

LACONIA.

I.—INSCRIPTIONS.

§ I.—VOTIVE INSCRIPTIONS FROM SPARTA.

THE authors' aim is to include in this article all the inscriptions on minor votive objects found at Sparta during the excavations, by the British School, of the Sanctuaries of Orthia (in 1906-10) and of Athena Chalkioikos (in 1907-08).¹ They have been arranged according to material, those from each of these two sites being described separately, in the following order: stone, metal, ivory, pottery.

A few of these inscriptions, which have been published already in the *Annual* and subsequently in the Laconian volume of the *Corpus* (*I.G.* v. 1), are re-published here, without facsimiles, for the sake of completeness. Mr. Woodward made copies of almost all these inscriptions in 1907-08, but never completed the material for publication, owing to the claims of other work. Mr. Hondius, in 1921, re-copied and took impressions of all those inscribed on the carvings in soft stone, except Nos. 20 and 21, and with these exceptions his drawings of the unpublished examples are here reproduced.² When Mr. Woodward's reading differs from his, the two versions are given. The inscriptions on the ivory flutes (Nos. 26, 27) are from Mr. Hondius's copies, as are Nos. 66 and 69 of those on the bronze objects; Mr. Woodward is responsible for those on Nos. 24, 67, 68 of the same material, which seem to have escaped Mr. Hondius's notice, and for all those on the pottery fragments from both the sites.

The epigraphic and philological commentary on Nos. 1-27 is almost

¹ Stelai dedicated by victors in the *παιδικὸς ἀγών* and other formal inscriptions from these sites are omitted, as they have been fully published already.

² These drawings are from the pen of Mrs. M. A. Hondius.

all due to the labours of Mr. Hondius, but Mr. Woodward, in addition to supplying the commentary on the rest of the inscriptions, and the notes on the dating and orthography of those from the Orthia Sanctuary, has exercised his discretion in modifying and re-arranging his collaborator's material, though he has added little to it.¹

I. VOTIVE INSCRIPTIONS FROM THE SANCTUARY OF ORTHIA (Nos. 1-65).

A. On Stone.

These are mostly carvings in soft, fine-grained limestone, with shallow flat relief; Nos. 1, 5, and 22 are carved in the round, and Nos. 11 and 13 have merely incised designs. Many uninscribed examples of them have been published already in the excavation reports,² and it is regrettable that the inscribed ones are, oftener than not, incomplete, for some are the merest fragments with no remains of the design and hopelessly mutilated inscriptions. The evidence for their date is briefly summarised below.³

1. *B.S.A.* xii. p. 353, No. 1 (= p. 334, fig. 1); *I.G.* v. 1, 252 (with line-drawing).

Ἐπανάδας τῷ Παρ[θέν | οὐ(?) μ' ἀν]έθ(ε)κε Φορθα[ίαι(?)]

The reading in the *Corpus*, Πανάδας Ταρραῖ[ος, κ.τ.λ. Φορθε[ίαι] is not borne out by the lettering visible on the stone. The initial Ε is regarded by the Editor as part of the decoration of the mane or trappings of the horse. The letters ΤΑΠΤΑ are clearly legible, the loop of the ρ being, however, lost by the result of the fracture. It is in any case unlikely that a Cretan from Tarra should have dedicated this object at Sparta, though not, of course, impossible. The last letter visible in l. 2 is Α, not Ε (retrograde), and two letters may be lost where the stone is damaged after this point. But Φορθα[ί] or even Φορθά (dative) are possible, and the latter may be paralleled on other votive objects of this class.⁴

¹ The Inventory number of the Sparta Museum is placed in brackets after the index number of each inscription, e. g. 3 (1493).

² *B.S.A.* xii. p. 334 f.; 337, Fig. 4; xiii. p. 360, Fig. 8; xiv. p. 25, Fig. 10; xvi. p. 28.

³ p. 112 f.

⁴ Nos. 3, τᾶ; 4 (?); 18 (?); 25; 27 (?).

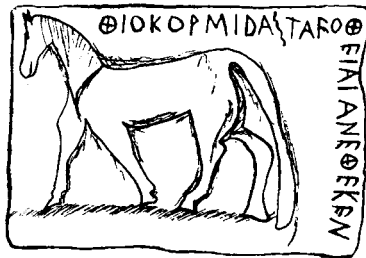
2. Fragment from upper r. corner of relief with horse's head. H. .085; l. .08; th. .035. Letters .005. *B.S.A.* xii. p. 335, Fig. 2, p. 353, No. 2 (not in *I.G.* v. 1).



Probably $F\phi[\rho\theta] | \epsilon\iota[αι]$.

The restoration in the *Annual* seems too long to fit the space which is presumably missing. The first symbol in l. 2 is obscure, but more like the remains of $\overline{\epsilon}$ than of A.

3 (1493). Relief, unbroken, representing horse walking to l., with inscription in field above and on r. H. .009; l. .132; th. *ca.* .026. Letters .005, neat and regular.



$\Theta\iotaοκορμίδας τῷ \Phi\phi(\rho)\theta\epsilon\iota\alpha\iota \alpha\nu\epsilon\theta\epsilon\kappa\epsilon\nu.$

There are two small scratches between the ι at the end of the goddess's name and the beginning of the verb, not shown in the drawing, which suggest \aleph , not ι , but may be accidental. The omission of ρ from the name of the goddess is perhaps due to carelessness.

The dedicator's name may be presumed to be equivalent to $\Theta\epsilonοκοσ-μίδης$ in Ionic. The connection with the root $\kappaορμός$, a trunk, seems most improbable, in view of the first syllable. Though the actual name is unknown we may compare $\Theta\epsilonόκοσσμος$ (from Arcadia, 4th century

B.C., *I.G.* v. 2, 262, l. 5) and Εὐκοσμίδας (Thespieae, *I.G.* vii. 1888); presumably κοσμεῖν here bears the sense of 'to honour'; cf. ἐκόσμησεν ταῖς καθηκούσαις τιμαῖς αὐτούς, *I.G.* v. 2, 1146, l. 7. The substitution of ι for ε before a short vowel is a common feature of the Laconian dialect,¹ but that of ρ- for σ- is somewhat strange. In Crete, it is, of course, common, in this very word κορμεῖν = κοσμεῖν, cf. *Leg. Gortyn.* I. ll. 51-2, κορμ[ίοντος]; *S.G.D.I.* 5021, κορμίουτες; *ibid.*, 5029, ἐκόρμιον; *ibid.*, 5025, l. 15, κόρμος.² But this does not prove that the dedicator was a Cretan,³ nor can he be from Elis, where similar rhotacism occurs,⁴ as its dialect does not substitute ι for ε before a short vowel.

The examples of final ρ for σ in the Laconian dialect are numerous in the archaizing inscriptions from the sanctuary of Orthia recording victors' dedications in the Boys' contests (*I.G.* v. 1, 286, 292, 294, 301 ff. *passim*), and it is thought that this usage belongs solely to the late Laconian dialect. Thumb points out that neither early inscriptions nor texts give us examples of this substitution, but he has to deal in rather a drastic way with the apparently conflicting evidence to justify this statement,⁵ and concludes that it came in for the first time in the post-classical period, perhaps under the influence of the dialect of Elis, which furnishes earlier epigraphical evidence for the usage. Moreover, according to the same authority, the grammarians treated it as an essential element of the Laconian dialect, in the light of their personal experience; and thus the glosses in Hesychius refer, in his view, to words current only in the later dialect.⁶

It must nevertheless be pointed out that we possess only a relatively small number of complete archaic Laconian inscriptions, and that, therefore, their evidence for dialect forms must not be assumed to be exhaustive. Moreover, the derivation of the Laconian rhotacism from the Elean usage is an assumption alike unconvincing and incapable of

¹ Cf. Thumb, *Handbuch der griechischen Dialekte* (1909), p. 86, 2.

² Thumb, *op. cit.* p. 128, 9a. This usage is not early except at Gortyn.

³ It is not inconceivable that he was of Cretan extraction, though using the Laconian alphabet and dialect; -ιo- for -εο- is common to both dialects.

⁴ Thumb, *op. cit.* p. 175, 13b.

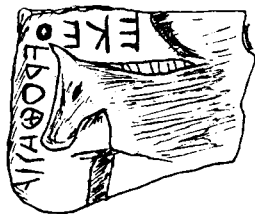
⁵ Thus he rejects παλαιῶρ in Arist. *Lys.* 988, though read by the best MS. (cf. R. Meister, *Dorer und Achaeer*, p. 48), regards the Timotheos decree (Boethius, *de Inst. Mus.* i. 2) as a grammarian's forgery, and distrusts both the state of the text and Wilamowitz's handling of it (Timotheos, *Persai*, p. 70 f.).

⁶ *Handbuch*, p. 89, § 95, 2.

proof, and it may be reasonably asserted that the archaistic revival in the second century of our era may go back to a tradition of pronunciation which in some cases has so far failed to come down to us in any epigraphical record. Thus it is by no means impossible that our present instance of $\rho\mu$ - for $-\sigma\mu$ - is the first example of a real feature of old Laconian, independently of the question whether $-\alpha\rho = -\alpha s$ and $-\sigma\rho = -os$, for which our inscriptions furnish a negative answer, may be likewise so regarded.

The omission of ρ from $Fo(\rho)\theta e i a i$ may be accidental, as none of the other votive inscriptions in which the name occurs, in whatever form it is spelt, omit this letter; nor can an exact parallel be found in any other of the Doric dialects. For the assimilation of ρ before another consonant we find $\acute{\alpha}\nu\nu\acute{\iota}\omicron\iota\tau\omicron$ (= $\acute{\alpha}\rho\nu\acute{\epsilon}\omicron\iota\tau\omicron$), and $-\alpha\rho\tau$ - becoming $-\alpha\acute{\iota}\tau$ - ($\mu\alpha\acute{\iota}\tau\upsilon s = \mu\acute{\alpha}\rho\tau\upsilon s$), both in the Gortyn inscription,¹ but for antec consonantal ρ to disappear ('spurlos versenkt') is almost incredible. $T\hat{a}$ for $\tau\hat{\alpha}\iota$ might be merely another slip of the writer's, although $\tau\hat{o}$ for $\tau\hat{o}\iota$ (needlessly altered to $\tau\hat{o}[\iota]$ by the editor) in *I.G.* v. 1, 981 is noteworthy in a dedication which may be as early as the 5th century, and we have a dative in $-a$ on No. 25 below.

4 (1497). Corner of small slab, complete above and on l., with horse's head to l. in low relief, and remains of inscription in field above and on l. H. .085; l. .10; th. .03. Letters .01, on average.

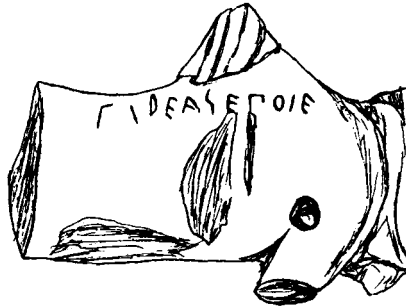


-- $\acute{\alpha}\nu\acute{\epsilon}\theta$] $\epsilon\kappa\epsilon$ $\Phi\rho\theta\alpha\sigma\acute{\iota}\alpha$ (?) or $-\acute{\iota}\alpha$ [ι].

Whether the final *iota* is lost by breakage of the stone, or was omitted as in Nos. 3, 25, 27 (?), assuming this to be intentional, must remain doubtful. For the spelling of the name see p. 117, note 1.

5 (1492). Broken torso of a horse, carved in the round. Head, forelegs and hindquarters are missing. Traces of incisions to indicate the mane, as on No. 1. H. .06; l. .075. Letters *ca.* .005.

¹ Thumb, p. 127, § 141, 6 (b), (c); *S.G.D.I.* 4991.

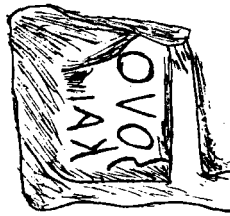


Γαρέας ἐποίη.

No letter is lost at the beginning, and the only doubt about the reading is whether the third letter might be Δ , not ρ , as it certainly resembles the former more than the latter; but if the name is to be explained at all ρ is more likely. We should in this case associate the name with $\gammaαρ$ = $\gammaηρ$ -, cf. $\gammaῆρως$, speech,¹ and postulate an earlier form of the name $\GammaαρέFας$, as if from the root $\gammaαρευ$ -. The connection with $\gammaάρος$ (= brine-sauce) seems less likely.

This interesting addition to the list of Greek artists' signatures can scarcely be later than about 600 B.C.

6. Small fragment of relief, complete below only, showing apparently one fore-leg of a horse.² The inscription in l. 2 (and l. 1?) reads upwards from r. to l. in the field behind this leg. H. .075; l. .065. Letters .013.



-- ονος/καὶ -- [J.J.E.H.].

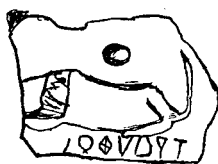
Bovo -- /καὶ -- [A.M.W.].

¹ Cf. $\gammaαρεύ$ (infinitive) in Pindar, *Ol.* 1, l. 3. The proper name $\Gammaῆρως$ is found at Eretria, *I.G.* xii. 9, 234; Bechtel, *Hist. Personennamen des Griechischen bis zur Kaiserzeit*, p. 108, doubts if it is Greek at all, and wrongly suggests a connexion with $\gammaῆρας$ = old age. Analogous names seem to be $\Gammaηρύωνης$, $\Gammaηρύων$, and $\Gammaηρυδάδης$; cf. Boisacq, *Dict. étymol.*, p. 146.

² This, or possibly the leg of a throne, seems the most likely explanation. The quality of the work scarcely permits of a definite choice between these alternatives.

The first reading is probably right, and the β may be due to mistaking an accidental cut for its vertical stroke. A name compounded with *Bov-* seems most improbable in a Doric dialect.¹ Consequently we should perhaps read - - ο ὑδς καὶ - - , though the absence of the aspirate is strange. Also the letter after the *alpha* adjoins a damaged portion of the surface, and is a somewhat doubtful *iota*.

