shallow nicks in the rim of the disc suggest the use of a cord in setting; the fit was very neat.

The depth of the pit with its double floor in place was 0.50 m., its diameter at the top 0.60 m. and at the bottom 0.51 m. It will be apparent that when the stopper was in place the useful space below was limited; the calculated volume of this part was 61,740 cc. or 16.31 U. S. liquid gallons.

The remarkably fresh state of the top of the stopper indicates that it must have been covered with a protective mass of earth soon after construction. Actually its top would have rested *ca.* 0.55 m. below the contemporary ground level of the early 5th century B.C. This level was already a firm-packed gravelly road surface which continued to build up through the ages; an additional accumulation of 0.50 m. had

⁵ The abacus measured 1.08 m. wide, 0.19 m. high. The total height of the capital as re-worked is 0.42 m., some stone having been cut away from its underside. On its top the abacus shows a relieving surface 0.17-0.18 m. wide on all four sides, an incised setting line across its middle and a pry-hole for setting the architrave. Rough pry-holes in the vertical sides of the abacus were presumably made by those who re-used the block.

gathered by the 2nd century B.C. when the stone water channel was laid along the west side of the near-by Panathenaic Way.

The excavation yielded no certain trace of a visible superstructure or marker

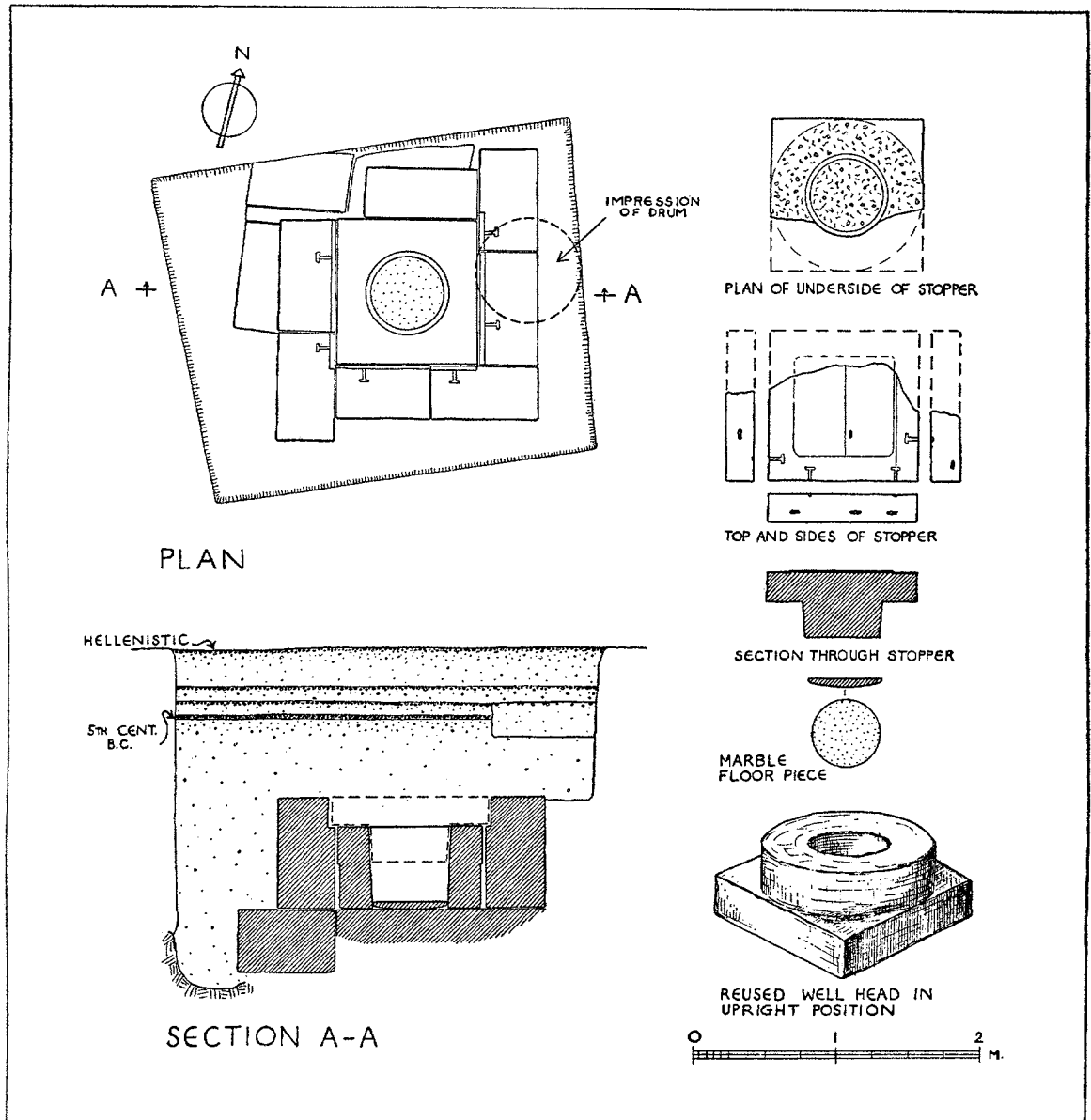


FIG. 1. Stone-curbed Pit to West of Panathenaic Way.

above the repository. Immediately to the east of the pit, however, a cavity filled with soft earth, its bottom *ca.* 0.40 m. above the top of the puteal, marked the place from which a fluted drum *ca.* 0.70 m. in diameter had been removed in antiquity (Fig. 1).

This drum may be related to the repository below, and may have been abstracted by those who filled the pit, but the connection is not established.

The pit was exposed and violently disturbed in antiquity. The southeast clamp, of which the outer half remains in place in the collar, had been cut through with a chisel. Even after cutting the clamps, however, the despoilers had evidently experienced great difficulty in raising the massive stopper. They finally succeeded by digging down at the northwest corner, breaking up the corner orthostate block and battering down the tops of the two adjacent orthostates. About one-third of the abacus of the re-used column capital was hacked away; the remaining part was found by the excavators, as it had been left by the ancient pillagers, lying upside down just above the mouth of the pit.

