

ΠΕΡΙΛΗΨΕΙΣ ΜΕΛΕΤΩΝ

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«ΗΡΩΕΣ ΑΓΝΟΙ» SUR UN CRATÈRE ATTIQUE

(Planches 1-11, Fig. 1-2)

Une ancienne acquisition du Musée National, un grand cratère à figures rouges du IV^e siècle, fragmentaire, mais conservant toute la partie inférieure de la décoration, est resté jusqu' à présent inaperçue. La cause en est que la représentation, unique jusqu' à présent, est restée inexpliquée. La peinture a déjà été attribuée au peintre d' Oinomaos par Sir John Beazley (ARV² 1440).

Au centre est un autel, conservé en partie, près duquel, à gauche, est assis un jeune homme tenant un chevreau. Il est couronné et tourne la tête vers une femme debout près de lui qui tient dans sa main une couronne de laurier.

Le jeune homme situé derrière elle paraît un personnage plus important. De la main gauche il tient une grande branche de laurier et s'apprête à recevoir de l' autre main le rameau que lui tend une femme qui lui fait face. La demi-lune représentée entre les rameaux de la branche tenue par le second jeune homme assure l'identification de l'autre objet semblable au-dessus de la tête du premier jeune homme, comme une seconde demi-lune. Une cinquième figure, la femme assise au-dessus de l'autel, forme l'axe de la scène.

La liaison avec le centre et les personnes qui sont à droite est réalisée par le jeune homme qui fait un geste en direction d'un autre jeune homme devant lui, qui tient une loutrophore, plutôt lourde; il vient d'entrer dans la scène. La jeune femme située entre ces deux jeunes gens tenait, comme les autres, dans la main levée une couronne qu'elle s'apprête à poser sur la tête de celui de gauche. C'est un homme ainsi que le dernier personnage à droite, qui est, lui, assis et demi-nu.

On ne peut expliquer que comme le pied d'un lécythe l'objet qu'on distingue devant sa main droite. En haut et à gauche le bas du corps de trois femmes est tout ce qui reste de la zone supérieure.

On n'oserait pas expliquer la scène sans l'aide que fournit surtout le jeune homme qui tient la loutrophore. Il doit être un ἄωρος, qui a quitté prématurément ce monde. Il est reçu dans un jardin où de jeunes femmes couronnent les héros, où on fait des sacrifices sur l'autel.

Mais qui est l'autre héros qui tient la branche de laurier? Est-ce Apollon ou Rhadamanthe? On pense à ce dernier par ce que la scène ne peut représenter que les îles des Bienheureux, les Champs Elysées (Pindare, Olymp. II et s. Frg. 129, 130).

Dès l'ancienne tradition ils sont identifiés avec le pays des Hyperboréens, ce qui justifierait l'identification de ce dernier personnage comme Apollon et non comme

Rhadamanthe, qui est d'ailleurs une figure assez nebuleuse. Les figures féminines seraient donc les Muses, reliées souvent à l'idée de l'immortalité.

Quand aux deux demi-lunes, l'hypothèse la plus vraisemblable est celle que m'a communiquée Sir John Beazley: elles doivent signifier *ἐνη τε καὶ νέα*, la dernière et la nouvelle du mois. On pourrait donc les placer à la fin du monde, où se rencontrent la nuit et le jour.

Un parallèle pour la présence des Muses près des héros est offert par un relief du Musée National qu'on daterait vers 200 après J.C. Comme il n'a pas été trouvé près de l'ancienne Académie l'explication donnée par Svoronos, selon laquelle le personnage accompagné par Heracles et les Muses doit être le divin Platon, n'est pas probable.

L'essentiel est que le défunt est couché dans une grande kliné, dans un jardin, qui évoque les Champs-Élysées. Conze avait déjà proposé cette explication.

La scène, qui rappelle la peinture d'un cratère attique à figures rouges au Musée de Naples oblige à expliquer cette dernière non comme un festin athénien ordinaire, mais comme une *εὐωχία* éternelle des Bienheureux.

Quand aux couronnes tenues par les femmes sur notre cratère on les rencontre sur une scène expliquée déjà comme se déroulant dans ces lieux par Neutsch (Röm. Mitt. 60/61 (1953 - 4), 62 et s.). Les Italiotes avaient une prédilection pour de telles scènes; les Athéniens les représentaient plus rarement et avec un tact qui les rend méconnaissables.