7 (1499). Fragment of a small slab, complete below, and on l. (?), with lion couchant in low relief. Suspension hole in field above. H. .032; l. .045; th. .01. Letters .005.



Τροῦθος.

With this form of name, connected with Στροῦθος, but lacking the *sigma*, cf. Τρούθων, *I.G.* xii. 9, 249 B, l. 75 (Eretria).² Other names from the same root are not rare, cf. [Σ]τροῦθος, *S.G.D.I.* 5219, i. 77 (Tauromenium); Στρουθίς, *I.G.* xii. 9, 831; Στρουθίων, Babelon, No. 5211 (Sardes). Names derived from those of birds, of all sizes, are of course extremely common: cf. Bechtel, *op. cit.* pp. 580 ff.

8 (1491). Slab apparently complete, with lower l. corner broken through, representing a wild boar moving to l. H. .12; br. .20; th. .04. Letters .014.



Τροῦθ. (= Τροῦθ[ος], A.M.W.).

Θυορί (= Θυορί[ς], J.J.E.H.).

¹ Though Herodotus gives us Βούλις as a Spartan name, vii. 134 ff.; the same name is spelt Βούρις, Plut. *Apophth.* Lac. 63: cf. Poralla, *Prosopogr. der Lakedaemonier*, No. 176.

² And presumably Τρούθειπος, *I.G.* xii. 9, 245 A., l. 386. Should we regard Τρεῦθος at Hermione, *I.G.* iv. 729, A. l. 18 as = Τροῦθος? For the root, cf. Boisacq, *Dict. étymol.*, p. 920, s.v. στρουθός.

While the form of the *upsilon* might justify our reading from l. to r., the retrograde *rho* is a graver obstacle. The subject and style of the relief seem to indicate that this is to be closely associated with No. 7, and that both were dedicated by the same person. In this case we must admit that he neither crossed his initial T nor finished his name; and also employed a different form of *upsilon* from that on the other carving. None of these seems at all improbable in a dedication by an almost illiterate person, as many of those who dedicated these early carvings seem to have been.

Mr. Hondius, who would read Θυορί[ς], in spite of the reversed *rho*, quotes 'θυορίς· τράπεζα πέμματα ἔχουσα,' Pollux, iv. 123, and compares θυωρός, Call. *Dian.* 143 (see L. & S. s.v.), and suggests that the word might also signify a priestess, and so form a likely personal name.¹ [But the sporting nature of the subject represented would seem rather more appropriate to a male dedicator. A.M.W.]

9 (1490). Slab, broken on l. (and r.?), with lion (?) to r. in low relief. Suspension hole above on r. H. .12; l. .17; th. .03. Letters .012-.014, retrograde, in field above.



Χισιμίδας.

No letter is lost at the beginning, and every letter is clear, but the name seems inexplicable. There seems to be no possibility that we should interpret the first letter as *psi*, as ψ in the Laconian alphabet is invariably *chi* down to the end of the 5th century.² In spite of the four-stroke *sigma*, with its upper and lower angles rounded, this inscription cannot be later than the 6th century.

¹ Cf. Bechtel, *op. cit.*, p. 516.

² Ψισιμίδας, connected with ψίσις (= φθίσις, Hesych.), cf. ψίνοντος = φθίνοντος (*I.G.* xii. 5, 2, 867) (cf. E. Schwyzler, *Glotta*, 1921, p. 79), would be the most likely explanation, but the first letter seems an insuperable objection to this view.

10 (1488). Fragment of a slab, complete above only, with doubtful remains of relief below. $\cdot 06 \times \cdot 105$. Letters $\cdot 007$.



Κόπρις.

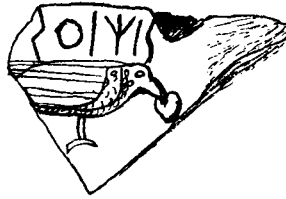
For names of this type see P. Perdrizet's note in *R. Ét. Anc.* xxiii. (1921), pp. 85–94, where he suggests that they are nearly all of Macedonian and Egyptian origin, and are names of slaves or freedmen. Thus the earlier examples are not depreciatory names derived direct from κόπρος, but from κοπρία (in Egypt a municipal sewage deposit), as is shown by the passages in the *Gnomon of the Idios Logos* (ed. Schubart, Berlin, 1919, pp. 21, 34, 38), notably the provision that no one can be a priest who has been adopted ἐκ κοπρίας (where unwanted children were presumably exposed). If this be the explanation here, this must be the earliest example.¹ Cf. the same name (in the genitive, Κόπριος) at Melos, *I.G.* xii. 3, 484.

The *omicron* with a dot in the centre, which seems intentional here, occurs in only one other archaic Spartan inscription, the dedication to Apollo Karneios (*I.G.* v. 1, 222), and it was suggested by Mr. Woodward (*B.S.A.* xiv. p. 81, note 6) that it was there used to distinguish *o* from *ω*. Here, however, the need for such distinction does not arise. The *sigma* with seven strokes, which may be compared with that in No. 3 of the present series (which has seven) is of a type hitherto unknown in Laconia. It occurs, however, at Olympia on a Laconian inscription (*Inscr. von Olympia*, 244 = *I.G.A.* 63), attributed to *ca.* 600 B.C., and twice on the Arkesilas Vase (in Ἀρκεσίλας and [στ]αθμός), though other words there exhibit forms with five or four strokes. It would be rash to claim it as the earliest form of the letter in the Laconian alphabet, and we may reasonably accept Dittenberger's view that the Olympia example is a modification of the 5-stroke sigma, perhaps based on the arbitrary taste of the engraver ('eine vielleicht auf reiner Willkür des Graveurs beruhende Modification'). Similarly it seems reasonable to expect considerable

¹ It seems safer to us to retain the traditional explanation here, as Perdrizet's contentions do not apply.

individual eccentricities in writing, as also in orthography, in our present informal series of dedications, as is pointed out below, p. 113.

11 (1498). Fragment of a slab, complete above only, with incised representation of an eagle (?) standing to r. with a wreath in its beak. H. .045; l. .06. Letters .012.



Σίχιος, or Σοιχίς, or Σοιξίς(?).

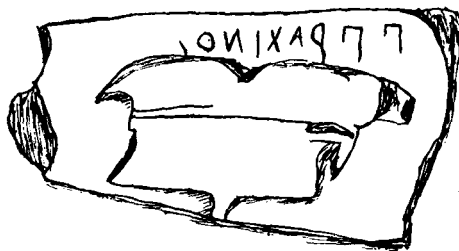
The position of the letters and the fact that each *sigma* faces a different way give us no clue to the direction in which the inscription runs. Σίχιος (or Σιχιός as a genitive?) might be equivalent to Θεόχιος (-ίος) (though this substitution is claimed by Thumb¹ and other authorities as characteristic only of the late Laconian dialect), and this in its turn a 'short name' for Θεοχάρης, *vel sim.* Σοιχίς is even more difficult to account for, but might be connected presumably with σῶος (σωφος = safe), cf. Bechtel, *op. cit.* pp. 413 ff., though this form is not found elsewhere.

[Σοιξίς would rest on the rather unlikely, but not impossible, assumption that the symbol ψ stood for ξ as in early inscriptions of Melos (*I.G.* xii. 3, 1149), or Thera (ψ for ξ, *I.G.* xii. 3, 811; xii. 3, *Suppl.* 1324, 1465);² this would then be a dedication by a man (or woman?) from one of these islands, and would give us a name more closely analogous to such Spartan names of later date as Σωξίτας (*I.G.* v. 1, 1295, l. 8); Σοιξιάδας (*ibid.* 254, etc.). J.J.E.H.]

12 (1483). Portion of a slab, complete above only, with obscure relief possibly representing a ship with sail set, upside down. H. .10; l. .15. Letters .005-.008.

¹ *Handbuch*, p. 88, § 95, 1. Σίος, σίων = θεός, θεών in Alcman and in *Lysistr.* are dismissed as due to 'grammatische Ueberarbeitung' of the text!, but we have 4th-century evidence in ἀνέσηκε, *I.G.* v. 1, 255.

² And on the Arkesilas vase in the word Σιλιφόμαψος (= -όμαξος).



Π · παξινοϛ [J.J.E.H.].

Παξιϛ/// [A.M.W.].

If the first π is not accidental we have to restore some strange name like $[\text{I}\pi]\pi[\text{o}]\pi\alpha\chi\acute{\iota}\nu\omicron\varsigma$,¹ but it must be noted that neither author read the letter on the stone, and that there is no letter between it and the certain ρ . The squeeze certainly shows marks closely resembling ρ , on a slightly smaller scale. On the whole it is wiser to disregard them and read $\Pi\alpha\chi\acute{\iota}\nu\omicron\varsigma$, which seems the certain reading in No. 13.

13 (1484). Fragment of a slab, complete on l., with raised flat band above, the other sides broken. Below the inscription, female head with long hair, incised. H. .15; l. .085. Letters .005.



ϛΟΜΙΧΑϛ\\ \\ [J.J.E.H.]

\\ΟΜΙΧΑϛ\\ \\ [A.M.W.]

¹ For which no nearer analogy seems to exist than $\Pi\rho\acute{\alpha}\xi\iota\pi\pi\omicron\varsigma$. S.G.D.I. 4322, l. 41 (Karpáthos).

Presumably *Πραξιῖνος*, though Mr. Woodward thought at the time he copied it that the last letter might be the remains of *alpha*. This name occurs at Eretria as *Πρηξιῖνος*, *I.G.* xii. 9, 249 A., l. 20.¹ Names similarly compounded occur occasionally in Laconia, cf. *Πραξιμένης*, *I.G.* v. 1, 96; *Πραξιῶν*, *ibid.* 1277, *Πραξινίκα* (at Messene, *ibid.* 1476), and are not rare elsewhere, cf. Bechtel, *op. cit.* p. 382.

14 (1487). Fragment complete above and on left; the inscription is on a raised flat band above. H. .04; l. .065. Letters .01.

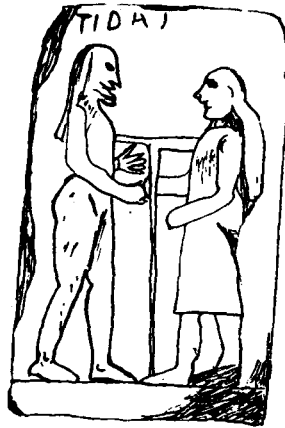


Χάρτυλος.

Before the *alpha* is the lower half of a vertical *hasta*, spaced too close to have been *κ* or *τ*; the surface is injured by a small piece having flaked off, and *ι*, *υ*, or *ψ* (= *X*) seem the most likely alternatives, of which *Χάρτυλος* alone seems a probable name. We may compare such names as *Εὔχαρτος*, *Χαρτάδας*, *Χαρτίας*, etc., Bechtel, *op. cit.* pp. 464 ff. The space is too cramped for *Π*, and, though there is room, no letter seems to have preceded it, to justify our suggesting [*Επ*] *άρτυλος* (cf. *Ἀρτύλας*, Paus. viii. 27, 11), or [*Σπ*] *άρτυλος*, which, though unknown names, are not impossible.

15 (1482). Small slab, complete except for slight damage on left, with scene in low relief, representing nude man with beard clasping r. hand of woman clad in plain Doric chiton reaching to the knees. The hair of the man reaches to his shoulders, that of the woman to her waist. Between them is an object like a rake, standing upright on its handle. Suspension hole in upper r. corner. H. .15; l. .10. Letters .005.

¹ Cf. *Πραξιῖνος*, lacking the last two letters, on a clay *tessera* from Mantinea, *I.G.* v. 2, 323, No. 84, and *Πραξιῖνος*, *ibid.*, No. 17.



'Αν ?]τίδας.

Apparently two letters at most are lost. This name seems a possible formation from ἀντι- (cf. 'Αντίας, 'Αντίλος, 'Αντίων, etc., Bechtel, *op. cit.* p. 58 ff), whether or no we regard it as a 'short name'; if so, we may connect it with 'Αντιδάμας (Paton-Hicks, *Inscr. of Cos*, 387, l. 15). [Βυ]τίδας is also possible, on the analogy of Βύτις.¹ A similar representation may have formed the subject of the fragmentary and unfinished ivory plaque, *B.S.A.* xiii. p. 99, Fig. 30a.

16 (1500). Small fragment from a slab, broken on all sides. H. .02; l. .035. Letters .01.



διδυ[ς ?].

Quite uncertain. The third letter might possibly be *rho*, and the last is a doubtful *sigma*.

17 (1485). Similar fragment, broken on all sides. H. .04; l. .055. Letters .015-.02 (that before Ε is *ca.* .03).

-- ρσιε --
-- ρ --

¹ A Laconian name found at Delphi (first letter restored): cf. *B.C.H.* xxvii. (1903), p. 34, col. ii, B, l. 8 = Poralla, *op. cit.* No. 178.

The elongated form of *iota* in l. 1, if intended for that letter at all, seems due to a slip of the engraver's tool. If, however, it is accidental, we may have the remains of -- ρς ε[ποίη]. Otherwise no restoration seems plausible.

18 (1486). Similar fragment. H. .025; l. .06. Letters .015.



-- ια(?)

Nothing seems lost after the letter A, if the last symbol be rightly read so. Possibly the end of a dedication to Orthia in the dative, lacking the final *iota*, as on Nos. 3, 4 (?), 25, 27 (?).

19. Similar fragment. H. .10; l. .09. Letters ca. .012.



-- ξαπ(?) or ιπαξ -- (?)
-- αρ --

The surface is covered with scratched lines, among which the letters given can be distinguished with some difficulty. No sense can be made of them.

20. Relief, broken below, intended to represent the façade of a di-style temple (?). H. .145; l. .275; th. .075. Letters ca. .02 inscribed in the pediment.

1B

α(?)β.

Apparently complete.

21. Fragment of a slab, complete on r. only, on which is a relief representing the lower part of a draped female figure, standing to l. H. .08; l. .085. Letters .01, carved on the r. edge of the slab.

104

-- υδι.

Probably several letters are lost before the *upsilon*, apparently none after the *iota*.

22. Small statuette of similar material, representing a priestess (?).
H. .055. Letters small and hard to decipher.

Α Δ Τ Ι Ο ~

(a) on the breast, Ἀρτερο—

Ε Π Α Ρ Ι

(b) on the back, ἐπαριεπ.

