

Open Meeting of the A.S.C.S.
March 20/52.

EXCAVATION IN THE ATHENIAN AGORA: 1951.

The Agora Excavations have just come of age, for they have now been in progress for 21 years. A five-year gap, however, was caused in the course of the undertaking, by ~~was~~ in the lives of many of us, by World War II, - hence the work of 1951 is counted as the 16th season on the site.

Let me warn you that the report which I shall give you on the results of last season's work is very defective in that it will be concerned almost exclusively with the progress of field work. Hence I shall be leaving almost unmentioned the really serious part of our activity, i.e. the scholarly study & publication of the results that is constantly going on both in Athens & in America. These results of this activity become known in due course through the pages of *Hesperia*, the journal of the School & in the definitive volumes of the definitive Agora publication several of which are already taking shape & form.

I am conscious of a deep & constant debt to my colleagues from whom I have drawn much of what I shall pass on to you. I shall do my best to report their views accurately, for I observe several of them in front of me. I am most immediately grateful to Mr. John T. Moore for the drawings & to Miss Alison Frantz for the photographs which I shall show this evening. On behalf of my colleagues of the excavation staff

I wish to express our appreciation to Mrs. Caskey and to the administrative staff of the School for this whole-hearted support of the enterprise, which they have given to

We feel no less grateful for ^{the} many facilities and courtesies which we have received from the authorities of the Greek Archaeological Service and of the National Museum.

General from NW

In 1951 as in all the post-war seasons we have pushed on with the job of completing the exploration of the vast area which had been hastily opened up during the 30's to the north of the Acropolis and the Areopagus. Last season we concentrated our effort on the Agora or market square proper which fills the foreground in this view from the so-called Theseum. We hope to finish the clearance of this area, our primary obligation, in the seasons of 1952 and 1953. Beyond that will remain many years work on a more modest scale in the environs.

The systematic clearance carried out over large areas in 1951 resulted in a number of additions to our knowledge of the individual monuments and of the general topography of the Agora. It produced a good many pieces of sculpture, inscriptions and groups of vases. And it brought to light a series of tombs.

of the Bronze and early Iron Age beneath the northern part of the square.

int. Theseion

Let me speak first of the removal of int. Theseion, that mound of excavation dump, some 10,000 cubic metres of it, which had been heaped up to the south of the Theseion in earlier seasons with the idea that it would be used as back filling around a museum to be set in the hollow to the west of the Areopagus. But the decision to rebuild the Stoa of Attalos for the Agora museum removed all *raison d'être* for the mound, which nevertheless remained to obscure the view of the temple and to offend all who love Athens, not least the members of the Agora staff. Last summer the ~~Greek~~ Department of Tourism in the Greek government, ~~at~~ the energetic initiative of its Director, Mr Papacostas, and with the aid of Marshall Aid grants, undertook to remove what had taken on the appearance of a geological formation. Two loudly complaining steam shovels and a fleet of motor trucks in ~~the mound was gone~~ ^{three weeks time} cleared the area, to the regret, I believe of no one. Once again, either from

General from SE

Close up or from the acropolis you may enjoy the view of a temple that is too little appreciated. The group of modern houses that still stands to the left of the temple will be demolished as soon as other quarters can be found for their inhabitants.

Plan

Let us turn now to the work of clearance in the market square itself. In earlier seasons we had completed the exploration of the Thesaurus, of the public buildings on the west side, of the Stoa of Attalos on the east and of the Odeion in the middle. Last summer, therefore, we worked on a horse-shoe shaped front to west, north and east of the Odeion.

One of the buildings to profit most from the season's work was the so-called middle Stoa, this huge shed-like structure some 150 m. in length which divided the main square or public plaza (Aristotle's "Agora of the Freemen") from the narrow "Agora of the Traders" to the south. In the course of opening up the southeast exit from the square we exposed the whole of the east end of this Stoa. In the next view you will be looking along this east end from the north,

E end mid. Stoa

and you will recognize the canonical three steps ^{which} still supporting the stumps of three unfluted Doric columns. The abbreviated column in the foreground has been re-erected by us at the northeast corner of the Stoa. The material is gray limestone (Tinos) throughout save for the metopes which are of marble; the workmanship is unpretentious but good.