La date de notre cratère est appuyée surtout par le style des figures. Mince, aux vêtements transparents, aux contours courbés elles rappellent l'Athèna du relief-décret entre Athènes et Corfou, daté en 379; elles font aussi penser au dessin de l'amphore Panathénaique signée par Kittos et datée de la même époque.

La forme du cratère, encore assez solide, nous oriente vers l'époque précédant le style de Kertsch; des exemples plus tardifs de cratères en calice montrent une évolution vers une forme qui monte vers le haut, le corps presque uni par une courbe légère avec la zone des palmettes.

Dans le cas de quelques cratères en calice de la seconde moitié du siècle on supposerait que les cratères en cloche ont servi de modèle; le corps ne forme qu'un avec la zone décorative d'en bas; la mélodie des courbes aussi est la même.

SEMNI KAROUZOU

THE ORPHIC PAPYRUS ROLL OF THESSALONICA

(Plates 12 - 15)

In the course of an excavation of tombs conducted by the Greek Archaeological Service at Derveni, a site about 10 km. North of Thessalonica, in the first months of 1962, among the remnants of the funeral pyre of tomb A was found a carbonized Greek papyrus roll. This is the first manuscript on papyrus to have been discovered so

far in the soil of the Greek metropolis as against the thousands of similar finds coming from Herculaneum, Egypt or Palestine. Unfortunately the roll was not found intact. Only its upper part, 7 - 8 cm. high, had been preserved, the rest of it having apparently been destroyed by the fire. The impossible task of unrolling the extremely fragile object was carried out by Mr. Anton Fackelmann, conservator of the Vienna National Library collection of papyri, who finally succeeded, by using juice of fresh papyrus, in making the carbonized roll manageable. Thus the text became accessible for decipherment and further investigation.

The importance of the new manuscript lies chiefly in its early date. A comparison of its writing with that of the oldest known papyri coming from the last decades of the IVth century (particularly that of the Timotheos papyrus), as well as with the inscriptions of the same century suggests that the new roll was written about the middle of the IVth century B.C. If this is true, as I firmly believe despite some doubts expressed by other scholars, this roll must be the oldest Greek manuscript now in existence. Moreover its neat appearance is significant in that it proves that by this time a real *Buchschrift* had been developed in Greece, whereas in Egypt even later Greek literary papyri were written in clumsy and rather crude hand (cf. W. Schubart, *Einleitung in die Papyrskunde*, Berlin 1918, p. 30).

The unrolling gave only a series of small and large fragments and several tiny scraps. However the relation of most of these fragments between each other have now been established, and this has been partly feasible thanks to the young photographer Mr. Spyros Tsavdaroglou, who supplied us with excellent photographs. In this task as well as in the decipherment of the text, in many places obscure and desperately damaged, I largely profited by the palaeographic and scholarly experience of my assistant Mr. K. Tsantsanoglou. Twenty two columns can now be recognized with certainty. As the place of a few fragments and scraps has not yet been identified we cannot say how many columns the roll contained originally. The number of the lines preserved differs from column to column ranging from eleven to sixteen; but the last lines generally present large gaps. The number of lines contained in the lower part of the roll, now lost, cannot actually be reckoned. It should be noted that the continuation of the text in subsequent columns is very rarely obvious. The length of the lines varies between thirty one to forty two letters, the copyist finishing each line with a full word or, exceptionally, with the first component of a compound. The style of the script is the same throughout the text, but after the seventh column a finer calamos was employed.

The text is an allegorical commentary on an Orphic poem of cosmogenic and theogenic content. Eighteen verses of this poem are quoted separately, marked by the sign of paragraphos, while other words or phrases are inserted in the text of the commentary itself. This poem, alluded to by Plato (*Laws* 713e), was known from Ps. - Aristotle's *de Mundo* 7 (401a25) and appears later on in an expanded form in the so-called *Rhapsodic Theogony* (ἱεροὶ λόγοι ἐν ῥαψωδίαις κδ'). Since the time of the composition of the *Orphic Theogony* is uncertain, the new text will probably cast new light on this puzzling problem.

