EDITORIAL NOTES

Teiresias, of which this is the first issue, will be published twice each year, in June and December. We hope to be able to include references to all material and work in progress relevant to Boiotian studies. Owing to the expense involved, Teiresias will not normally include photographic plates (although line drawings present no difficulties, provided they are submitted at our page size), but exceptions may be made in special circumstances.

Deadline: The deadline for the receipt of material (preferably offprints if possible, but in any case detailed references) for Volume 1, Part 2 (to be dated December, 1971) will be September 30, 1971. We hope to include data and material published during the first six months of 1971. However, if readers can find anything we have missed from 1970, we shall be happy to include it.

Subscription: Teiresias is distributed without charge. However, the Editors will gratefully accept any contributions readers may wish to make to help defray the costs of publication. Cheques or money orders may be sent to Professor Schachter, payable to "McGill University Special Fund Account No. 943 - 00 - 90".

Distribution: Readers are respectfully requested to communicate to the Editors the names and addresses of anybody that they think might benefit from being put on our circulation list.

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January to December, 1970.
ARCHEOLOGICAL REPORTS


A very fruitful sequence of excavations was carried out in Boiotia during 1970.

Thebes

The most prominent of all these excavations was that on the Archives of the Mycenaean Palace in Thebes. Since the work of Professor Keramopoulos at the beginning of this century [cf. A.E. (1909) 57], there has been a long succession of digging in Thebes, but this latest excavation is of particular importance.

This time digging struck upon the most important part of the whole palace, the Archives. Although the excavation could not be completed, because certain modern structures impede the work, twenty complete, or nearly complete, tablets inscribed in the Linear B script were found; these comprise the sort of inventories common to Palace Archives. The commodity listed upon the tablets is wool. I give below the text of one of the tablets already published [AAA 3 (1970) 327, fig. 4], and I hope to give soon the texts of the remaining tablets with complete commentary.

This excavation also leads to some fundamental topographic considerations, concerning the orientation and extent, as well as the exact location of the Theban "Palace of Kadmos" (Kadmeion). The new site (cf. Fig. 1, no. 5 and Plate I, no. 1) constitutes the western border of the palace. Thus we know, so far, the limits of the Mycenaean palace of Thebes in three directions, i.e. to North, to East, and now to West. I have discussed this problem provisionally in an article to be published in the April issue of AAA, and I plan a fuller treatment in a future publication. In the article I suggest that the southern border of the Palace extended as far as modern Oidhipodhos Street. Consequently, a new and complete picture of the Palace's extent and location has emerged; this is shown on our plan (Fig. 1, centre), where are noted also the various parts of the Palace which have been discovered to date. Further discussion of this question is postponed for the present.

The pottery found in the excavated area gave invaluable information concerning the great and extensive catastrophe which destroyed the Theban Palace. This pottery includes several jars and stirrup jars, complete or in fragments (none bearing Linear B signs), as well as deep bowls, unpainted stemmed kylikes, and a considerable quantity of sherds. Two stacks of smaller vases were found on the floor of the Archives Room in the same level as the tablets, but at a short distance from them. This level, containing the tablets and vases, is that of the destruction, for they were found among pieces of charred wood, covered with loose earth, and bearing traces of the catastrophic fire which consumed the whole building. Some of the larger vessels found here may have contained oil which would have provided further fuel for the fire. The pottery (Plate I, nos. 2 and 3) gives the date of both the final destruction of the Palace, and at the same time, of the Linear B tablets. In the much debated problem of the date of the Knossos tablets and the urgent need
1. Keramopoulos' excavation ('Old Kadmeion').
2. Seal-Cylinders Room ('New Kadmeion').
3. Workshop of ivory and gold working.
4. Guard-house.
5. Archives.
7. Eastern border of Palace.
8. Modern Square of the Town.

Th. G. Spyropoulos.
for related material from a well stratified complex, our new excavation provides accurate and objective information. The vases date to the closing years of the LH IIIIB phase. It seems to me that seismic activity rather than hostile attack started the fire which reduced the palace to a smoking ruin; on this point, however, more evidence is necessary.  

I give here the text of the tablet mentioned above (cf. Plate I, no. 4)

a-ri-qua, ne-wa, ko-tu-ro₂, da wool 11
a-ra-ka-te-ja, pa-ra-ja da wool 1

commentary:

a-ri-qo: Toponymic (cf. 'Αρίστη) see Py An 723, 2
ne-wa: νέα
ko-tu-ro₂: Anthroponymic (male) see Py Eb 892, 1
a-ra-ta-te-ja: see KNLe 542, Py Ad 03 from ἄλακτα = ἅλακάτη
pa-ra-ja: παλαύα

