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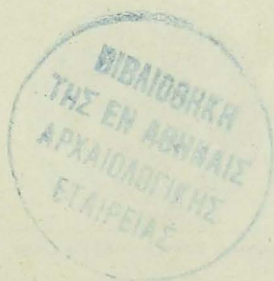
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ELEUSIS
A GUIDE TO THE EXCAVATIONS
AND THE MUSEUM

BY
K. KOUROUNIOTES



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ANCIENT CITIES AND MUSEUMS OF GREECE

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ELEUSIS

A GUIDE TO THE EXCAVATIONS AND THE MUSEUM

BY

K. KOUROUNIOTES

DIRECTOR OF THE EXCAVATIONS

TRANSLATED FROM THE GREEK

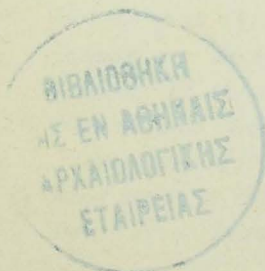
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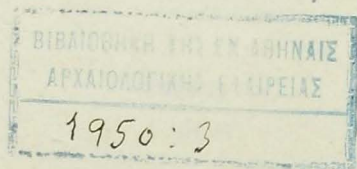
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Α ΓΥΔΙΟ ΤΟ ΤΗ ΕΛΕΥΣΙΣ
ΑΝΤΙΣΤΟΙΧΟΝ ΤΗ ΜΟΥΣΕΙΟΝ



TRANSLATOR'S PREFACE

One of the most difficult tasks of the excavator is to bring the result of his work before the general public. The definitive publications, which of necessity are rather ponderous, are intended chiefly for scholars; and even preliminary reports of recent discoveries, printed as they are in archaeological journals with a limited circle of readers, rarely come into the hands of the well-informed layman, whose interest is divided among many different fields of scholarly endeavor. And yet, there are few subjects which appeal so strongly to the public as archaeology. It is obviously desirable to make the archaeological researches known as widely as possible, and an important means to that end is the publication of readable booklets on the various sites, authoritatively written — preferably by the excavator himself — and easily available at low cost.

The present guide of Eleusis by the Director of the Excavations, Dr. K. Kourouniotes, deserves to be used as a model for such publications. It is sufficiently comprehensive to give the reader and visitor at Eleusis, whether layman or archaeologist, a clear understanding of the remains of the sanctuary. The chapter on the history of Eleusis and the account of the cult of Demeter and the Eleusinian Mysteries furnish the proper background for a brief study of the ruins. The excellent plan of the excavations by J. Travlos and the numerous text illustrations

help to guide the visitor through the intricate tangle of walls and foundations and to call his attention to those objects in the Museum which most deserve his notice. Furthermore, the booklet is written in a style which the layman can understand, and yet its scientific value, far from being impaired thereby, is rather enhanced. Those who, like the translator, have had the inestimable privilege of being conducted through the excavations by Dr. Kourouniotes himself, will recognize in the guide that easy method of explanation, the total absence of eruditional display, and above all, the happy blending of genuine scholarship with the warmth of the author's personality which make a visit to Eleusis in his company an unforgettable experience.

Archaeological guides are often written in the form of catalogues or inventories without connection and without any kind of human interest. Such literature can only help to strengthen the opinion, unfortunately too widespread, that scholars are a musty lot who cannot see the wood for the trees. Dr. Kourouniotes' guide is not a mere enumeration and description of the various buildings and other objects of interest; it is, as the word «guide» implies, a visit in print to the ruins of Eleusis conducted by the author himself.

It goes without saying that these qualities which distinguish the original do not stand forth to the same degree in the translation. Of this regrettable fact no one could be more conscious than the translator.

FOREWORD

The old guides of Eleusis, such as the booklet of the late Philios (Ἐλευσίς, 1905) and that of Kourouniotes (Ὁδηγὸς τῆς Ἐλευσίνος, 1912) are long since out of print. Consequently there is no small booklet available at the present time to the visitor at Eleusis, with the help of which he can easily orient himself in the excavations so as to be able to recognize and understand the ruins, unless he spends much time and labor beforehand perusing the extensive and learned works on Eleusis.