The contents of the pit had been so much disturbed that we shall never know the full inventory. It is clear, however, that one of the principal items had been the charred bones of animals, probably sheep or goats; among them were two cores from goat horns. A quantity of the charred bone was found by the excavators in the bottom of the pit; more had been raked up by the ancient riflers and left on the curb. In the disturbed mouth of the pit also lay fragments of a large wine jar and of a plain amphora, both of early 5th century types.

The following objects, all of which were found in the pit or near its mouth, may be associated with the deposit with more or less certainty:

a. Gold Band and Gold Foil. Pl. 42.

J 136. L. of band 0.04 m., W. 0.004 m.
Broken at one end.

The band ended in a loop made of heavier gold thrust through a slit in the band proper. The band is bordered on either side by a row of dots made by punching from behind. Two small scraps of gold foil, each with a preserved length of 2 cm., may have no connection with the band.

Presumably from a head band. The primitive technique of decoration is fairly common; compare, for instance, *B.M. Catalogue of Jewelry*, no. 1154, pl. XII: from Kameiros, 7th century B.C.

b. Bronze Protome in form of a Bearded Snake. Pl. 42.

B 1206. L. 0.055 m. Cast solid with a shoulder at the stump end for insertion. Scales indicated by punching.

A number of snake protomes are known from the Athenian Acropolis: A. de Ridder, *Bronzes*

trouvées sur l'Acropole d'Athènes, Paris, 1896, pp. 202-205, nos. 554-570; *Δελτίον*, II, 1916, *parartema*, p. 32, fig. 28, α and γ ; H. C. van Gulik, *Catalogue of the Bronzes in the Allard Pierson Museum*, Pt. 1, Amsterdam, 1940, p. 68, no. 103, pl. XXI.

c. Bronze Lug from a Vase Pl. 42.

B 1209. L. 0.075 m., diam. 0.015 m.

Bobbin-shaped with a round knob at either end and seven groups of turned grooves around the shaft. The lug was fastened to the vase by means of two small bronze pins set in holes drilled transversely through the lug; part of one pin remains in its hole.

Such lugs are commonly all that survive of archaic bronze vessels, to the rims or shoulders of which they were attached. Normally there are sockets in the ends of the bobbin to take a loop handle, but the type that served simply as a lug is also known: *Δελτίον*, I, 1915, *parartema*, pp. 23 f., fig. 16 ι (from the Athenian Acropolis); D. M. Robinson, *Olynthus* X,

Baltimore, 1941, no. 966, pl. LXIV. For discussion of these handles cf. A. Furtwängler, *Olympia*, IV, pp. 133-135; H. Payne, *Perachora*, I, London, 1940, p. 161; D. M. Robinson, *op. cit.*, pp. 243-245.

Another bronze vessel, a small oinochoe with trefoil mouth, was represented by a small scrap from the lip (Inv. B 1208).

d. Bronze Shield. Pl. 42.

B 1200. Rather more than one-quarter of the rim remains with a ragged piece of the adjacent sheet bronze. W. of rim 0.055 m.; est. diam. of shield 0.90 m.

The rim bears a rich braid pattern (7 rows of eyes) in repoussé.

The shield was of the normal "Argive type," similar to that from Pylos found in the Agora in 1936 (*Hesperia*, VI, 1937, pp. 347 f.) and to many found at Olympia (cf. E. Kunze, *V. Bericht über die Ausgrabungen in Olympia*, Berlin, 1956, pp. 51-68).

Since the fragmentary shield was found outside the actual pit, though close to its rim, there is no certainty that it was ever inside; if it had indeed been inserted it must only have been in a fragmentary or crumpled state.

e. Bronze Arrow Heads Pl. 42.

B 1207. Eight in number. Max. L. 0.034 m. Socketed, with three blades.

Similar to numerous points found on the North Slope of the Acropolis in contexts which indicate their association with the Persian attack of 480 B.C. (O. Broneer, *Hesperia*, II, 1933, p. 341, fig. 13; IV, 1935, pp. 113-117, fig. 4). The same type is also common among the finds at Thermopylae (S. Marinatos, *Thermopylae*, Athens, 1951, p. 65, fig. 21).

f. Faience Hawk Pl. 42.

G 549. H. 0.04 m. Broken but virtually complete.

The bird stands on a rectangular plinth, and has a suspension loop on his back. The faience

has a cream colored body with a slightly glossy surface mottled brown and green.

Similar hawks, presumably of Egyptian origin, have come to light also at Sounion ('Αρχ. Έφ., 1917, p. 197, fig. 9), on Delos (*Délos*, XVIII, pp. 304 f., no. A 3780) and Aegina (J. D. S. Pendlebury, *Aegyptiaca*, Cambridge, 1930, p. 96, nos. 240 and 241).

g. Terracotta Figurine: Charioteer Pl. 42.

T 3520. Pres. H. 0.052 m. Upper part of a handmade figure with pinched face and flattened body. Buff clay, unpainted.

From a group in which the charioteer was plastered to the rear end of the horses; cf. examples from the votive deposit at the north foot of the Areopagus (D. Burr, *Hesperia*, II, 1933, pp. 614-621, fig. 82) and from the dromos of the Mycenaean tomb at Menidi (P. Wolters, *Jahrb.*, XIV, 1899, pp. 121-123).

h. Terracotta Figurine: Horse Pl. 42.

T 3528. Pres. H. 0.056 m.

Head and neck only with a scar on one side of the neck showing that it comes from a team. Ash-gray clay, retaining traces of white engobe.

For the type cf. Burr, *loc. cit.*

i. Terracotta Figurine: Charioteer (?) Pl. 42.

T 3521. Pres. H. 0.03 m.

Mid part of a slightly stooping handmade figure. Buff clay, unglazed.

In addition, the deposit included several fragments of horses' legs and of chariots similar in style to the above.

j. Fragment of Ivory Fibula Pl. 42.

BI 757. A small piece remains from the edge of a disc ca. 0.065 m. in diameter.

The disc had an incised border: a simple guilloche bounded by a pair of lines on either side.

