

*With the author's compliments*

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THE RESIDENTIAL DISTRICTS AND THE  
CEMETERIES AT OLYNTHOS

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# THE RESIDENTIAL DISTRICTS AND THE CEMETERIES AT OLYNTHOS<sup>1</sup>

## PLATES V-VIII

CITY PLAN. The entire North Hill, which so far as excavated has proved to be mostly residential, was laid off in accordance with the Hippodamian system,<sup>2</sup> in a

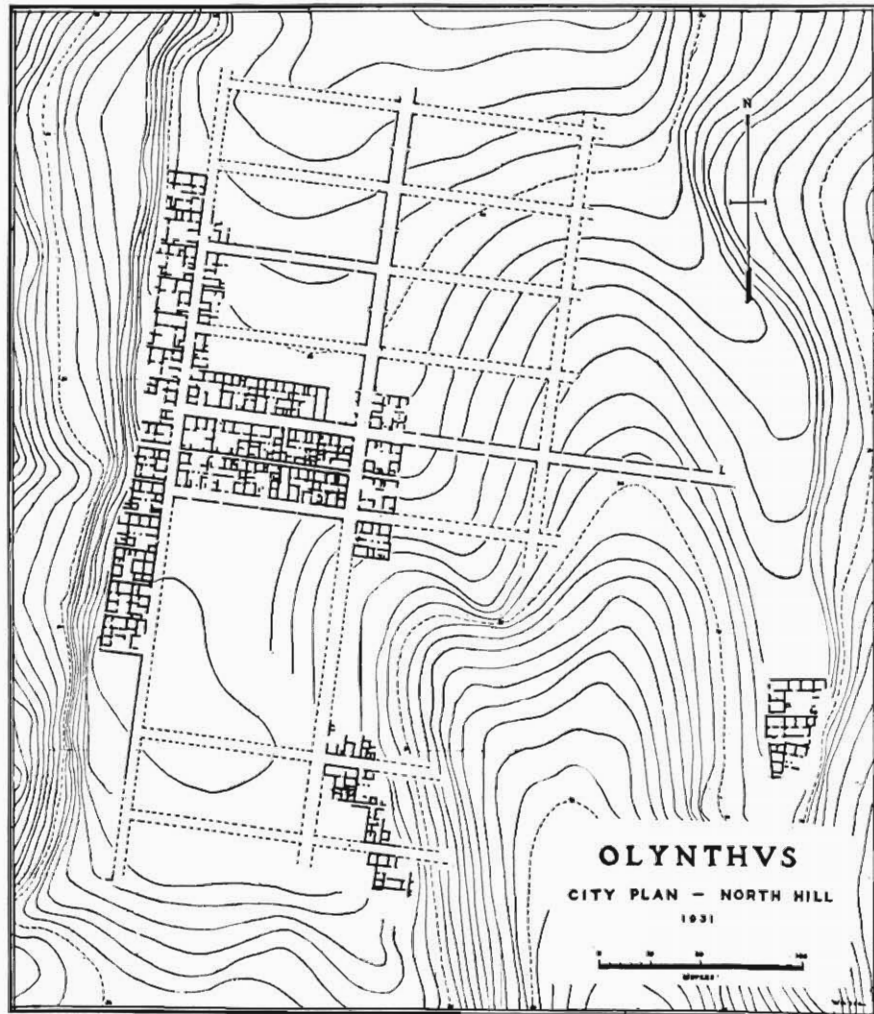


FIG. 1.—PART OF CITY PLAN. NORTH HILL. By Donald N. Wilber

network of straight streets running at right angles to one another at uniform intervals. The almost level surface of the hill lent itself admirably to such a system.

<sup>1</sup> Part II of a preliminary report on the second campaign at Olynthos. For Part I, cf. *A.J.A.* XXXVI (1932), pp. 16-24, pls. I-IV.

<sup>2</sup> Cf. *Excavations at Olynthos*, II, p. 39.

The straight streets are also found to extend eastward into the hollow between the North Hill and the hill to the east (Fig. 1).

The position of four long north-south avenues has already been determined. They orient a little east of north in order to parallel the steep west edge of the hill and so eliminate wasteful angular areas. We have termed the north-south streets "avenues," in order to distinguish them readily from those running east-west,

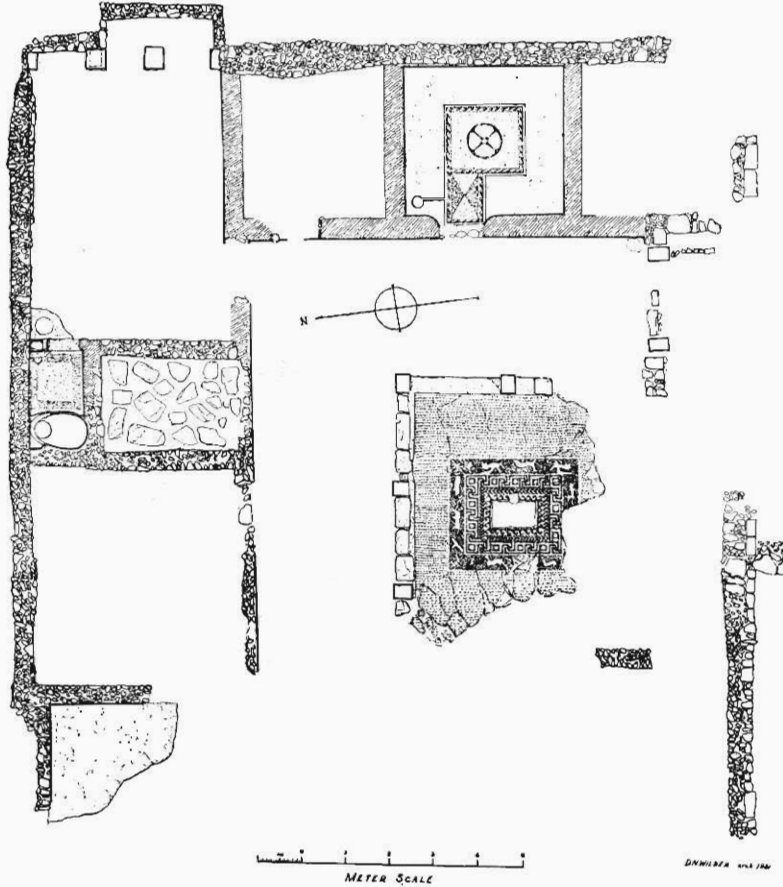


FIG. 2.—PLAN OF "HOUSE OF THE COMEDIAN"

which we call "streets."<sup>1</sup> They are all, however, approximately of the same width (slightly less than 5 metres), except the second avenue from the west (Ave. B or "Main St."), which is about 5.85 m. broad. We intend in another campaign to follow this broad avenue further to the north and to the south (where it reappears in the "Shopping District" excavated in 1928), in the hope of locating some of the public buildings of the city.

The east-west cross streets intersect the avenues at regular intervals forming rectangular blocks of uniform size, 86.6 m. from east to west by 35.5 m. from north

<sup>1</sup> The blocks and houses have also been given a uniform system of nomenclature, which will be used in later publications.

to south. There are ten houses, each about 17 m. square, to each block, five (with common lateral walls) on each of the long sides.

The plan of this district is so extremely regular that it must all have been laid out, or at least projected, at one time. The similarity in construction and plan and the bonding of continuous walls, also plainly indicate that many of the houses were constructed at one period. The reasonable period for such an expansion is that following the synoecism of the thirty-two Chalcidic cities in 432 B.C.

The "House of the Comedian." (Fig. 2.) A general account of the typical plan of the Olynthian houses has been given in the previous article. We may describe, in concrete illustration, an important house which conforms in general with the typical plan but which also presents several unusual features, the "House of the Comedian."