Tanagra

Next in importance to the discovery and excavation of the Theban Archive Room is another discovery which shows, yet again, the unique importance of archaeological work in Boiotia. Work in the area of Tanagra over the last three years has produced astonishing results. The story began in the Autumn of 1968 with systematic digging in the hills extending east of the modern village of Tanagra (Brátzi). This first year's excavation (cf. AAA 2 (1969) 20-25) was experimental, but led to observations which opened a new chapter in the history of Mycenaean Archaeology and Art. In September 1969 excavations in the extensive Mycenaean cemetery of Tanagra were crowned with the discovery of a remarkable treasure. In that year the excavations (cf. AAA 3 (1970) 61-62, figs. 1 and 2, and 184, figs. 1 ff.) revealed 32 chamber tombs in an area today known as "Ledesa". The tombs were rather carelessly cut into the soft rock of the hills and consist, as usual, of dromos and chamber. Some of the tombs had already been opened by illicit digging, but the majority were intact and allowed exact scientific observation to be made through careful excavation.

The photographs reproduced here (Plate I, nos. 5-7) give a good idea of the dromoi and the entrances to the Tanagran chamber tombs. The chambers themselves do not have any particular or standard plan, being on occasion four sided, roughly circular, or even ovoid, with shallow μοχοὶ and uneven ground, whereon the skeletal remains were placed together with customary offerings, including vases, figurines and some glass-paste beads. The remains of previous burials were carelessly thrown into the corners of the chambers or into shallow holes in the ground in order to accommodate new interments in the communal monument.

All these features are well known and exemplified in many Mycenaean cemeteries of Greece, but the present cemetery testifies to another custom hitherto known only in Crete, that of burying the dead in clay chests, which are usually painted on their exteriors with decorative and figurative representations. Some of these chests (Larnakes) had already been taken away illicitly and later acquired by museums and private collectors.² Now we can state undoubtedly that they come from this same cemetery of Tanagra.

A lot of problems are answered by our excavations at Tanagra [cf. Vermeule, JHS 85 (1965) 147-148]. Thus, for example, we now know the way in which the deceased was placed in the larnax (cf. Plate I, no. 8) and the offerings the larnakes contained; we see that larnakes were sometimes used alone, while on other occasions being used alongside of ordinary burials; and we find that the larnakes were mostly used for single burials, though one instance occurs of a double interment, in addition to being used as ossuaries for the remains of previous burials (larnax of Ch. Tomb no. 22/1969).

I reproduce here (Plate I, nos. 9-12) some of the representations on the larnakes found at Tanagra during the last two seasons (1969-70); these reveal a new aspect of Mycenaean and Post-Mycenaean art. The most common motif on the larnakes is the mourning female figure: this is dressed in the then prevailing fashion, but also according to the special duty which the woman is here performing. The mourning women here seem to belong to a professional group of mourners, summoned to play their rôle in the lamentation for the dead. It is not merely artistic convention or a unified representation sought by the unknown painter, but rather the real homogeneity in the appearance of these women that makes them like copies of one and the same model (cf. Plate I, nos. 10-11).

It is this homogeneity and discipline, in addition to a general artistic decadence, which give to the figures both their motionless attitude and their tiringly repetitious nature. The stylised figures hint at the existence of a traditional code in accordance with which the mourning women are dressed, coiffed, and trained in gestures and movements appropriate to the situation. We do not know the details of this procedure, or the ἴχόσως ἃκασκὰ which the women chant, but we may feel justified in likening them to a prototype of the χορός in Greek Tragedy. This is especially the case with the group of thirteen mourning figures which fill the upper half of the long side of the most valuable and important of the Tanagran larnakes (cf. Plate II, no. 1). Here the women perform a lament and dance. A whole frieze of mourners, painted alternatively red and black and grouped in pairs with an attempt at perspective, all the figures crowning their heads with bent, bow-like arms, moves vivaciously to the right, shakes nervously (the second from the right) or raises torso and head in anguish (sixth and seventh from the left). The lower part of the same side gives another prototype for Attic Geometric art of the late 8th century B.C.; chariots accompany the funeral procession and tall figures fill the inner space.

². Cf. for example, Minzen und Medaillen, Auktion 18 (1958) no. 74 (Niarhos Collection); D. Von Bothmer, Ancient Art in New York Private Collections (1961) no. 102 (Pomerance Collection).
More expressive still are the gestures of the women in the upper half of the end of this same remarkable larnax (Plate II, no. 2); the lower half shows the burying of the deceased in his coffin (larnax) by two female figures (Plate II, no. 3). These representations are executed in a miniature style, because of the space at the artist's disposal, but the same action covers the whole long side of a larnax found in September 1970 at Tanagra; here the painting is in red on a light reddish ground. In this instance the action takes the character of a real ceremony and expresses a tragic austerity which is further emphasised by the tall, fleshless, and angular depiction of the women (Plate II, no. 4).