The piece comes from a spectacle fibula of Blinkenberg's Type XV, 5, which is of wide occurrence in the 7th and 6th centuries (C. Blinkenberg, *Fibules grecques et orientales*,

Copenhagen, 1926, pp. 262 ff., especially pp. 268 f.; D. M. Robinson, *Olynthus* X, p. 101, no. 338, pl. XX).

k. Terracotta Shield Pl. 42.

T 3525. Rim fragment from a round shield with diameter of ca. 0.065 m.

Sharply offset rim; buff clay with traces of white paint. The deposit included fragments of two other shields of similar type.

Numerous examples of such shields were found in the Protoattic votive deposit at the north foot of the Areopagus (Burr, *op. cit.*, pp. 609-614) as also in the dromos of the Mycenaean tomb at Menidi (Wolters, *op. cit.*, pp. 118-121).

l. Terracotta Pinax Pl. 42.

T 3522. Max. dim. pres. 0.073 m.

One corner of a rectangular plaque pierced with a round suspension hole before firing. Buff clay; traces of white paint. Fragments of two other similar plaques.

For close parallels from the Protoattic votive deposit at the north foot of the Areopagus cf. D. Burr, *op. cit.*, pp. 604-609, and from the dromos of the Mycenaean tomb at Menidi cf. Wolters, *op. cit.*, p. 121. On early votive pinakes in general cf. J. Boardman, *B.S.A.*, XLIX, 1954, pp. 183-201 (pp. 197 f. for the Agora examples).

m. Middle Corinthian Cup. Pl. 42.

P 25955. Three fragments from the wall.

On the exterior, traces of winged creatures and a quadruped on a dotted band above rays;

on the interior, revellers with drinking horns in their hands. Purple on wings and on garments of dancers.

For the class cf. H. Payne, *Necrocorinthia*, pp. 310-312: cups with offset rims.

n. Fragment from a Red-figured Volute Krater Pl. 42.

P 25957(a). Pres. H. 0.06 m.

One of several fragments from a large krater with a chariot scene. The illustrated fragment, from the upper right corner of a panel, shows the head and shoulders of a youth, to l.; immediately in front of him appears the back of the head of a larger figure. Relief contour for face and body. A handle fragment is decorated with black-figured palmettes.

The piece has been attributed by Sir John Beazley (summer 1957) to the Eucharides Painter: "not his latest: 490-480 B.C." This painter is already represented in the Agora by several other vases and fragments:

P 3299, fr., fight. *A.R.V.*, p. 156, 41.

P 12072, cup fr., woman. *A.R.V.*, p. 953, 61 bis.

P 13367, fr. of calyx krater, Triptolemos. *A.R.V.*, p. 154, 15.

P 15010, oinochoe, shape 3, Nike. *A.R.V.*, p. 953, 36 bis; G. van Hoorn, *Choes and Anthesteria*, Leyden, 1951, no. 219, fig. 74.

P 19291, fr. of calyx krater, athlete. *Paralipomena to A.R.V.*, p. 561, added as 15,1; *Hesperia*, XVIII, 1949, pl. 45,5.

The material from the deposit evidently covers a very considerable period of time; the terracotta figurines, pinakes and shields as well as some unlisted sherds of Protocorinthian certainly, the snake protome, the faience hawk and the ivory fibula probably fall within the 7th century, the Middle Corinthian cup in the early 6th, the shield, arrow heads and the red-figured krater in the early 5th century. A few fragments of black-figure and of black-glaze not listed here will also be of the late 6th or early 5th. A long gap then intervenes, closed below by a few scraps of black-glazed and stamped ware of the mid 4th century; since this is the latest pottery found in

clearing the pit it may have entered at the time when the repository was rifled, but in view of its paucity its evidence for dating must not be pressed.

Much of the material is evidently of a votive character. Parallels have already been drawn between the terracotta figurines, shields and pinakes from this pit and those found in 1932 in the votive deposit at the north foot of the Areopagus. The new deposit also corresponds closely in its composition with that found in the dromos of the Mycenaean tomb at Menidi. Particularly striking is the occurrence in all three deposits of the same types of terracotta figurines, shields and pinakes. Such offerings have been regarded as especially appropriate to the hero worship that persisted in the dromos of the Menidi tomb until interrupted in the second half of the 5th century, probably by the Peloponnesian War.⁶ It would seem possible that the votive material from the pit by the Panathenaic Way also derives from a hero cult established in relation to some near-by tomb of the Mycenaean period, several of which have come to light in previous seasons both to east and west of the pit.⁷ We should have to suppose that the cult had persisted at least from the middle of the 7th century into the early 5th, at which time it was disturbed. On this occasion a ceremony including a sacrifice was observed, and thereafter a representative lot of the accumulated votives, together with burned bones from the sacrifice, was piously laid away in a carefully prepared repository.⁸ This in turn was violently disturbed perhaps as early as the 4th century B.C. though the date cannot be fixed with precision. Nor can we say whether this intrusion was accidental or deliberate, for we do not know whether the spot had been marked in any way. Still less can we hope without further evidence to attach a name to the sanctuary. For the present at least it must remain a tantalizing archaeological phenomenon floating in anonymity just as so many of the minor sanctuaries, the graves of heroes and of mythical characters, though known from the ancient authors, have not yet been localized nor brought into connection with archaeological fact.⁹

ARCHAEOLOGICAL FINDS

SCULPTURE

Before mentioning the sculptural finds of 1957 we may note that in the summer of 1956 numerous fragments of a poros pediment of the late archaic period were

⁶ Wolters, *op. cit.*, pp. 127, 135; M. Nilsson, *The Minoan-Mycenaean Religion and its Survival in Greek Religion*, 2nd ed., Lund, 1950, pp. 600-603.

⁷ Cf. Townsend, *Hesperia*, XXIV, 1955, pp. 187 f.

⁸ In the close vicinity of the newly found repository two instances had previously been observed of Mycenaean graves accidentally discovered in the classical period and treated with respect: *Hesperia*, XXIV, 1955, pp. 195 f.