Not intelligible, and the letters on the back are very hard to distinguish from the shallow scratches indicating the drapery. If correctly read, the form Δ for Π on one side contrasts strangely with Π on the other.

J. J. E. H.

A. M. W.

B. On Bronze Objects.

23. Bronze die with six sides. L. .095; diam. .018. Letters .005, diminishing in height to .002, inscribed retrograde on the face with one 'spot.' *B.S.A.* xiii. pp. 115, Fig. 5d, 116; Kretschmer, *Glotta*, i. (1909), p. 353; *I.G.* v. 1, 252a.

Τὰι Φροθαίαι.

24. Similar die, found in 1908 towards the east of the site. L. .11; diam. ca. .045. Letters .004.

ΕΛΕΥ

Ἐλευ.

Complete, but clearly abbreviated for Ἐλευσίαι or Ἐλευσίας (unless the fifth letter should be restored as *theta*). This confirms the view, based on the discovery of stamped tiles and of terra-cotta figurines representing scenes of child-birth, that the sanctuary of Eileithyia was adjacent to, if not actually shared in partnership with, that of Orthia; cf. *B.S.A.* xv. p. 21 f. Though the level at which it was found was clearly disturbed, this die may be as much as half a century later than No. 23. Except the dedication of κύβοι by Palamedes at Corinth (Pausanias, ii. 20, 3), no examples seem recorded in literature of the

dedication of dice in sanctuaries,¹ nor is their appropriateness obvious as an offering to Orthia or Eileithyia.

C. On Ivory Objects.

25. Relief representing a warship. Letters ·004, retrograde. *B.S.A.* xiii. pp. 100 ff., and Pl. IV.; Kretschmer, *Glotta*, i. (1909), p. 352; *I.G.* v. 1, 252*b*.

For(θ)αία.

The letter ⊕ (*phi*) is used in error for ⊕ (*theta*), and a probably accidental stroke above the *ι* gives it the appearance of τ. The omission of the final *ι* of the dative may be intentional, and should in that case be compared with the instances in Nos. 3, 4 (?), and 18 (?) above, though in No. 3 τ̂ may be an error of omission for τ̂ι.

26 (1501). Fragment of an ivory flute with one orifice preserved. L. ·063; diam. ·015. Letters ·01.

⊕ΑΧΡΑΔΑΤΟΣ

Ἀχραδαῖος (or Ἀχράδατος?)

In spite of our expectations to the contrary, the second letter can only be χ, though we must regard it as a fault of orthography. According as we regard the cross-stroke in the seventh letter as accidental (as on No. 25) or as deliberate we have a choice of reading one of the two alternatives given above for this name, which would seem in any case to be derived from ἀχράς (= a wild pear-tree). Ἀχλαδαῖος, Paus. iv. 19, 2, is clearly the same name as the former alternative, based on the later form ἀχλάς,² and this ending seems more natural than one in -ατος.³

Names derived from those of trees are not uncommon, though Laconia does not furnish many examples. We may compare Ἀμπελίδας (Thuc. v. 22, = Poralla, *Prosop. der Lak.* 74), Πιτύας (Xen. *Hell.* i. 6, 1; ii. 3, 10, = Poralla, *op. cit.* 610), Ἑλατος the traditional first Ephor

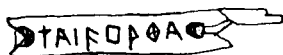
¹ Nor is any other instance recorded by Rouse in his *Greek Votive Offerings*. Do our examples indicate gratitude or conversion?

² Whence Mod. Gr. ἀχλάδι (= pear).

³ The latter alternative seems almost impossible (unless it were a genitive?), as it would involve the unattractive assumption of assimilation with preceding *alphas*, for Ἀχράδοτος, or an unique variant of the termination in -δρας (= -δρης).

(Plut. *Lyc.* 7, = Poralla, *op. cit.* 260, if derived from ἐλάτη?), and more than one bearer of the name Ἀκανθος (Poralla, *op. cit.* Nos. 46, 47). In general, cf. Bechtel, *op. cit.* pp. 592 ff.

27 (1502). Fragment of an ivory flute, broken at both ends, with two orifices. L. .082; diam. .011. Letters .008.



ταῖ φοθά, or φοθα[ίαι](?).

It is not certain, owing to the fracture, if any letters are lost at the end. *φοθά* is not found elsewhere among our dedications, and if correct would afford some confirmation of the view of Pausanias that the title Ὀρθία = ὀρθή.¹ The dative without final *iota* has already been noticed (Nos. 3, 4(?), 18(?), 25).

This seems by its smaller diameter to be from a different flute from No. 26. For their discovery see *B.S.A.* xiv. p. 25.

J. J. E. H.

A. M. W.

D. On Pottery. (Figs. 1, 2, show Nos. 28–65.)

The great majority of these inscriptions from the sanctuary of Orthia are unpublished; in fact none have hitherto been reproduced in facsimile, except two fragments ascribed to the period 'Laconian VI,' which appear in *B.S.A.* xiv. p. 11, Fig. 4. References are made to the chronological evidence furnished by others, *op. cit.* p. 10 ff.; xvi. p. 28. With unimportant exceptions, the votive dedications of these sherds at the Orthia site were inscribed in paint during the period down to ca. 400 B.C., but an interesting group of black-glazed bowls, etc., of the Hellenistic period bears incised inscriptions (Nos. 59, 60, Fig. 1, 61–65, Fig. 2). They are arranged in approximate chronological order, based on the recorded levels at which they were found.²

28. Fragmentary platter with beaded edge; the inside is painted black with a small purple centre. Diam. .24. Letters .01–.012 high, carefully written in dark paint. Two suspension-holes are pierced in

¹ Cf. Bosanquet, *B.S.A.* xii. pp. 332 ff.

² See p. 115 below, where indications of disturbed stratification are adduced.



FIG. 1.—INSCRIBED VASE FRAGMENTS FROM THE SANCTUARY OF ORTHIA, Nos. 28-60. (Scale *ca* 1:1½.)

the platter. Cf. *B.S.A.* xvi. p. 28 for circumstances of discovery; *I.G.* v. 1, 1588.¹

- - ἀνέθε]κε τᾷ Φορθασίαι.

We have no other example of this spelling of the name, but may compare *Φορθασία* on No. 4 above. This platter can hardly be later than 600 B.C., on the evidence of its level in the deposit and its associated finds, and Mr. Droop assigned it to the period 'Laconian II.'²

29. Small fragment with black glaze, from the interior of a cup. .04 × .036. Letters *ca.* .008, probably incomplete on l., incised.

- - θος.

Possibly [Τροϋ]θος, as on No. 7, with which it might be contemporary.

30. Platter resembling No. 28, but with white beaded edge, put together out of some twenty fragments; some portions, including part of the inscription in l. 2, are lacking. Diam. .25. Letters *ca.* .005 high, neatly written in white paint. Cf. *B.S.A.* xvi. p. 28; *I.G.* v. 1, 1587.³

Φριθίσα | ἀ[νέ]θηκε | ἡρόν.

Φριθίσα, presumably the dedicatrix's name, seems almost inexplicable, and its obscurity may be due, as is presumably the spelling of ἀ[νέ]θηκε and of ἡρόν = ἡαρόν, to illiteracy. Or may we regard it as = Βριθίσα, and compare Βριθῶ (from βριθῶς) in a later inscription from Thera (*Ath. Mitt.* ii. (1877), p. 71, No. 8, = *I.G.* xii. 3, 493)? The *iota* in ἀνέθηκε must surely be due to wrong orthography, as nothing like it can be found in any Doric dialect, and the omission of α after the *iota* in ἡρόν must be attributed to the same cause.⁴

In spite of the doubts of the Editor of the *Corpus*, and the rather developed type of the letters, this must belong to the early 6th century.

31. Small fragment, .035 × .045. Pink paint on black glaze.

Φο[ρθείαι, *vel sim.*].

¹ In *Addenda Ultima*, p. xxv. The *digamma* is omitted in error there.

² *B.S.A.* xiv. p. 34; cf. xvi. p. 28.

³ See note 1. 'VI. Saec. tribuebat editor, quem sequi dubito.'—Kolbe, *ad loc.*

⁴ ἶπος = ἱεπός is characteristic of Lesbos, and common in the Ionic dialect, but there is no possibility of thus accounting for our present form. The Ξ is an insuperable objection. Presumably the word should have been written ἡαρόν, not ἡερόν.

32. Fragment of shallow cup with two handles. H. .04. Letters .017, below the rim, in pink paint.

Forθ[είαι, vel sim.].

33. Small fragment. H. .05.

-- o -- .

34. Three fragments probably from the same vase, each *ca.* .05 high. (a) shows remains of an inscription in two lines. The letters seem to have been larger in the lower line. Sense irrecoverable.

(a) -- o - | - ι -- . (b) -- o -- . (c) -- ι -- .

35. Fragment of a cup of black-glazed ware. H. .05. Letters .013, in pink paint.

-- ἀνέτ[εκε -- ?].

This is quite abnormal, though we may note τ for θ after *sigma* in the infinitive ἀποστρυθῆσται in the archaic inscription from Gythion, *I.G.* v. 1, 1155, l. 2.¹

36. Fragment of a large vase of black-glazed ware. H. .06. Letters probably *ca.* .04 high, in pink paint.

For[ρθείαι, vel sim.].

37. Fragment similar to No. 32, but no trace of handles. H. .02; l. .038. Letters *ca.* .02, in pink paint.

For[ρθείαι, vel sim.].

38. Fragment from rim of similar cup. H. .035. Letters .008, in pink paint.

-- os For[ρθείαι, vel sim.].

39. Similar fragment. H. .025. Letters .012, in pink paint.

For]θι[αι (?).

If correctly restored, the ι for ει is unusual in this name.

40. Two fragments, which do not join, with remains of rim above. H. (a) .032, (b) .04. Letters *ca.* .03, in buff.

For[θείαι, vel sim.].

¹ Cf. Thumb, *op. cit.* p. 88.

41. Small fragment, broken on all sides. $\cdot 02 \times \cdot 03$. Letter incised.

F or *E* (?).

42. Similar fragment, $\cdot 03 \times \cdot 045$. Letters, incised, were probably over $\cdot 04$ high.

-- $\rho\iota$! --. Quite uncertain.

43. Fragment of similar style to Nos. 32 and 37. H. $\cdot 025$; l. $\cdot 028$. Letters *ca.* $\cdot 015$, in pink paint.

F][$\rho\theta\epsilon\iota\alpha\iota$, *vel sim.*].

44. Fragment of similar cup to No. 32, of dark-brown glaze, with remains of one handle.

F][$\rho\theta\epsilon\iota\alpha\iota$, *vel sim.*].

45. Small fragment of similar style. H. $\cdot 028$; l. $\cdot 048$. Letters $\cdot 018$, in white paint.

F $\rho\theta\epsilon$][$\iota\alpha\iota$, *vel. sim.*, or possibly $\acute{\alpha}\nu\acute{\epsilon}$][$\theta\epsilon$][$\kappa\epsilon$ *F.*, etc.

46. Small fragment of similar style. H. $\cdot 02$; l. $\cdot 03$. Remains of rim above.

F][$\rho\theta\epsilon\iota\alpha\iota$, *vel sim.*].

47. Similar fragment with rim. H. $\cdot 02$; l. $\cdot 02$. Letters *ca.* $\cdot 005$ in pink paint.

-- $\acute{\alpha}\nu\acute{\epsilon}\theta\epsilon\kappa$][ϵ $\tau\acute{\alpha}$][ι *F* $\rho\theta\epsilon\iota\alpha\iota$, *vel sim.*].

48. Small fragment broken on all sides. H. $\cdot 02$; l. $\cdot 028$. Letters $\cdot 01$, in white paint.

-- $\acute{\alpha}\nu\acute{\epsilon}\theta\epsilon$][$\kappa\epsilon$ τ][$\acute{\alpha}$ *F* $\rho\theta\epsilon\iota\alpha\iota$, *vel sim.*].

49. Fragment from a larger vase, broken on all sides. Remains of large letter, *ca.* $\cdot 035$ high.

F. (?).

50. Fragment, with rim, similar to Nos. 32, 37, 43, etc. H. $\cdot 025$; l. $\cdot 05$. Letters $\cdot 02$, in pink paint.

F $\rho\theta$][$\epsilon\iota\alpha\iota$, *vel sim.*].

51. Fragment broken on all sides, with dark-brown glaze. H. $\cdot 05$; l. $\cdot 065$. Letters *ca.* $\cdot 01$, in pink paint, rather careless.

-- $\acute{\alpha}\nu\acute{\epsilon}\theta\epsilon$][$\kappa\epsilon$ --.

52. Two small fragments, which do not join, of a cup similar to No. 50, etc. H. (a) .03, (b) .015. Letter on (a) .022, in white paint.

(a) $F[\rho\theta\epsilon\acute{\iota}\alpha\iota?]$; (b) $\epsilon\cdot$. Very uncertain.

53. Fragment of similar style, possibly from the same cup. H. .02; l. .05.

$F\sigma\rho]\theta\epsilon[\acute{\iota}\alpha\iota(?);$ or $\acute{\alpha}\nu\epsilon]\theta\epsilon[\kappa\epsilon(?).$

54. Similar fragment. H. .027; l. .03. Letters .018, in white paint.

$F\sigma\rho\theta]\epsilon\acute{\iota}[\alpha\iota(?).$

55. Tiny fragment, broken on all sides. H. .017; l. .017. Letters *ca.* .008.

$F\sigma\rho]\theta\epsilon\acute{\iota}\alpha[\iota,$ *vel sim.*].

56. Fragment from rim of a cup, unpainted outside, black-glazed inside. H. .03; l. .03. Letters *ca.* .01, incised.

$F\sigma[\rho\theta\epsilon\acute{\iota}\alpha\iota,$ *vel sim.*].

57. Fragment broken on all sides. H. .03; l. .05. Letters *ca.* .011, carelessly incised.

$\acute{\alpha}\nu[\acute{\epsilon}\theta\epsilon\kappa\epsilon(?).$

58 (a, b, c). (a) Stem and portion of centre of a small black-glazed *kylix*. Inscribed surface measures .03 \times .04. Letters .01.