Besides the Orphic verses the commentator quotes three Homeric verses (also

instructive for the tradition of the Homeric text) in order to corroborate his explanation of a word of the poem commented on by him. For it is a feature of this author's method to combine allegoric interpretation with lexical explanations. However this method of lexical explanation and quotation of verses does not prove that this commentary is in any way connected with Alexandrian scholarship. Even if the date of the new roll permitted such a hypothesis, the fact that here the main point is the allegoric interpretation, which was alien to Alexandrian scholarship, excludes any connection with the latter. Here another tradition, that of allegoric interpretation of poetry, which appears already in the VIth century, is in operation. There is evidence that allegoric interpreters pursued lexical explanation (an example is offered by Metrodoros from Lampsacus). The language of this text, which contains poetic and Ionic forms, makes it probable that the commentator of the Orphic poem, like other allegorists, did not come from Athens but from the periphery of the Greek world. Yet nothing is certain about his identity. Epigenes who is stated to have written *On Orpheus' Poetry* (Clem. Al. *Strom.* I 21, 131, 5 = II 81, 11 St.) and explained the expressions of Orphic symbolism (*ibid.* V 8, 49, 3 = 360, 10 St.), though seemingly not unfamiliar with lexical explanation (cf. Athen. 468c) should be excluded since the allegoric explanations of this commentary are quite different from his own.

S T. K A P S O M E N O S

ARCHAIC FIGURED POTTERY FROM THE ANGELOPOULOS BUILDING SITE*

(Plates 29-37)

Rich was the harvest of bf. pottery in the excavation of the Angelopoulos building site during the winter of 1961. The figured archaic pottery found is Attic and covers all the sixth cent. as well as the first years of the fifth; it consists of fragments only.

We present here forty fragments belonging to amphorae, Nos 1-7; oinochoai, Nos 8-14 and 39; hydriai, Nos 15-16; olpe, No 17; lekythos, No 18; lebes gamikos, No 19; stands, Nos 20-21; lids, Nos 25-26; cups, Nos 27-31; kraters, Nos 32 a-e-37; dinos, No 38; phiale, No 40.

The best preserved and most important pieces are:

Lebes gamikos (Nos 19 Pl. 32 g): flute player to the left and, under the preserved handle, two heraldic lions; only the heads of all three are preserved. About 560 B.C.

* For technical reasons we have included together unrelated sherds on the same prints in the Plates.

References to the Plates have been established by sherd and not by photograph numbers.

Krater (No 32 a - e Pl. 35 a - e), of which the lower part with the base of the vase are preserved: *A* four men, *B* animals and bird. Middle of the sixth cent.

Oinochoe (No 9 Pl. 31 g): part of a draped male figure, standing; quality and character of the work recall the Amasis P.; surely it is by his own hand. About 540 B. C.

Amphora (No 5 a - d Pl. 30), four fragments are preserved belonging to both sides of the vase: *A*, *B* maenads and satyrs. About 540 B. C.

Lid (No 26 Pl. 33 b), of which about half is preserved. Decoration: the hunting of the Calydonian boar; part of the beast and three heroes are preserved — the one, surely Angaios, lying under the belly of the boar. About 530 B.C.

Hydria (No 16 Pl. 32 e): fragment of the shoulder. Decoration: probably Amazonomachy; on the preserved right end of the decorated area is an Amazon to the left, throwing her spear against an enemy (not preserved). Last quarter of the sixth cent. B.C.

Stand (No 21 Pl. 33 d): lyre-player; the head of the man and part of the lyre are preserved. Last quarter of the sixth cent. B. C.

Oinochoe (?) (No 24 Pl. 33 g): Herakles and the Nemean lion; only the heads and a small part of hands and paw survive. About 510 B. C.

Of special interest is the oinochoe No 39 (Pl. 37a) of which one side is preserved, happily the decorated one: Dionysos to the left, holding a rhyton. The decoration is in Six's technique. The same technique has been used for the decoration on a small fragment of a phiale (No 40 Pl. 37b) on which the head of a horse to the right is preserved.

A comparative study of the two pieces has suggested to us that the material attributed by Six to this technique should be divided into two groups:

Group A; including the incised vases of which the Sappho on the Goluchow Museum hydria is the best known example. On these vases incision is richly used for contour and details. The use of the colours red and white is the same as on the bf. vases. The new find (No 39 Pl. 37a), dating in the decade 530 - 520 B. C., is an excellent example of this group.

Group B; the really polychrome vases belong here; a great variety of colours—brown, red, whitish, yellow—have been richly used for the whole of the decoration, while incisions are very few (sometimes they do not exist at all). No 40 (Pl. 37b) dating in the first years of the fifth cent. belongs to this group.

The technique of group A was already used earlier on blazons of shields and occasionally on vases represented on bf. vase paintings (Amasian fragment from Samos, Beazley, Devel. Pl. 26,1). Payne's black-polychrome style (NC. p. 18 - 20 and No. 39; group of the Chigi vase) can be thought of as the remote antecedent of the technique of group B.