⁹ O. Broneer has recently endeavored, apparently with success, to associate archaeological evidence for an heroon in close relation to early graves beneath the Agora of classical times in Corinth with heroic figures previously known only from the literary evidence (*Hesperia*, XI, 1942, pp. 128-161; G. R. Davidson, *Corinth*, XII, 1952, pp. 340-342, nos. 2926-2938).

discovered in foundations of Byzantine date at a point between the Panathenaic Way and the Odeion (Pl. 43, c).¹⁰ Along with the sculptured fragments were found several pieces of an archaic poros geison of similar scale and presumably from the same building. The surviving parts appear to come all from the right side of a pediment decorated in high relief with a group of two lions devouring a bull, a scene familiar from the two great poros groups on the Acropolis and illustrated once more by the recent reunion of fragments of a somewhat smaller marble group that is now divided between Athens and New York.¹¹ In view of the number of the fragments and the fact that the geison as well as a vertical slab of the pediment is represented by them, it is tempting to believe that the building from which the poros pediment derives stood in or near the Agora. Since the fragments are comparatively small, however, and since they were certainly re-used, they may well have been brought from a distance. A closer study of the fragments, it is hoped, will permit both the dimensions of the pediment and its date to be fixed with greater precision; only then can the possibility of associating the sculpture with some known building be seriously considered.

The intensive exploration of the north slopes of the Areopagus yielded a number of pieces of archaic sculpture very fragmentary but of a quality that suggests that they come from the Acropolis. One such piece is shown in Plate 43, a. This fragment, preserving the lower part of a bearded head of life size, was found in a pit (Q 20:1) together with some fine sherds, including the red-figured volute krater noted below, and terracotta figurines; the deposit is probably to be associated with the Persian sack.¹² Despite its pitiful condition the fragment is important as an addition to our meager list of male figures in the round from Athens of the late 6th century.

From a late Roman context in the bathing establishment at the northwest foot of the Areopagus came a marble statuette of Asklepios, lacking head, right forearm and legs (Pl. 43, d).¹³ The upper part of the god's characteristic staff is preserved under his right armpit. Among several statuettes of the healing god from the Agora excavations this piece is outstanding in quality of workmanship and also in its close adherence to the well known type which appears to have the best claim to be associated with the cult statue in the Athenian Asklepieion on the south slope of the Acropolis.¹⁴

¹⁰ S 1972. In addition to the group of joining fragments shown in Plate 43, c, there are a number of smaller pieces preserving portions of the hind quarters of both the lion and the bull. The section illustrated retains its original top, bottom, back and left vertical joint surface. The height of this section, 0.79 m., must be close to the full height of the pediment, but the corroded state of the soft stone makes it impossible to measure the angle of slope with any degree of precision.

After conservation and study the monument will be published by Evelyn B. Harrison.

¹¹ G. M. A. Richter, Metropolitan Museum of Art: *Catalogue of Greek Sculptures*, Cambridge, Mass., 1954, pp. 7 f., no. 7, pl. X. H. 0.613 m.

¹² S 1997. Pres. H. 0.13 m. Pentelic marble.

¹³ S 1991. Pres. 0.40 m. Pentelic marble. Clear traces of red color on the himation when found.

¹⁴ The new piece finds its closest parallels in respect of both proportions and arrangement of

A miniature portrait head of Pentelic marble was likewise found among the ruins of the bath at the northwest foot of the Areopagus in a context as late as of the 4th century after Christ (Pl. 43, b).¹⁵ This extraordinarily vivid study represents a woman of middle age and of abundant personality, scarcely all virtuous. The coiffure had been adjusted in antiquity; the traces indicate that a large bun has been deliberately chiselled away from the back of the head. The full face, the prominent eyebrows, the strongly curved lips, and the tightly marcelled hair all point to the Empress Julia Domna, the second wife of Septimius Severus, who became Augusta in A.D. 193 and lived on till A.D. 217. Equally telling for the identification is the combination of physical beauty with the intellectual energy and strong temperament that are known from the authors to have characterized this remarkable Syrian woman.¹⁶ One might well ask, however, how such a remarkably fine and apparently lifelike image could have been produced in Athens, particularly on such a miniature scale? The explanation is doubtless to be found in the special relations that existed between the Empress and Athens, in particular the grant of divine honors to the Empress whereby her cult was associated with that of Athena Polias, and her image, in gold, was set up in the Parthenon.¹⁷ This event, which has not yet been dated with assurance, would have provided both an occasion and a model for the making of the brilliant little study in marble.

A HOARD OF ATHENIAN IMPERIAL COINS¹⁸

A depression in the floor of a house at the extreme northeast foot of the Areopagus yielded a group of 133 coins of the imperial period. Since the latest pieces are two of Gallienus, one of which was minted at Antioch in the period A.D. 266-268, we may safely assume that this lot of coins, like others found elsewhere in similar circum-

drapery among the statues which Neugebauer grouped around the Asklepios Giustini: 78. *Winckelmannsprogramm*, Berlin, 1921. Cf. also M. Bieber, *Proceedings of the American Philosophical Society*, CI, 1957, pp. 70-92. For other statuettes of Asklepios from the Agora cf. *A.J.A.*, XL, 1936, p. 198, fig. 17; *Hesperia*, XXII, 1953, p. 54, pl. 19, c and d; and from elsewhere in Athens cf. Bieber, *op. cit.*, p. 87.

¹⁵ S 1977. H. 0.09 m.

¹⁶ For the identification see especially J. J. Bernoulli, *Römische Ikonographie*, II, 3, 1894, pp. 35-47. The Agora head is to be included with the series grouped by Bernoulli around a head from Gabii now in the Louvre (pl. XVI). The coiffure in its original form would seem to have been of the sort illustrated on the coins that show the empress soon after her husband's succession in A.D. 193 (Bernoulli, *Münztafel* I, 13).

¹⁷ This is known from a fragmentary inscription first published by A. v. Premerstein (*Jahreshefte*, XVI, 1913, pp. 249-270) and subsequently re-edited with the addition of several fragments by O. Broneer (*Hesperia*, IV, 1935, pp. 178-184, no. 45) = *I.G.*, II², 1076. On other honors paid by the Athenians to Septimius Severus and Julia Domna, cf. C. Wachsmuth, *Stadt Athen*, I, Leipzig, 1874, p. 713, n. 2; W. Judeich, *Topographie von Athen*,² pp. 103 f.