In order to remedy this defect the present guide has been written, which also includes the more important results of the recent excavations.

In addition to this, I have endeavoured to write the guide in such a way that a reader even far away from Eleusis may be able to form a picture of the ancient site and its existing ruins. The numerous illustrations in the text are also intended to contribute toward that end.

HISTORICAL NOTES

Mycenæan Times. About one thousand five hundred years before Christ a number of small villages or towns existed in the great plain of Eleusis, the largest and most important of which was Eleusis itself. Each town had its own archon, who was called king. Shut off as they were from the rest of the world by the high mountains, Parnes and Cithaeron, which hem in the plain on the east and north, and by the sea on the opposite side, these small towns united and formed a state of their own, with Eleusis, whose archon was chief among their kings, as the capital city.

The palace of the king of Eleusis, which, together with the houses of his relatives and of other important citizens, was strongly fortified, lay on the highest part of the hill, which was the citadel. On the slopes of the same hill toward the south and east, were scattered the houses of the people of Eleusis. These, too, may have been protected by another, exterior fortification wall. As was always the case in later times, Eleusis already then suffered from lack of drinking water, and for this reason the Eleusinians prized as a great boon the well which was situated below the Acropolis close to the entrance through the wall, perhaps even then existing, into the lower city inhabited by the common people. This well also supplied the inhabitants of the Acropolis. The good quality of the water was due to the fact that at that time the bed

of the Eleusinian Kephisos was close to the foot of the hill, and the well received its supply from the good water of the river. At this well the maidens of Eleusis danced on festive occasions, and for this reason it was called Kallichoron (Καλλίχορον Φρέαρ).

In those early times the great Goddess Demeter was wroth with the gods, when she learned after a painful search that Zeus had allowed Pluto, god of the Underworld, to seize her daughter, the Goddess Persephone, without the knowledge of the mother and against her will. Demeter in her wrath abandoned Olympus, the abode of the gods, and roamed the earth.

Her wanderings brought her also to Eleusis, and there she sat down, weary from her journey, close to the well Kallichoron, where she was seen by the daughters of Keleos, king of Eleusis. The goddess had changed herself into an old woman. When the girls asked her who she was, she replied that her name was Dois, that she had escaped the pirates, who had carried her off from Crete, and had later landed at Thorikos; and she asked them to bring her to a family where she could work as a servant or take care of a small child. In this wise the goddess came to the palace of the king, who, as it chanced, had shortly before, after years of waiting, become the father of a son, Damophon. The queen, Metaneira, entrusted her child to the stranger to be brought up.

The goddess was greatly pleased with this good reception and eagerly assumed the care of the small prince, whom she determined to make immortal. She did not give him human nourishment, but during the

day she anointed him with the ambrosia of the gods, and at night she concealed him in the fire, and in this wise the small Damophon developed miraculously. But one night when Metaneira beheld the goddess hiding her son in the fire, she was seized with fright. Her wailings vexed the goddess, who was compelled to leave the child and the royal house.

Nevertheless, Demeter did not show herself ungrateful to the royal family and to the city, where she had been so hospitably received. She revealed herself to the Eleusinians and taught them her Mysteries, through which, she said, those, who would observe her rites and worship her as she directed, would be granted a happy life on earth and after death a blissful existence in Hades, free from pain and grief. She also ordered them to build in her honor a temple and an altar higher up the slope, above the well Kallichoron, below the Akropolis and its high wall.

In this way, the first temple of Demeter at Eleusis was built, and her cult, and probably the Eleusinian Mysteries also, were established there from the earliest times. Our information concerning the establishment of the worship of Demeter at Eleusis, as well as our knowledge of the most ancient city and the manner of its administration we derive from the Hymn to Demeter, a very ancient poem, which apparently was recited at the celebrations of the festivals at Eleusis.