CHAR. PAPADOPOULOU-KANELLOPOULOU

PREHISTORIC POTTERY ON THE AREA SOUTH OF THE ACROPOLIS

(Plates 38-44)

The excavation on the Angelopoulos and Zacharatos properties, on the Boulevard of Dionysius the Areopagite, south of the Acropolis, carried out by the Greek Archaeological Service in 1961, yielded among the other finds, a great quantity of prehistoric sherds. Very few of these sherds are sub-neolithic. The others belong to the Bronze Age and may be distinguished as Early Helladic, Middle Helladic and Late Helladic pottery. The sherds of the Early Helladic period include those of black and red monochrome, plain and incised wares. Among the sherds of the last ware there is a little fragment of a frying-pan (P l. 38 c, δ), which if not an importation, shows Cycladic influence. The Middle Helladic pottery predominates and includes red monochrome ware, Minyan, Matt-painted and plain wares. The Minyan and the Matt-painted wares consist a large amount, in comparison to all the prehistoric pottery found. The bulk of the Minyan sherds are grey Minyan, but there are also a few sherds of yellow Minyan ware (P l. 41a). The only one complete vase revealed, belongs to the grey Minyan ware, a goblet with low stem. Most of the sherds of the Matt-painted ware belong to the coarse ware. Very few are of the fine ware and there are two sherds of polychrome matt-painted decoration. The number of Late Helladic sherds is small in comparison to the great amount of the Middle Helladic and Early Helladic sherds. The most of the Late Helladic sherds belong to the LH III period.

This survey of the prehistoric pottery found south of the Acropolis shows how important this area is. Certainly, until the entire place is investigated, no final decisions can be made, but it is obvious now that the area south of the Acropolis was inhabited during the Bronze Age as well as the North slope of the Acropolis.

CATERINA C. DIMACOPOULOU

A RED-FIGURE OINOCHOE IN THE MUSEUM OF KAVALA

(Plates 45-50, Fig. 1)

A fragment of an oinochoe (mug shape VIII) but of an enormous size bearing on the neck the representation of satyrs and maenads. It was found in the sanctuary of the goddess Parthenos at Kavala.

The author dates the fragment in the decade 400 - 390 B. C. and attributes it to the Painter of Louvre G 433 (see Beazley ARV², Addenda I, p. 1691), although it is much more elaborate than any work of his known hitherto. The other vases of the painter named in Beazley's ARV² do not bear very directly upon the vase of Kavala.

K. ROMIOPOULOU

ARCHAISCHER KOPF AUS MEGARIS

(Tafeln 51-53, Abb. 1)

Im National-Museum befindet sich ein überlebensgrosser, archaischer Kopf aus naxischem Marmor (Inv. Nr. 4509), der höchstwahrscheinlich in der Gegend der Megaris gefunden worden ist. Haare, Augen, Nase, Mund, Kinn und Ohren sind nicht so gut erhalten, was die Untersuchung beträchtlich erschwert.

Wegen des plastischen Aufbaus und der Wiedergabe der Details scheint er den Jahren 555 - 40 (Melos-Gruppe) anzugehören oder noch genauer sich in der Nähe des Kopfes aus Paros im Louvre zu befinden, mit dem er auch sonst engere Beziehungen hat. Denn die Einheitlichkeit der Konturen, die Fülle der festen plastischen Formen, der anmutige Ausdruck entfernen tatsächlich unseren Kopf von Attika oder auch Ostionien und erinnern uns vielmehr an kykladische Werke, besonders an die von Buschor erkannte westkykladische Werkstatt.

Zu erwähnen ist zum Schluss die Möglichkeit einer Zugehörigkeit dieses Kopfes zu einer Sphinx, was ihre leichte Neigung und Drehung oder das grob gearbeitete Haar am Schädel zu vermuten erlauben.

A. VAVRITSAS

UNE NECROPOLE INCONNUE DE CHALCIDIQUE

(Planches 54-63)

Au mois de Septembre 1961, au cours de travaux pour la percée d'une nouvelle route menant de Néa Syllata à Elaiochôria, à 12 klm au sud de Néa Kallikratia, des tombaux d'une grande nécropole sont mis à jour; mais l'ignorance des ouvriers sur la valeur des trouvailles fut la cause de la destruction des tombeaux et de la plupart des vases, avant que le Service Archéologique ait été mis au courant. Ainsi le nombre des offrandes (κτερίσματα) sauvées n'a pas été grand.