Plan

In clearing the northwest corner of the same building ^{min Rebecca Wood} discovered that the terrace which flanked its north side of the building had originally stopped short of the west end of the Stoa by some 5.50 m., obviously to reduce interference with traffic moving out of the southwest corner of the square. The end of the terrace had supported a large monument, the foundation of which interlock with those of the Stoa and so must be contemporary. Later, probably in the Augustan period, the monument made way for a stair ^{which} led up from the west to the top of the lofty terrace. The terrace thus became, so to speak, an elevated thoroughway for east and west traffic, especially desirable after the construction of the

Terrace W end,
actual

Terrace, W end,
restored

Odeion by Agrippa ca. 15 B.C.

The treatment of the west end of the terrace in its two periods will be clear from these restored sketches: first the monument, then the stair. Let me emphasize the splendid placing of the monument. Towering high above the most frequented parts of the square, it occupied one of the most effective positions in all Athens. Its position, its size and its contemporaneity with the Stoa combine to suggest that the monument was erected to honor the donor of the building. The Stoa may be dated from its style and from the coins and pottery found beneath its floor in the ^{late} 50's of the second century B.C. At this time the only conceivable donor of such a gift is a Hellenistic prince. One thinks first of the Kings of Pergamon in Asia Minor, but neither in design nor technique does the building exhibit any of the characteristic Pergamene flavor. In the history of the Agorae it is now clear, however, that the Middle Stoa was but the first element in the great program for remodelling the square in the second century B.C., and that it was

Plan

followed immediately by the Stoa of Attalos on the east side. The donor of the middle Stoa must therefore have been ^{a person of considerable means,} generously disposed toward the city of Athens and on good terms with Attalos II of Pergamon. I would suggest as the most likely candidate Ariarathes V king of Cappadocia 163-130 B.C. Ariarathes and Attalos had studied philosophy together here in Athens at the feet of Carneades; later the kings they were to help one another repeatedly in wars with their neighbors, and Attalos took Stratonike the sister of Ariarathes to wife. Ariarathes, moreover, was accounted by the Greeks a great patron of Hellenic culture, enjoying it while he lived in Greece & bent on transplanting it to his own distant & previously barbarous home land. His connection with our Stoa is still only an hypothesis but an intriguing one.

stripping away the Byzantine house foundation and late Roman accumulation in the southwest quadrant of the square ^{in the wood} we were able to make out the plan of a temple facing westward, bordered on the south by a narrow colonnade set in at the foot of the terrace of the Middle Stoa. Though simple in plan and shabby in construction the temple had a more capacious

cella than any other in or near the Agora. Its date appears to be the 1st cent. A.D. The sudden appearance of so large a temple at this late date is perhaps best explained on the assumption that it was intended to house some imperial cult. The fact that the temple was turned to face into the group of old civic buildings suggests some civic association. In this connection I would venture to mention the marble base for a bronze statue which was found in the area of the temple before the War. The inscription records its dedication by the Council of the Areopagus to Livia Boulaia, i.e. Livia of the Boule or Council. Its date falls between 14 and 37 A.D. In the next view you will be looking from the north at the foundation for the SW corner of the temple, and in the next at the inscribed statue base.

SW temple foundation

Base for Livia statue

Plan

A little north of the newly found temple rose another monument with some claim to civic association. It is the great marble altar that came to light in the first season of excavation. From the plan you will observe that the altar

Altar, as found

Altar, work

Altar, restored

#

Agora & Environs

4th century B.C.

lies on the axis of the group of administrative buildings comprising the Bouleuterion or Senate House and the Metroon or state archives. We found in place the western steps by which the priest ascended the podium and one immense block from the altar proper that rested on the podium... In order to bring these elements more nearly into their original relationship and to make the whole monument more readily intelligible we proceeded last summer to some modest reconstruction. Here then is the present state of the altar, the best preserved and the most impressive of all the monumental altars of the ancient city. Richard Stollwoll, who made a preliminary study of the altar years ago, dated its construction in the second half of the 4th century B.C. but inferred from the presence of mason's marks that it had been transplanted from elsewhere to its present position in late Greek times. It happens that on the Pnyx where the political assemblies met, above and behind the platform from which Demosthenes spoke, there is a bedding for an altar now completely empty.

This bedding corresponds precisely in shape and size with the Altar now in the Agora. I would therefore suggest that our altar ^{was} erected by Hykourgos in the 4th century B.C. to meet the needs of the Assembly on the Pnyx ~~and~~ later, perhaps in the 1st century B.C., when the Pnyx had been abandoned in favor of the Theatre of Dionysos ^{the altar} ~~it~~ was brought down and set up in the Agora, once more in the midst of civic life. And, if I might go one step further, I would propose to identify it as the Altar of Zeus Agoraios, ~~the person who presided over public assemblies~~ who is reported to have been worshipped both in the Agora and on the Pnyx.