¹⁸ I owe the substance of this note to Mrs. J. L. Caskey who continues to render a most useful service by identifying the coins from the current excavations.

stances in houses around the Agora, represents the contents of a purse dropped or concealed at the time of the Herulian sack of A.D. 267.¹⁹ With the exception of the two coins of Gallienus, all are Athenian; the majority were minted in the time of Hadrian or later, while a few are apparently Augustan. A preliminary examination indicates that some 47 new reverse dies are illustrated in the hoard and at least 8 new obverse dies. It is noticeable, however, that the combinations of obverse and reverse dies vary greatly from those illustrated in Svoronos' plates. These considerations, combined with the generally good condition of the coins, render the group of considerable interest for the study of the Athenian imperial issues.

The reverse types are listed below. It is to be noted that no less than 76 show Athena in various aspects while another 10 have a table of offerings bearing a bust of the goddess.

Athena Parthenos Pl. 44, b, c	27	coins
Athena Parthenos, variants	2	"
Athena, owl on one hand, upright spear in the other Pl. 44, d . . .	3	"
Athena half r., shield on l. arm, holding top of spear	1	"
Athena facing, looking l., shield on l. arm, holding shaft of spear Pl. 44, a	2	"
Athena from rear, looking r., owl on r. hand, spear and shield in l., snake r. Pl. 44, e	1	"
Athena standing at r., olive tree l. Pl. 44, f	4	"
Athena standing, patera in r. hand, spear and shield in l.	3	"
Athena moving r.	8	"
Athena Promachos	17	"
Athena seated l.	3	"
Athena driving chariot	5	"
Table of offerings Pl. 44, k, l.	10	"
Olive tree, owl and amphora l.	5	"
Olive tree, owl l., amphora r.	4	"
Boukranion Pl. 44, m, n	19	"
Acropolis with Theatre of Dionysos Pl. 44, i.	1	"
Acropolis, northwest slope including great stairway Pl. 44, j . . .	1	"
Themistokles	3	"
Theseus killing the Minotaur Pl. 44, h.	5	"
Hermes	2	"
Demeter in a serpent chariot	1	"
Apollo Alexikakos	1	"

¹⁹ Cf. *Hesperia*, XVII, 1948, p. 192; XVIII, 1949, p. 218; XXVI, 1957, p. 101.

Zeus seated r. Pl. 44, g.	1	“
Asklepios	1	“
Herakles, Farnese type.	1	“

INSCRIPTIONS

Among the inscriptions of the season several are of particular interest. From the demolition of the Excavation House at the north foot of the Areopagus came a fragment of a list of names, apparently from a public funeral monument, in large letters arranged stoichedon in a style that indicates a date somewhat before the middle of the 5th century B.C. (Pl. 45, a). Two other fragments of the same large stele had previously been found in the Agora, while four more exist in the Epigraphical Museum.²⁰ Broken into pieces of convenient size for building purposes, the marble had been scattered widely throughout the northwestern part of the city. Among the names on the new fragment is the very rare *Ἀγασικρ[άτης]*. The only other known occurrence of this name is on an unusual red-figured cup from the Agora where it is inscribed in purple paint on the inside of the wall: *Ἀγασικρ(ρ)άτης καλ[ό]ς* (Pl. 45, c). The cup has been assigned by Beazley to the Manner of Euphronios, perhaps by the master himself.²¹ It would seem by no means impossible that the man who was *kalos* in the late 6th century should have been recorded as a war casualty on the stele.²²

A second inscription came to light in a context of the 4th century after Christ in a well at the extreme northeast foot of the Areopagus (Q 19).²³ The document, dating from the 4th century B.C., is concerned with the Epimeletai of the Mysteries of Demeter and Persephone. Though the text is fragmentary, it may be expected to shed light on the organization of the cult in the Eleusinion. The inscription was found at a spot just below and about 50 m. west of the sanctuary.

RED-FIGURE VASES²⁴

Among the quantities of pottery from the household deposits on the slopes of

²⁰ The newly found Agora piece is I 953 c. Height 0.30 m., width 0.24 m., thickness 0.175 m., letter height 0.015 m. Pentelic marble. Broken all around; back rough picked. For the previously known Agora fragments cf. *Hesperia*, XV, 1946, p. 169, no. 18. The pieces in the Epigraphical Museum have been published as *I.G.*, I², 933. In the spring of 1958 two other fragments were recovered from the debris of the Excavation House.

²¹ P 7901. Diam. 0.16 m. From a well outside the southwest corner of the Agora. Base, one handle and much of the floor missing. On the interior a courting scene of which there remain two interlocking pair of feet, an aryballos, sponge and strigil (?). Relief contours throughout. Lip offset. Cf. J. D. Beazley, *A.R.V.*, p. 19, no. 7; *A.V.C.*, pp. 29-30, γ 15.

²² The identification was first proposed by Lucy Talcott.

²³ I 6794. Height 0.49 m., width 0.285 m., thickness 0.175 m., height of letters 0.006-0.009 m. Hymettian marble. Broken all around. Opisthographic. Cf. R. E. Wycherley, *Athenian Agora*, III, p. 225.