This house is located at the southern extremity of the ridge which runs to the east of the North Hill. Owing to the slope on which the house is built, the northern and



FIG. 3.—"HOUSE OF THE COMEDIAN." FROM ENTRANCE

eastern parts of it were deeply buried and consequently well preserved; the western extremity, however, has been completely destroyed.

The entrance to the house is located at the southern end of the east portico (Fig. 3). The mosaic-floored impluvium, one of the most distinctive features of the house, has been described in the previous article. The existence of a complete peristyle (*cf.* also house 3) <sup>1</sup> is noteworthy because its presence in pre-Hellenistic houses has usually been denied. The arrangement of rooms on the east and north, opening on porticoes or loggias on these sides, is normal; there may also have been rooms on the west side of the house, but if so, the house covered an abnormally large area.

The central one of the three rooms on the east is the characteristic Olynthian room with raised border. (*Cf.* Fig. 2.) The wheel and butterfly mosaic, which has already been described,<sup>2</sup> drains into a cement-lined hollow in the border on the north side. The walls were decorated with white stucco.

At the east end of the room in the northeast corner is a complicated arrangement,

<sup>1</sup> *Excavations at Olynthus*, II, pp. 52 ff.

<sup>2</sup> In Part I of this report.

the results of the study of which can only be outlined here. Of the four bases which may be seen in the plan, three probably supported rectangular pillars; the other (the second base from the south), a round wooden column, the capital of which we found in the court (Fig. 4). Three long marble blocks discovered in this room may with most probability be restored as steps in the interval between the two southernmost bases. We therefore regard the construction as a porch (of the same width as the projecting foundation), with a column in the centre of the opening and a pillar on either side. Through this, steps led from the room into the higher area to the east. Part of this area was excavated, but no further walls were found; it is very probable that it was a garden.<sup>1</sup>

Entered from the northwest corner of this room is a bath room, the most carefully appointed one yet discovered (Fig. 4).<sup>2</sup> At the western end is a terra cotta bath tub

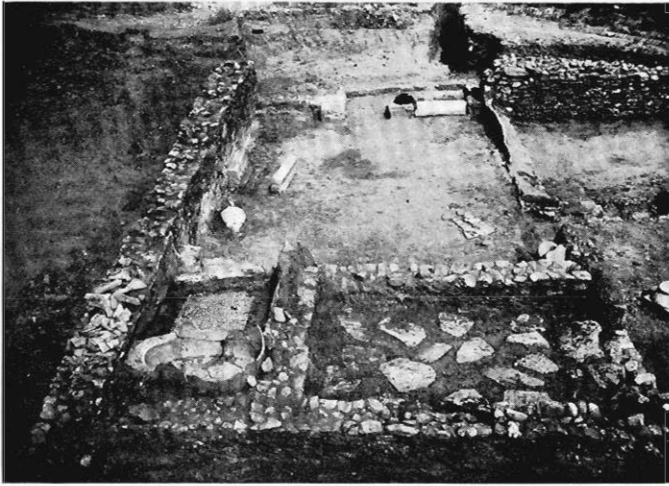


FIG. 4.—"HOUSE OF THE COMEDIAN." NORTHEAST CORNER.  
BATH ROOM AT LEFT

*in situ*, of the usual type; the floor to the east is paved with black and white pebbles set in cement, and is drained by a small hole through the wall leading into a cement-lined basin in the adjoining room. The walls were protected with water-proof plaster. The rectangular room to the south of the bath room is paved with large flat slabs of stone, as in several similarly located rooms at Olynthos.<sup>3</sup>

There are no remains of a stairway preserved in this house, but by analogy with the other houses it is likely that there was a stairway and a second story. The second floor of the Olynthian houses was evidently very similar in plan to that of the first.<sup>4</sup> Balconies, reached by a stairway from the court, corresponded to the porticoes on the first floor and, like them, furnished entrance to the rooms. A similar arrangement is still to be found in some of the modern Greek houses in the neighboring towns.

The walls of the porticoes were more carefully decorated than the walls of the various rooms in the house. The arrangement here may well be described, since it is

<sup>1</sup> Cf. Isaeus, V, 11. <sup>2</sup> Cf. *Excavations at Olynthus*, II, pp. 46 ff. <sup>3</sup> *Ibid.*, p. 41. <sup>4</sup> Cf. Lysias, I, 9.

quite typical of the most developed style of mural decoration at Olynthos. The walls are painted in three colors separated from one another by horizontal incised lines. At the base of the wall of the north portico is a band of white (0.40 m. high) and above this a band of yellow only 0.08 m. high; the whole surface of the wall above this seems to have been painted red. The stucco is preserved to a height of 0.70 metres. On the east portico the arrangement is similar except that the narrow band is apparently white, not yellow; and the band at the bottom is black. The lowest band on the north side is also divided at irregular intervals (0.56 to 0.80 m.) by vertical incised lines; the band on the east seems not to have been incised. The style is closely related to the simplest examples of the *à refends* style at Delos.<sup>1</sup> Where the plaster is backed on the rubble foundation a coat some 0.02 to 0.05 m. thick is used; where it is backed on mud brick, of which the entire wall above the foundation is composed, only a very thin coat (0.002 to 0.005 m.) is used.

As typical of the wealth of small finds excavated in all of the houses, we may list those found in the "House of the Comedian:" six large amphorae, forty-six other vases (in addition to sherds), seven lamps, twenty-six terra cotta figurines (twenty-four in one room), eight coins, ninety-eight loom-weights (more than twenty are stamped with a dove), and a number of small bronzes including a ring with intaglio design representing three heads in juxtaposition, two of them probably masks of Comedy and Tragedy, and the third a lion's head. One of the vases is a large krater, representing winged Victories apparently preparing to crown a warrior (apobates) who is riding with a winged Victory in a quadriga. He wears a helmet, and holds a shield decorated with a Gorgoneion. On the reverse side of the vase are Victories erecting trophies, as on the balustrade of the Nike temple on the Athenian Acropolis. The vase is in the best Attic style of the end of the fifth century.

The discovery of the Olynthian houses has at last enabled us to decide many of the controversial points in regard to the Greek house of the classical period, concerning which such widely divergent theories have been held. The houses here assume as dominating a position for the study of domestic architecture in this period as the houses of Priene, Delos, and Pompeii assume for the Hellenistic and Roman periods.

#### THE SOUTH HILL

Excavation on the Megali Toumba or South Hill was carried on in three sections. The first lay immediately south of the Civic Centre (uncovered in 1928), and in this area small shops were found lining both sides of the road which ran approximately north to south along the east side of the hill. The shops on the west side were interrupted at three points by roads running at right angles to the main road. The most northern of these crossroads was found to extend through to the western side of the hill, with no intersections, until it joined the north-south road along the west side of the hill. It was 3.85 m. wide and 69 m. long. At the eastern end, an alley (1.60 m. wide) continued to the edge of the hill.

In the main road and the surrounding area two strata were clearly discernible. The upper stratum, about 0.60 m. thick, contained many red-figure vase fragments. Twenty apothekes, whose openings are on a level with the lower stratum, were

<sup>1</sup> Cf. *Excavations at Olynthus*, II, p. 57.

excavated. Like the apothekes discovered in 1928, they are all located in the roads, and contained local pottery, terra cottas, and bronzes, dating before the Persian destruction in 479 B.C.<sup>1</sup> The native Olynthian pottery of a new type, which they yield, will be discussed in the section on vases.