Ares as found

As a second example of the work of conservation which we are doing these years, I would draw your attention to the Temple of Ares here in the northwest quadrant of the square. In the next view you will be looking down from the west into the foundations of the building as excavated. Blocks remained in place only at the east end of the great foundation pit. In winter this pit filled with water, in spring and summer with weeds; at all seasons it was unsightly and unintelligible. After making careful drawings and photographs we

therefore walled the pit around and filled it in. The visitor can now make out at a glance the size, shape and position of the building. Since this photograph was taken we have laid out on the platform the marbles from the superstructure that were found in the environs so that the student has the evidence for the reconstruction readily available.

To the east and northeast of the Temple of Ares Mr. Gerald Sullivan and Miss Margaret Crosby continued the work of clearing away Byzantine house foundations and ~~late Roman~~ deposits of late Roman times. In the next three views we shall be looking down on this area from the north, first in 1949, next in 1950 and finally at the close of the season of 1951. In the middle ground rise the Giants, which once adorned the facade of the Odeion; to the right appears the east end of the Temple of Ares; in front of it are the massive foundations of Ares' altar; to the left a stone water channel marks the edge of the Panathenaic Way as it swept through the square toward the Acropolis. I shall speak briefly of some sculpture that has been found near the altar and presumably

Odeion from N, 1949

Odeion from N, 1950

Odeion from N, 1951

let me mention

Hitching block

derived from it; but first, a hitching block here to the north of the altar close by the road. It was made from a small marble altar set upside down in the earth; in its top is a massive iron ring. Similar rings have been observed in connection with altars on Thasos, at Magnesia and elsewhere. They were used for fastening sacrificial animals in a manner illustrated by a

Pergamon relief

marble relief from the Sanctuary of Demeter at Pergamon. Victim and goddess here stand before the altar awaiting the sacrifice, the one with evident relish the other with resignation.

Ares Torso

Last year I spoke of a bearded male head and of a female torso that were found near the Altar of Ares and that had apparently adorned the altar. Last year's torso stands second from the right in this group. In the meantime three more female torsos, likewise found in the area of the altar, have been recognized ^{by Mrs. Gerald Sullivan} as of the same series. The scale is about ~~the~~ life; all are in high relief. You will observe that they are placed at various angles to the background: full front, full profile and half profile. Note also the variety in the mode of dress and in the way it is rendered. Identification will be difficult. It is indeed

amazing that any four females should be so
 uncommunicative. I would point out, however, that
 a right hand preserved on the left shoulder of the
 first figure from the right ~~as~~ in this picture is evidence for
 the restoration of a neighboring, presumably female figure, in intimate
 association with the first. Such an association
 reminds one of the group of Demeter and Persephone on
 the east frieze of the Temple of Nike Apteros, as also of
 the same pair of goddesses on the lovely relief from
 Phamouss now in Munich. The mature forms of our
 surviving figure would be thoroughly appropriate to
 Demeter the mother. Among the surviving heads one
 may be recognized as of Zeus or Poseidon; a second,
 veiled, will perhaps be of Hera. One may therefore
 think of ~~our~~ battered figures as survivors from
 some quiet colloquy of the gods, thoroughly
 appropriate in theme to the adornment of an
 altar and appropriate in date to the altar of
 Ares. A closer view of one of the figures will
 show, I think, that the drapery style is ~~more~~
 developed than ^{that} of the Parthenon frieze, less advanced
 than that of the Nike Parapet. ~~neither in technical brilliance~~
~~nor in sheer beauty~~ ^{and} our newly found pieces ~~need not~~
 fear comparison with these more famous monuments.

Pity from E

You may recall that I spoke last year of the sanctuary of Pity of Eleos) that was installed toward the end of the 5th century B.C. in the old sanctuary of the 12 gods which lay a few meters to the north of the Temple of Ares and only one corner of which is now visible to the south of the railway tracks. Later last season we carried out some supplementary explorations to check the evidence for the proposed restoration. In the next picture you will have a closer view of this corner of the sanctuary with the stone foundation and the cuttings for the screen wall that surrounded the altar.