²⁴ The notes on the red-figure are by Lucy Talcott.

the Areopagus little is notable for high artistic merit, but there are several pieces of red-figure which give entertaining glimpses of life in Athens in archaic times. Of the three pieces illustrated here the earliest (Pl. 45, b) comes from the neck of a volute krater.²⁵ Something over a quarter of the circumference remains, giving the central bull-grappling scene, set off to either side by a slender tree. To left, and no doubt originally also to the right, are the protagonist's friends and assistants. One youth, with stick in hand, is ready to keep the bull in the ring; the second who, for all his dreamy gaze and enveloping cloak, is likewise equipped with a stick, could no doubt leap from the seat to which he is so little adjusted if the necessity of the fight demanded. The bull-grappling scene recalls representations of Theseus and the Marathonian Bull; our picture seems less than heroic. The composition, a favorite with early archaic painters, has recently been discussed by Sir John Beazley, with special reference to the bull-fighter's companions.²⁶

The second piece, an oinochoe (Pl. 45, d), has been attributed by Sir John Beazley to Myson.²⁷ The subject, a komos, is a favorite with this painter; the revellers on his column krater in Würzburg²⁸ are close to ours in style and spirit, but the tighter composition of the two-figure group is the more effective, and the new piece is perhaps one of his happiest renderings of the familiar theme. The contrast between the two youths is clearly set forth. He in the lead has called the tune; he carries no burden, but looks back to assure his friend that his effort will be worth while. The friend is perhaps not wholly convinced, but pants along eagerly carrying on his shoulder the great, wreathed wine jar and the convenient dispensing jug. The flute-case in the field behind serves to suggest the character of the party in prospect. The piece is among the earliest oinochoai of Shape III (chous) painted in the red-figure technique; the net pattern above and the double-dots at the sides of the panel are not characteristic for this shape in red-figure; they are borrowed from late black-figured oinochoai of this shape, or from contemporary red-figured vases of other forms.²⁹

²⁵ P 25978. From the filling of a pit (Q 20:1) in which was found also the bearded head, S 1997, Pl. 43, a above. Pres. H. 0.17 m., diam at rim est. ca. 0.38 m. Relief contour; hair lines incised; added red for wreaths of all three figures, and for leaves on trees.

²⁶ *Attic Vase Paintings in the Museum of Fine Arts, Boston*, Part II, Boston, 1954, pp. 12-13.

²⁷ P 25965. Pres. H. 0.123 m. Partial relief contour; red for the wreaths of both figures and for the inscriptions in the field: *kalos* and a second, illegible, perhaps also *kalos*. At the left of the panel, a graffito in large letters:]NOS

²⁸ *A.R.V.*, p. 169, no. 2; E. Langlotz, *Gr. Vasen*, Munich, 1932, pl. 193, no. 526, dated ca. 500 B.C. For a two-figure group, see the pelike in Syracuse, *A.R.V.*, p. 171, no. 36; *C.V.A.*, pl. 1. For another version of a single figure carrying both wreathed jar and jug, see the pelike in the Robinson Collection, *A.R.V.*, p. 171, no. 40; *C.V.A.*, ii, pl. 24, 2.

²⁹ Note however the Agora oinochoe, P 10408, van Hoorn, *Choes and Anthesteria*, fig. 82, where the double dots appear as a lower border.

The fragment of a small kylix³⁰ of which the interior is shown on Plate 46, a shows a satyr intent on carrying a huge mixing bowl, a column krater, obviously full and heavy. The painter seems to have shared his subject's anxiety; if one may judge from the satyr's clasped right hand, useful assistance has been provided in the shape of side handles for the great pot, a feature unknown on actual vases of the shape. The love-name *Chairias*, the letter forms of the inscription, and to some extent also the style of the painting, in particular the long stringy arms, relate this piece to a series of cups found earlier in the Agora.³¹

MISCELLANEOUS

From beneath a house floor at the north foot of the Areopagus comes the perfectly preserved lamp of mid 4th century date shown in Plate 46, b.³² Apart from its condition, the lamp is chiefly remarkable for the graffiti scratched on its top. Six men's names appear, all written retrograde: Philodemos, Antikleides, Praxias, Arkesilas, Alkias and Antimedes. Was this perhaps a memento of some happy dinner party, composed late in the proceedings? The backward writing, however, smacks of magic, and the lamp may have been deliberately buried under the floor as the bearer of a curse.

A near-by cistern, abandoned in the first half of the 2nd century B.C., yielded a small ivory plaque with an ivy-wreathed head of a satyr carved in low relief (Pl. 46, c).³³ Four small drilled holes near the rear edge of the plaque indicate that it had been pinned to a backer, presumably some fine piece of furniture.

The terracotta medallion of Plate 46, d was found in a late Roman context in association with the bathing establishment at the northwest foot of the Areopagus.³⁴ Athena is represented with attributes drawn from both the Parthenos and the Promachos. Her helmet is that familiar from the Parthenos, Attic type, triple-crested with a sphinx in the middle and a Pegasos to either side, and animal protomes above the frontlet; the design on the cheek plate has been rubbed to illegibility. The shield

³⁰ P 25960. Max. dim. 0.094 m. Type B or C; stem missing. Outside black. Relief contour. Red for wreath and inscription.

³¹ Assigned by Beazley to the Painter of Agora P 24102; cf. *Hesperia*, XXV, 1955, p. 72, note 1, pls. 32-33. With the work of this painter Beazley compares (*Paralipomena*, p. 2290) an unpublished cup-fragment from the Agora, P 251, the head of an hetaira, recalling the name piece; and also (*Paralipomena*, p. 2542) a cup-fragment from Corinth (*Hesperia*, VI, 1937, p. 272, no. 21, fig. 13) showing the head of a woman at a large scale, not unlike the Agora cup P 23146, *Hesperia*, XXIII, 1954, pl. 15, f.

³² L 5298. Length 0.12 m. Glazed inside and out except for the underside of the base; the glaze has been scraped from a groove around the filling hole.

³³ BI 762. Height 0.10 m.; thickness 0.007 m.