The second section of the excavations was started farther south where the hill begins to slope down to the "Fountain-house" excavated in 1928, and was continued north to meet the first section. At the point where the two sections met, a cement-lined cistern was found. Its opening was surrounded by a pebble pavement (2.35

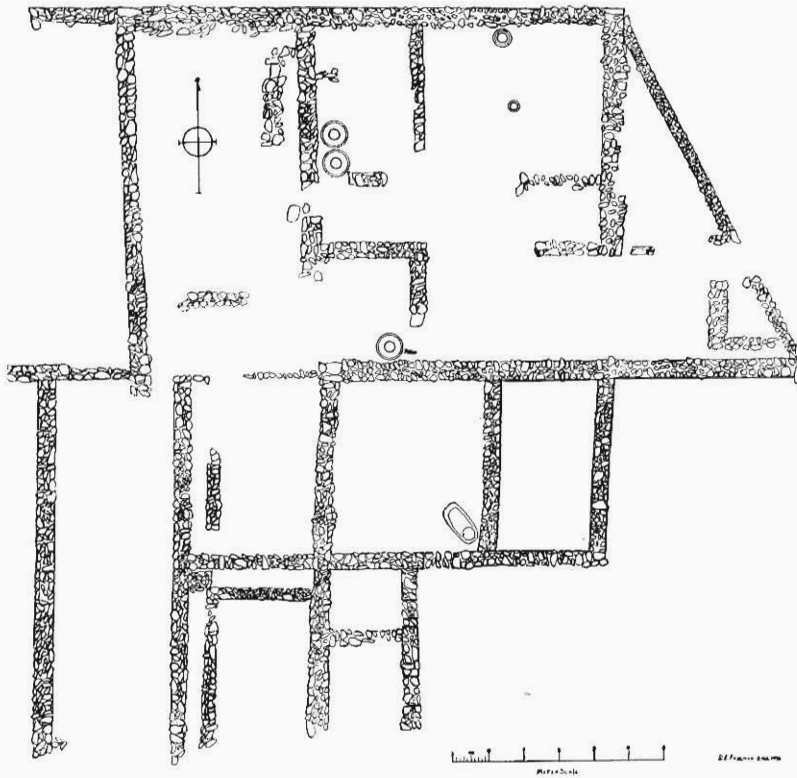


FIG. 5.—PLAN OF HOUSE ON SOUTH HILL

by 1.85 m.) with simple geometric patterns. South of the cistern the road turned to the east, and the remainder of the section comprises a complex of walls ending in a dwelling of several rooms, including a bath room with bath tub in place, which we called the "House of Pan" from a statuette found in it.

The third section was excavated to the east of Trench VI of the 1928 campaign, and finally joined it. It was found that the road running south from the Fountain-house continued to the end of the hill, and that there was a crossroad leading off it to the west. Some of the walls at the extremity of the hill have been washed away. A large irregular house with bath tub was excavated in this section (see Fig. 5). North of this, a long terra cotta pipe (16.33 m.) in seventeen sections ran diagonally underground to the westward, to a cesspool two metres below the surface. Still

<sup>1</sup> Cf. *Excavations at Olynthus*, II, p. 31.

further north, four large pithoi containing burned grain, were found standing close together.

#### THE EASTERN AND WESTERN ENTRANCES

At the western end of the hollow between the North and South Hills, we found an entrance road curving up steeply from the river. It was paved with cobblestones for a distance of sixteen metres and was four to five metres broad. It is probable that it climbed the north slope of the South Hill and joined the cobblestone road which we uncovered in 1928.<sup>1</sup> To the south of the western end of the cobblestones, is a wall (1 m. wide) extending for three metres to the south. One metre beyond this is a kind of tower with a narrower wall continuing south (at least three metres preserved). To the east of this is a second, broader wall which we cleared for two metres toward the south. There would seem to have been a wall of defence at the point where the road went up into the city. We have found in all probability the western entrance to Olynthos.

In 1928 we located the eastern entrance to the South Hill; in 1931 we continued to explore this, but found that all traces of the road where it descended the steep slope had been washed away. Nor were we able, although we dug several trial trenches, to locate the road coming from the port of Mekyberna.

#### THE GRAVES

The cemeteries were located only after many trial trenches had been dug without result along the west slope of the North Hill and along the east and west slopes of the South Hill at its southern end. Finally, in running several trenches along the west slope and on the upper surface of a hill more than 700 metres to the east,<sup>2</sup> a cache of some twenty-five terra cotta painted figurines of seated and standing types of the first half of the fifth century and later, and of some ten red-figure vases, was discovered.

This cemetery, which was named the East Cemetery, we continued to clear completely. The skeletons, when preserved, were found to lie normally at full length with their feet pointed toward the west. In many cases, however, the bones have entirely disappeared and only the accompanying offerings, or the tiles in which the body was enclosed, remained to mark the position of the grave. The soft bones of children would be peculiarly subject to such complete disintegration. In many cases, too, the bodies had been cremated and the remains buried either uncovered, or in plain amphorae.

Sometimes the skeletons were found without any protective covering, but in some instances, at least, bronze nails were found in such a position as to suggest that the body had once been enclosed within a wooden coffin. Very frequently the bodies had been enclosed within rounded terra cotta tiles. The most imposing method of burial is represented by two large undecorated stone sarcophagi (Fig. 6). Strangely enough, in spite of the fact that an abundance of vases (including white lekythoi), bronzes, and terra cottas were found in the simpler graves in this cemetery, one of

<sup>1</sup> Cf. *Excavations at Olynthus*, II, fig. 68.

<sup>2</sup> Due east of the Neolithic Settlement at the end of South Hill, cf. *ibid.*, Survey, pl. IV.

these sarcophagi contained nothing but a single skeleton, and the other, the skeletons of a man and of a young woman with a plain amphora at their feet and a fragile remnant of cloth and of a straw basket by the middle of the female skeleton.

One other cemetery was found and excavated in the 1931 campaign. It was named the Riverside Cemetery because it lies on the slopes of the hill above the river just opposite the depression between the North and South Hills;<sup>1</sup> indeed, part of the hill, and with it many of the graves, have been washed away by the river, leaving a sheer precipice some fourteen metres in height. No stone sarcophagi were found in this cemetery. Many of the bodies were apparently inhumed without any covering;

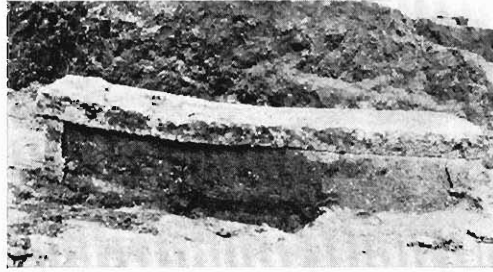


FIG. 6.—STONE SARCOPHAGUS  
EAST CEMETERY

others were covered with tiles. Cremation burials either directly in the ground or in plain amphorae were also frequent. In two cases the bones were enclosed within beautiful red-figure vases.<sup>2</sup> One of these, a hydria (Pl. V, 1), is decorated with an Amazon on horse-back, wearing a short chiton and high boots and fighting with a battle-axe against two Greeks, one to the rear and one in front; another Amazon lies dead on the ground. White is preserved on the flesh parts of the Amazons. The drawing, which is still careful, suggests a date toward the end of the fifth century.

The other vase (Pl. V, 2), a pelike (0.52 m. high, 0.36 m. diam.), had been placed for concealment and protection within a large plain amphora the top of which had been broken in order to permit the insertion of the vase, and then replaced. It dates from about the same period, or perhaps a little later if we may judge by the drawing. The scene represents a youthful Hermes leaning negligently against a column at the left and bearing his usual attributes, the caduceus and petasos. He looks toward Aphrodite, who is emerging behind a large white shell; the flesh parts are rendered in white, the hair in gold. Poseidon, holding a trident, sits facing the goddess at the right, and between them flies a winged Eros. The scene probably represents the birth of Aphrodite. The vase is by the same artist who painted the scene on a hydria in the Metropolitan Museum (06.1021.184) which, in the ripe free red-figure style, represents a similar Poseidon and Eros with the additional figures of Amymone and Pan. Perhaps we can call him the "Olynthos Painter" or the "Poseidon Painter."