The finding of these larnaxes at Tanagra was completely unexpected; a search for their origins takes us beyond the sphere of the Greek mainland. In Crete the custom of burying the dead in chests was practised at least from the LM IIIA period. Their derivation has recently been discussed by Bogdan Rutkowski ["The origin of the Minoan Coffin", BSA 63 (1968) 219-227].

The Cretan larnaxes, however, are, with the exception of the famous Haghia Triadha sarcophagus, mainly if not purely painted with decorative motifs. In addition there are various differences in shape; for instance, the Cretan examples have gabled lids, while the Tanagran ones, so far, present only flat covers composed of from one to three pieces.

The use of the chamber tombs in the Mycenaean cemetery of Tanagra begins, as we now know it, in the LH IIIA2 period (cf. Plate II, no. 5-6), but so far it would seem that the larnaxes made their appearance later, during the subsequent LH IIIB period. This feature has not yet been satisfactorily explained. Tradition does not mention any close contacts between Boiotia and Crete during the LH period, and we do not have any information about movements of peoples from Crete to Boiotia and establishment of a Minoan on Boiotian soil. On the other hand, the Mycenaean settlement of Tanagra has not yet been found. When it is, excavation will shed more light on these problems by completing the picture and giving some insight into the culture and everyday life of the inhabitants of Mycenaean Tanagra. Do we have a real settlement there; or was it only an infiltration of refugees in search of security and rich land where they continued to practise their custom of burying the dead in larnaxes; or do we have the products of a small community of artists who set themselves up in Tanagra and worked for those who could afford a more luxurious and distinguished burial?

While it is premature to attempt definite answers to these questions, one conclusion does, at least, seem reasonable. Both the material background, as exemplified by the finds in the cemetery, and even the artistic character of the representations upon the larnaxes point to an undeniable Helladic culture and style, influenced in some way by Minoan traits. The latter constitute for the present period part of the amalgam which is the common artistic expression of the Creto-Mycenaean world.

Miscellaneous

The spade has, indeed, been very active in Boiotia during the whole of 1970. I will give further accounts of this activity in a future issue, and will add here only a few notes.
Excavations have revealed a cemetery of Mycenaean period (LH IIIA-B) at KALLITHEA (Moustaphâdhes) 17 km. SE of Thebes [AAA 3 (1970) 328 ff., figs. 1-5]; a cemetery of Mycenaean date and a settlement of EH and LH IIIB near PHAROS (Yerali) on the coast of the Euboian straits; and another Mycenaean cemetery at ASOPIA (Khlembotsâri), about 20 km. SE of Thebes. Thus a chain of Mycenaean sites was discovered in Eastern Boiotia which will help to elucidate many points of the Mycenaean geography of Boiotia and comment successfully on the Homeric Catalogue of Ships.

For later periods, in addition to the discovery and collection of epigraphic material of great importance in many ways, I carried out a systematic excavation on a mound near LAKE PARALIMNI. This mound, which dates to the Late Geometric period, has suffered much from illicit digging in the past. However, at least one intact burial, that of a woman, was uncovered together with various valuable gifts; the latter include a golden ring and bracelet (in one piece), about a hundred large, round glass-paste beads (found on the breast), bronze rings, pins and fibulae, three seals, and three bronze figurines of animals (dog, deer). Over a dozen Late Geometric vases were recovered from this burial; one of these is a stemmed krater with interesting representations (cf. Plate II, nos. 7-8). This is one of the few intact burials of Geometric date ever to be excavated systematically in Boiotia [cf. J.N. Goldstream, Greek Geometric Pottery 196].

Conclusions

This is only a brief account of the extensive and interesting work carried out in Boiotia during the last year. I hope to analyse this work more fully, especially in the pages of this review.

We salute with enthusiasm the foundation of the present periodical. We hope and wish that it will be the representative guide of Boiotian Studies. Thebes Museum, March 1971.


MUSEUM NOTES

71.1.5. Thebes Museum. Epimelitís Dr. Th. G. Spyropoulos reports: "A Late Geometric find, not from a systematic excavation, was recently acquired by Thebes Museum. It is a fragmentary bronze fibula, the plaque of which is finely engraved on the one side with four dolphins (?), as shown (Fig. II), and on the other with a Pegasos (Fig. III). This valuable piece will be published in detail later. Its presumed provenance is Thespiae".
71.1. 6. K. DeVries, (University Museum, University of Pennsylvania) reports: "I have been engaged in a study of the Greek Geometric and sub-Geometric incised fibulae. It has proved possible to distinguish three major groups as Boeotian, with one of the three being specifically Theban, in all probability. Two other groups can be considered Thessalian - or at any rate "Northern" - and there are some Attic classes (the latter relatively early).