$\tau\rho\alpha.$ No letters are lost.

(b, c) Two other small fragments found at the same level and similarly inscribed. Possibly an abbreviation for some name beginning $\tau\rho\alpha.$ ¹

59. Fragment of the rim of a black-glazed bowl of Hellenistic style put together from two pieces found at different levels in the same region of the sanctuary.² Letters .006, incised.

- - $\kappa\lambda\eta\acute{\iota}\alpha\epsilon[\lambda\epsilon\upsilon\sigma\acute{\iota}\alpha\iota(?).$

Apparently the same name is preserved on No. 60.

¹ The only one known at Sparta would appear to be $\tau\rho\acute{\alpha}\chi\alpha\lambda\omicron\varsigma$ (cf. Poralla, *op. cit.* No. 707), who served at Delphi as $\nu\alpha\sigma\pi\omicron\iota\delta\varsigma$ in the 4th century.

² See below, p. 115.

60. Rim-fragment of a similar bowl, original diam. *ca.* .20. Letters .007, incised.

- - *αυκληία* - - .

There is a trace of a letter, suggesting *κ*, *σ*, or *χ*, before the *αλpha*, but it does not lead to a recognisable name.¹

These two bowls seem contemporary both in fabric and inscription with Nos. 61–66, dedicated by *Χιλωνίς*. To account for the *ε* at the end of No. 59 *Ἐ[λευσίαι]* seems possible, in spite of the omission of the article. Other indications of the worship of Eileithyia in close proximity to the sanctuary of Orthia have been noted above (No. 24).

61. Part of a small black-glazed bowl, with 'engine-turned' pattern in centre, and flat rim with beading on inner and outer edges. Diam. .12. Letters *ca.* .005, incised neatly and regularly on the rim. Cf. *B.S.A.* xvi. p. 39, and note 1.

[Χ]ιλωνίς τᾷ Βωρθείαι.

62. Four adjoining fragments, forming half the rim of a bowl exactly as the last.

[Χιλω]νίς τᾷ Βωρθείαι.

63. Part of a shallow black-glazed platter with upturned lip; in the centre an ornament of nine radial palmettes in low relief, round which is a wide band of 'engine-turned' pattern. Diam. *ca.* .24. Letters *ca.* .005, incised on interior close to the lip.

Χιλωνίς τᾷ Β[ωρθείαι].

64. Small fragment of bowl similar to Nos. 59–60, to the latter of which it might possibly belong. Letters *ca.* .006, incised.

- - *τᾷ Βωρ[ρθείαι].*

65. Small fragment from the rim of a bowl similar to Nos. 61, 62, but without beading and with a convex surface. Letters *ca.* .005, incised.

[Χι]λωνίς [τᾷ Βωρθείαι].

This group of Hellenistic ware (Nos. 59–65) is clearly the latest of

¹ The simplest explanation seems to be the omission of an inter-vocalic *sigma* between *α* and *υ*, giving us some name such as *Θραύκληια* [= *Θρασυκληία*], but the first letter visible on the sherd did not seem like *Ρ*.

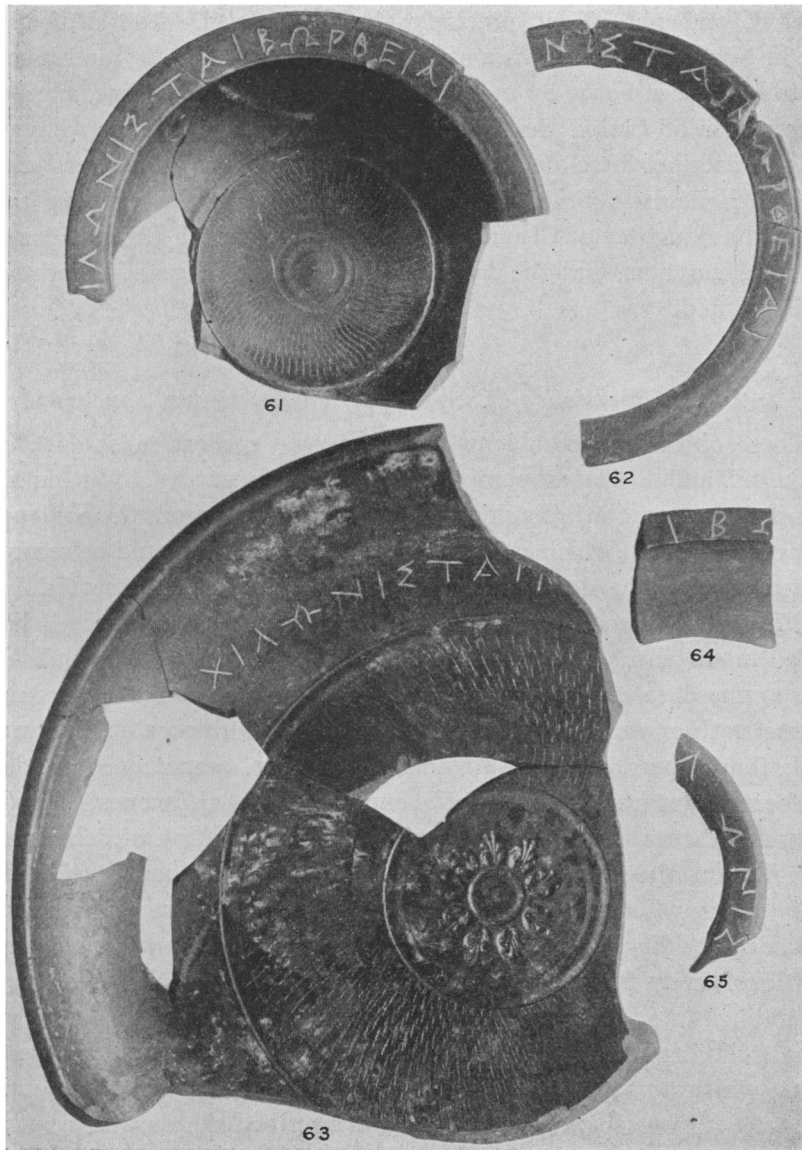


FIG. 2.—HELLENISTIC BOWLS WITH INCISED DEDICATIONS TO ORTHIA,
Nos. 61-65. (Scale 1:2.)

our series, and was found in the same region of the site, though slightly scattered, and not all at precisely the same level. The dedicatrix's name in Nos. 61, 62 and 65 is a safe restoration from No. 63, and it seems only to have been borne by members of one or other royal line, excepting the daughter of Chilon the Sage. It is not impossible that we should therefore ascribe these dedications to one of the royal bearers of the name in Hellenistic times, of which there seem to have been three, namely the daughter of Cleomenes II, the daughter of Leotychidas and wife of Kleonymus, and the daughter of Leonidas II, grand-daughter of the last-named.¹

A. M. W.

The Date of the Votive Inscriptions from the Orthia Sanctuary.

These objects cover a long period, as the earliest must date from *ca.* 600 B.C. and the latest come down to the 3rd century. Within these limits a certain amount of guidance may be obtained from the evidence—firstly of the level at which each was found, as far as this could be recorded, and secondly of the development of the letter-forms represented. We must, however, remember that each of these classes of evidence is liable to need modifying. Stratification, in the first place, is not an absolute guide to the date of the dedication of any given object in a sanctuary, as some votives would be cleared out after a shorter exhibition in the temple than others, either as a result of breakage, or merely of the desire to make room for fresh objects, at the expense of the earlier ones. Further, it only represents the relative date for the accumulation of debris, after removal from the temple, with any accuracy on an undisturbed site, that is to say where the ground has not been turned over subsequently, whether by the digging of trenches for later wall-foundations, or in drainage operations, or by the efforts of those searching for 'treasure,' or merely for building material, in ancient and modern times alike. As an instance of the fallibility of such evidence, we may note that the bronze die, No. 24, which by its lettering can hardly be later, and might be earlier, than 500 B.C.; was found associated with inscribed sherds which both by their form and their inscriptions suggest a date at least a century later.

¹ Cf. the genealogical tables at the end of Poralla, *Prosopographia der Lakedaemonier*. The earlier bearers of the name (Poralla, Nos. 763, 764) are of course too early for this connexion. Pauly-Wissowa (Niese, *s.v.* Chilonis) distinguish only two in Hellenistic times, omitting the daughter of Cleomenes II. This suggestion is due to Mr. A. J. B. Wace.

In considering the evidence of the letter-forms, it must be borne in mind that the large majority of these dedications are fragmentary, and give us only a small range of letters; and, moreover, that many of the dedicatory inscriptions, especially on the limestone carvings, are the work of votaries to whom writing was clearly an effort. Consequently we must not expect in them the observance of the more rigid canons in regard to spelling or letter-forms, which prevail in formal documents of a later date. It is typical of such individual taste that on No. 3 we have a seven-stroke *sigma*, and on No. 11, found in the same section but at a higher level, one with three strokes, and that Nos. 5 and 12, found in adjoining sections at the same level, read from left to right and from right to left respectively. In considering the chronology of the inscribed pottery-fragments, ceramic styles and stratified levels must be taken into account as well as the lettering, and here again the small size of most of the sherds results in mutilated inscriptions, and sometimes in uncertainty as to the shape and date of the original vase, as a check on the evidence from the level alone.

The inscribed carvings in soft limestone represent only a small proportion of the total number of these objects found during the excavations, and any attempt at a stylistic discussion would have to take the whole of them into account. It is pointed out by Mr. Dawkins in his summary of the history of the sanctuary that these carvings occurred 'some . . . just below, some in, and a few above the sand,'¹ of which a thick layer was laid down gradually over a large portion of the *temenos* beginning about the year 600 B.C.² Many of them must therefore be assigned to the 7th century, and among them perhaps some of our inscribed pieces. Unfortunately several of these were found built into the foundations of the masonry of the Roman theatre (on the north side, *i. e.* north-east of the temple), and thus give no exact evidence of their original stratification, though we are perhaps justified in assuming that they were found in digging the trenches for this building, and that therefore their original level in the deposit was not deeper than the level reached in this process, which stopped short of the bottom of the layer of sand. This is the case with Nos. 4, 8, and 9, and No. 21 was found lying below the foundations

¹ *B.S.A.* xvi. p. 37.

² *Op. cit.* xiv. p. 26 f.; xvi. pp. 28 ff. (correcting the originally estimated date of 550 B.C. as in xiii. p. 61).

and may be regarded as earlier than the other three. Nos. 1 and 2, which were found in 1906, in the first year's work, cannot be allotted to a definite level, but cannot differ much in date from Nos. 3 and 4, which like them represent horses in low relief. No note is available at the moment of writing of the find-spots of Nos. 6, 18 and 19, which leaves us with eight inscribed fragments of which the exact level in the deposit is recorded. These levels are as follows¹:

- § 77 : 194·94–195·16 m. No. 10.
 § 110 : 194·95–195·19 m. Nos. 5, 12, 20.
ditto : 195·21–46 m. No. 17.
 § 111 : 194·91–195·11 m. No. 11.
ditto : 195·11–26 m. Nos. 3, 13.

Thus Nos. 5, 10, 11, 12, 20 come from almost exactly the same level, Nos. 3 and 13 from that immediately above it, and No. 17 from that still higher. That this difference must not be pressed is shown by the fact that Nos. 12 and 13 contain the same name and presumably represent offerings by the same dedicator. We may accordingly conclude that there is little or no interval in time between the objects in the two lower levels here distinguished, though No. 3, by virtue of its careful workmanship and regular lettering may be the latest of them. On the other hand, No. 17, from the highest of these three levels, is probably the latest of this group, though too small and broken to furnish any information except by its level. The stratified examples would seem to form the earliest group of these carvings, and it is tempting to associate Nos. 1 and 2 with them, and to date them not later than 600, and the deepest among them perhaps 20 or 30 years before that year. The remainder, none of which can have been from below the sand or at a corresponding level outside it, would belong to the first quarter of the following century.

With regard to the relative dating of the stone carvings and the pottery, we must note that the earliest of the latter, No. 28, comes from the same level, but not the same region of the site, as Nos. 3 and 13 of the former, and that Nos. 29 and 30 were found at a deeper level than carving No. 17. With these exceptions, the inscribed sherds are all from higher levels than the carvings attributed to the end of the 7th century;

¹ The numbers of the sections refer to those into which the area was divided for record purposes during the excavations, cf. *B.S.A.* xiii. p. 71; xiv. p. 14.

in fact, if we put Nos. 29 and 30 also before 600 B.C., the small fragment, No. 31, found in the eastern area of the site (beyond the edge of the sand), is the sole representative of its class which we may confidently attribute to the 6th century. To the same era belong both the bronze dice and probably the two ivory flutes (Nos. 23, 24, 26, 27), though the latter can be very little later than 600 B.C. To the 5th century we must assign the sadly fragmentary sherds numbered 32-58, which are arranged on Fig. 1 according to the levels at which they were found, though, as many of them came from the houses to the east of the *temenos* proper,¹ we must allow for the fact that the stratification had been disturbed in the process of rebuilding.² Thus Nos. 45, 48, and 51, which all exhibit the *epsilon* with its vertical stroke prolonged below the bottom cross-stroke, may really be contemporary with No. 35, which has the same form. Again, the *nu* on No. 57 and the *digamma* with slanting cross-strokes on No. 52, suggest an even earlier date than the corresponding letters on Nos. 35 and 32 respectively. Probably no importance need be attached to the varied positions of the cross-strokes of the *thetas*, but the three-stroke *sigma* on No. 38 has a genuinely early look, though we have no other example of presumably 5th-century date with which to compare it. It is generally believed that, in formal inscriptions at any rate, this form is definitely earlier than the four-stroke form.³ From the evidence of associated finds this group (Nos. 32-58) is to be assigned in the main to the latest phase of the Laconian pottery styles, dated by Mr. Droop to the period *ca.* 425-350,⁴ though, owing to some disturbance of the strata, there would seem to be some admixture of Laconian V. sherds among them. We need not be surprised at the *digamma* surviving after 400 B.C., but the earlier form of *sigma* on No. 38 suggests the early 5th century for this fragment, at any rate.