Much information was gathered from the graves in regard to burial customs, especially with regard to objects placed in the grave with the dead. We found, for example, that in some twenty cases four bronze coins, instead of the usual one,<sup>3</sup> were placed in the mouth of the dead to pay Charon's fee. In some instances a broken vase was placed at the foot of the corpse. A similar custom is still practised at

<sup>1</sup> Cf. *Excavations at Olynthus*, II, *Survey*, pl. IV.

<sup>2</sup> For the use of beautiful vases to contain the ashes of the dead cf. Robinson, *A.J.A.* XXXV, 1931, p. 160; Aes. *Agam.* 444; Plut. *Demetrios*, LIII. (The ashes of Demetrios were placed in a golden hydria.)

<sup>3</sup> Cf. Bruck, *Totenteil und Seelgerät im griechischen Recht*, 1926, pp. 145, 337.

modern Greek funerals,<sup>1</sup> and such broken vases may be seen today, for example, in the modern cemetery near the Greek church in Myriophyto. In two or three cases a hen's egg, the symbol of resurrection, and also seashells, were deposited with the other offerings.<sup>2</sup>

In addition to the ubiquitous pottery, ornaments and playthings were very frequently included among the offerings. One child's grave, for example, contained two small black lekythoi, two terra cotta figurines, a strigil, a silver ring bearing an inscription in raised gilt letters on the bezel (ΔΡΟΝ), and a child's rattle (Fig. 7).



FIG. 7.—CHILD'S  
RATTLE OF  
BRONZE

The rattle (πλαταγή) is made of bronze (0.30 m. long) and consists of a pair of cymbal-like disks (diam. 0.08 m.) set in a fork at one end of a long handle;<sup>3</sup> the disks still turn freely and the small pebbles used to produce the noise remained inside when found. Many astragali were found in the graves; one girl's grave contained some seventy of them; evidently she was a particular devotee of the game.<sup>4</sup> Frequently a bronze strigil lay across the middle of the body, held usually in the right hand but sometimes in the left; one was inscribed ΣΩΣΙΟΥ, probably the name of the manufacturer. Among the ornaments found may be mentioned: bracelets (mostly of bronze, a few of silver); fingerrings; earrings; and fibulae (the last often found on the breast). In one grave a score of bronze "beads" (discussed in the section on bronzes) were found along with other ornaments.

Our excavations, in which nearly 200 graves were opened, admirably supplement the recent discovery of graves of the same period at Corinth where similar undecorated stone coffins and similar burials with a covering of large roof-tiles (beginning in the latter half of the fifth century) have been discovered by Dr. Shear. A similarity in the contents of the Corinthian graves (strigils in the men's, and toilet vases in the women's graves; broken vases, egg-shells, silver obols in the mouth, etc.), dating from the fifth and early fourth centuries, confirms our dating.<sup>5</sup> It would seem, however, that whereas cremation was not practised at Corinth, at Olynthos cremation and inhumation burials were found side by side from the sixth to the fourth centuries.

#### THE VASES

More than 750 vases, more or less completely preserved, were included in our detailed inventory. This figure is exclusive of lamps, small plain saucers, and

<sup>1</sup> Cf. also Lawson, *Modern Greek Folklore and Ancient Greek Religion*, pp. 520-521.

<sup>2</sup> Cf. M. P. Nilsson. "Das Ei im Totenkultus der Griechen." *Från Filologiska Föreningen i Lund, Språkliga Uppsatser*, II, 1902; "Das Ei im Totenkult der Alten." *Archiv für Religionswissenschaft*, XI, 1908, pp. 530-546; J. J. Bachofen, *Gräbersymbolik der Alten*, 2nd ed., pp. 1-297.

<sup>3</sup> Cf. Daremberg-Saglio, *Dict. des Ant. Gr. et Rom.*, s.v. fig. 2064, p. 1561; Van Hoorn, *De vita atque cultu puerorum monumentis antiquis explanato*, 1909, p. 27, n. 2; *British Museum Guide to Exhibition Ill. Gr. and Rom. Life*, 1920, p. 193, fig. 230 (child holding rattle in right hand); *Brit. Mus. Cat. of Bronzes*, nos. 878, 879. I have also noticed one in the Ashmolean Museum. The Olynthian example is illustrated in *Ill. London News*, Jan. 30, 1932, p. 175.

<sup>4</sup> For astragali in graves, cf. *Arch. Anz.* XLI, 1929, pp. 272 f.; Bruck, *op. cit.*, pp. 126-127.

<sup>5</sup> Cf. *A.J.A.* XXXIV, 1930, p. 426.

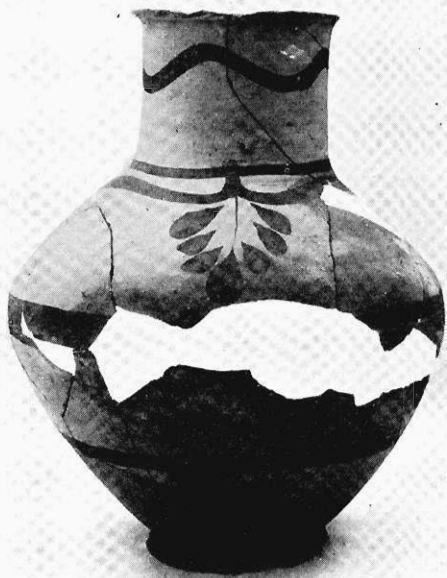


FIG. 8.—NATIVE OLYNTHIAN WARE

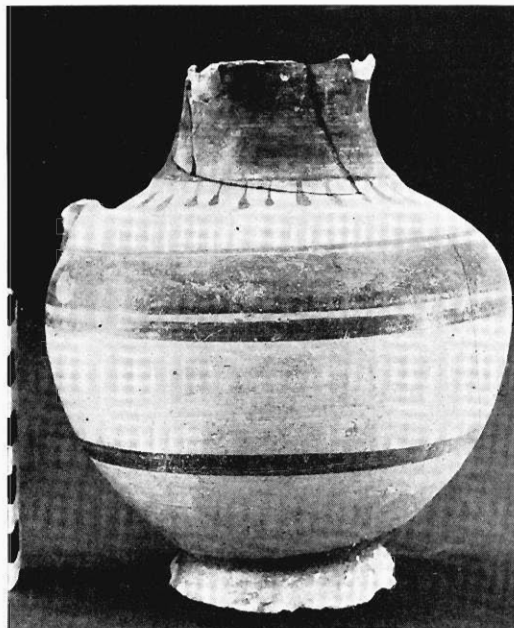


FIG. 9.—NATIVE OLYNTHIAN WARE



FIG. 10.—NATIVE OLYNTHIAN WARE

terra cotta figurines in the form of vases. The majority of these vases belong to the usual classical wares: black-figure, red-figure, white-ground (a few); as well as stamped, ribbed, and plain pottery. Another large and important division, however, includes the pre-Persian, native Olynthian ware. No Helladic, Geometric, or Ionian ware was found; a few Corinthian aryballoi come from the graves.

The pre-Persian, native Olynthian ware was recovered in large quantities from the apothekes on the South Hill. Several very large vases were reconstructed from the fragments. One huge krater is decorated with spirals and leaf designs and bands; another large vase is decorated with lotus buds and spiral tendrils. Other specimens of these native Olynthian vases (Figs. 8-10) are smaller, but they are all characterized by brightness of coloring. The clay is native Macedonian and contains the typical Macedonian mica. The designs consist of broad bands in red or brown or of spiral or plant motives. The ware is sub-Mycenaean and reminds one of Ionic vases from Samos, Naukratis, Naxos, Aigina, and elsewhere. It dates from 700 to 479 B.C. and constitutes a new style.