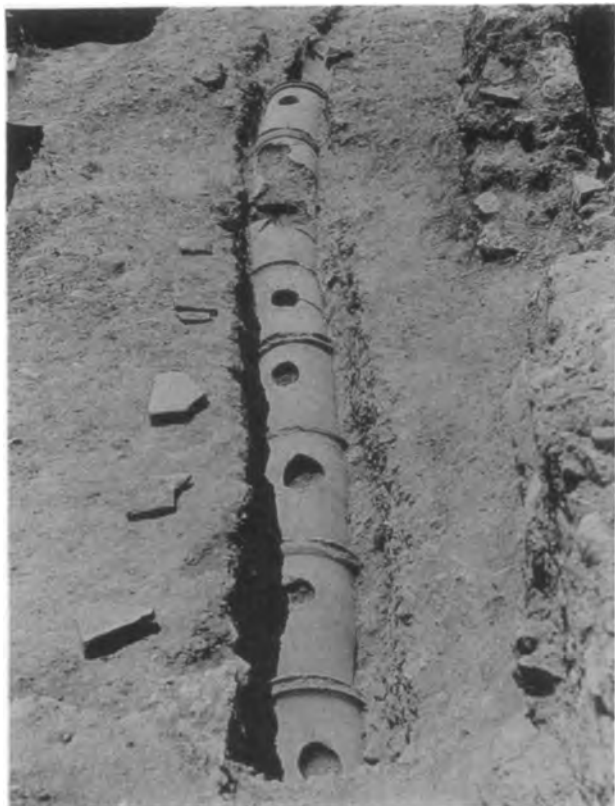
³⁴ T 3519. Diam. 0.095 m.; Th. 0.025 m. Buff clay with no trace of glaze or paint. The medallion was moulded as a separate piece and set into the floor of a large bowl, from which it was subsequently broken out and roughly trimmed.

carried on the arm, however, and the spear resting on the shoulder would be more appropriate to the Promachos. The miniature is perhaps to be thought of as a contamination of the two great Pheidian works. The piece dates from the 3rd century after Christ, an era prolific in such echoes of the past.³⁶

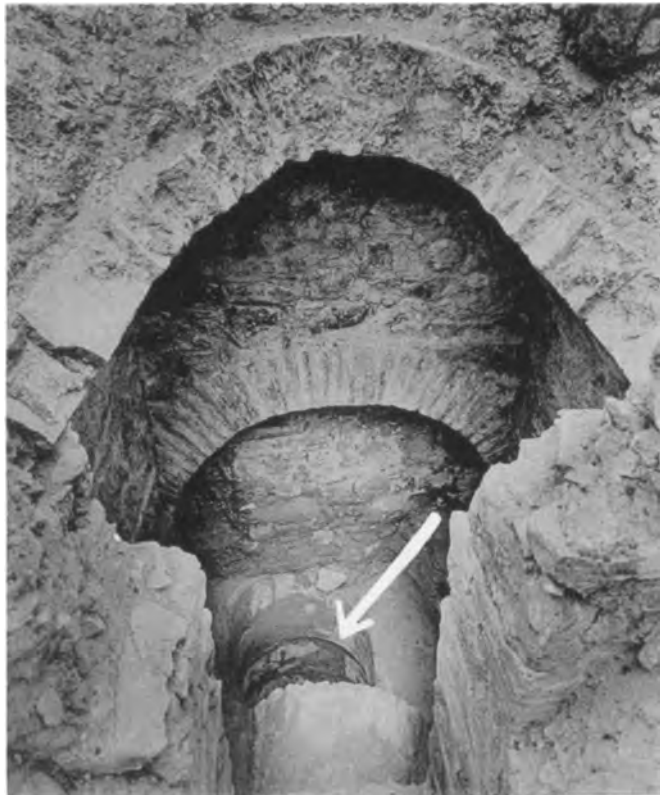
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³⁶ For other terracotta versions from the Agora cf. *Hesperia*, XVII, 1948, pp. 182 f., pl. LXII. Illustrations of minor works echoing the Parthenos and Promachos have been conveniently assembled by G. Beccati, *Problemi Fidiaci*, Milan-Florence, 1951, pls. 63, 86, 87.



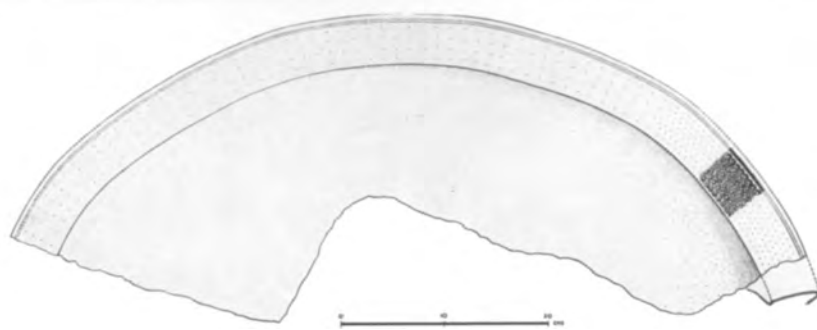
a. Pipe line of 5th Century B.C. on North Slope of Areopagus.



b. Well House of late Roman date on North Slope of Areopagus (arrow points to mouth of well).



c. Stone-curbed Pit to West of Panathenaic Way.



Votive Objects from Stone-curved Pit.



a. Archaic Marble Head. *Ca.* 1:2.