Les fouilles (de peu de durée) entreprises ensuite par le Service Archéologique n'ont pas eu de succès, car toute l'étendue de la nécropole (1 klm²) a été fouillée et pillée par les villageois voisins. Par conséquent le seul profit tiré fut d'acquérir une première connaissance sur la forme des sépultures de la région (ceci dû à la découverte des trois tombeaux intacts).

Le cimetière occupait des collines (10 - 15 m. alt.) sur chacune desquelles se trouvaient à peu près 20 - 30 tombeaux à ciste, rectangulaires et faits en tuf local. Dimensions des tombeaux: 1,80 - 2,00 × 0,20 - 0,50 m.

Le mort était couché sur le dos, les bras étendus le long du corps. Les offrandes étaient déposées près de la tête et des pieds.

On n'a pas marqué des traces d'incinération. Parmi les offrandes on doit mention-

ner un casque de bronze en très bon état, du type dit "chalcidien" (appartenant à une catégorie spéciale déjà connue par deux autres spécimens pareils) qui prouve l'existence d'un laboratoire à Chalcidique. Le casque date de la fin du premier ou du début du deuxième quart du 5ème siècle.

Le reste des trouvailles, boucles d'oreilles en or et en argent, fibules en argent et en bronze, peson pyramidoidal timbré, vases etc. sont des témoins d'une civilisation florissante dans cette région éloignée des grandes centres du Sud grec et témoignent de l'existence d'une ville riche et en contact immédiat avec le Sud pendant des siècles (archaïsme-époque Byzantine). On parle de ville, car toute la région voisine à la nécropole est parsemée de tessons, qui remontent aux temps archaïques et continuent jusqu'aux temps byzantins. Mais à part les tessons, il y a un véritable système de canalisation qui part de la colline (toumba) voisine ou qui y mène. Sous celle-ci se trouvent sans doute les ruines de la ville en question.

Quant à son identification on peut seulement dire que cette ville se trouve dans la région de l'ancienne Bottique mais qu'elle n'est pas une des quatre grandes villes connues de cette région, celles-ci ayant été déjà situées.

PH. PAPADOPOULOU

WEIBLICHE GEWANDSTATUE AUS CHALKIDIKE

(Tafeln 64-67)

Im Mai 1962 wurde ein "Heroengrabmal" im Dorfe Stratoni auf der Halbinsel Chalkidike, nördlich der Bucht von Ierissos, ausgegraben (A.Δ. 18 (1963): Χρονικά S. 206-210).

Es enthielt unter anderem eine weibliche und zwei männliche (Palliati) Marmorstatuen.

Ein Porträtkopf aus der claudischen Zeit, der zu einer der beiden männlichen Statuen gehören muss, hilft auch die anderen Funde datieren. Die weibliche Gewandstatue ist im Typ neben das bekannte attische Grabrelief des Athener National-Museums (Inv. Nr. 1005) zu stellen (Horn, Gewandstatuen, Taf. 5,1). Die grosse Ähnlichkeit zwischen dem Relief und der Statue führen uns zu dem Schluss, dass beide das selbe Vorbild gehabt haben müssen.

Zwischen das klassische Relief und die Statue der claudischen Zeit lassen sich zwei frühhellenistische Terrakottafiguren (die eine aus Attika und die andere aus der Nekropole von Sciatbi) und eine späthellenistische Grabstele mit ähnlichem Relief (Ath. Nat. Mus., Inv. Nr. 2885) stellen. Somit können wir die Entwicklung eines neuen Gewandtyps über die Dauer von ungefähr 400 Jahren ziemlich genau verfolgen.

PETROS G. THEMELIS

LES "GORGONEIA" LACONIENS

(Planches 68-73)

L'auteur de l'article, attribuant à l'atelier laconien un rôle du moins aussi important que celui de Corinthe à la création du type du gorgoneion archaïque, dresse la liste des gorgoneia laconiens, signale les traits caractéristiques et souligne l'évolution conséquente de toute la série depuis 630 environ av. J. C. jusqu'à la fin du 6ème siècle.

T. H. KARAYORGA

ARCHAIC GRAVES IN SPARTA AND A LACONIAN FUNERAL FIGURED RELIEF AMPHORA

(Plates 74-103, Figs. 1-7)

The excavations on the area of ancient Sparta, Southeast of the acropolis, carried out by the Greek Archaeological Service in 1960, revealed among the other finds, four archaic graves — which are the first to be discovered in Sparta — and a Laconian funeral figured relief amphora.