The Most Ancient Temple, which is the one mentioned in the hymn, we were fortunate enough to discover in our excavations. From the scanty remains that survive, it appears that the temple had the form of the dwelling

house commonly used by the people of those times, with the addition of an altar in the front part of the large room, which constituted the main section of the house. In this temple the cult of Demeter seems to have been housed for several hundred years, down to about the tenth century (1000 B. C.).

The Geometric Period. The great upheavals that took place in Greece about the year 1000 B. C., through the so-called invasion of the Dorians, ushered in the civilization of the period commonly known as the Geometric. These changes also left their traces at Eleusis. The old city appears to have been destroyed, but the cult of Demeter remained. The early temple disappeared and was replaced by another, built after the manner of the new era. The existing remains show that the new *«Geometric Temple»* was circular, or perhaps apsidal at one or both ends. The temple court was enlarged, which shows that the believers had increased in numbers, but the shrine remained in the place occupied by the older building, which was the place assigned by the goddess herself.

In some very remote periods of antiquity Eleusis was at times so powerful that it attempted to gain possession of Athens, aided only slightly by a foreign army, which, according to tradition, came from Thrace. The expedition failed, however, and Immarados, the leader of the Eleusinians, was slain. His tomb was afterwards shown close to the Acropolis at Athens.

Eleusis Under Athens. In a later period the rôles were reversed. Athens persistently reached out for the possession of Eleusis, and in the time of Theseus

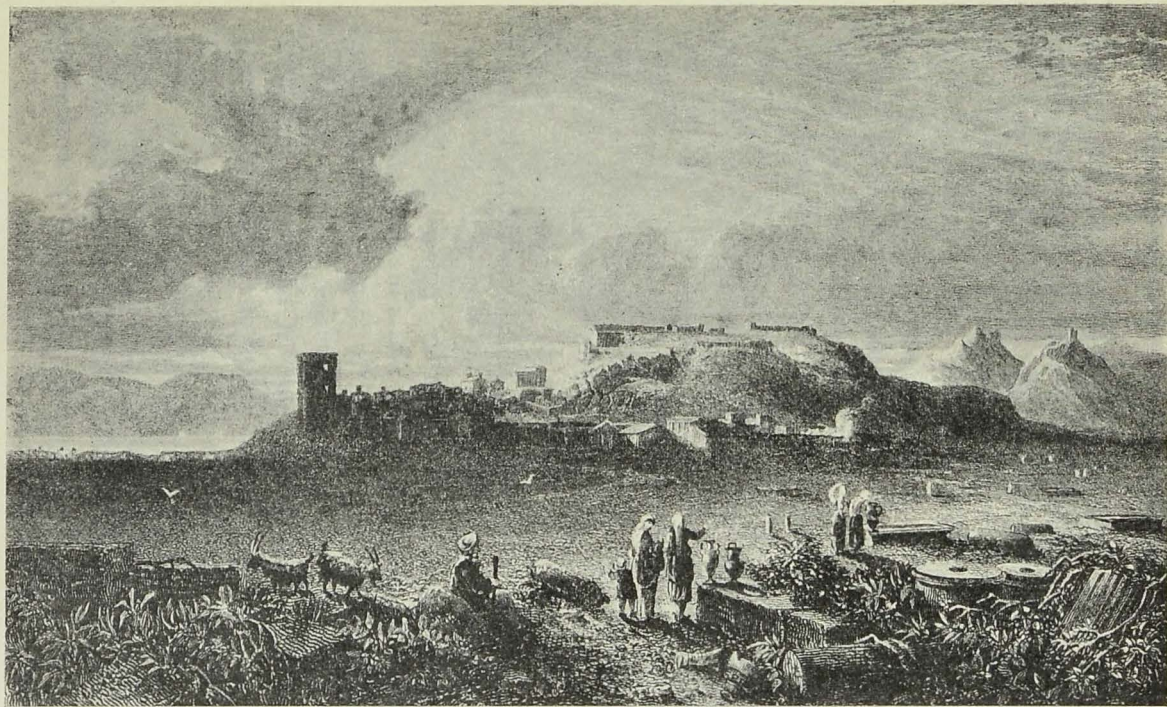


Fig. 1. Eleusis at the time of the Greek Revolution, from Williams, *Views of Greece*, 1929. In the centre the lofty acropolis with the small chapel of the Panagia (left) and part of the medieval fortification. A little lower on the left, the site of the sanctuary buried under a deposit of earth, some small houses, and a high tower. At the right edge of the picture is the hill with the ruined «Frankish» tower, and in the background the twin peaks, now called Kerata (the Horns). In the left background a part of Salamis appears.