Clearly a considerable interval is to be allowed for between this group of sherds with painted inscriptions and the series of black-glazed Hellenistic bowls with the incised dedications of Chilonis and -aucleia. Yet the confusion of the strata produced Nos. 50 and 63 at the same level, and caused the two adjoining pieces of No. 59 to be separated by a vertical

¹ *B.S.A.* xiv. pp. 7 ff.; xvi. p. 38 f.

² *Op. cit.* xiv. p. 10.

³ Cf. E. S. Roberts, *Introd. to Greek Epigraphy*, i. p. 269. We have instances of a rough four-stroke *sigma* on Nos. 6 and 9 above.

⁴ *B.S.A.* xiv. p. 43 f.

interval of at least 18 cm., one moreover being found outside and the other inside a house. Here, however, both the type of the pottery, which is obviously an imported fabric, and the lettering are a safe guide to the date, which is quite compatible with the dedicatrix Chilonis being one of the ladies of the royal line, who belonged to the 3rd century B.C.

A. M. W.

The Title of the Goddess as illustrated in these Inscriptions.

Although the damaged condition of many of these votive objects deprives us of much valuable material for the study of this question, the evidence which is complete enough to be utilised enables certain conclusions to be stated. The carvings and other objects which must be dated not later than 600 B.C., namely, Nos. 1, 2, 3, 4, 25, and 28, give us the following forms :—

No.

- 1 : *Fopθq[ía]*.
- 2 : *Fo[ρθ]εί[α]*.
- 3 : *Fo(ρ)θεία.*
- 4 : *Fpoθασία.*
- 25 : *Fop(θ)αία.*
- 28 : *Fopθασία.*

Those probably attributable to the (early) 6th century give us :—

No.

- 23 : *Fpoθαία.*
- 27 : *Fopθα (or Fopθα[ía]?)*.

Those probably attributable to the 5th and early 4th centuries (omitting those which go no further than *Fopθ-*) give us :—

No.

- 39 : *[Fop]θί[α](?)*.
- 54 : *[Fopθ]εί[α]*.
- 55 : *[Fop]θεία.*

Those belonging to the 3rd century (all dedicated by the same person) give us in Nos. 61–64 consistently the form *Bopθεία*.

We are justified in concluding from this evidence that in the 7th and 6th centuries great latitude existed, according to individual taste,

just as might have been expected from the varying fashions of letter-forms. It was, however, clearly understood that the name began with *digamma*, and four of the six earliest objects exhibit *alpha*, and two *epsilon*, in the second syllable; two of the former terminating the name in *-ασία* and two in *-αία*. The inference seems to be reasonable that there was a firm impression that the name was *Φορθασία*,¹ and that the inter-vocalic *sigma* was scarcely sounded. In these circumstances it is odd that in no instance preserved to us was it replaced by an aspirate, as in the Damonon inscription, for example. Now, *Φορθασία* is precisely the form in which this title of Artemis appears in an Arcadian inscription (*I.G.* v. 2, 429) from Kotilion (near Phigaleia), which cannot be earlier than the 4th century. So we are perhaps entitled to suggest that the form *Φορθεία* as restored in No. 2 and *Φο(ρ)θεία* in No. 3 are errors of spelling. Yet in the 5th-century examples we have *Φορθεία* once (No. 55), possibly also in No. 54, and apparently *Φορθία* in No. 39. In fact, the S-sound has disappeared, and for the diphthong *-ai-* has been substituted *-ei-*. When we reach the 3rd century this is, so to speak, standardised, and the initial *digamma* becomes *beta*, and the *omicron*, *omega*.² The subsequent varieties of the name to be studied in the inscribed tiles and the votive stelai from the *παιδικὸς ἀγών* illustrate first the growth of the influence of the *κοινή*, and then that of the archaistic revival in the 2nd century of our era, but as all the material is already published it is not necessary to treat of these further stages of the enquiry here.

A. M. W.

II.—VOTIVE INSCRIPTIONS FROM THE SANCTUARY OF ATHENA

CHALKIOIKOS (Nos. 66–103).

A. On Bronze Objects.

66 (2016).³ On a bronze bell, found in 1907. H. .063; diam. .04. Letters .005.

¹ *Φορθασία* as a variant need not surprise us, though such metathesis is abnormal in the early Laconian dialect: cf., however, *Σλιφόμαξος* = 'the mixer of Silphium' on the Arkesilas vase; the converse is the more frequent usage, especially in Crete.

² In *I.G.* v. i. 255, we have, in the 4th century, *Φωρθεία*, illustrating the change of *o* to *ω* before that of *φ* to *β*.

³ Excavation inventory number.

Times, Literary Suppl., April 10th, 1907; *Class. Rev.* xxi. (1907), p. 12; *R. Ét. Gr.* xxi. (1908), p. 173; *I.G.* v. 1, 1509 (in majuscules only).



ΑΝΕΘΕΚΕ
ΦΕΙΔΑΝΑΑΑΑΝΑΙΑΙ

Φειράνα Ἀθαναία ἀνέθεκε.

The fourth letter of the name is much more like D than P, but the name is probably as given. The name = *Εἰρήνη*, which occurs at Sparta on inscriptions of a later date, *I.G.* v. 1, 230, 774; cf. also *Εἰρηνίων*, *ibid.* 71, 86, 159; for the initial *digamma*, cf. *Φαναξίβιος* on the votive stele from the same site, *I.G.* v. 1, 215. Date, probably late 5th century, or early 4th, as Θ hardly seems to appear at Sparta before 400 B.C.

67. On a similar bell, found in 1907. H. .055. Letters .007. Surface corroded.

/ΘΑ Ἀθα[ναία]. Perhaps the name was not written in full; the corrosion of the surface makes it difficult to be certain if any other letters followed. Date, 5th century.

68. On a similar bell, found in 1907. H. .053. Letters *ca.* .008. Surface corroded and cracked.

Α'///Α////////^\\///^// Perhaps Ἀθ[α]ναία ἀνέ[θεκε?].

The letters are very hard to decipher, and the reading is therefore not free from doubt.

69 (2024). On a bronze cow, found in 1907. H. .04; l. .08. Letters .003, *ca.* 500 B.C.

ΙΑΜΑΝΙΑΕΝΑΘ

ιαμανιαεναθνη [J.J.E.H.].

ιαμανιαεναθ·ε [A.M.W.].

The small and rather faintly incised letters are difficult to decipher, and unintelligible as they stand. Though both copies agree as to the third letter being Μ and not Θ, the nearest way to obtain any sort of sense would be to read Τὰ(θ)αν(ά)ται ἐνάθκ·ε, and regard the latter word as a blundered form of ἀνέθ(ε)κε. This perhaps verges on the reckless!

J. J. E. H.

A. M. W.

B. On Pottery. (Fig. 3 shows Nos. 73–98.)

70. On a Panathenaic Amphora put together out of numerous fragments. Incised in letters *ca.* .015 high on the body of the vase below the painted scenes. *B.S.A.* xiii. p. 151, and Pl. V. Not in *I.G.* v. 1.

--- τ . . . Τὰθαναί[αι].

Probably before 500 (*B.S.A.* xiii. p. 152), in view of the style of the vase.

71. On a fragment of a similar vase, *ibid.* *Op. cit.* p. 152.

A

72. On a similar fragment, *ibid.* *Op. cit.* p. 153.

A1 'Αθαναί[αι(?)

73. On a black-glazed bowl (?) with out-turned rim. H. .05; l. .072. Letters .008, roughly scratched, running from r. to l.

-- δαι ἀνέθε[κε].

Apparently not 'Αθαναί[αι], as the first letter preserved looks like Δ. The places where the engraver's tool has slipped are clearly visible. Probably 6th century.

74. Five adjoining fragments of a black-glazed platter with upturned rim. Diameter *ca.* .30. Letters .01.

-- ἀνέθεκ]ε Τὰθαναίαι.

Perhaps early 5th century.

75. Small fragment of a similar platter. .05 × .055. Letters .01.

-- ἀν]έθ[εκε --

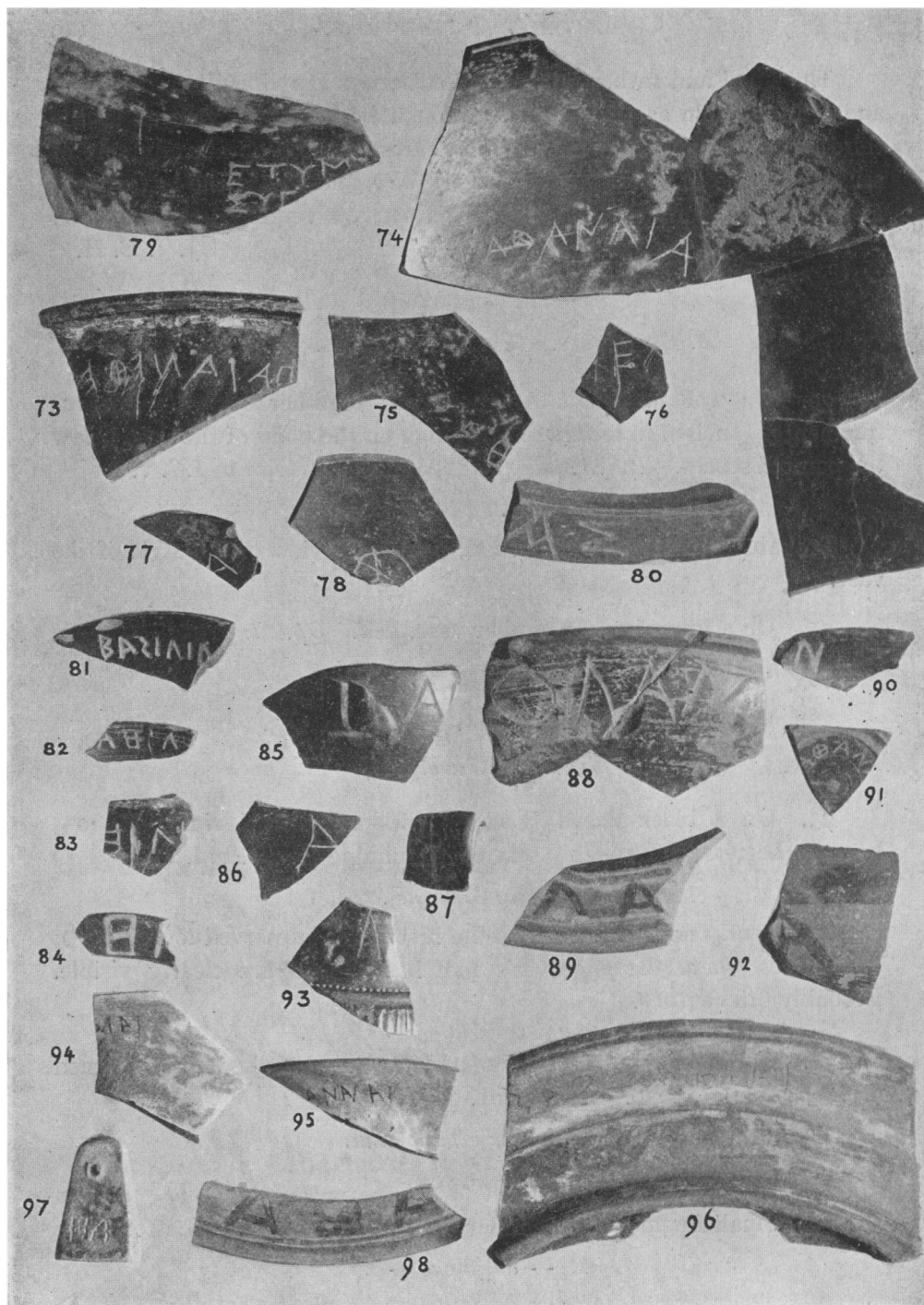


FIG. 3.—INSCRIBED VASE FRAGMENTS FROM THE SANCTUARY OF ATHENA CHALKIOIKOS, Nos. 73–98. (Scale 1 : 2.)

76. Tiny fragment of a similar platter. $\cdot 03 \times \cdot 027$. Letters $\cdot 009$.

· ε · .

Quite uncertain except ε, in which the vertical stroke is accidentally prolonged by the tool slipping; the resemblance of the last letter to the lower part of χ may be due to the same cause only.

77. Similar fragment. Letters *ca.* $\cdot 007$.

αι, or *αυ*. May belong to No. 75, but does not join.

78. Small fragment of a similar, but rather thicker, platter. $\cdot 035 \times \cdot 046$. Letters larger (*ca.* $\cdot 02$).

-- θ --

79. Fragment of a black-glazed vase of uncertain shape. H. $\cdot 05$; l. $\cdot 096$. Letters $\cdot 006$.

Ἑτυμ --

Συγ --

Presumably a proper name formed from the root Ἑτυμος, *e. g.* Ἑτυμ[οκλήης],¹ followed perhaps by [κατὰ] συγ[γραφάν],² or [ὁ] συγ[γραφεύς] *vel sim.*, as Συγ- seems an unlikely beginning for a second name, and cannot be an ethnic. Date, perhaps 4th or 3rd century.

80. Fragment from the beaded rim of a platter. $\cdot 02 \times \cdot 07$. Letters $\cdot 018$.

-- ας. Possibly Ἀθαναί[ας], or the end of the donor's name. Hellenistic (?).

81. Small rim-fragment of a black-glazed vase of doubtful shape. $\cdot 02 \times \cdot 05$. Letters $\cdot 004$.

Βασιλίδ[ας(?)] --

The name occurs once at Sparta, in the reign of Trajan, *I.G.* v. 1, 137, l. 20; for other names compounded from the root βασιλεύς cf. Bechtel, *op. cit.* p. 92. The date of this sherd is perhaps before 500, to judge by the three-stroke *sigma*; the last letter is \mathfrak{D} , not Δ , though the

¹ Cf. the envoy of this name sent to Athens in 378 and 370, Xen. *Hell.* v. 4, 22; vi. 5, 33.

² Cf. *I.G.* v. 1, 4, l. 17; 5, l. 17.

curve is not clear in the photograph. Nos. 82–84 perhaps contain the same name, spelt with Ξ for λ .