Peribolos corner

Altar-work in R.R.

Altar model

Then we proceeded to re-examine the continuation of the foundations beneath the railway tracks. The new evidence acquired in this way encouraged us in our view and permitted the making of a model in which you see the altar surrounded by a low stone wall broken by entrances to east and west, each of the entrances flanked on either side by a sculptured slab. It is here that we would venture to place the prototypes of the familiar 3-figure relief which are known

4 3-figure relief

Orpheus relief

Unknown Soldier

today from so many copies of the Roman period. The most familiar of the four panels represents, as you remember, Eurydike parting from Orpheus, on the right, and about to be led back to Hades by Hermes, conductor of souls. The Roman copies of this lovely composition in their turn provided inspiration for the single sculptured panel that adorns the front of the Tomb of the Unknown Soldier in Arlington National Cemetery outside of Washington. This monument was erected in 1931.

directed by E.V.

Poro Base

The work of the past season, near the middle of the north side of the Agora brought to light ^{two similar} monument bases of poro of which I show you the better preserved. It is 3-stepped, ~~as you see~~. The weather traces on its top indicate that the plinth or pedestal of the monument measured 0.85 m. square. Near the corner of the middle step remains the stump of a small marble pillar which in cross-section has proportions suitable to a herm. And it is tempting to believe that the principal monument was also a herm, one of the several famous herms known from the authors to

have stood in the northern part of the square. The material and workmanship of our bases indicated a date in the 5th century B.C.

Plan

The two bases appear on the plan at these points.

While carrying out the thorough exploration of this whole northeastern corner of the square Mr. Eugen Vanderpool also recovered some new evidence for the study of a small round temple, the foundations of which had already been exposed in the 30's. In the next slide you

Peripteros from E

will be looking down on its foundations from the east; they consisted of a circle of massive piers blocks. Around the foundations came to

Peripteros columns

light numerous fragments of the columns, unfluted, and cut from mottled serpentine marble.

Cornice blocks

Three of the cornice blocks were found on the spot carved in a florid style that suggests the Antonine period. The rough ^{inward} sloping tops

Cornice blocks
+ brickwork

of these cornice blocks call for a dome of masonry and the excavation did in fact produce a mass of the masonry consisting of bricks laid in horizontal courses. The launch

Lamp.

of the dome was faced with vertical slabs of the same greenish marble set in a groove in the top of the cornice. Our colorful little building thus takes its place as one of the few genuinely domed structures of the Roman period known in old Greece. The identification is still obscure, but the building may be thought of as the shrine of some minor cult such as is illustrated on this slightly later lamp from the Agora excavations.

Man & dog, legs

Of the sculpture found in 1951 I should like to mention only two or three pieces. Some of you are familiar with this lower part of a splendid archaic grave stone that was found in 1946 near the southwest corner of the Agora. I had at that time interpreted the curved member between the man's legs as the tail of a dog, supposing that we had to do with another example of the man and dog type of grave stele. Most of my colleagues were politely sceptical; one school of thought preferred to regard the curved object as part of a hockey stick. Last season in the tower, and in the same area we came on this fragment which corresponds with

Dog's nose

Vatican amphora

the other in scale, in the salience of the relief and in style. By now you will ~~all~~ have recognized the thumb of a man's left hand pointing downward and the head of a dog pointing upward, here his eye and there the start of his ear. I would suggest therefore that we are to imagine the master greeting his hound in the manner of Polydeukis on the Vatican amphora which will, moreover, be close in date.

Seated girl, front

Less susceptible of immediate solution is this second piece, ^{of sculpture} from last season: the figure of a seated girl rather less than half life size. She is more modest than might appear at first glance, for she certainly wears a dress, though a thin one, as well as the heavy cloak over her knees. The style and admirable workmanship would suggest a date within the 4th century. The type is one commonly used for muses, and the mass of marble by her side may well have supported the lower end of some ^{musical} instrument. The surface is fresh showing that the statue was sheltered. From the rear view we gather that the figure was first finished in the round and then slightly sliced off, apparently to accommodate it to a shelf of limited width bounded behind by a wall.

Seated girl, rear

These conditions are best met by a temple pediment. The only building in the area suitable in scale and period is the Temple of Apollo Patros which rose some 55 m. to the northwest of the place where the statue was found. I would therefore suggest the possibility that our figure came from the east pediment of this temple. As a muse she would have been congenial company for Apollo. ~~By~~ The front pediment of the closely contemporary temple of Apollo in Delphi, as we know from Pausanias, was occupied by Apollo, his mother and his sister, and muses.