(*ca.* 1200 B.C.) Eleusis was apparently obliged to recognize the hegemony of Athens. But after the time of Theseus war was frequently waged between the Eleusinians and the Athenians, and it was not before 600 B. C., so far as we can tell, that Eleusis was definitely united with Athens. Subsequent to that event Eleusis has no longer a history of its own. It became one of the larger demes under Athens, and as such its varying fortunes follow that of the power of Athens. Situated as it was on the outskirts of the territory over which Athens held sway, and at a critical point on the road to Peloponnesos, Eleusis naturally became an important stronghold for the defence of Athens. In the sixth century B. C. Peisistratos surrounded the city with a strong fortification wall, probably at the time when he waged war with the Megarians.

The cult of Demeter and the Eleusinian Mysteries were officially recognized by Athens after the annexation of Eleusis, and the Athenians took especial care to preserve and enhance the glory and fame of the Mysteries.

In the Time of Solon. Directly after the final union with Athens had taken place, between 650 and 600 B.C., perhaps under Solon, the small "Geometric" shrine of Demeter was destroyed and a new one built with considerably larger dimensions. At the same time a fairly large portion of the city was marked off and set aside for religious purposes and for the administrative needs of the sanctuary. This sacred enclosure was from that time on shut off from the city by means of a massive fortification wall of its own.

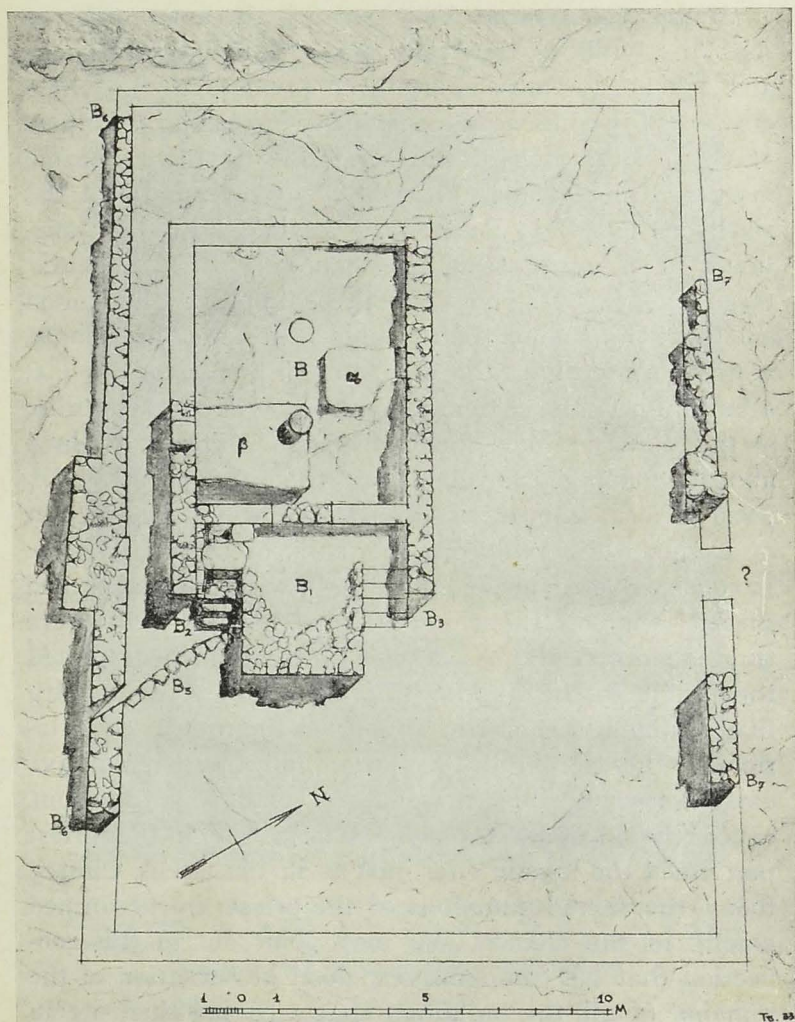


Fig. 2. Plan of the Mycenaean sanctuary.