Many black-figure fragments, including pieces of a panathenaic vase, were found in the apothekes and on other parts of the South Hill (none were found on the North Hill). No. 759 in our inventory (diam. of opening 0.15 m.) is a black-figure vase of which part of the rim, body, and one handle are preserved. The decorated zone occupies the area between the handles, and terminates in palmettes; above and below it is bounded by bands. The scene represents a charioteer, clad in a long himation, preparing to mount his chariot; beside the horses stands a bearded man who turns toward the charioteer and raises his right hand. Purple is used on the charioteer's

hair and for part of his himation, as well as for the hair and beard of the attendant. Incised lines mark the folds of the himation, the details of the chariot and its wheels, and the outline of the horses.

The most important vases and sherds are in the red-figure technique. One complete white-ground lekythos and parts of others come from the East Cemetery.

Two complete red-figure vases were recovered from the graves and have already been described (p. 125).



FIG. 11.—FRAGMENT OF KRATER. POSEIDON  
AMPHITRITE AND OTHER FIGURES

Many other fine examples were found in the houses. One big krater (Fig. 11), of which only the upper part is preserved, represents Amphitrite and Poseidon seated on a couch while toward them run two young warriors, each grasping two spears; other figures are grouped below. The style is similar to that of the Talos painter. Another vase with a kneeling Amazon may be by the Aison painter. On a krater (Fig. 12) from house 9, a winged Victory is seen driving a four-horse chariot toward the goal; the chariot is somewhat like that on the vase in the Louvre representing the Battle of the Gods and Giants.<sup>1</sup>

<sup>1</sup> Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 96.

White was freely employed in many cases, as, for example, for the Victory on the vase last described. Animal designs are frequent (especially on askoi), including ducks, griffins, lions, and sphinxes; several plates are decorated with fish.

As examples of decorated vases made of local, micaceous clay, we may mention a pelike (height 0.238 m., diam. of base 0.105 m.) representing on one side two figures with a stele between them, on the other a winged figure bringing offerings to a seated woman, as on so-called Apulian vases; another pelike has a horse's head at the left, while at the right is a woman's head covered with a hood. A thin ware decorated with spirals, of which we found many fragments and which is classical, not prehistoric, also is made of this glistening Macedonian clay. I therefore believe that although many of our vases resemble the so-called Apulian ware, they are of local manufacture; this also applies to the ware stamped with palmettes and floral designs as well as to some of the red-figure ware.



FIG. 12.—KRATER. VICTORY IN A QUADRIGA

#### THE TERRA COTTAS

Between three and four hundred terra cottas were found in the 1931 campaign, distributed among the private houses and the two cemeteries. They range from the stiff frontality of sixth-century standing and seated types to the freedom and ease of fourth-century dancing figures rivalling those of Tanagra, and from the set archaic smile of sixth-century masks to fourth-century grotesques. They thus epitomize the history of Greek art in this period. Many of them, when taken out of the ground, still retained much of their original coloring. The great majority are made of a clay which contains Macedonian mica, and which is of the same quality and color as that found in the neolithic pottery of Olynthos. Our belief that many of the terra cottas are of local fabric<sup>1</sup> is confirmed by the finding of more moulds,<sup>2</sup> for example, a circular stone mould (diam. 0.15 m.) for a horse to be dated in the early fifth century B.C. (Pl. VI, 1), and another (Ht. 0.273 m.) for a life-like lion's head (Pl. VI, 2). The mould with the horse, though found in a house (No. 8), may have been the coat-of-arms of the city of Olynthos, as distinct from the "lyre" coat-of-arms of the League. Only certain choice examples seem to have been imported.

Many female masks of the sixth and fifth centuries were unearthed in the graves, and we were able to restore several complete specimens (Figs. 13-15); such masks

<sup>1</sup> *Excavations at Olynthos, IV (The Terra-Cottas)*, p. 1.

<sup>2</sup> *Ibid.*, nos. 410-422.

are often of local clay and there are numerous replicas. A similar mask, with hands at the breast, and a mould for another, found recently at Corinth, are of local (Corinthian) manufacture, and prove that here, too, such figurines were not always imported from Rhodes.

An archaic, sixth-century figurine is reminiscent of the archaic "Old Maids" in the Acropolis Museum. The back of the figurine is flat. Traces of red are still preserved on the garment and the *stephane* is decorated with red and blue dots. The right arm is bent across the body, the left is extended to the side and holds up the folds of the drapery. The closed right hand is pierced to hold some object, no doubt a wreath, as in a figurine from the same mould illustrated in Winter's *Typen*.<sup>1</sup>

There were many seated female figurines (Fig. 16) dating from the sixth and fifth



FIG. 13



FIG. 14



FIG. 15

FIGS. 13-15.—TERRA COTTA MASKS OF SIXTH AND FIFTH CENTURIES

centuries. Several hold a child in the lap (*kourotrophos*),<sup>2</sup> which in one case the mother is kissing, in another, suckling. Here also there are several replicas. Most of this type have rouged lips, and the chairs and drapery are painted with red, blue, and yellow stripes. The standing draped female type of the early fifth century is also represented by several duplicates (Fig. 17). The arrangement of the hair, in a pointed knob at the back of the head, is characteristic of Macedonia.

<sup>1</sup> *Die Typen der figürlichen Terrakotten*, p. 57, no. 3; no. 84913 in the Naples Museum (Levi, *Le Terrecotte Figurate del Museo Nazionale di Napoli*, p. 110, no. 475) is from the same mould and has also lost the wreath. Nos. 5706, 5707, and 5902 in Athens, and one in the Louvre (also colored red), I have noted as probably from the same mould. A somewhat similar figurine, but holding a dove, was found by Miss Newhall at Corinth (*A. J. A.* XXXV, 1931, p. 24, and pl. I, 3). For further examples see references in Winter, *loc. cit.*

<sup>2</sup> Cf. the inadequate article of Professor Couch, publishing one in the University of Illinois, *A. J. A.* XXXIV, 1930, pp. 344-352. For a Minoan *kourotrophos* with a "Holy infant," cf. *B. S. A.* XXVIII, 1926-7, pl. XXI. Women nursing babies go back to the earliest phases of Cypriote art. The seated type starts in the second millennium. By the fifth century the child sits; cf. Pryce, *Cat. of Sculpture in the Brit. Mus.* I, 2, pp. 132-133.