T C actor

To pass to another medium and another period let us just glance at this terracotta figurine of a well fed man, apparently a tragic actor. The sculptural little piece is of the 3rd century A. D. ^{as usual}

4 ostraca

The demolition of late walls, ^{as usual} brought to light a number of marble inscriptions. I shall not, however, deal with them. Let me say a word, instead, about our ostraka. These broken bits of pottery ^{you will recall,} which served as ballots in the business of ostracism ~~that~~ was directed repeatedly in the ^{which}

2 ostraca of 1952

course of the 5th century against potential dictatorship and political statism. Our collection has now passed the 1200 mark; it includes all the famous names known from the authors to have come up for ostracism and some besides. Of the 5 sherds found last season two are of particular interest. The left hand piece has been inscribed with ink rather than with a sharp point. You will have read on it the name of Perikles the son of Xanthippos. It is only the second ostrakon yet found bearing Perikles' name. There is good reason to believe that the sherd was cast in 443 B.C. when Perikles had come under sharp criticism for his expenditure of public money. The vote, however, went not against Perikles but against Thucydides the son of Melesias, his chief opponent. Hence ~~that~~ Perikles was able to continue with his building program which included the Parthenon; ~~and~~ that meant a good deal to Athens, and to us.

On the other sherd you can perhaps make out the name of Kleophon son of Kleippides. This is the notorious demagogue of the closing years of the 5th century ^{who is} referred to by the comic poets.

as Kleophon the Lyre-Maker. Having sealed the fate of Athens by inducing his fellow citizens to refuse the terms offered by Sparta, he was eventually tried, condemned and executed for evasion of military service. This was in 405 B.C.; our ballot was probably cast 10 years earlier.

well digging

Last season, as always, we cleared a number of ancient wells dating ^{this time} from the Geometric period into late Roman times. Here the work of clearing goes on to the pleasant music of the windlass. In the depth of this well, which dates from the 5th century B.C., we came on the terracotta curb which had once encircled its mouth. Here you see the curb again in use in an Athenian courtyard, very much as it is pictured on the Athenian vases of the 5th century B.C.

well curb

well on Lykins

R.F. Warren's head

From the wells we recovered a number of interesting groups of vases. But this is not the time to discuss them. Let me show you just a single fragment from a well of the mid 5th century B.C., the same one that gilded the ostrakon of Perikles. The particularly rich group of vases from this well will be the subject of a special study by Professor Cedric Boulter. This sample brings

on the head of a youthful warrior from an amphora by the Barclay Painter.

B.F. Commode

I should like to record a moment to a curious old vase found in another cell in 1947. The piece measures 34 cm., just over a foot, in height and dates from the second $\frac{1}{4}$ of the 6th cent. B.C. It consists, as you see, of a massive pedestal surmounted by a drum-like upper part with a large opening in front and a smaller opening in the flange at mid height. It is grey painted with a band of birds & beasts. When the object first appeared I laboriously interpreted it as a stand for a wine-cooler. The true explanation has recently been proposed by Mr. Peter Corbett of the British Museum, a prospective father. His argument is based largely on this picture on the floor of a white-ground cup in Brussels. The picture, to be sure, is over a century later than our example but the design of the furniture is identical & its purpose unmistakable. We have experimented with the 7-month old child of our chief members. The adequacy of the utensil is demonstrated ~~surely~~ by the cheerful, or is it the resigned expression of the occupant; more than this one can

570
100
R.F. medallion

Commode in use

scarcely hope for, as the parents among us know. In view of the date of our example, it may once have seated some young Alcmaeonid, or was it an infant Hippias or Hipparchos?

Areopagus from W.

We must now turn from the bones of the living to the land of the dead. Those of you who have followed the course of the excavations will know that numerous graves of the Bronze and early Iron Ages have been found on the slopes of the hills that border the Agora. From time to time, moreover, we had come on scattered burials of the same periods in the level area of the square proper. The excavations of last summer brought to light three ^{well furnished} Mycenaean chamber tombs or family burial vaults and a half dozen individual graves of the Mycenaean and Protohistoric periods in this same area. It is now clear that the Agora of classical times is underlaid by a large cemetery which was in use from at least the 15th into the 10th cents. B.C. The importance of the new material derives in part from this long continuity, in part from the fact that it takes us back a century farther into the history of Mycenaean Athens.