Under Peisistratos. Very soon it became apparent that this building, the first common sanctuary of Eleusis and Athens, was too small to accommodate all its believers, who assembled in constantly increasing numbers at the celebrations of the Mysteries, as these became more and more widely known. About the middle of the sixth century B. C. Peisistratos again rebuilt the sanctuary on a grand scale. The temple was made nearly three times as large as the preceding, and the sacred enclosure was more than doubled in size. The temple, which now received the character of a *telesterion*, i. e. a building for the celebrations (*telesis*) of the Mysteries, at that time assumed the final shape which it retained almost unchanged for about one thousand years. It differed in form from other Greek temples, just as the cult of Demeter differed from the cults of the other gods. It consisted of a large square hall, with seats arranged theatre-wise on the sides, and in the east wall were three doors, opening on a large portico which decorated the façade of the building. Five rows of columns with five columns in each row supported the roof in the interior. In the centre of this large hall there may have existed even at this early date a small, separate room, called the «palace» (*ἀνάκτορον*), from which the priest performed the mystic rites, just as in the Greek Church today the sacred functions of the priest are performed chiefly in the chancel. We may point out in this connection that the comparatively good preservation of the remains of all the buildings that occupied this site in widely separated periods of antiquity is due to the following fortunate circumstance. The place indicated by the

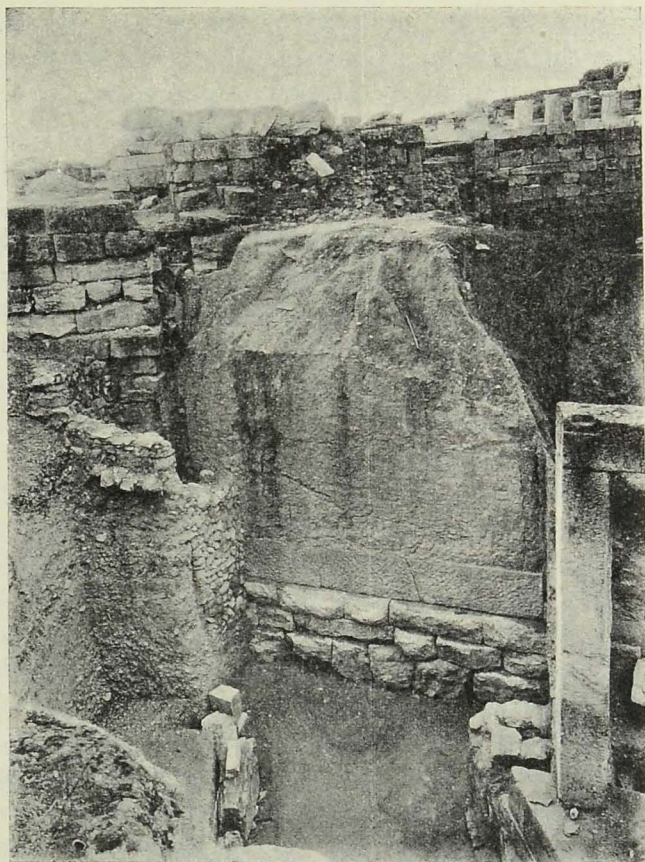


Fig. 3. Tower in the wall of Peisistratos (VI cent. B.C.). The upper part is of unbaked brick. On the right is the door jamb of the gate in the Kimonian precinct wall. On the left are various ancient walls later than the tower; in the background the substructure of the Telesterion.

goddess where the first, small, Mycenaean shrine was constructed, was on the sloping side of the hill, where no large level surface existed, such as was required in

later times for the erection of the larger sanctuaries built on the same site. Consequently, at the construction of each new sanctuary, always larger than its predecessor, it was necessary, in order to enlarge the place, to level out the surface on the lower slope by an artificial terrace supported by strong retaining walls. In the fill of these terraces the ruins of the older sanctuaries were always covered up, and thus the excavation of the fill which remained within the great Telesterion brought to light considerable remains of all the sanctuaries, constructed, one after the other, within the space of about one thousand years.

