

The Annual of the British School at Athens

<http://journals.cambridge.org/ATH>

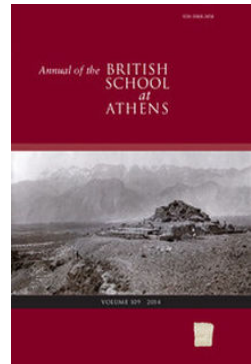
Additional services for *The Annual of the British School at Athens*:

Email alerts: [Click here](#)

Subscriptions: [Click here](#)

Commercial reprints: [Click here](#)

Terms of use : [Click here](#)



I.—Excavations Near Angelona

Alan J. B. Wace and F. W. Hasluck

The Annual of the British School at Athens / Volume 11 / November 1905, pp 81 - 90

DOI: 10.1017/S0068245400002446, Published online: 18 October 2013

Link to this article: http://journals.cambridge.org/abstract_S0068245400002446

How to cite this article:

Alan J. B. Wace and F. W. Hasluck (1905). I.—Excavations Near Angelona. The Annual of the British School at Athens, 11, pp 81-90 doi:10.1017/S0068245400002446

Request Permissions : [Click here](#)

LACONIA.

I.—EXCAVATIONS NEAR ANGELONA.

(PLATE III.)

THE village of Angelona lies amongst the hills surrounding the plain of Molai, midway between the latter and Monemvasia. About half an hour east of the village is a small plateau known as Kollyri; this plateau is bounded on its south-eastern side by a *revma*, tributary to the greater ravine which runs down to the sea south of the ruins of Epidaurus Limerá. At the head of the *revma* is a perpetual spring of good water, and in its neighbourhood are many traces of former human occupation; roof tiles of slightly concave section with a rough red-to-black glaze, and sherds of black-glazed and coarse red pottery are common. A few hundred yards above (west of) the spring an anta capital of poros (Fig. 1) lies on the surface;¹ the block measures 0·82 m. in length, 0·80 in breadth and 0·23 in thickness, and is remarkable because the profile is continuous on the long side but only extends for 0·33 m. on the other. On one end there are traces of an attempt to work the profile, and on the top a series of rough toolings (dowel holes?) parallel to the breadth.

Two hundred yards north-east of the spring (on the edge of the plateau) is a slight rise in the ground, till recently covered with brushwood. The owner of the field, Ioannes Lekakes, burnt off the brushwood in order to bring the land under cultivation, and in so doing revealed a small mound of earth; in levelling this he found a marble relief standing upright, one of terracotta, a roughly circular pedestal of poros with a

¹ A trial pit on the spot where it was found yielded no results.

square sinking in the top, still containing the feet and base of a marble statue, and a terracotta figurine; near by he picked up a small snake in bronze.

These objects were shewn to Mr. Hasluck at Lekakes' house in March 1905. Later we went together to Angelona, and on June 2nd turned over the ground about the spot where the discovery had been made.

Owing to the owner's levelling operations and the building of boundary walls and sheep-folds near by, the site has been much disturbed; we found the rock at a depth of 40 m. It shewed no signs of having been



FIG. 1.—ANTA CAPITAL OF POROS.

worked, nor did we discover any traces of foundations, though many poros blocks, one of them as much as 2 metres long, have been found in the vicinity. Our excavation was, however, very prolific in small objects; the finds included a large number of miniature vases, a few terracotta figurines, two loom-weights, fragments of ribbed black-glazed ware, the spout of a filler(?) in yellowish clay, a conch, an iron rod and several clamps or hooks of the same material.

A detailed description of the finds is necessary, before any opinion as to their significance can be expressed.

VASES.

Fragments of a large vase decorated with a pattern of vine leaves in black on red.

Miniature canthari (21 complete and 11 fragments), with vertical handles not rising above the rim, in rather coarse red ware: clumsy modelling. H. '025-'045, Di. '03-'05 m. (Fig. 2 and Fig. 6, 2).