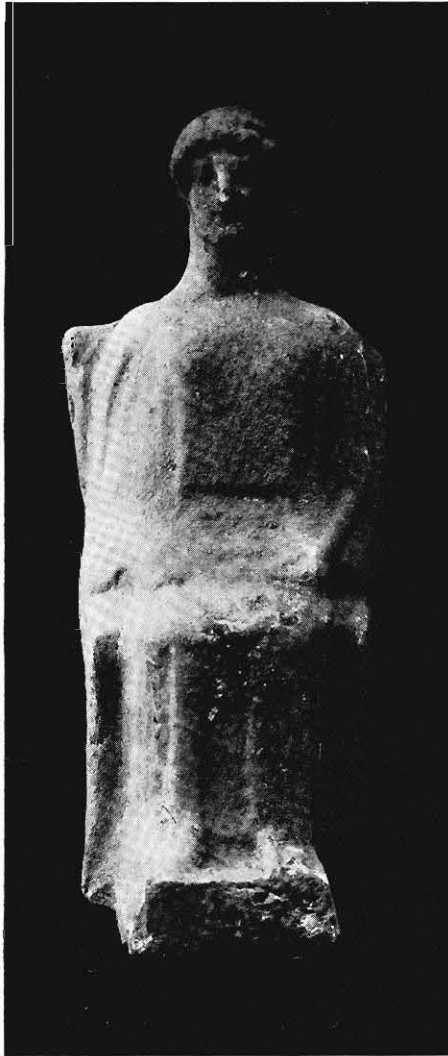


FIG. 16

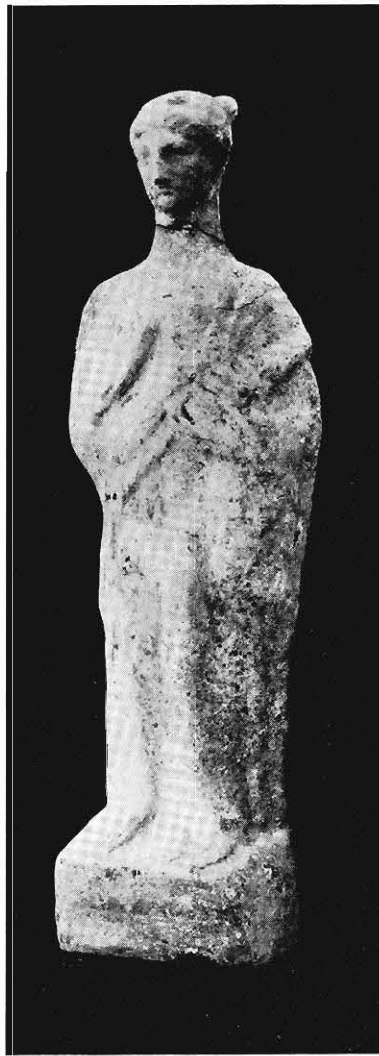


FIG. 17



FIG. 18



FIG. 19

FIGS. 16-19.—TERRA COTTA TYPES FROM OLYNTHIOS

From the fifth century come many figurines or busts with all the dignity and restraint of the best Greek art. A poorer specimen from a grave, but one better preserved than the headless example found in 1928 from the same mould,<sup>1</sup> represents Hermes wearing a pointed hat (Fig. 18) and carrying a ram in his left hand; the figure stands on a rectangular plinth. Similar figurines come from Tanagra and elsewhere. The motive is perhaps to be derived from Onatas' statue of Hermes Kriophoros (Paus. V, 27, 8), though it occurs also on the Thasian relief in the Louvre<sup>2</sup> which dates about 490 to 480 B.C. From about the same time (480 to 460 B.C.) would date the vase (Fig. 20) with trefoil lip, representing an altar at the right, and at the left a female draped figure with right leg outstretched and bent



FIG. 20.—PLASTIC VASE.  
FEMALE FIGURE



FIG. 21.—SEATED YOUTH

slightly at the knee and with left leg drawn back, in an attitude reminiscent of the kneeling Herakles in one of the Aigina pediments, and also of that on coins of Thasos. Two fragments from the same mould were found in 1928.<sup>3</sup> The figurine with Doric peplos and overfold (Fig. 19) recalls the female figures in the centre of the East Pediment of Olympia, and would date from the middle of the fifth century (*cf.* 06.1156 in the Metropolitan Museum). The seated figure with left leg raised (Fig. 21) is also reminiscent of one of the figures in the Olympia pediments.

The large number of fine plastic vases is a unique feature of the Olynthian terra cottas. In one case we have twelve replicas of an Eros standing by a small herm of

<sup>1</sup> *Cf.* Robinson, *Terra-Cottas of Olynthus*, pp. 58-59, pl. 32, no. 337. To the parallels cited there add *Mon. Piot.* II, pp. 165 f., pl. XX, and one from a tomb at Carthage published by Merlin, *Bull. Arch.*, 1917, pp. 136-137, pl. XXIII. *Cf.* also a bust of such a figure in the Louvre (no. 182). Our specimen comes from house 29 and was found on top of the mosaic with a wheel design.

<sup>2</sup> Brunn-Bruckmann, *Denkmäler Gr. und Röm. Skulptur*, pl. 61. *Cf.* Winter, *op. cit.*, I, 179, no. 5.

<sup>3</sup> *Cf.* Robinson, *op. cit.*, p. 60, nos. 340, 341, pl. 33, and references there.

Aphrodite such as we found in 1928.<sup>1</sup> Some male busts, apparently representing Dionysos crowned with a wreath of ivy (Pl. VII, 1), exhibit the calm dignity which



FIG. 22.—GROTESQUE FIGURE.  
ACTOR



FIG. 23.—GROTESQUE FIGURE.  
SILENUS

we naturally associate with the fifth century; others, such as the Faun<sup>2</sup> in Plate VII, 2, reveal the more earthly characteristics of the fourth.

Other terra cottas belong unmistakably to fourth-century types, *e.g.* negro heads, grottesques (Fig. 22), and the Silenus-like funny fat man (Fig. 23). Several so-called temple boys are numbered among the terra cottas of this campaign; one of them is from a mould found in 1928.<sup>3</sup> One of the finest of the female dancing figures is a red-haired and red-lipped tambourine player, her dress of yellow, and her tambourine red with a white wreath. Another is a draped veiled lady leaning to her right.

Such plastic vases as the *lekythos* (Fig. 24) in the form of a Nereid riding on the back of a sea-serpent, probably date from the period shortly before the destruction of Olynthos in 348 B.C., but previous to our excavations they would have been dated as Hellenistic. The



FIG. 24.—NEREID ON A SEA-SERPENT

<sup>1</sup> Cf. Robinson, *op. cit.*, p. 74, no. 372.

<sup>2</sup> In Athens is also a terra cotta bust (5479) from Asia Minor, with ivy leaves and cluster of grapes in the hair. In the Louvre (no. 149) is a somewhat similar bust but not as good as the Olynthian one.

<sup>3</sup> Cf. Robinson, *op. cit.*, no. 417, pl. 59.

Nereid's necklace is picked out in gold, the monster is red, and the sea is indicated by a dolphin and by blue plastic waves. A few terra cotta plaques were discovered in the houses, *e.g.* one from house 13 with the design of a four-horse chariot against a blue background.<sup>1</sup>

#### THE COINS

The coins found in 1931 are better preserved, more numerous, and more important than those of 1928 both for their commercial and historical significance and for their artistic excellence.

One thousand two hundred and twenty-two coins (62 hopelessly defaced) found in this campaign absolutely confirm the statements regarding chronology made in the 1928 publication.<sup>2</sup> About fifteen are post-classical, and these mostly Byzantine (belonging to Gordianus, the mint of Edessa, Honorius, Justinian's mint of Thessalonica, that of Theodosius, Constantine, and his successors). Only three seem to belong to Antigonos Doson or Antigonos Gonatas; only three to Hellenistic Thessalonica. The great majority, therefore, date before 348 B.C., and more than half (95 silver and about 545 bronze) are of the Chalcidic League;<sup>3</sup> the next largest group is composed of the Bottiaean coins (97). Names of well-known Olynthian magistrates, such as Polyxenos, occur on both bronze and silver coins of the league. What further proof is needed that we have found, and have been excavating, the capital of the Chalcidic League!<sup>4</sup> Three specimens were found of the earlier fifth century silver tetrobols of Olynthos itself, with the inscription OAVN and an eagle on the obverse.

Of the 170 silver coins, 95 belong to the Chalcidic League. We found three interesting silver hoards. The first hoard, buried only 0.20 m. below the surface in house 30, consisted of 63 silver pieces. Many of them were still stacked up in piles, while others were in layers underneath, all in a space only about 0.05 m. square, just as they had slipped off a flat-topped stone which was evidently used as a table. Fifty-nine are tetrobols, one of Olynthos inscribed OAVN,<sup>5</sup> fifty of them of the Chalcidic League (four with the magistrate's name, Olympichos, the head of Apollo facing in either direction), ten of Perdikkas, one of Skione, and one (with head of Athena on one side and bull with INEA on the other) from Aineia, founded by Aeneas on the Thermaic Gulf. Of the four Chalcidic tetradrachms, one with head to left has the magistrate's name, Archidamos; another, the name of Olympichos. One has the letters OA on the upper branches of the lyre, perhaps an abbreviation of the name Olynthos rather than an official's name, which never appears in that form or position.