82. Tiny fragment from similar rim, broken through. $\cdot 01 \times \cdot 03$. Letters $\cdot 004$.

B] $\alpha\eta\lambda[\iota\delta\alpha\varsigma(?)$ - - .

83. Tiny fragment from the shoulder of a black-glazed cup. $\cdot 023 \times \cdot 023$. Letters $\cdot 006$.

Ba] $\eta\lambda\iota[\delta\alpha\varsigma(?)$ - - .

84. Tiny fragment from rim, as Nos. 81 and 82. $\cdot 013 \times \cdot 03$. Letters $\cdot 013$, in white paint.

(?)Ba] $\eta\lambda\iota\delta\alpha\varsigma(?)$ - -

Faint traces of a letter on the extreme left do not look like those of *alpha*, unless we suppose the cross-stroke to have been continued accidentally beyond the right leg of the letter.

For the inter-vocalic *h* for σ in the early Laconian dialect, cf. the Damonon inscription (*I.G.* v. 1, 213), *passim*; Thumb, *Handbuch*, p. 86 f., § 92, 6. [It is not impossible that all these vases (Nos. 81–84) were dedicated by the same person, and cf. No. 99.

85. Small fragment of a black-glazed cup of doubtful shape, with handle broken off short. $\cdot 032 \times \cdot 05$. Letters $\cdot 011$.

A1///. Second letter incomplete (?).

86. Small fragment from the side of a similar cup (?). $\cdot 03 \times \cdot 036$. Letters $\cdot 015$.

A - - . Complete on left.

87. Tiny fragment from a black-glazed ribbon-handle. $\cdot 02 \times \cdot 02$. Letters $\cdot 015$.

Φ - - . Perhaps other letters written $\kappa\iota\omicron\nu\eta\delta\omicron\nu$ below.

88. Two adjoining fragments from the rim of a black-glazed bowl. $\cdot 05 \times \cdot 085$. Letters $\cdot 018$; surface damaged.

- - $\omicron\lambda\alpha\nu$ - - . Probably letters lost at each end. The early form of the ν suggests the 5th century as the probable date.

89. Fragment from the flat rim of a platter. The rim has a beading near the edge, and is painted in matt buff, the interior of the platter being black-glazed. $\cdot 03 \times \cdot 065$. Letters $\cdot 012$, in dark brown paint.

- - λa - - . Perhaps 5th century; part of the same name as on No. 88 (?).

90. Tiny fragment of rim, black-glazed. $\cdot 02 \times \cdot 04$. Letter $\cdot 011$, in white paint.

- - ν .

91. Tiny fragment from the base of a vase of small diameter. $\cdot 025 \times \cdot 025$. Letters $\cdot 003$, incised.

$\theta \alpha \nu \alpha [\acute{\iota} \alpha \iota]$.

The type of *theta* proves this to be not later than the 5th century. There is not room for more than 12 letters at most, so perhaps the name of the goddess stood alone.

92. Fragment from the rim of a large black-glazed platter. $\cdot 042 \times \cdot 035$. Letter $\cdot 017$, in black paint on a buff band.

- - a .

93. Fragment of a black-glazed vase of Hellenistic date, the upper part plain, the lower moulded in vertical flutings. $\cdot 04 \times \cdot 035$. Letter $\cdot 013$, incised.

\wedge - - .

94. Small fragment, with rim, from a cup with upright side, slightly concave. $\cdot 042 \times \cdot 042$. Letters $\cdot 005$, written with a pen in ink on matt buff slip.

$\theta \alpha \nu] \alpha \acute{\iota} \alpha \iota$.

95. Similar fragment, with rim, broken through and mended. $\cdot 03 \times \cdot 055$. Letters $\cdot 005$, as on the last.

$\theta] \alpha \nu \alpha \acute{\iota} \alpha \iota$.

96. Fragment from the moulded rim of a large platter, originally *ca.* $\cdot 35$ in diameter. $\cdot 05 \times \cdot 12$. Letters $\cdot 008$, as on the two last, on matt white slip.

- - $\varsigma \theta \alpha \nu \alpha \acute{\iota} \alpha \iota$.

Apparently these three are of approximately the same date, which

may be before or shortly after 500 B.C. Owing to the position of the fracture it is not clear if the *sigma* had a fifth stroke at the top, now lost, or was merely a reversed 4-stroke one; the former is at least equally possible. It looks as if these three vases were dedicated by the same person, as the writing is remarkably similar, and the backward tilt of the *alpha* is a characteristic of them all.

97. Small clay loom-weight, pierced transversely near the top. H. .035. Letters .005, incised.

EA. Complete. Possibly $h - - 'A[\theta a \nu a \iota \alpha \iota]$.

98. Fragment from the rim of a large platter, with matt buff slip. .02 × .075. Letters .012 in dark brown paint.

'A $\theta a[\nu a \iota \alpha \iota]$. Not the same platter as No. 89.

The following five fragments were found in 1908, and were too late for inclusion in the photograph taken in that year (Fig. 3).

99. Fragment of black-glazed cup with curved shoulder and straight neck. .035 × .045. Letters .014, in white paint on the shoulder.



B] $a \sigma \iota \lambda \iota [\delta a s - - (?)$

Presumably contemporary with Nos. 81-84 above, and from the same donor.

100. Fragment of the side of a black-glazed cup, apparently of Hellenistic date. .028 × .02. Letters .007, incised.



-- $\rho \epsilon$ --

'A $\theta[\nu a \nu a [\iota \alpha \iota (?)$.

101. Small fragment from the broad, moulded rim of platter, with buff slip. .03 × .026.



-- θ --

102. Similar fragment, but larger. $\cdot 05 \times \cdot 12$. Letter $\cdot 016$.



θ . No traces of adjacent letters.

103. Fragment of black-glazed platter, as Nos. 74 ff. $\cdot 035 \times \cdot 03$. Letters varying from $\cdot 005$ – $\cdot 008$ high.



-- ξ ἀνέ[θεκε --

A. M. W.

J. J. E. HONDIUS.
A. M. WOODWARD.

§ 2.—NON-VOTIVE INSCRIPTIONS FROM SPARTA ¹ (Nos. 104–112).

104 (1503). Bronze plate broken on all sides, with two holes for suspension. $\cdot 13 \times \cdot 13 \times \cdot 007$.² Letters $\cdot 015$ high. Found in or near the theatre below the Chalkioikos site. Engraved on one side only.



(?) ὀφ]είλουσα γ --
-- τ]ὸ συναγόμε[νον --
-- ν] ἐμβολίμ[ου --

[Ἐπὶ Τιβ(ερίου) Κλαυδίου Βρασ[ίδου πατρονόμου(?)].

Similar bronze plates have been found at Olympia ³ and at Pagasae and Demetrias, where they are generally engraved with proxeny-decrees. This one is possibly of judicial import, as a date is clearly indicated in l. 3.

¹ I desire to offer sincere thanks to Mr. Woodward for many useful suggestions respecting this section and to Mr. Tod for special help with Nos. 105, 106 and 123.—J. J. E. H.

² Measurements are given in the following order: Height \times Width \times Thickness.

³ Dittenberger, *Inscr. v. Olympia*, 1–44.

L. 4. A Tiberius Cl. Brasidas was patronomos about A.D. 150,¹ a date which suits the style of the lettering.

105 (2603). Slab of bluish marble broken on the right side and at the bottom. .26 × .25 × .11. Letters .01; space between lines .006. Found "παρὰ τὸ Λεωνίδειον."

ΤΙΜΑΙΠΑΣΙΚΡΑΤΕΙ
 ΠΕΙΠΑΣΙΚΡΑΤΗΣΞΕΔΑΜΑ
 ΚΡΑΤΕΟΣΟΣΥΣΚΑΝΟΣΑ'
 ΚΑΙΑΓΑΘΟΣΚΑΙΕΥΝΟΣ
 ΚΟΙΝΩΣΜΕΝΕΙΣΤΟ
 ΠΡΟΣΕΚΑΣΤΟΝΤΟ
 ΤΩΝΣΥΣΚΑΝΩΝ
 ΑΣΟΥΔΕΝΕΝΑ
 ΑΞΙΩΣΑΥΤΟΥΤ
 ΤΕΛΕΚΕΝΔΕΚ
 ΚΟΙΝΩΣΤΟΣ
 ΧΡΗΜΑΤΑ
 ΝΑΤ

Τιμαὶ Πασικράτει.

Ἐπεὶ Πασικράτης ἐ(ξ) Δαμα[- τοῦ(?)Πασι-]

κράτεος ὁ σύσκανος ἀν[ήρ ἐστὶν καλὸς]

καὶ ἀγαθὸς καὶ εὖνο[υς καὶ φιλότιμος]

5 κοινῶς μὲν εἰς τοῦ[ς συσκάνους καὶ]

πρὸς ἕκαστον τῶ[ν αὐτῶι συστρατιω-]

τῶν συσκάνων, [σπουδᾶς καὶ φιλοτιμί-]

ας οὐδὲν ἐνλ[είπων, λέγων καὶ πράττων]

ἀξίως αὐτοῦ τ[ε καὶ τῶν προγόνων, διατε-]

¹ I.G. v. i. 71 b, 21. For the family pedigree see I.G. v. i. p. 131, where Kolbe describes him as Τιβ. Κλ. Βρασίδης II.

10 τέλεκεν δὲ κ[αὶ εὐεργετῶν - - - - -]
κοινῶς τοσο - - - - -
χρήματα[παρέχων - - - - -]
εναπ - - - - -

This restoration allows for a line of about 29-31 letters, but Mr. M. N. Tod points out that such headings as Τ[ιμαὶ Πασικράτει are usually placed in the centre of the line (though there are notable exceptions),¹ so it seems possible that the top edge of the stone is nearly completely preserved, and that the other lines contain only 21-22 letters. On that supposition he would tentatively restore :—

Ἐπεὶ Πασικράτης ἐξ Δαμα[σι-
κράτεος ὁ σύσκανος ἀ[νὴρ
καὶ ἀγαθὸς καὶ εὖνο[υς ἐστι
5 κοινῶς μὲν εἰς τὸ σ[ῶμα καὶ
πρὸς ἕκαστον τῶ[ν - - -
των συσκάων [φιλοτιμί-
ας οὐδὲν ἐνλ[είπων - -
ἀξίως αὐτοῦ τ[- - - διατε-
10 τέλεκεν δὲ κ[αὶ εὐεργετῶν
κοινῶς τὸ σῶ[μα καὶ διδοὺς
χρήματα - - - - -
εναπ - - - - -

An inscription, dating from the second or first century B.C., set up by a military corporation² in honour of one of their number.³ Such military corporations were common in Greece, and especially in Sparta and Crete. Sometimes a body of συστρατιῶται honours an officer, as

¹ *I.G.* ii. 2² (ed. min.), 130, 133.

² For these corporations see Daremberg-Saglio, *s.v.* *συσσίτια*; Poland, *Gesch. d. Griech. Vereinswesen*, p. 127.

³ Cf. *I.G.* ii. 619 b, 619 e; *C.I.G.* 4269 b (Xanthos) and *I.G.* ii.² (ed. min.) 1260, 1270, 1272, etc., for further fragments of such inscriptions from Sunium and Eleusis.

in the well-known inscription ¹ set up by the Attic and mercenary soldiers from the forts at Eleusis, Panakton and Phyle in honour of their general Aristophanes; sometimes (as here) they honour a comrade,² and sometimes one man (mentioned by name) and his comrades set up a votive inscription.³

L. 1. For such summaries of the contents of an inscription cf. Larfeld, *Gr. Epigraphik* ⁴ (1914), p. 307, § 197; though he does not quote an instance of *τιμαί* we may compare *Προξενία (τῶι δεινί)* ⁴ and *Προξενία καὶ εὐεργεσία*.⁵

L. 2. ΕΔΑΜΑ as a name seems hopeless, but the letter beyond Δ is clearly Ε, not Ε, and it seems more likely that the projection signifies a ligature of ἐξ (for ἐκ), and that Pasikrates is the freedman of Dama - (?). This gives *Πασικράτης ἐξ Δαμα[- τοῦ(?) Πασί]*, or, on Mr. Tod's restoration, *Π. ἐξ Δαμα[σι]κράτους*. For this indication of manumission cf. *ἐξ Ἀγήτας*, as corrected by Mr. Tod in *I.G.* v. i. 177, where Ξ recurs (not ΕΞ) as = ἐξ.⁶

L. 3. *σύνσκανος*. This is the usual form though it is sometimes written *σύνσκανος*;⁷ it has also the meaning of "fellow-actor."⁸

L. 5. If the final letter is Σ, not Υ, we may restore *σῶμα* both here and in l. 11. It is one of the words used for "society" or "corporation."

L. 6. *αὐτῶι*, or possibly *αὐτοῦ*.

L. 9. The last letter is doubtful. If it is π, an alternative restoration for ll. 8, 9 is *ἐνλ[είπων καὶ πάντα] ἀξίως αὐτοῦ π[ράττων διατε-] τέλεκεν*.

106 (Sparta Mus., unnumbered). Slab of bluish marble complete on l. side. .25 × .115 × .04. Letters .025 high; space between lines .013. Exact provenance in Sparta unknown.

¹ *I.G.* ii. 619 b (= *I.G.* ii.² (ed. min.) 1299).

² *Ibid.* xii. i. 41 and 101.

³ *Ibid.* xii. ii. 640, 5.

⁴ *Ibid.* ii.³ (ed. min.), 130, 161, 162.

⁵ *Ibid.* 133.

⁶ *J.H.S.* xxxiv. (1914) p. 61 f. Mr. Tod inclines to this solution, but mentions the alternative that Ξ may in this case equal Ε', i.e. the fifth Pasikrates of that name. Β, Γ, Δ are used in this sense, and Β is sometimes written Β for differentiation when so used.

⁷ *I.G.* xii. i. 101.

⁸ *Ibid.* xiv. 2342.



[ἡ πόλις - - τὸν δεῖνα
προσδεξαμένου τὸ ἀνά-
λωμα τοῦ δείνους]

[- - -, ἀρχιερέως]
τοῦ Σεβ[αστοῦ καὶ τῶν]
θείων [προγόνων]
αὐτοῦ [υἱοῦ πό-]

5 λεως [τῆς εἰς]
ἑαυτὸ[ν ἀρετῆς χάριν].