In this article the author discusses these finds and the problems of the Spartan graves, as well as the probable site of a cemetery. This new find shows that the graves in Sparta were scattered in the town and among the houses, but this fact cannot exclude the probability of the existence of a common cemetery in a yet unknown site, perhaps on the area West of the acropolis. A kiln, with its tunnel for stoking, was also discovered very close to the archaic graves and around them many tiles and plain sherds were found, apparently belonging to the products of the kiln. Two of the graves contained the bones (skeletons) of a man, the third that of a woman, and the fourth that of a child; they were lying in front of the kiln. Inside the third grave a little archaic statuette of a horse was found, while the others yielded no finds. The dead were lying with their heads to the South, the direction of the graves being from North to South. The graves were built of and covered with big schist slabs.

A low wall was built around the graves to a height of 0,40 cm., retaining a mound formed of ashes and animal bones, such as of horses, oxen and boars. Among the three main graves a large archaic figured relief amphora was found (Pl. 1 on p. 143) laid down among the slabs so that it could not be removed. The fact that the amphora was not originally placed erect among the graves, is of great importance. Only the one side of the amphora, that which was to be seen, was decorated with reliefs. Neither bones, nor ashes were found inside the amphora, and this proves it had not been used for a burial but as a grave symbol. No ashes were found

around the amphora and the explanation for that is that it was covered with earth before the burning of the offerings.

These finds, that is to say, the kiln, the four graves, which obviously belong to one family, and the relief amphora, set many questions, regarding not only Laconian history and art, but also the possibility we have to answer to certain problems so far unsolved. It has been proved now that our knowledge gained from the literary tradition is right; i.e. that the graves of the Spartan people were in the town and among the houses. The ones discovered belong to the owners of the kiln and perhaps to an archaic house, a small part of which was discovered near by.

The area of the graves falls in one of the Spartan quarters, that of Messoa, a fact which indicates that they belong to a Spartan family to which also the kiln belonged. This fact — very important for the big problem of the origin of Laconian art — proves that at the period of these graves with the relief amphora, the “Legislation of Lycurgus” by which luxurious graves and grave offerings were forbidden, had not yet been introduced. The large amount of animal bones found, as well as the existence of the relief amphora itself, show that the offerings to the dead were rich, and that makes this possibility almost a certainty. The graves can be dated, according to the sherds found and the relief amphora, to the end of the 7th cent., about 610 - 590 B.C. There is another, almost complete, relief amphora in the museum of Sparta, discovered in the area of the theatre, and some other fragments from about ten similar amphorae, the date of which ranges between 625 - 550 B.C.; all these confirm the view that until the middle of the 6th century no prohibition concerning grave offerings was established in Sparta.

Another conclusion, based on the new Laconian relief amphora and the other fragments, concerning the origin and freedom of Laconian art, is more important. Since the amphora was offered on the graves of a Spartan family — for it is impossible that the Helots or the Perioikoi could have a kiln, a house, and graves of their own in the town — it is obvious that the amphora is a Spartan creation. This makes Plutarch’s information (Plut. Lyc. 24 - 5; *Apophthegmata Laconica* 212, 49; *Epidēumata Laconica* 239) doubtful, i.e. that it was the Lycurgus’ Legislation which forbade Spartans artistic creation; the fact rather proves that the above prohibitions were introduced after the middle of the 6th century. Consequently they must be connected with the Ephor Hilon and the complete victory of the Ephors. This fact may give an explanation: a) for the decline of Laconian pottery after the middle of the 6th cent., b) for the complete absence of the relief grave amphorae after 550 B.C., and c) for the flourishing of Laconian bronze-work, particularly of statuettes of warriors. In this period (550 - 500 B.C.) the Laconian workshops produced bronze works for the most part, mainly for export, so that the production of the relief grave amphorae and of other clay vases which were made only for local use, ceased. That is the reason why the Attic ceramic workshops reached their full prosperity in that period and succeeded in surpassing all the provincial workshops, not only the Laconian ones.

The basic reason for this absolute superiority of the Attic workshops after the second half of the 6th cent., which caused the decline of all the provincial work-

shops, is the excellent solution given by the Athenians to the problem of population. Instead of the colonisation by which most of the Greek cities tried to face the increase of population, or the imperialism of Sparta, the Athenians adopted an almost modern solution: they tried to produce the best quality of their products and they exported them to other countries. In that way they did not lose their citizens, and they managed to attract to Athens the most distinguished men of spirit, arts and crafts of the whole Greek world. So Athens became gradually the centre of the Greek world and the leading city in culture: «Ἑλλάδος παιδείσις».