The second hoard was also found only 0.30 m. below the modern surface, in the northeast corner of house 31 about two metres from the north wall and one metre

<sup>1</sup> Cf. two moulds in the National Museum at Athens, for a chariot drawn by four horses.

<sup>2</sup> Cf. Robinson, *Excavations at Olynthos*, III (*The Coins found at Olynthos in 1928*), Johns Hopkins Press, 1931.

<sup>3</sup> One has an error in the inscription which reads Χαλκιδέων instead of Χαλκιδίων.

<sup>4</sup> How anyone can believe, as Professor Merlin does, after studying the coins, that we have excavated a Hellenistic site and not the Olynthos destroyed in 348 B.C., shows to what an extent some great scholars can carry their skepticism. Cf. *Revue Historique*, CLXV, 1930, pp. 349-350.

<sup>5</sup> Cf. Robinson, *op. cit.*, p. 25, no. 63.

from the east wall. They were buried under fallen roof-tiles in a pocket (about 0.09 m. by 0.06 m.) formed by one stone below and others standing upright round about the hoard. Some of the coins were lying flat, others on their side, some face downwards, others face upwards, in no orderly arrangement whatever. All were beautiful silver tetradrachms, 32 in number; two others were later found in the same room and probably belong to the same hoard. There was only one foreign coin, a tetradrachm of Akanthos. The others were all Chalcidic, and all but seven have magistrates' names or abbreviations and the head of Apollo, generally to right. There is one of Annikas, there are five of Ariston, three of Archidamos (head to left), one of Aselepiodoros (head to left), six of a new magistrate, Dikaios, with a X above the A of XAA, three of Leades, one of Olympichos (it has head to left), two of Straton, and two of the new magistrate Timarchos. One has the abbreviation KPA and a tripod in place of A at the top with AKIA at the right side of the lyre.<sup>1</sup> Two others have the abbreviation ΔE as on a specimen in the British Museum and on an unpublished example in the Bibliothèque Nationale in Paris.

The third hoard was found half a metre below the surface in the southeast room one metre from the north wall and one metre from the east wall, in house 100, the house of the mosaic with double sphinxes. The nineteen silver tetrobols were lying flat all together and there was no trace of any receptacle in which they could have been contained. The hoard is remarkable in that it contains so many foreign coins, whereas the hoard of 1928 contained no foreign coins, the first of 1931 only two, and the second, only one foreign issue. This hoard had twelve Akanthos tetrobols, three Perdikkas horsemen with the lion's head, an Athenian tetrobol, and only three Chalcidic lyres.

The bronze and other silver coins come from nearly fifty-three different places and from nine Macedonian and three Thracian kings. This wide distribution indicates a trade which no city in Chalcidice except Olynthos could have had. Almost all date before 348 B.C., and prove that Olynthos was not rebuilt in Hellenistic or Roman times. Otherwise there would have been ten Alexander or Hellenistic coins to one Hellenic. Several places not represented by the coins of 1928 are in the list of coins of this year, especially Aigina, Aineia, Alopekonnos, Bisaltæ, Chios, Corinth, Elis, Heraea in Arcadia, Issa in Illyria, Kerkyra, Kranii in Kephallenia, Kythnos, Kyzikos, Magnesia-on-the-Meander, Metropolis in Thessaly, Mykonos, Myrina in Lemnos, Neapolis, Philippi, Prokonnesos, Salamis, Sikyon, Tarentum (a small silver one, the only coin from South Italy found so far), Thebes, Tragilos, some unknown place (Trieros?) with a name beginning TPIE (five such silver coins), and Zakynthos. Among the new kings represented are the Macedonian Alexander I, and the Thracian Bergaios. One peculiar bronze coin with a figure similar to those on the Persian gold darics is an ancient adulterated coin (bronze silvered over) made as a forgery during the satraps' revolt. Including the coins of 1928 we now have coins from about seventy-five different places in addition to those of the kings.

Second to the overwhelming majority of the Chalcidian coins come those of the Bottiæans (97). Next in number are those of Potidaia (50, including three archaic

<sup>1</sup> I have noticed such in the British Museum, in the Bibliothèque Nationale, and in Dr. Hirsch's collection, but they do not have KPA preserved on them.

sixth-century silver tetradrachms with Poseidon Hippios). Potidaia also held first place in 1928, confirming our idea expressed above that there was much Corinthian influence exerted through this medium on Olynthos. Next in order come those of Amyntas III (37), Akanthos (34; 21 of them silver), Amphipolis (26), Skione (23), Terone (21), Perdikkas II (18), Philip II (15), Perdikkas III (10), Mende (9), Aphytis (8), Archelaos (6), Larissa (6), Athens (5), Thracian Chersonese (5), Trie . . . (5), Dikaia (4), Neapolis (4), Lamia (4); and many other places represented by one to three coins. The order is about the same as in 1928.<sup>1</sup> Amphipolis (34), Akanthos (30), Amyntas III (29), were about even in 1928 and in 1931 the order of these three is reversed. Akanthos still holds the same position as does Skione also, but Terone has advanced to a higher place than Mende, with 21 coins instead of 9 in 1928.

Thus the general conclusions drawn from the coins of 1928 are confirmed in a most interesting way by the coins of 1931. The main advance is a coin of Tarentum, which extends the trade relations of Olynthos to South Italy, where at this very Tarentum a hoard of Macedonian coins was found a few years ago (*cf. Rev. Num.* XVI, 1912, pp. 1-40).

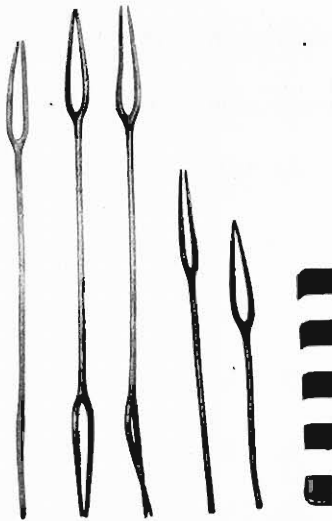


FIG. 25.—BRONZE NETTING-NEEDLES

Nineteen netting-needles<sup>2</sup> (Fig. 25), thirteen of them unbroken (c. 0.22 m. long) were discovered lying close together in one of the streets. A bronze syrinx was found in situ at the entrance to house 9.<sup>3</sup> The bronze rattle has already been described.

Many bronze "beads" (as they are generally called) were found in the excava-

<sup>1</sup> *Cf. Robinson. op. cit.*, p. 2.

<sup>2</sup> *Cf. Richter, Greek, Etruscan, and Roman Bronzes in the Metropolitan Museum*, nos. 1705-1706; Furtwängler, *Olympia IV, Die Bronzen*, p. 182; *British Museum Cat. of Bronzes*, no. 2381; *Guide to the Exhibition Illustrating Greek and Roman Life* (British Museum), 3rd ed., p. 138, fig. 155. I have also noticed three examples in the Ashmolean Museum, and others in other museums. Our workmen informed us that similar instruments are still used for mending fish-nets. The forks at either end are set at right angles to one another.

<sup>3</sup> *Cf. Excavations at Olynthus, II*, p. 51 and fig. 139.

#### THE BRONZES

Over five hundred bronze articles were found during the excavation of the houses, graves, and apothekes. They include: lamps, dishes, rings, bracelets, fibulae, pins, earrings, toilet and surgical instruments, strigils, arrowheads, fish-hooks, vase-handles, nails, netting-needles, weights, fragments of horses' bits, door-handles, socket-ends for spears (*σφυρωτήρ*), and one statuette. We shall mention and illustrate a few of the more interesting examples.