Most of the newly found tombs came to light in the exploration of the deeper levels carried out by E. V.

NE Corner from N

in the N.E. corner of the square. In the next view you will be looking down from the N into a small part of this area. Here in a space little larger than this room appeared 2 chamber tombs of the 14-13th cents. B.C., a child's grave of the 15th cent., an adult's grave of the 14th, a sepulchral deposit of the 13th, an adult burial of the time transitional between the L.H. and Protogean, say the 11th cent., just below & to the r. a child's grave of the Protogean period, say the 10th cent., there are infant's urn burial of the same period. One of the chamber tombs had been cut thro by a well of the 5th cent. from which came the ostrakon of Perikles; just outside this view to the L. were other wells of the 7th & 6th cents. B.C. All this was overlaid by stratified deposits & structural remains dating from the 5th cent. B.C. to Turkish times. I have lingered over this small area in order to emphasize the wealth of historical evidence that is to be won from the lower levels of the Agora and also to illustrate why the process goes so slowly.

Let us look more closely at the chamber tombs. They consist in each case of a small room that was hewn from the rock and approached by a passage way or doorway. Since the bedrock in this area is exceedingly soft and untrustworthy

the chambers were kept small, at the most just large enough to receive a skeleton at full length; and, since the ground is practically level, the entrance ways are steep, resembling an old-fashioned cellar entrance. ~~The~~

The best preserved of the 3 chamber tombs of last year appears near the middle of this view; its dromos is clear and ~~like the~~ outline of the chamber where the roof has collapsed. The drawing will help to

Plan of Tombs

elucidate the scheme: a plan below section above. You will note on the plan a niche to either side of the dromos; these were intended for the burial of children and made it possible to keep down the size of the main chambers. Similar niches have been observed elsewhere in Attica and in the Argolid. Two adults and one child were laid away in the chamber proper, 2 children in the right hand niche and 1 in the left, - i.e. 3 dead in all, presumably of the same family. You will note that after use the doors both of the main chamber and of the niches were closed with

Tomb from S

Tomb from E

Skull + jar

Vases from tomb

Plan

rubble masonry. In the next view we shall be standing here looking down into the chamber toward door and dromos. Next let us stand over here and look down into the chamber alone. You will note that two members of the family have been laid out on their backs one on either side, their knees drawn up to keep their feet off the remains of an earlier generation who have been thrust to one side. We shall all in turn I suppose be thrust to one side; let us hope when our turn comes that we are treated with as much respect as these. There is an offering for each of 7 out of the 8 occupants of the tomb. Here for instance is a great wine jar that was laid on the chest of a man. A cruel fate, this, to have lain for over 3000 years within smelling distance of the jar yet never to have been able to do more. Here are the 7 vases from the tomb, including 2 feeding bottles for the children.

The tomb which we have just considered was here. A second chamber tomb came to

Ares Tomb

Skull

arrow + dagger

light beneath the north edge of the Temple. Jars,
 and was cleared by Miss Emily Townsend of
 Bryn Mawr College. The lower part of the chamber
 with the skeleton & the offerings was miraculously
 preserved beneath the foundations of the temple &
 below this massive concrete wall of late Roman times.
 At least 13 & more likely 16 or 17 dead had been
 laid to rest here between the 15th & the 12th century.
 One of the male skulls was remarkable not only for its
 magnificent set of teeth but also because it bristled with
 arrow heads, 9 in all, five of bronze & four of
 obsidian. You see one of obsidian still sticking
 out of his nose. He was not, we finally
 concluded, an ancient St. Sebastian but a
 warrior who had taken with him a quiver full
 of arrows; as his head drooped it fell among
 the arrows on his shoulder. Here you see some
 of the arrow heads together with a short bronze
 dagger. The women ^{of course} took with them their jewelry
 of which I show a selection: buttons of stone
 beads & pendants of glass paste and semi-precious
 stones, a hair pin of ivory & a charming little
 ivory comb, obviously from a handbag.