THE NEW RELIEF AMPHORA FROM SPARTA AND THE LACONIAN CERAMIC WORKSHOP

After the report of the excavation results and of the related problems a more detailed study has been undertaken of the new clay amphora with relief decoration found among the tombs. At the same time an examination is made of all the similar pots, found at different times and now in the Sparta Museum, both complete examples and those in fragments. The purpose of this is a thorough study of all questions which arise from the new amphora as well as the construction of a more complete picture of the activity of the Laconian pottery workshop. It is evident that the type of these pots is the *amphora* and that likewise at Sparta this shape is found only for those relief amphorae which were intended solely for funerary purposes. From a study of the form it is proved that there is a connection with Cycladic workshops and especially with amphorae from Thera, but at the same time there is clearly a special local development. In both shape and decoration the relief amphorae of the Laconian workshop permit us to distinguish clearly a connection also with the local bronze workshops and possibly a parallel development.

The special characteristics of the amphorae of the Laconian workshop are the successful combination of the functional necessities with the demands of the composition and the decorative claims and a clear preference for the organic. The special function of the handles and the particular role of the neck are worthy of note. As regards the shape of these amphorae from Sparta there is clearly an effort on the part of the potter to go beyond the merely tectonic creation and likewise the inorganic and floral characteristics to be found in the pots of other workshops, and to limit himself to a more organic composition.

The comparison of the shape of all the Laconian relief amphorae preserved permits us to distinguish the basic characteristics and principal tendencies and also to sketch the whole evolution of its progress. The details of the shape are also examined in relation to the decoration in which likewise similar tendencies can be distinguished. In the evolution of the decoration it is in general easy to distinguish, from the oldest known example belonging to the years around 620 B.C., that in the *first* phase the neck is undecorated, in the *second* phase it displays only animals and fantastic beings, and in the *third* phase it receives the principal representation of

the amphora — the reference to the life and deeds of the deceased. That is to say, there is a characteristic inversion from the first to the third phase which tends toward the limitation of the floral or decorative themes and toward the substitution for them of pictorial subjects and those more clearly related to the dead and to the tomb on which the vase is placed. Even from the beginning of the 6th century B.C. from the period of this new amphora it is indubitable that the decoration of the amphorae takes on a special character by which each portion of the decoration belongs to a definite category. The representation on the neck zone is a reference to the life of the deceased, that of the chariot race on the shoulder zone concerns the funerary rites, and the insertion of rosettes on the belly zone and the abstract and floral details on the handles are an allusion to the beliefs about death.

In this new amphora we have doubtless, among the masterpieces of the Laconian pottery workshop, a masterpiece in the sense that it elucidates and integrates, as regards shape as much as decoration, the purposes of its creators. Having been created at the beginning of the 6th century it belongs to a transitional period in which abstract decoration is disappearing as well as oriental floral motives, and they are succeeded by the complete victory of the anthropomorphic.

The technique of the amphora depends obviously on metal work, and the relief is made in moulds and applied to the body of the vase — a fact which explains various peculiarities of its decoration. The opportunity offered by having a group of Laconian amphorae contributes directly to a solution of the problem of the purpose of the relief amphorae from other workshops as well which must be considered as funerary.

After general remarks, the problems of the decoration of the new amphora and also questions of composition and morphology are examined, one by one. As regards the composition on the neck zone which is covered by the principal representation of the amphora, there is presented in this new amphora the peculiarity of a combination of a secondary and a central principle. This is considered as a characteristic effort of the Laconian workshop toward a new union in which there is a tempering of the elements of the metope with those of the frieze. The representation on the neck zone as regards subject does not seem to give us a mythological or a heroic scene but the picture of a mortal returning from a successful hunt principally of wild animals — lion, boar, deer, wild goat — and it bears a relation to the deceased on whose grave the amphora was placed. Thus it can be recognized without difficulty that the creators of the amphorae and especially of the new example were no longer interested in abstract decoration or in a mythical composition but in the relation of the scenes to the actual life of the deceased, and this results in giving a new character to the decoration. As the neck zone carries the main part of the decoration, it can thus be compared with the principal panel of the Attic grave reliefs which also give scenes from the life or the occupations of the deceased. The figures on the neck zone show us the deceased as a hunter returning from different hunts, and might be named the amphora of the hunters. The typological analysis of the forms on the neck zone shows without difficulty that the representation is related to works chiefly of the Corinthian workshop and especially

with models from which is derived the well known metope from Thermon with the returning hunter bearing in a similar way the animals he has killed. Several special elements show the extent of the connection of the representation on the Spartan amphora with the Corinthian workshop as well as the obvious independence of the artists of the Laconian workshop with respect to their models. At all events in the organization and the whole composition there existed among the Spartans without a doubt considerable plastic skill and the ability to make use of observations of daily life. The study includes a detailed examination of the elements of the neck zone representations, of the dress, and of the equipment of the hunters, even to the characteristics of the animal victims, as well as the details of the use of special motives such as the rosettes on the short chiton of the hunter.