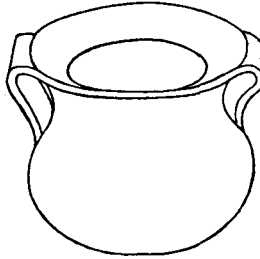


FIG. 2.—CANTHAROS.

Twelve similar vases (and 4 fragments) of rough black glazed ware.

Larger canthari (1 complete and 4 broken), with vertical handles not rising above the rim, pierced for suspension (round and oblong holes): these vases have feet and are better modelled, but are all of red unpainted ware. H. '09, Di. '085 m. (Fig. 3).



FIG. 3.—CANTHAROS.

Small crateres (5 specimens), flat bottomed, with high spreading lip above a narrow waist and a small body to which horizontal handles are attached. H. '03-'055, Di. '035-'065 m. (Fig. 4 and Fig. 6, 5).



FIG. 4.—CRATER.

Small jars (2 specimens), quite plain, flat bottoms. H. '035 and '055 m.

TERRACOTTAS.

Nude human figure (male or female?) (Fig. 6, 12). H. '16 m. Head lost. Arms hang down at sides and turn outwards from the hips; they appear to support the clothing (a chlamys?) hanging over the back. Feet level, legs close together and very long. Body long and slender, narrow waist, wide hips, stout chest. Moulded solid and back flat, as though figure leant against a pillar. Archaic style, sixth century B.C.

Torso, upper part, of similar figure. H. '05 m.

Head of veiled figure, badly damaged (Fig. 6, 14). H. '03 m.

Torso of draped male figure (Fig. 6, 13). H. '08 m. Right leg free; left arm hangs at side; right arm was apparently raised; clad in long chiton. Developed style, fourth century, but inferior work. Back flat.

Female head wearing stephane (Fig. 6, 15). H. '05 m. Developed style, poor work.

(All the above were found in our excavations; those that follow were found by Lekakes.)

Figure seated on throne (male or female?). H. '12 m. Draped in long chiton; wears veil; hands rest on knees; rough work; developed archaic style; throne high-backed; solidly moulded and back flat.

BRONZE.

Snake (Fig. 5). L. '31 m. Tail broken off; good work, probably early fifth century. The body is treated conventionally in symmetrical waves with a complete turn near the head which is lifted, details incised.



FIG. 5.—BRONZE SNAKE.