Under Kimon. At the time of the Persian invasion Eleusis shared the fate of Athens and so many other Greek cities. The city wall seems to have been demolished at many points, and the splendid sanctuary built by Peisistratos fell victim to the flames. But a short time after the defeat and departure of the Persians, probably while Kimon held sway in Athens, the destruction caused by the Persians at Eleusis began to be repaired. The wall of the city was restored, and the rebuilding of the sanctuary was begun. Athens, together with its almost tributary allies, had now become a much greater power than before. Its glory had become greatly enhanced through the successes in the war for which Athens was largely responsible, and it was apparent that its public wealth would be vastly increased. Now, inasmuch as the gods of Eleusis had greatly helped to bring about the victory over the Persians, it seemed but proper that the new sanctuary should be made much larger than the old, and it did not seem fitting that the Telesterion

of Demeter should be smaller and less splendid than the other great temples of Greece. In conformity with these ideas a magnificent plan was adopted of rebuilding the sanctuary with a new, greatly enlarged Telesterion. But this plan could not be executed entirely under Kimon, probably because Kimon himself was compelled to withdraw from the political administration of Athens.

The time about the middle of the fifth century B.C. was a troublesome period for Athens and for Greece. The rivalries of the great cities brought about wars in which Athens and Lacedaemon played the leading rôles. In these wars Eleusis, because of its geographical position, suffered heavily. The new Telesterion remained in a half-finished state, and for many years the Mysteries were performed in a building temporarily constructed by means of sundry additions and repairs to the Telesterion of Peisistratos, which the Persians had destroyed.

In the Time of Pericles. After the year 445 B.C., when the Thirty Years' Peace ushered in a period of comparative quiet in the affairs of Greece, it became possible, through the creative inspiration of Pericles, to complete the rebuilding of the Eleusinian sanctuary. The plan of the Telesterion was conceived by Iktinos, the great architect of the Parthenon, but in its execution three other architects Koroibos, Metagenes, and Xenokles had a share. When we come to examine the ruins, we shall have occasion to speak at greater length concerning this magnificent building, considerable parts of which are preserved.

From the horrible ruthlessness of the *Thirty Tyrants* at the end of the fifth century Eleusis suffered more

than any other part of Attica. The Thirty, in their desire to gain better protection against the revolutionary army of Thrasyboulos, decided to establish themselves in the strongly fortified Eleusis, and for the sake of greater security they annihilated those among the inhabitants of the city whom they suspected of opposing their aims.

The Fourth and Third Centuries B. C. Throughout the duration of the Macedonian wars Eleusis was one of the most important strongholds of Attica, and at various times it was held temporarily by the different Macedonian kings. A permanent guard was then established at Eleusis, and, as we learn from the inscriptions, the Eleusinians were not displeased with the sojourn of the soldiers in their territory. The walls of the city were almost entirely rebuilt, and probably at this time the small keep was erected on the summit of the hill to the west of the Acropolis, where, today, the high, so-called Frankish tower is visible from afar.

In Roman Times Eleusis appears to have been among the more fortunate places of Attica. The city grew in size, and extended far beyond the circuit of the ancient walls, where large baths and other public buildings were erected. Because of their devotion to the Eleusinian Mysteries, many of the Roman officials enriched the sanctuary through lavish donations of splendid buildings and monuments of all kinds.