Various from Area Tomb This one tomb yielded some 24 complete vessels,
 most of which could be associated with specific
 burials & so placed in a chronological sequence.
 They range in date from L.H. II i.e. 15th century to
 L.H. III c of the 12th cent B.C. Among the earliest
 Goblet pieces is this lovely drinking cup, the strap handles
 of which & the angular lip indicate the influence
 of princely prototypes in silver or gold such as
 those found by the Swedish scholars at Dendra.
 Octopus Jug Closely contemporary will be this wine jug so
 tenaciously embraced by the great octopus. The
 shape is one of the most pleasing in vogue in
 the early part of the late Bronze Age and the
 comparative naturalism of our specimen argues for
 an early date. Compare it for instance with
 Octopods these octopods fresh from the gulf of Saloniki.
 Dish Bowl Of the latest pieces from the tomb let me show
 you but one: a massive 2 handled drinking
 cup. Here, too, the motifs are drawn from the
 sea: fish & ducks swimming forever around
 the inside of the rim. But the crude drawing
 & the coarse fabric remind us that we are
 nearing the end of the Bronze Age.

E. V. in tomb

The third chamber tomb was very small & had been largely demolished by the 5th century wall of the Perikles ostrakon. Here my colleague Mr E. V., the excavator of this as of the first tomb, sits with one foot in the grave. From this tomb came

2 vases

2 small vases, one of bronze and one of terracotta, each the size of a teacup. Their shapes suggest a late date: 13th or even 12th cent B.C. Of

Bronze jar

particular interest despite its small size is the bronze vessel, one of the extremely few metal vases of the Mycenaean period known from Athens. This shape, with wish-bone handles & trough spout, both in bronze and in the fairly common clay imitation, has been regarded as a vessel for the pouring of libations.

Canaday grave

Of the individual burials, let me show you but one which is characteristic in its simple trench grave with the body stretched out on its back. Between the head & the end of the grave were placed the offerings: a bronze knife, a pitcher and a jar. The date is given by

vases from Canaday grave the vases: L H 14 A on B, 14th or 13th cent. B.C.

Lily bowl

Among all the ^{offerings} ~~finds~~ from these early ^{tombs} ~~graves~~ my own favorite is this bowl which came, along with 9 other vases & some jewelry, from the grave of a young girl. The date is early: C.H. III A, ~~probably~~ still within the 15th century. The loops on the rim ~~suggest~~ that the vase was to be hung; the lines on the wall suggest that it was intended for lily bulbs. I should think anyone might be proud to belong to a race that was capable of such skilful craftsmanship & such exquisite taste in home furnishing a good ~~few~~ centuries before the siege of Troy.

I have shown you much, perhaps too much of the results of last season and in the Agor. Yet this is only a small fraction of the whole, and, what is more, such things cannot be adequately presented even with the best of fiction. For those who may be interested let me remind you that the Agora staff is at home, so to speak, each Wednesday afternoon & that starting at 3. P.M. a member of the staff will be on hand to conduct groups through the excavations, the workroom & the Museum. You will be made very welcome.

ILLUSTRATIONS

14 N
 D. W. H. A. T. S.
 10-27-50

- XLIV-24 ✓ 1. ✓ View southeastward across the Agora toward the Acropolis (left) and Areopagus or Mars' Hill (right). In the middle, the ruins of the Odeum; on the extreme left, the Stoa of Attalus; in the lower right, the Temple of Ares.
- OD 184 ✓
 185 ✓
 13x18 ✓

 2. ✓ Model of the Odeum of Agrippa: front and rear views. ✓
3. ✓ The building measured about 140 x 167 feet in plan, 87 feet in height. ✓
4. ✓ A draped female figure and a bearded male head. ✓
- XLV-2 ✓
 XLV-17 ✓
 13x18 ✓
 5. ✓ Fragments of a marble relief found near the Altar of Ares. ✓
 Fine work of the late Periclean period.
- ✓ XLV-40 6. ✓ Black-figured drinking cup (kylix) of about 570 B.C.
 13x18
7. ✓ Diameter about 10 inches. Recovered from the bottom of an ancient well in 129 fragments. Note the nice contrast in tempo between the quietly grazing horse on the outside and the dashing warrior who came to view on the floor of the cup as the wine was drained.
- ✓ XLV-68 8. ✓ A wine jug and the cork stopper found in its mouth, from a well of the early fifth century B.C. This is believed to be the earliest known instance of the use of cork as a bottle stopper.
 13x18
- ✓ XLV-22 9. ✓ Terracotta lamp of the time of Christ. The lamp was found intact in a well, its charred wick still in place.
 13x18
- ✓ XLVI-27 10. ✓ A dog's grave of the fourth century B.C. found at the edge of the Athenian market place.
 13x18