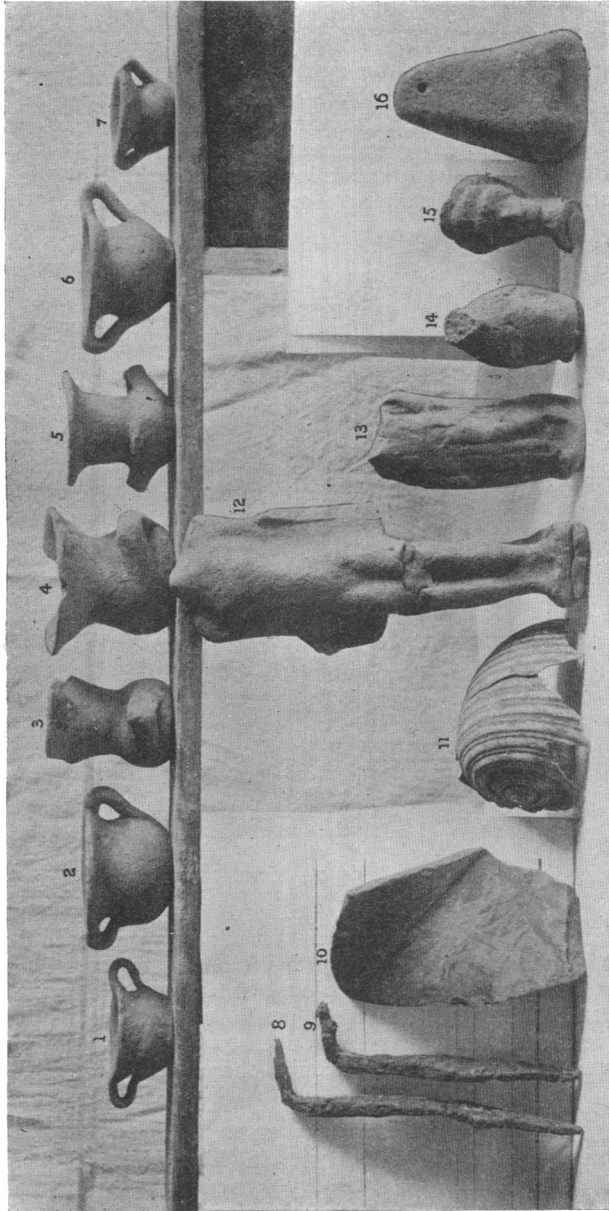


FIG. 6.—MISCELLANEOUS OBJECTS.

RELIEFS.

Terracotta.

Hero-relief (Fig. 7). H. '22, W. '24, Th. '03 m. Two holes bored through at top for suspension. On the right sits the hero in profile to the left, big-nosed and bearded. His body and head are *en face*: stiff drapery without indication of texture swathes his legs which thus appear columnar. With his right hand he holds out a cantharus represented by outline, the left hand resting on his knees. The back of the throne slopes outwards; the legs are of animal form joined by a cross-bar below the seat. On the left stands a female figure in profile to the right. She is wrapped



FIG. 7.—TERRACOTTA RELIEF.

in thick, foldless drapery which gives her also a columnar appearance. Her head and body are *en face*; the right hand seems to be holding an *oenotroë*. The work is rough and shews no detail whatsoever; however the outlining of the figures and the rendering of them partly *en face* and partly in profile is archaic, consequently the relief may be ascribed to the sixth century B.C., though archaisms may have survived longer in Laconian than in Attic art.

Marble.

Votive relief in bluish local marble (Plate III). H. '49, B. '33, Th. '07 m., in two pieces,¹ and damaged at the top by weather and fire; the field is surrounded by a border '025 m. wide. On the right is shewn an altar ('225 m. high) built of squared

¹ The smaller (right-hand top corner) was recovered on the site by Mr. Hasluck during his first visit.

blocks and with an overhanging edge. On the left stands a bearded man in profile to the right: he is clad only in a *himation* worn under his right and over his left shoulder; the tail hangs down behind, the bottom edge above the feet is symmetrically treated in three curves and bordered. The man holds up his right hand in an attitude of adoration, the (unseen) left arm is bent at the elbow so as to bring forward the hand, which is clenched with the thumb turned downwards over the knuckles. The feet are very long and flat, without instep, and sandalled. The details of the face are indistinct owing to weathering, the hair and beard are rendered apparently by touch strokes of the chisel, and recall the Geraki stele¹; the hair appears to be plaited and wound round above the nape of the neck. The relief is low and though the edges between the planes are rounded, there is a distinct hardness of line; the drawing is not impeccable, especially in the back behind the shoulder and the clumsy right hand and feet. But the style of the relief is excellent; it illustrates the transition from the simple precision of archaic art to the more developed style of the second quarter of the fifth century B.C.; the handling of the drapery in its desire for daintiness and formal perfection has the quaint stiffness of true archaic art, while on the other hand the simple, dignified composition, especially the poise of the body at the waist and the modelling of the muscles of the right arm, shew the more developed style.

STATUE.

Base with feet; (Fig. 8) 18 m. square, 0.4 high, of bluish local marble. The right foot is advanced: the marble between the ankles has not been cut away, so the legs were clearly not modelled in the round. The feet and toes are long and shapeless.