Various forms of the fibulae occur, the spectacle, the spiral, and the bow-shaped. The weights (some made of lead) often bear inscriptions, such as ΓΕ, Τ, Η, or in one case *πύλεως*. Arrowheads are very numerous; one of the finest bears the name of Philip.

tions; sixteen in one grave (Fig. 26); if they were really so used, such a necklace must have been a ponderous and cumbersome burden, for some of these objects measure nearly 0.15 m. long.<sup>1</sup> Perhaps they were bobbins for lace work.

One of the finest bronzes is a door-knocker or door-handle (*ρόπτρον*, or *έπισπαστήρ*) found in house 13 (Pl. VIII, 1). It assumes the form of a lion's head holding a large ring in its jaws. The mane is rendered in a double row of tufts; the whiskers on the muzzle are represented by curving incised lines and indented dots. The bold rendering of the eyes, the pupils of which are indicated by little hollow rings, lends fire to the expression. The nose is broad, and flat except at the end. The diameter of the head is 0.06 m. The outer face of the ring is grooved, the inner face is smooth; it still moves freely in the jaws (diam. 0.11 m.; inner diam. 0.07 m.). Even the long iron spike (0.11 m.), by which it was fastened to the door, is preserved; the spike may have projected on the inside as in cases I have seen in modern houses in nearby Polygyros. Knockers in the form of lions' heads are fre-



FIG. 26.—BRONZE "BEADS"



FIG. 27.—BRONZE STYLUS

quent, but this is the finest one known from the fifth or fourth century B.C. It is superior, for example, to that from Macedonia in the Louvre (in this case the ring passes through the back of the head) and published by Heuzey,<sup>2</sup> and also to two later ones (Nos. 808, 813) in the Bronze Room in the Louvre.

Another unique bronze is a stylus (0.15 m. long, 0.009 m. wide, and 0.007 m. thick) in the form of a reptile (Fig. 27). The scaly back (resembling a crocodile's) is represented by rows of small raised knobs along the spine and sides. The stylus terminates at either end in a head with a protruding tongue; one of the tongues is pointed for writing, the other flat for erasing. Styli are common in the Roman period, but they are less frequently found in Greek times;<sup>3</sup>



FIG. 28.—BRONZE BOWL ON HIGH BASE

<sup>1</sup> Cf. *Mon. Ant.* XXXII, 1927, p. 359, fig. 154 e, where such an object is called a "tube"; Lamb, *Greek and Roman Bronzes*, pl. XIII; *British Museum Quarterly*, 1931, pl. XXXIII, and p. 82.

<sup>2</sup> Heuzey et Daumet, *Miss. Arch. de Macédoine*, pl. 19. Here begins a type which the Romans carried on and which occurs in the

lions' and wolves' heads, with a ring in the mouth, from the two boats in Lake Nemi. Another bronze knocker from Olynthos is in the form of a bird. <sup>3</sup> Cf. Furtwängler, *Olympia IV, Die Bronzen*, nos. 1123 ff.

such a specimen as this carefully wrought Olynthian stylus has no fifth or fourth century parallels.

Several interesting bronzes were found in a house at the foot of the East Hill. One (Ht. 0.118 m.), is a hollow bowl on a high base (Fig. 28) which is almost an exact duplicate of one found at Troy and erroneously considered by Dörpfeld to be Roman.<sup>1</sup> Another (Pl. VIII, 2), is a statuette of a comic actor wearing a pointed cap, and carrying in each of his outstretched hands a large covered bronze basin. The figure is about 0.10 m. high, and was probably used as an ornament on a large bronze dish.

#### MISCELLANEOUS

Especially interesting are two or three small hollow faience cylinders with funny little heads with yellow faces in caricature and blue hair and beard on either side. They are covered with blue and yellow knobs and were perhaps used for pendants on necklaces with apotropaic significance. Somewhat similar cylinders are in the National Museum in Athens (from Boeotia), in the Louvre (from Carthage), in the British Museum, in the Metropolitan Museum, and elsewhere.<sup>2</sup>

Silver ornaments occur much less frequently than bronze; they include rings and bracelets. Spearheads, arrowheads, knives, and other implements are often made of iron, but are usually poorly preserved. Among the numerous lead objects discovered, slingstones are perhaps the most important. Many of them bear inscriptions, such as Olynthos, the Chalcidians, Philip, Archedamos, Hipponikos, Kleoboulos, Potalos, Sosikrates, etc. Over 1,000 loom-weights were found (96 in one room), and nearly 100 of them have stamped designs. Nearly 140 terra cotta lamps were inventoried; they range in date from the sixth to the middle of the fourth century in accordance with the chronology accurately established at Olynthos and Corinth; the complete absence of Hellenistic lamps entirely bears out the evidence of the coins that the site was not inhabited after the middle of the fourth century B.C.

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<sup>1</sup> Dörpfeld, *Troja und Ilion*, p. 412 and fig. 426.

<sup>2</sup> Cf. for such amulets, Baumeister, *Denkmäler des klassischen Altertums*, I, p. 76, fig. 76.



PLATE V, 1.—HYDRIA WITH AMAZONOMACHY



PLATE V, 2.—PELIKE DEPICTING THE BIRTH OF APHRODITE



PLATE VI, 1.—MOULD OF A HORSE

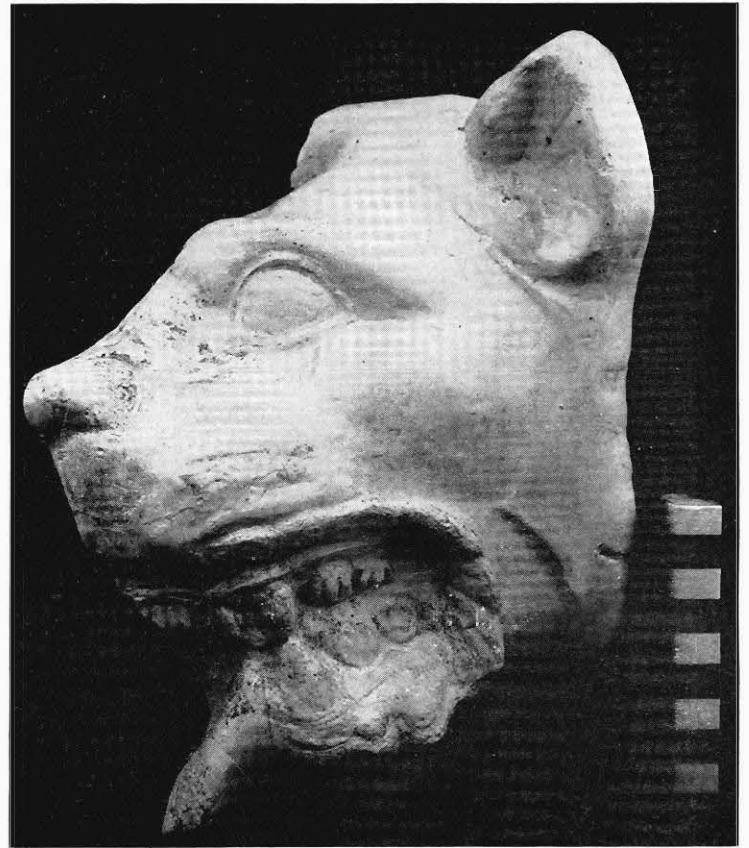


PLATE VI, 2.—MODERN CAST OF MOULD OF LION'S HEAD

PLATE VI



PLATE VII, 1.—PLASTIC VASE. DIONYSOS



PLATE VII, 2.—PLASTIC VASE. FAUN



PLATE VIII. 1.—BRONZE DOOR-KNOCKER



PLATE VIII



PLATE VIII. 2.—STATUETTE OF A COMIC ACTOR