"Much of interest emerges for the artistic principles the Boeotian and other Greek metalworkers followed. And there are some striking historical implications in the patterns of distribution. The Thessalian, or Northern, types occur monopolistically in West and East Locris, Phocis, and the Thessalian regions, thus perhaps suggesting a Thessalian dominance in this whole area already during the late eighth and early seventh centuries B.C. The true Boeotian fibulae have not so far been found in those neighbouring regions to the west and north (though the Boeotian pieces certainly did exert a strong influence on the northern metalworkers); instead the Boeotian fibulae (and presumably Boeotian interests and Boeotian travellers) normally went southward and in particular to the Argolid."

71.1. 7. Idem, (University Museum, University of Pennsylvania) an article (in the press) on fibulae in Berlin, for Forschungen und Berichte.

71.1. 8. J. M. Fossey, (McGill University), Monograph on "Topography and Population in Ancient Boiotia" (nearly completed).


71.1. 10. Idem, A Corpus of Tanagra Inscriptions (In this connection I am also working on a number of Inscriptions from Koroneia and Orkhomenos).

71.1. 11. Idem, Two articles on some Boeotian fibulae in the Louvre and the British Museum.

71.1. 12. Idem, Two articles on some Boeotian inscriptions.


71.1. 14. Idem, (Université de Lyon), a book, (projected date of publication 1972), Études sur la Béotie hellénistique, to contain the following chapters:
1. Le calendrier béotien;
2. Une loi fédérale sur la préparation militaire (éditie de l'inscription présentée au Ve Congrès International d'Epi-
   graphie);
3. Halliarte et la réorganisation des Ptoia au IIIe siècle (réédition du décret BCH 92 [1968] 616-624; cf. REG 82
   [1969] Bull. épigr. 467 no. 298);
4. Le sanctuaire de Déméter et Coré à Tanagra (réédition de l'inscription REG 12 [1899] 53 sqq.);
5. Inscriptions d'Anthédon (dont la réédition de l'inscription Arch. Anz. [1968] 98-102);
6. Les associations religieuses et professionnelles de Béotie (publication ou réédition de 43 inscriptions);
7. Une grande famille thespienne (famille Polykratidès - Anthémion - Philinos - Mondon; 37 inscriptions dont une inédite).

71.1.15. P. Roesch, (Université de Lyon), a book, Thespies de Béotie: corpus des inscriptions et des monnaies, témoignages, géographie et histoire.

71.1.16. Idem, (Université de Lyon), an article, "Inscriptions béotiennes du musée de Thèbes (2e série)".


71.1.18. Idem, (Université de Lyon), an article, "Les statères béotiens à noms de magistrats".

71.1.19. Idem, (Université de Lyon), an article, "Problèmes de topographie (1): Ascra et Kéressos".

71.1.20. Idem, (Université de Lyon), an article, "Problèmes de topographie (2): Chorsiai, Korseia et la IIe guerre sacrée".


71.1.22. D. W. Roller, (Harvard University) reports: "I am currently engaged in writing a doctoral thesis on the topic of Tanagra. The preliminary title is Tanagra in Boiotia: An Historical and Topographical Survey. I am including a history of the city, a discussion of the major myths relating to Tanagra, and a topographical survey of the extent visible remains, based on personal observation."


71.1.24. S. Symeonoglou, (Washington University, St. Louis, Mo.) reports: "My dissertation based on an excavation in Thebes is entitled 'Mycenaean Pottery, Ivories and a Workshop for Jewelry; an excavation on the property of Mr. Athanasios Kordatzis (Oedipus St. 14). The site of this excavation is part of the Mycenaean palace and I expect to be able to shed some light on the history of Thebes in the Mycenaean period."
BOOKS


ARTICLES


71.1.44. (G. Klaffenbach), "Bibliographie Günther Klaffenbach", Klio 52 (1970) 7-12.


71.1.47. Sp. Marinatos, "From the Silent Earth", AAA 3 (1970) 61-68 esp. 61-62 on Tanagra [Figs. 1 and 2] and 62 on Thebes [Fig. 3].


PAPERS READ


REVIEWS


**DISSERTATIONS**


1. The area above is the entrance, and the lower part is the entrance to the several rooms which contain very few remains. Above the entrance to the rooms, a large painting is preserved. The entrance leads into a large room on the east, and a smaller one on the west. ... 

2. In the room on the east, the walls are preserved, and the frieze is preserved on the east and west walls. ... 

3. In the room on the west, the walls are preserved, but the frieze is not. ... 

4. The wall above the entrance to the rooms is preserved, and the frieze is preserved on the east and west walls. ... 

5. The east wall of the room on the east is preserved, and the frieze is preserved on the east and west walls. ... 

6. The west wall of the room on the west is preserved, and the frieze is preserved on the east and west walls. ... 

7. The east wall of the room on the east is preserved, and the frieze is preserved on the east and west walls. ... 

8. The west wall of the room on the west is preserved, and the frieze is preserved on the east and west walls. ...