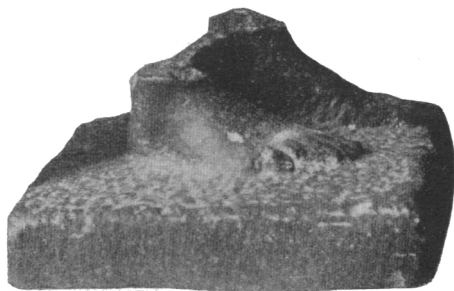


FIG. 8.—BASE OF STATUE.

This base stood on a block of poros roughly oval in shape and tapering slightly downwards (Ht. 0.20, D. at top 0.34–0.26 m.); it has a square sinking in the top to fit the base, which when originally discovered was inserted. The date is probably sixth century B.C.

These two reliefs deserve detailed examination. The terracotta hero-relief is most remarkable both from its material and because it was

¹ v. below, p. 101, Fig. 3.

suspended. It belongs to the well known class of Spartan hero-reliefs, but is of unusual type, for the hero is enthroned to the left as on the later examples,¹ but *alone*: no snake appears, nor are there any worshippers represented, but in their place we find a female figure standing opposite to the hero.

The hero *alone*, enthroned to the left, is found only on reliefs of the fourth century, while the juxtaposition of the standing female figure appears to be unique. We may however, compare for the type the late sixth century 'Spēde' relief from Areopolis now in the Jacobsen collection.² From its style the Angelona relief, which resembles an early hero-relief at Geraki,³ should be dated from the middle of the sixth century, but since the type is generally considered to point to a later date and the execution is rather rough and childish, it may well be a specimen of common local work of a later period.

The other relief, which is of far more developed style, cannot, so far as the type is concerned, be compared to any known relief. To represent the worshipper without the hero is very unusual, the invariable practice is to shew the worshipper standing in an attitude of adoration before the seated or standing⁴ hero. The pose of the Angelona worshipper is almost exactly paralleled on the well known relief in the Museo Torlonia.⁵

In the treatment of the drapery, the firmness of line, and the bas-relief it resembles other reliefs all of Laconian provenance, and in the latter qualities recalls a Spartan relief now in Athens.⁶ The wavy rendering of the drapery suggests the Jacobsen relief already referred to, and still more the Geraki stele⁷ which Schröder assigns to an 'island' school, so connecting it with Furtwängler's 'Parian' school, to which the Olympia pediments are assigned. Schröder also compares the treatment of the hair of the Geraki stele with that on an anthropoid sarcophagus in Parian marble at Berlin.⁸ However, all these Laconian reliefs are of local marble, and we now have a considerable number of

¹ *Sparta Museum Cat.* Introd. to Sculpture, § 4.

² *Ibid. loc. cit.* § 7.

³ *Ibid. loc. cit.* § 4; Schröder, *Ath. Mitth.* 1904, p. 42.

⁴ *E.g.* on the Attic relief in the Louvre, *Mon. Inst.* iv. Pl. 22 B.

⁵ *F. W.* 1073; Roscher ii. p. 2559, Fig. 5, cf. also Fig. 1, p. 146.

⁶ *Ibid.* § 4, 1; *E. V.* 1265; *Nat. Mus.* 1417, cf. a hero-relief at Sparta, *Mus. Cat.* 4.

⁷ *Ath. Mitth.* 1904, p. 48, Pl. 3. See page 103 for a further discussion of this question.

⁸ *Ibid.* p. 48; *Arch. Studien H. Brunn dargebr.* Pl. 2.

sculptures from Laconia dating from the late sixth or early fifth century,¹ so that it seems somewhat more probable that they are the work of local artists.