Considerable alterations also took place in the sanctuary of Eleusis after the radical changes under Pericles. About the year 330 B. C., at the instigation *of the orator Lykourgos*, the circuit of the sanctuary was again enlarged by an extensive addition on the south side. The



Fig. 4. Eleusis in 1810, from *The Unedited Antiquities of Attica*, 1817 by the Society of the Dilettanti. On the right, the edge of the acropolis of Eleusis, showing the façade of the Chapel of Panagia, without the bell tower; on the lower left the adjacent plain with a few small houses.

peribolos wall built at that time for the defence of this new addition is one of the finest examples of Greek wall building. At the same time the eastern façade of the Telesterion was greatly altered by the addition of the magnificent marble colonnade which is named after Philo, its architect.

Noteworthy building operations also took place in the sanctuary during the time of the Roman domination in Greece. Among the first buildings of that period is the small marble Propylon at the original main entrance into the sacred precinct. It was built about the year 40 B. C. by the Roman nobleman, Appius Claudius Pulcher. In the second century A. D. the magnificent Large Propylaea were built, together with the spacious paved court in front and the other buildings within the court. Important repairs and a slight extension to the main room of the Telesterion also took place in the second century of our era. There are those who believe that the

sanctuary fell victim to the flames at the hands of *the barbarian Kostobokoi who invaded* Greece at this time. As a measure of defence against the destructive incursions of various barbarian peoples in late Roman and Byzantine times, the old walls of Eleusis were repeatedly being repaired and altered. Traces of these works appear at many points in the city wall and in the encircling wall of the sanctuary.

The Christians at Eleusis. When and how the final destruction of the sanctuary took place is not known. At a short distance from the Telesterion, near the wall of the sacred enclosure, were found numerous Christian graves containing small vases of the fourth or fifth century A. D., from which we may conclude that already by that time a small Christian church had been established in the sanctuary. It is probable that the church which existed close to the Telesterion, before the excavations began, was built on the site of the oldest Christian church, erected there shortly after the destruction of the sanctuary. Further evidence for the intrusion of Christianity into the sanctuary of Eleusis and the disappearance of the old religion is offered by ancient crosses, scratched in the marble floor of the Large Propylaea and on the bust of the emperor from the pediment of the same building.

Decline of Eleusis and Destruction of the Sanctuary. Eleusis owed its fame and importance to the worship of Demeter and to the celebrations of the Eleusinian Mysteries. After these had ceased to function it was natural that the city should begin to decline. In early Christian and Byzantine times it continued to exist only

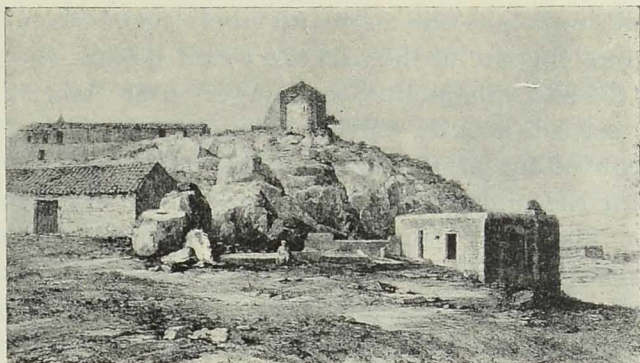


Fig. 5. Eleusis in 1810. East edge of the acropolis with the rear view of the Chapel of Panagia; on the lower right, small houses almost directly in front of the Cave of the Ploutonion; on the left, in front of another small building, the rock-cut offertory box, still left in the same place.

as a small and unimportant town. Extensive ruins of houses of those times have come to light within and near the sanctuary. Furthermore, the ruined walls of the Byzantine fortress, which still exist on the citadel of Eleusis, testify to its use as a stronghold at that time.

The first travelers who visited Eleusis at the beginning of the last century found only a few poor dwellings built on the hill of Eleusis and on the site of the sanctuary (Figs. 1, 4, and 5). But after the liberation of Greece from the Turks, the place again became thickly settled, until in the year 1880, when preparations were made for excavating the site, the hill of the acropolis and the sanctuary were entirely covered with houses.