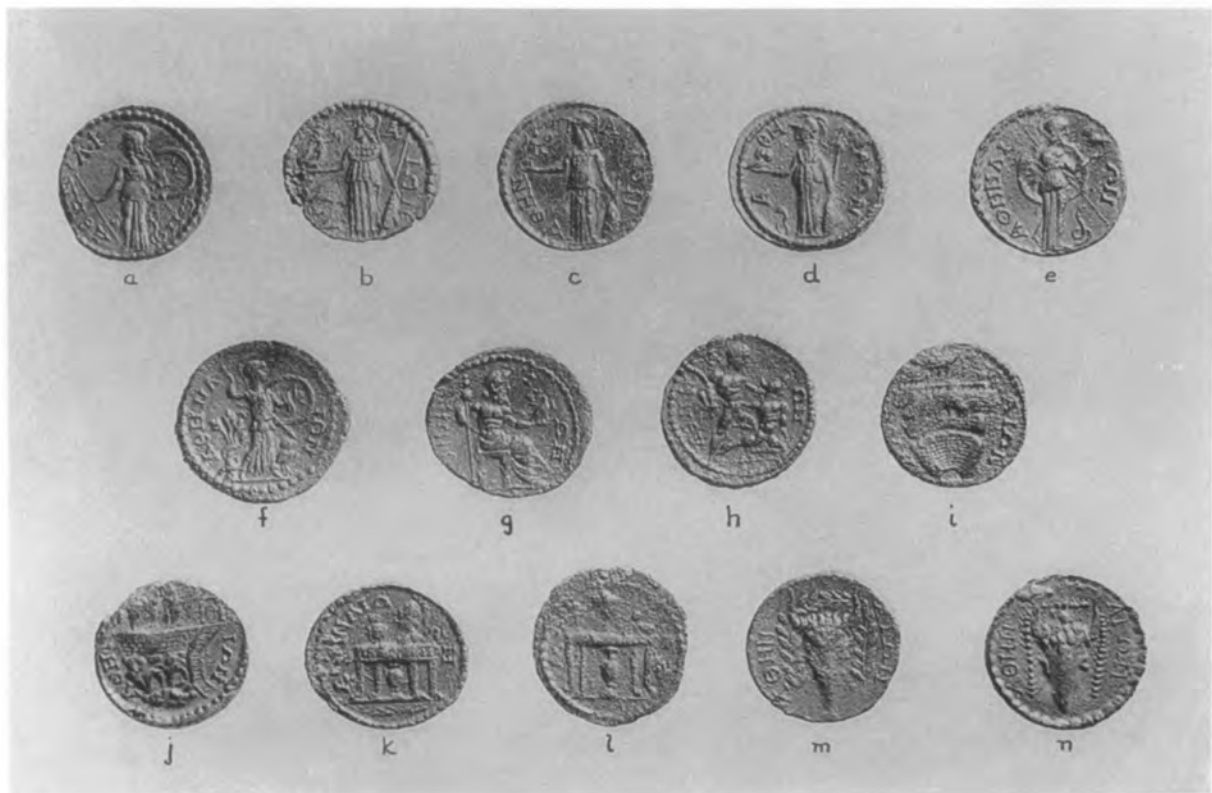
b. Julia Domna. *Ca.* 2:3.



c. Poros Pediment. *Ca.* 1:6.



d. Statuette of Askepios. *Ca.* 1:3.



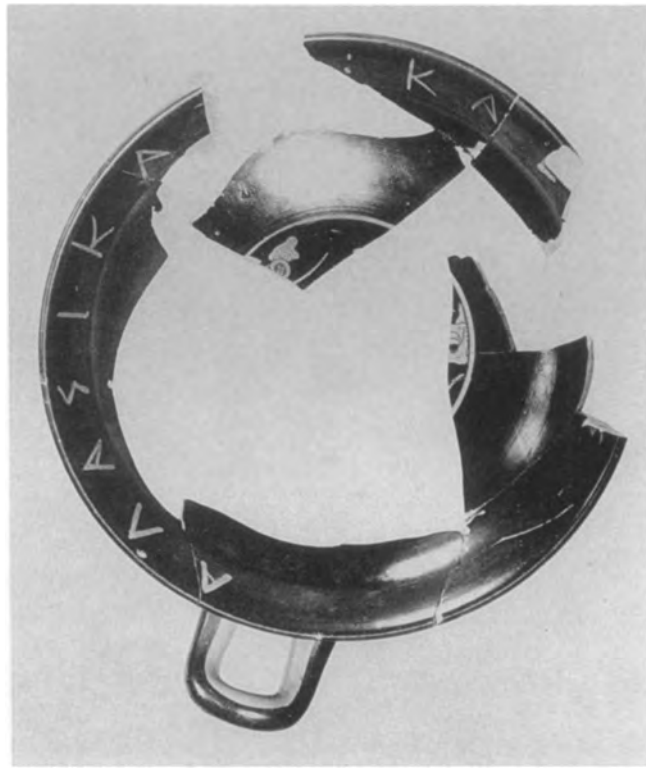
Part of a Hoard of Athenian Imperial Bronze. Obverses above, Reverses below.
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a. Marble Inscription I 953 c. Ca. 1:4.



b. From a Volute Krater. Ca. 1:3.

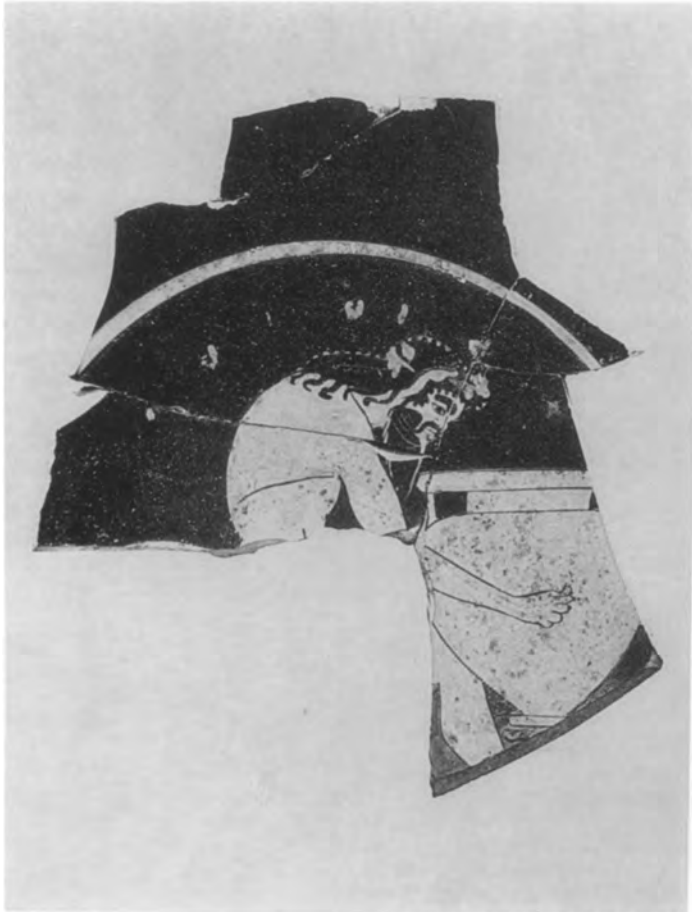


c. Red Figured Cup in manner of Euphronios. 1:2.



d. Oinochoe by Myson. 3:5.

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a. Kylix by Painter of Agora P 24102. 1:1.



b. Lamp with incised Names. 1:1.



c. Ivory Plaque. 1:1.



d. Terracotta Medallion with Bust of Athena. *Ca.* 1:1.