But what purpose was served by these various sculptures and vases? With what object were they dedicated? The hero-relief supplies the clue. These antiquities from Kollýri are in all probability the cult objects from a local heroon. Several heroa have been excavated, the Pelopium and another at Olympia,² the temenos of Theseus between the Long Walls, two on Mount Korydallos,³ the temenos of Kychreus in Salamis,⁴ and finally the famous heroon of Gjölbashi.⁵ They usually consist of an open temenos enclosed by a wall, with entrance from the west, and the enclosure within was divided into several compartments: it also contained a sacred grove, usually of olives, and the grave or cenotaph of the hero.⁶ The Kollýri heroon was probably of this type. However, in spite of the squared blocks of poros lying near, we discovered no walls or foundations of walls. The poros blocks themselves perhaps served as the foundations of walls of unburnt brick, and some of the tiles scattered about may have roofed the building, as in the Heroon at Olympia. Within the enclosure, probably not large, formed by this wall stood the statue of the hero,⁷ of which we possess the base and feet described above: the bronze snake also probably represents the hero.⁸ On the wall, hung on two iron hooks (Fig. 6; 8, 9), was the terracotta relief; the marble one may have simply stood upright in the ground. From the wall again (or from the roof) were suspended the miniature canthari by strings passing either through their handles, or, in the case of the larger examples, through the holes in the handles. These canthari are clearly to be connected with the vase invariably held by the hero in the Spartan hero-reliefs. The cantharus on most of these reliefs differs, however, in

¹ v. p. 103.

² *Olympia*, ii. pp. 56, 105.

³ Curtius-Kaupert, *Karten v. Attica* i. p. 37, ii. p. 12 (Milchhoefer).

⁴ *Hist. u. phil. Aufsätze Curtius gewidm.* p. 8, Lolling.

⁵ Benndorf, *Heroon v. Trysa*.

⁶ v. Roscher ii. p. 2493 *seqq.* (Deneken). The extant heroa are of too elaborate a type to be of any use in comparison, *ib.* p. 2496.

⁷ Cf. *Ἀθήναιον* v. p. 161. 23.

⁸ The Greeks believed that in the process of decomposition the marrow of the spine turned into a snake (Plut. *Cleom.* 39; Ovid, *Metam.* xv. 389; Plin. x. 56, 86; Aelian, *Hist. An.* i, 51; Servius, *Aen.* v. 95; Orig. *c. Cels.* 5. 203).

form from the existing votive canthari, it has generally large handles rising above the lips of the vase, though a tall and narrow form with low handles appears on the Spartan relief now in the Piraeus Museum.¹

Other examples of miniature votive canthari have been found elsewhere in Laconia, at Geraki, at the Menelaeum² and the Amyclaeum (both of which were primarily heroa), at Chrysapha with the famous stele,³ at the spot called Φοῦρνος, north of Sparta on the Megalopolis road,⁴ and near Kosmas;⁵ we can thus conclude with some certainty that such vases always indicate an heroon.⁶ Their number and variety of fabric at Kollýri vouches for their intimate connection with the cult.

The small number and great variety of the terracotta figurines makes their exact purpose obscure, but although the majority of the cult objects are not later than the middle of the fifth century, the presence of the late examples makes it certain at least that this heroon was still frequented in the fourth, and possibly also in the third century B.C.

In default of inscriptions we are still ignorant of the name of the hero and of the settlement at Kollýri, it was most likely an unimportant hill-village dependant on Epidaurus Limera, but Pausanias gives us no clue.

ALAN J. B. WACE.

F. W. HASLUCK.

¹ *Sparta Mus. Cat.* Introd. to Sculpture § 3. M.