End of an honorary inscription, as is proved by the vacant space below the last line. Probably belonging to the 2nd century A.D.¹ The majority of Spartan inscriptions of this type are voted by the πόλις, the expense of erection being defrayed by some private individual, and this is assumed in the restoration offered.

Ll. 1, 2. For this title cp. *I.G.* v. i. 305, 504, 554, etc. Instead of τοῦ Σεβ[αστοῦ] the common abbreviated form τοῦ Σεβ may be read.² This gives a line of equal length to θείων [προγόνων], the restoration of which is certain; but in inscriptions of this kind and period such marked discrepancies of length of line occur that the full form may have been used.

Ll. 4, 5. υἱὸς πόλεως is a known Spartan title; cp. *I.G.* v. i. 37, 59, 65, all of which refer to one man, G. Pomponius Alcastus.³ Possibly he was the recipient (or the donor) in the present case, as he was also a high-priest of the Emperor. An alternative reading is προστάτ^{ου}ην πόλεως.⁴

L. 6. ἑαυτο- is puzzling. An alternative restoration is ἑαυτὸ[ν εὐνοίας χάριν],⁵ but the other restoration seems preferable. The phrase may be used to justify and explain not the grant by the πόλις but the undertaking of the cost by such and such a man.

¹ *I.G.* v. i. 455-613.

² *Ibid.* 554.

³ For whom see note on *I.G.* v. i. 116.

⁴ *Ibid.* v. i. 547, 683, with Mr. Tod's comment, *B.S.A.* x. 69, and *J.H.S.* xxxiv. 62.

⁵ *Ibid.* v. i. 572, ἡ πόλις - - τῆς εἰς αὐτὴν εὐνοίας χάριν.

107. Slab of white marble embedded in the main track across the Acropolis, inside the so-called Northern Gate. $\cdot 24 \times \cdot 132$; thickness uncertain, as it was impossible to disengage the stone, but between $\cdot 75$ and $1\cdot 0$. Letters $\cdot 024$ high; space between lines $\cdot 013$.



πατρονόμος - - -
 Θεοφράστ[ου - - -
 Καλλικράτης - - -

This is probably a list of magistrates, but it may be a *cursus honorum*, in which case we may restore:—

πατρονόμος, - - - Ἰούλιος]
 Θεοφράστ[ου πατρονόμος]
 Καλλικράτης [- - - ου]
 [πατρονόμος]

but no son of Theophrastus is known to have been a *patronomos*.

L. 2. Γ. Ἰούλιος Θεόφραστος is known in the 2nd century A.D.¹ and a Καλλικράτης at about the same date.² This suits the style of the lettering, but as the width of the stone is uncertain any restoration must be purely conjectural.

108 (1419). Gable-topped tombstone of bluish marble. $\cdot 76 \times \cdot 525 \times \cdot 08$. Letters $\cdot 02$ – $\cdot 05$. Provenance unknown.

ΙΕΡΟΚΛΗΧΑΙΡΕ

Ἱεροκλῆ χαῖρε.

For this form of the vocative -κλή cp. *I.G.* v. i. 748.

109. Slab of white marble, broken on all sides. $\cdot 45 \times \cdot 16 \times \cdot 12$. Surface so much worn that very few letters can be deciphered. Lying on the Acropolis on the right side of the main-track, some yards beyond the side-track which branches off to the left.

¹ *I.G.* v. i. 506, 2.

² *B.S.A.* xv. p. 69, No. 24.

ΑΙΑΕΒ
ΤΟΝΤ
ΩΤΑΙΠ
Φ

αία ἐβ 1
τον τ - -
ωται π
φ

----- 5

10
ΝΤ

10
ντ.

No restoration is possible.

110 (Sparta Mus., unnumbered). Slab of grey marble. .47 × .24 × .09. Letters .04 high.

Ι Π Π Α Ρ
Χ Ι Α
Χ Α Ι
Ρ Ε

Ἱππαρχία χαίρε.

The name Hipparchia is uncommon, but occurs *I.G.* vii. 636 (Tanagra). The inscription belongs to the 1st century B.C.

111 (1417). Base of whitish marble. .58 × .77 × .17. Letters .03 high.

Ε Π Ι Σ Τ Α Τ Ο Σ Ἐπίστατος.

This form of the name does not occur elsewhere, though *I.G.* ii. 1038, 15 gives Ἐπιστάτης. For personal names derived from administrative duties cp. Bechtel, *Die historischen Personennamen des Griechischen bis zur Kaiserzeit*, p. 514. The inscription belongs to the 4th century B.C.

112 (Sparta Mus., unnumbered). Slab of greyish marble. .58 × .29 × .065. Letters .025 high. Found "ὁδὸς Μιστρύ."

ΤΥΧΗΧΑΙ
ΡΕ ΕΤΗΒΙΩ
Ε ΑΣΑΕΒ—

Τύχη χαί-
ρε ἔτη βιώ-
σασα ἐ' β' —

The horizontal line after β is probably a symbol for $\mu\eta\nu\alpha\varsigma$, *i. e.* Tyche lived five years and two months. Though common in other parts of Greece, the name has only been found twice in Laconia.¹

The inscription belongs to the 2nd century A.D.

§ 3.—INSCRIPTIONS FROM OTHER SITES IN LACONIA
(Nos. 113–130).

GERAKI (Geronthrai).

Nos. 113–121 are part of the collection formed by the late Proedros G. Papanikolaou, and are still in the garden and balcony of his house at Geraki.² A manuscript catalogue compiled by him is said to be in existence,³ and probably contains important evidence about the provenance of the various inscriptions. The collection includes the fine relief published *B.S.A.* xi. p. 104, Fig. 6.

113. Slab of bluish marble broken on the left side and at the bottom. $\cdot 18 \times \cdot 17 \times \cdot 05$. Letters $\cdot 012$ high; space between lines $\cdot 002$.

ΝΠΟΙΗΣΑΜΕ	[Πόθοδο]ν ποιησαμέ-
ΉΕΝΟΥΤΟΥΝ	[νου Πολ]υξένου τοῦ Ν-
ΥΛΑΚΕΔΑΙΜΟ	[- - ο]υ Λακεδαιμο-
ΔΙΑΛΕΓΟΜΕΝΟΥ	[νίου καὶ] διαλεγομένου
ΞΕΝΙΑΣΚΑΙΤΩΙ	5 [περὶ προ]ξενίας καὶ τῶν
ΛΑΝΘΡΩΠΩΝΡΑ	[ἄλλων φι]λανθρώπων κα[ὶ]
ΤΩΝΤΩΝΓΕ	[εὐχρήσ]των τῶν γε[γο-]
ΥΤΩΙΠ	[νότων α]ντῶι πρ[ὸς τὰν]
ΝΓΕΡ	[πόλιν τῶ]ν Γερσ[νθρα-]
	10 [τὰν - - - -]

The restoration is based on the formulae of *I.G.* v. i. 1112.

L. 1. πόθοδος (*Att.* πρόσσος) = an application for a hearing.

L. 2. Πολύξενος, a common Spartan name seems the right length to

¹ *I.G.* v. i. 250; 1186, 2, 20.

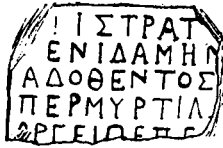
² The following inscriptions are still (11th April, 1921) in the late Demarch's house: *I.G.* v. i. 1110, 1114, 1116, 1119, 1121, 1122, 1130, 1131, 1135, 1136, 1139, 1141.

³ Said to be in the hands of his son-in-law, M. Politsa, a lawyer in Athens.

fill the gap. [Θρασ]ύξενος is a possible restoration, but though common elsewhere it has not yet been found in Laconia.¹

L. 6. φιλάνθρωπα = services rendered by him;² it has also the meaning of 'privileges.'³

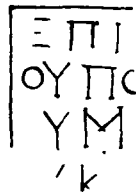
114. Slab of bluish marble complete at the top and on the left. .10 × .125 × .06. Letters .01 high; space between lines .005.



Ἐπὶ στρατ[αγῶ Δαμαρ(?)]-
μ[ενίδα, μην[ος - - - - -
ά, δοθέντος (infin.) ὑ-]
πὲρ Μυρτίλω [τῷ - - -
Ἀργείῳ, ἐπε[ιδὴ Μυρτ-]
[ίλος - - -

Probably an honorary inscription of the 1st century B.C. The date, in any case, must be after 146 B.C., in which year Geronthrai joined the Eleuthero-Laconian League.⁴ The restoration of the name of the strategos is of course purely conjectural, as any name ending in -ενίδας would do equally well. One Damarmenidas was strategos of the League in the reign of Claudius,⁵ but the form of the letters makes it difficult to assign this inscription to that date.

115. Gable-topped slab of bluish marble, broken on the right and at bottom. .15 × .09 × .05. Letters .015; space between lines .003.



Ἐπὶ [- - - - - στρατηγ-]
οὐ Π ο - - - - -
ο]υ Μ - - - - -
ο]υ κ[αὶ - - - - -

No restoration is possible. Date as No. 114.

¹ These are the only names in ὑ-ξενος given by Bechtel, *op. cit.* p. 341.

² Cf. H. J. W. Tillyard, *B.S.A.* xii. p. 443; *I.G.* v. i 1112, 5.

³ *I.G.* v. i. 1146, 52-54, 1145, 42.

⁴ Pausanias, iii. 21, 7. See Swoboda, *Klio*, xii. (1912), pp. 21 ff.

⁵ *I.G.* v. i. 1243.

116. Slab of bluish marble, broken on all sides. $\cdot 165 \times \cdot 22 \times \cdot 06$
Letters $\cdot 02$; space between lines $\cdot 01$.

ΑΓΗΤC	--- ωι ---
ΠΟΣΓΟΙ	? Κλεάνω]ρ Ἀγητο[ρίδα?
ΥΜΟΣΕΤ	----- ποσ Γορ[γίου?
ΒΟΣΜΝΑ	Κλεώ]νυμος Ἐτ -----
ΑΡΟΣΕΥ	----- βος Μνα ---
	Ἀλέξαν]δρος Εὐ --

A list of names, but no satisfactory restoration is possible.

117. Slab of bluish marble, broken on all sides. $\cdot 12 \times \cdot 13 \times \cdot 09$.
Letters $\cdot 02$ high; space between lines $\cdot 008$.

ΙΜΥ	Λακεδα]ιμό[νιον?
ΑΡΩΝ	--- αρων ---
ΑΣΕ	εὐνοί]ας ἔ[νεκα
ΑΝΗ	--- ωανα ---

Fragment of an honorary decree of the 1st century B.C.

118. Base of bluish marble, broken on all sides. $\cdot 08 \times \cdot 135 \times \cdot 10$
Letters $\cdot 018$ high.

ΕΡΜΑΥ	Ἑρμᾶν[ος]
-------	-----------

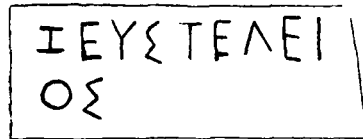
Probably the base of a statue of Hermes. The same form of the name is found in an inscription on a boundary stone from Chrysapha, near Sparta.¹ There may be some connection between this base and No. 120 (inscribed [Ἡερα]κλῆς), but in the absence of any definite information as to the place where these inscriptions were found, it is unwise to assume such a connection. Most of the inscriptions at Geronthrai came from the ruins of the "Metropolis,"² the largest church in the Byzantine

¹ I.G. v. i. 371 and commentary.

² B.S.A. xi. pp. 106, 107.

village, and were probably collected from far and wide when it was erected; nothing is now left of it.

119. Base (?) of rough slate, upper side broken. $\cdot 19 \times \cdot 02 \times \cdot 07$.

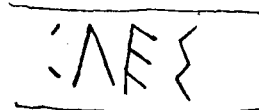


Zeὺς Τέλει-

ος.

This inscription, which belongs to the 4th century B.C., is evidence of the worship of Zeus Teleios¹ in Laconia, which so far has rested only on a conjectural restoration by Tsountas² of a fragmentary inscription found at Chrysapha near Sparta, which he restores Διὸς Τε[λείου] and Kolbe³ Δ. Τε[μενίου]. So far his worship was only known with certainty to have existed at Athens,⁴ Kameiros in Rhodes⁵ and Tegea.⁶ His worship is sometimes associated with that of Hera Teleia, and this may have been the case at Geronthrai as in *I.G.* v. i. 1114 honour is paid to some one ἐπεσκευακὼς τὸ ἱερὸν τᾶς Ἥρας.

120. Rough fragment of bluish stone. $\cdot 21 \times \cdot 023 \times \cdot 10$. Letters $\cdot 09$ high.



[Ἡρα]κλῆς.

Probably the base of a statue of Herakles,⁷ whose worship was widespread in Laconia.⁸ Another dedicatory inscription in his honour was found in this neighbourhood,⁹ though we have no evidence for any special local cult of Herakles at Geronthrai. The date of the inscription, which belongs to the middle of the fifth century B.C., is fixed by the forms of

¹ For the meaning of the epithet Teleios see *Class. Rev.* xv. (1901), p. 445, where full reference is given to the literature of the name.

² *Εφ. Ἀρχ.*, 1892, 22, 4.

³ *I.G.* v. i. 372.

⁴ *Ibid.* iii. 294.

⁵ *Ibid.* xii. i. 701, 704, 707.

⁶ Paus. viii. 48, 6.

⁷ See No. 118 above.

⁸ S. Wide, *Lakonische Kulte*, p. 298.

⁹ *I.G.* v. i. 1119.

the archaic *epsilon* and of the *sigma*. The former cannot be placed late in the century, the latter does not occur before 480 B.C.

121. Fragment of a relief of a warrior standing beside his horse, broken at the top and on the left side; right side apparently complete, unless the fracture has been trimmed off. $\cdot 29 \times \cdot 32 \times \cdot 08$. Letters $\cdot 02$ high.

ΤΟΙΚΑΣΤΟΡ

----? ἀνέθεκε]ν τῷ Κάστορ[ι.

Possibly the first letter is the final of the dedicator's name, not of the verb.