There follows the study of the representation on the shoulder zone, that of the scene of the chariot race, in which it is evident that the details given are connected with funerary rites. The typological examination of this scene, as regards both the general content and the completely characteristic motives shows connections not with Corinthian but with Cycladic prototypes. We can even recognize without difficulty from special features which are used in the harness that the basis of the scene derives from the so-called Melian vases. The looser composition in this scene indicates a greater dependence upon outside prototypes, a fact which is explained by the frequent occurrence of this scene. The potter has no reason, therefore, to develop his personal initiative. In this connection it is noteworthy that in all the preserved grave relief amphorae (of the Laconian workshop), whole or in fragments, on the shoulder zone the same scene of a chariot race is represented which must consequently be considered as showing the funeral purpose of the pot.

In the third zone, that of the belly, the decoration is limited to the placing of large rosettes between abstract motives. Likewise in this case it is clear that the prototypes are to be found in the creations of the Cycladic workshop and especially in Melian vases.

After the typological examination an attempt is made to interpret the use of rosettes in this position and especially their relation with beliefs in respect to the tomb and the dead.

By Cycladic models also the decoration of the handles is influenced, in spite of the fact that a greater freedom is obvious in the work of Spartan artists, as much in the special function of the handles as in their decoration.

After the consideration of all the motives separately a general recapitulation of all the problems and a chronological analysis is undertaken. At the same time there is a discussion of the motives of the decoration also of all the Spartan amphorae, their dating and their development. By comparison with other examples of Laconian technique the new amphora is dated toward the end of the 7th century B.C. or the beginning of the 6th (610-590 B.C.), and in accord with this chronology that of the others can be achieved. Thus the other almost complete example coming from the area of the theatre is dated to about 620 B.C., fragments of others with animals on the neck zone to about 610 B.C., while others more developed in form and decoration, like the large fragment from the Heroon, to about 575 B.C., and fragments

of others still later to about the middle of the 6th century. In this period that is to say around 550 B.C. it is believed that there was a cessation in the work of the Lacedaemonian pottery workshops as regards relief amphorae and a general decline also as regards other ceramic productions in Sparta. These opinions are discussed in relation to the whole development of the state of the Lacedaemonians in this period and permit the clarification of many doubtful points both in art and in the general historical progress of Sparta.

But apart from the general subjects upon which new views are possible, the group of these funeral pots, from their special decoration alone, enriches the character of our views concerning Spartan life. Because they carry on the neck zone a clearly individual representation, on the shoulder zone an indubitably typical one, and on the belly motives related to beliefs about death, their study results in giving us an almost complete picture of the beliefs of one epoch.

CHRYSANTHOS ATH. CHRISTOU

EPIGRAPHICAL NOTES

(Plates 104-108)

Working at the Inventory of the Epigraphical Collection of the National Archaeological Museum, the writer has identified in the Epigraphical Collection seventy nine (79) Attic inscriptions published in the *Corpus* and till now considered "lost" or of unknown location. This article gives the correlation between the *Corpus* and the Inventory numbers with a few notes.

DINA PEPPAS-DELMOUSOU

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Δ Ι Ο Ρ Θ Ω Σ Ε Ι Σ

- σ. 43, στ. 30, μετά τὸ "ἄνω δεξιά", νὰ προστεθῆ (Πί ν. 29 α).
 σ. 56, στ. 12, ἀνάγν. "τοῦ Μουσείου τῆς Μαδρίτης. Τελευταῖον τέταρτον...".
 σ. 61, στ. 8, ἀνάγν. "σταματᾷ εἰς τὸ τέλος τῆς πρώτης δεκαετίας τοῦ 5^{ου} αἰ.".
 σ. 61, στ. 10, ἀνάγν. "πρόγονος τῆς ομάδος Β".

— Αἱ φωτογραφίαι τοῦ ἄρθρου "Ἀρχαϊκὴ Γραπτὴ Κεραμικὴ ἐκ τοῦ οἰκοπέδου Ἀγγελοπούλου" ὀφείλονται εἰς τὸν κ. Κ. Κωνσταντόπουλον, φωτογράφον τοῦ Ἐθνικοῦ Ἀρχαιολογικοῦ Μουσείου.