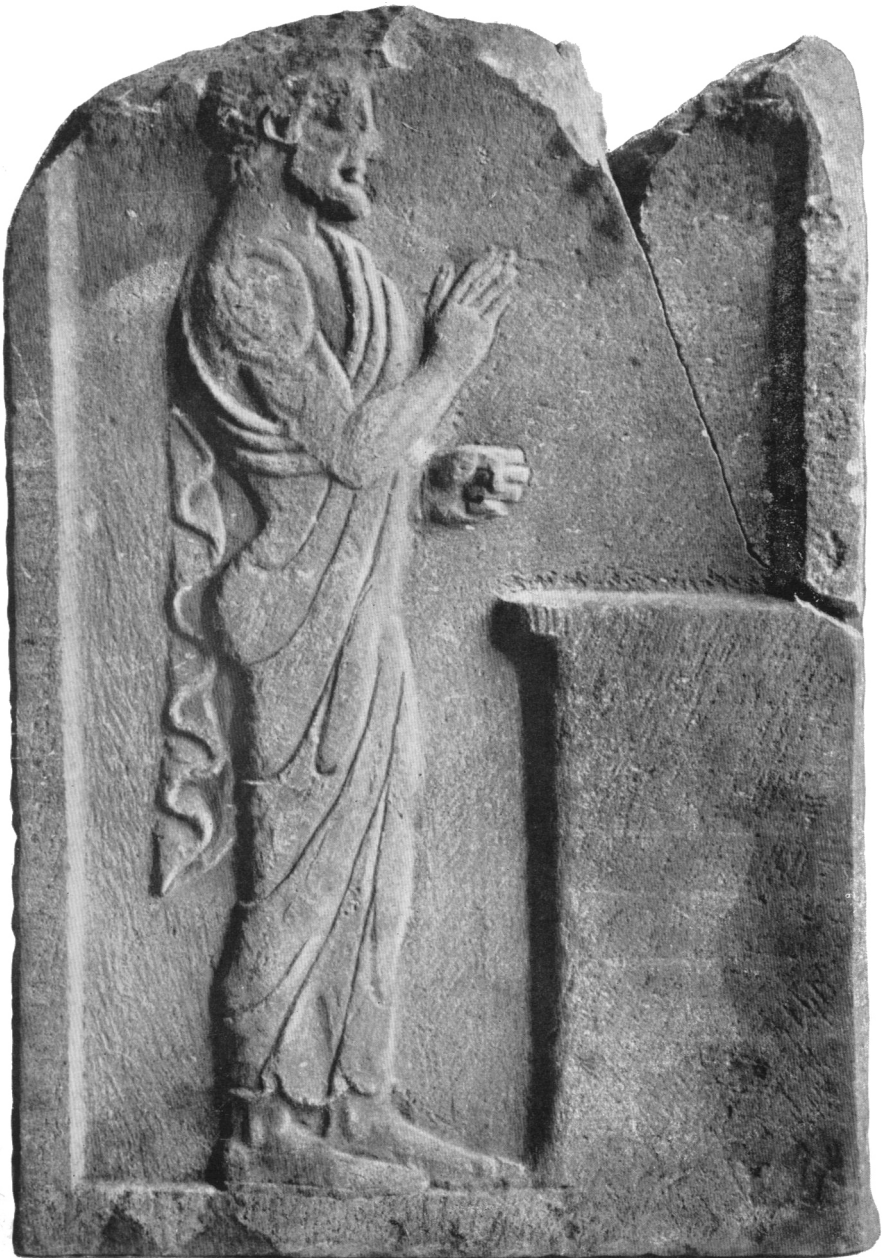
² *Ibid.* Introd. to Misc. Ant. § 4.

³ *Ath. Mitth.* 1877, p. 303. 1: this relief was found standing upright, the place was undoubtedly a similar heroon. The inscription ΕΡΜΑΝΟΣ found near by probably gives the name of the hero.

⁴ *Ath. Mitth.* 1877, p. 300; Loring, *J.H.S.* 1895, p. 43.

⁵ A rough drawing of a vase from Geraki was at once recognised by the villagers of Kosmas.

⁶ Vases were dedicated to heroes, cf. the Mycenae vase-fragment, Milchhoefer, *Ath. Mitth.* 1876, p. 313; Roehl, *I.G.A.* 293.



ARCHAIC RELIEF FROM ANGELONA.