The conjoint worship of the Dioskouroi was very common in Laconia, but Kastor had a shrine of his own at Sparta,¹ and a dedication to him alone is therefore intelligible.

The archaic form of the *sigma* and the use of *omikron* for *omega* suggest a date in the 5th century B.C.; the relief is somewhat later in style than the lettering. It is, however, possible that the archaic forms of the alphabet remained in use later in the country districts than in Sparta, especially for votive inscriptions.

122. Tombstone of bluish marble, slightly broken on all sides. $\cdot 30 \times \cdot 28$. Letters $\cdot 03$. Built into the wall of the church of H. Paraskevi, on the Byzantine Acropolis.

Δ Ε Ξ Ι Δ Α
Μ Ε Χ Α Ι Ρ Ε

Δεξίδα-

με χαίρε.

Bechtel, *op. cit.*, s. v. Δεξι- gives three names, Δεξίδημος, Δεξίδαμο[s]² and Δεξιδάμας.³

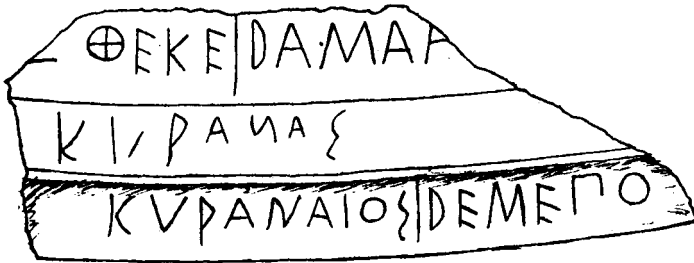
¹ Paus. iii. 13, 1. See S. Wide, *op. cit.* p. 319.

² I.G. v. i. 141.

³ *Ibid.* vii. 557 (Tanagra, 2nd century A.D.)

HYPERTELEATON.

123. Circular base of bluish marble, of which barely half remains.¹ Width .30; diam. .30. Letters: 1st line .05, 2nd and 3rd lines .04 high. From the temple site. Now in the courtyard of G. Mastromanolakos' house in the village, and in imminent danger of destruction.



--- ἀν]έθεκε Δαμαρ ---

Κυράνας

Κυράναϊος δέ μ' ἐπο[ίε.

This fragment of a metrical inscription was probably engraved in the first half of the 5th century B.C., but it would be unwise to attempt to determine the date precisely, because (1) there are only thirteen letters in the extant portion of the inscription, (2) very few Laconian inscriptions can be dated with certainty on the ground of their contents, (3) archaic letter-forms may have remained in use at the Hyperteleatic sanctuary later than at Sparta.

The general effect of the inscription is, however, archaic, and it may be noted that an inscription dated to 479 B.C., or one of the immediately following years,² shows Ε instead of ϵ ; in our inscription the first *epsilon* is apparently Ε while the others are written ϵ . *Sigma* of this shape (ς) appears already in the Delphic column. There is therefore no reason why our inscription should not have been engraved in the earlier half of the century. The *terminus ante quem* may be fixed by the Damonon inscription,³ which is now generally dated to about 430 B.C., and gives the impression of being perceptibly later than our inscription. On the other hand, ours might certainly be a little later in date than one often connected with the Helot Revolt of 464 B.C.⁴ but which Dittenberger (followed by Ed. Meyer) assigns to the 6th century B.C. We may therefore reasonably assign our inscription on epigraphical grounds to the first

¹ Very similar in shape to I.G. v. i. 981.

² *Ibid.* 264 (=I.G. v. i. 213).

³ Roberts, 259 (the Delphic column).

⁴ *Ibid.* 261 (=Hicks and Hill, 24).

half of the 5th century, and as the Laconian colonisation of Cyrene took place in 570 B.C. there is no historical reason against the dedication of a Cyrenaic artist's work in a Laconian sanctuary during that period.¹

The exigencies of metre limit the possibilities of restoring this hexameter couplet.

L. 1. *Δάμαρ* — — — seems certain. Personal names compounded with *δήμος* have the *a* long, and therefore a restoration with *Δαμάρης* (a common Laconian name) is impossible, unless we assume a metrical lapse on the part of the composer of the couplet. The alternative is to use the poetical word *δάμαρ* = wife and to restore *ἀν]έθηκε δάμαρ[υυ - υ, etc.*

L. 2. The letters in this line are so faintly cut that the squeeze hardly shows them, and the fine cutting contrasts oddly with the bold strokes of l. 1. The line appears to contain only one word, *Κυράνας*. As the stone is undamaged at this point, various undecipherable lines which appear on the squeeze are probably not letters.

The *υ* of *Κυρήνη* is long or short² (*υ - υ*), so that we may include *Κυράνας* in l. 1 and read [*ἡ δεῖνα μ' ἀν]έθηκε δαμάρ[υυ - υ] Κυράνας*].

L. 3. *Κυραναῖος δέ μ' ἐπο[ίε* is the end of a hexameter and, presumably, of the inscription, so that the use of *δέ* after *Κυραναῖος* is difficult to understand if the artist's name came earlier in the inscription; therefore it seems better to restore the second line

— *υυΚυράνας, Κυραναῖος δέ, μ' ἐπο[ίε*

and to leave the first line unrestored.

This gives

— *υυ - μ' ἀν]έθηκε δάμαρ[υυ - υυ - —*

— *υυ Κυράνας, Κυραναῖος δέ, μ' ἐπο[ίε*

instead of

— *υυ - μ' ἀν]έθηκε δάμαρ[υυ - υ] Κυράνας*

— *υυ - υυ - Κυραναῖος δέ μ' ἐπο[ίε.*

It is unfortunate that this inscription is too much mutilated to throw any fresh light on the artistic and historical connection between Laconia

¹ Malten, *Kyrene*, pp. 95-165, shows conclusively that there was intercourse *before* that date.

² See Roscher, ii. 1737 (Studniczka); Malten, *op. cit.* p. 71.

and Cyrene in the earlier part of the 5th century B.C., or on the reasons which brought the work of a (presumably) Cyrenaic sculptor to the far-distant shrine of Apollo Hyperteles,¹ but until the Italian excavations at Cyrene reveal the artistic history of this period speculation on the why and wherefore of this dedication is unprofitable.

124. Gable-topped relief of red marble, representing a veiled female figure. $\cdot 65 \times \cdot 23 - \cdot 26 \times \cdot 05 - \cdot 08$. Letters $\cdot 02$ high. Found at Βράχη, now in the house of G. Koroneos.

ΦΙΛΑΡΙΝ ΧΑΙΡΕ Φιλάρην χαίρε.

Female names ending in the neuter form *ιον* or its shortened form *ιν* are common in the late Laconian dialect,² and indeed in any late inscriptions.³

125. Gable-topped tombstone of red marble with acroteria; in the gable a Greek cross. $\cdot 55 \times \cdot 23 - \cdot 28 \times \cdot 05$. Letters $\cdot 03$ high. Found at Βράχη, now in the house of G. Koroneos.

ΤΡΟΦΙΜΕ	Τρόφιμε
ΧΑΙΡΕ	χαίρε,
ΣΩΚΡΑΤΗΑ	Σωκράτηα
ΧΑΙΡΕ	χαίρε

This inscription is dated by its lettering to the 4th century A.D. The name Trophimos is common.⁴ The use of *η* for *ει* (Σωκράτηα instead of Σωκράτεια) is found from the 3rd century B.C. onwards, and is in common use from the 1st century A.D.⁵

¹ The meaning of this *epitheton* is not clear, but it has probably a geographical significance.

² Cf. *I.G.* v. i. 785, 790, 1277, 1303, etc.

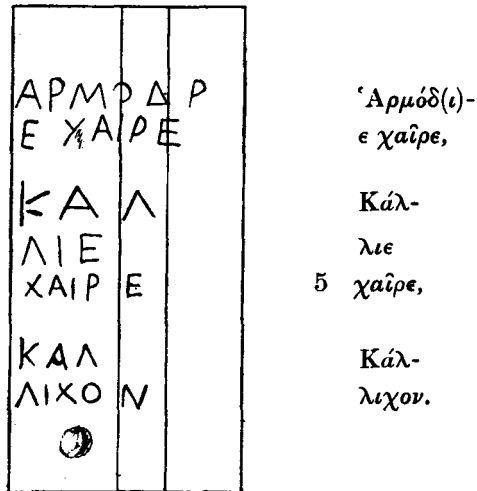
³ See Thumb, *Handbuch*, § 96; Buck, *Introduction*, *Glossary*, s.v. *Κασσηπατόριν*; Jannaris, *Historical Gk. Grammar*, p. 302 and *Byz. Zeitsch.* ix. (1900), p. 418.

⁴ Cf. *I.G.* v. i. 1398 (3rd century A.D.).

⁵ Meisterhans, *Gramm. d. Att. Inschr.* p. 47.

DAEMONIA (Kotyrta?).

126. Column of 'poros.' $\cdot 46 \times \cdot 95 \times \cdot 15$. Diameter of column $\cdot 24$. Letters $\cdot 03$ high (letters $\cdot 04$ high). On the Kastelli in the field of D. K. Biliás (see Fig. 3, p. 149).



L. 1. The last letter seems to be P, but as this is an impossible combination with Δ, I emend as ι, 'Αρμόδιε.

Ll. 3, 4. Κάλλιος as a proper name is not found elsewhere, but is easily intelligible as one of many 'pet names' of kindred form—Καλλίς, Καλλώ, Καλλίω, etc.

Ll. 6, 7. The name Κάλλιχον may be a variant of Καλλίχων, the 'pet-name' formed from Καλλίχορος, or it may be a woman's name, a hypocoristic form derived from Καλλίχαρις or Καλλιχόρα.

NOTE.

I.G. v. i. 967 is still in the house of the Proedros, Mr. D. Lēras (Λήρας).

The restoration there given seems too long, as there is only room for 8, or at most 9, letters. I suggest

Ὅνατε, [ἐτῶν
μέ', χαῖρε.

For the unusual order of the formula, cp. *I.G.* v. i. 757.

The name Onatos is mentioned by Pape-Benseler as that of a Pythagorean of Croton (*Iambl. v. Pyth.*, 267; *Stob. ecl. phys. ci.*).

I.G. v. i. 977 has been removed to the blacksmith's forge in the neighbouring village of Vilies. The blacksmith uses it (upside down) as the base for a drill (!). It was a good deal damaged in transit and is now burnt quite black.

Mr. Leras himself had recently thrown away a fragment of stone inscribed ΠΕΙΣ, possibly part of a name such as Πεισ[ικράτης].

GYTHION.¹

127. Slab of bluish marble, broken all round. $\cdot 25 \times \cdot 23 \times \cdot 11$. Letters $\cdot 03$ high; space between lines $\cdot 05$. In the Museum.

ΙΡΟΔΩΝΟ
ΠΟΛΕΙΤΕ
ΥΕΩΣΑΜ
ΟΡΑΝΟ
(Χ Ι

ἡ πόλις ἡ Γυθεατῶν]
υἰὸν Ῥόδωνο[ς - - - τοῦ εὐδοξο-]
τάτου] πολεῖτο[υ
ἀνα]γεωσάμ[ενον
ἀγ]ορανομ[ήσαντα
σαι.

The inscription belongs to the 2nd century A.D., in the middle of which a Ῥόδων Ῥόδωνος was a member of the Gerousia;² a restoration of this name is therefore possible, but it seems better to follow the usual formula (ἡ πόλις κτε.), and to restore either υἰὸν or a name ending in -ον or -ην.

Ll. 4, 5. If the last letter is ε, not ο, an alternative restoration is πολεῖτε[υσάμενον ἄριστα καὶ ἀνα]γεωσάμ[ενον. The middle voice of ἀνανεώω is used in the sense of to restore (*i. e.* rebuild) a building, but it

¹ *I.G.* v. i. 1293 has been brought to the Museum at Gythion from Areopolis.

² *Ibid.* 108.

is not certain that the recipient 'restored' a building; he may have refounded a festival.

128. Lower portion of a slab of bluish marble, broken off above and on the left side. $\cdot 15 \times \cdot 145 \times \cdot 04$. Letters $\cdot 03$ high, with *apices*. In the Museum.


ς εικο
? ἐτῶ]ν κέ

Presumably a funerary inscription, but the letters in l. 1 are puzzling. They suggest some such restoration as τᾶς εἰκό[νος] or τὰς εἰκό[νας].

129. Gable-topped tombstone of bluish marble. $\cdot 20 \times \cdot 26 \times \cdot 025$. Letters $\cdot 03$ high. In the Museum.


Μνήμη Σε-
κοῦντας.

The form Σεκοῦντα instead of the usual Σεκοῦνδα is an example of the transition from δ to τ (so frequent in modern Greek in the combination -ντ-) which is found in Egyptian documents from the 2nd century B.C. Mayser¹ notes "Die Erscheinung (of δ, τ, θ) ist auch auf dem Boden Kleinasiens (infolge einheimischer Aussprache) nachgewiesen, fehlt aber in der übrigen κοινή, z. B. auf den voll. hercul. ganz." It is found in Rhodes,² in an Attic inscription³ (Κυλλάντιοι), and at Delphi⁴ (Βρεντεσίνος = of Brundisium). But this Gythion inscription belongs to the 2nd century A.D., and it is possible that in it the change may be due to the influence of Latin.

¹ Mayser, *Grammatik d. Griech. Papyri*, p. 176.

² Schweizer, *Gramm. Pergamen. Inschr.*, p. 107.

³ *I.G.* i. 229, 18.

⁴ Ditt. *Syll.*³ i. 585, l. 70.

130. Gable-topped slab of bluish marble. $\cdot 16 \times \cdot 21 \times \cdot 02$. Letters $\cdot 025$ high. In the Museum.

ΧΑΙΡΕΘΕΛΠΟΥΣΑ
ΚΑΛΗ ΕΤΗΥΗ
ΚΑΛΑ ΙΔ

Χαῖρε Θέλπουσα

καλή, ἔτη ζή-

σασα ιδ'.

This inscription belongs to the 3rd or 4th century A.D.

The nymph Thelpousa was the mythical foundress of the town of the same name in Arcadia.

J. J. E. HONDIUS.