Today Eleusis has a population of about eight thousand inhabitants, a large percentage of whom are Greek refugees driven out of Asia Minor in 1922. It is

a small, well laid out city, with many fine houses, surrounding the site of the sanctuary and the ancient city. Only the new inhabitants, the refugees from Asia Minor, were settled a little farther away in the plain. The diligent tilling of the sacred plain also provides the modern Eleusinians with the means for a comfortable living. The great Demeter has not abandoned her city. But today Eleusis has also other sources of wealth. Large factories producing alcoholic liquors, soap, resinous products, and cement have been established and do flourishing business along the water front. Eleusis is today one of the important industrial centres of Greece.

THE MYSTERIES

It would be an aimless task to discuss at length in our small guide the essential nature of the Mysteries. The silence imposed by religion and by the state concerning all that had to do with the inner, secret substance of the Mysteries, has to a large extent brought it about that only dark, vague, and confused bits of information have come down to our times; and it is always necessary to enter into lengthy expositions and examinations of these in order to reach some kind of conclusion, however uncertain. Through the testimony of the best ancient writers, both Greek and Roman, we know that the worship of Demeter and the Mysteries were considered as the perfection of religious manifestation; those were the means through which man became regenerated. Those who were initiated into the Mysteries believed that they became better and more perfect beings, even

in this life, and that after death they alone would lead a happy existence in Hades; whereas the others, who had not become initiated, would continue to suffer there throughout eternity. Only concerning the outward practices, which took place at the celebration of the Mysteries and the initiation of the new *mystai*, are we comparatively well informed.

In a preceding paragraph we have mentioned the ancient tradition according to which Demeter herself introduced her worship and taught her Mysteries to the Eleusinians. It is now believed by those who are familiar with the problems of ancient religion, that the Mysteries were based upon the worship of the oldest inhabitants of Eleusis, who lived there even before the first arrival of the Greeks. From them the Greeks learned the Mysteries at the time when they subdued the aboriginal settlers and established themselves at Eleusis. Later the Athenians and, after them, all the Greeks received the Mysteries from the Eleusinians. Still later, when the Romans ruled the world, the Mysteries were held in universal reverence.

In Greek and in Roman times the sanctuary of Eleusis and the Mysteries were shared by Demeter and Kore (Persephone).

All Greeks, men, women, and children, and even the slaves, were eligible to the Mysteries, provided only that they were not guilty of manslaughter. The Romans, as being of Greek origin, were not excluded from the Mysteries. The final reception into the Eleusinian religion took place at Eleusis with the most solemn and secret celebration within the Telesterion. But previously

the *mystai* had to go through the various stages of initiation. They had to receive certain directions and to be instructed in matters relating to the Mysteries; they had to be catechised, as we Christians would say, by an Eleusinian belonging to the old families of the Eumolpidai and the Kerykes (heralds). The catechiser was called *mystagogos*, the catechumen, *mystes*. From the



Fig. 6. Demeter seated, and Kore on Panathenaic amphora (IV Cent.) in Eleusis Museum.

families of the Eumolpidai and the Kerykes the most important functionaries of the Mysteries were chosen: the hierophant, the *daïdouchos* (torch-bearer), the *hieroke-ryx* (herald) and others.

The Mysteries took place twice in the year: the so-called Lesser Mysteries in the spring, and the Greater Mysteries in September. Naturally all the *mystai* were obliged to take part in both celebrations. The Lesser

Mysteries were celebrated at Agra, a suburb of Athens on the Ilissos close to the Stadium, where there was a shrine of Demeter. This celebration, it seems, consisted chiefly of various acts of cleansing, that is to say, sacred rites whereby the *mystai* became purified and in this

way were prepared for the celebration of the Greater Mysteries. But ritual ablutions also took place at the celebration of the Greater Mysteries, principally through bathing in the sea or in the Ilissos, perhaps also by means of simple sprinkling or affusion of holy water on the bodies of the *mystai*.

The fourteenth day of Boedromion (September, according to our calendar) the festival of the Greater Mysteries began and continued for nine days until the twenty-second of the month. Each day was devoted to a definite act in the sacred service. On the first day the sacred symbols, mystic objects held in great veneration, were transferred from Eleusis to Athens and placed in the Athenian Eleusinion, which was an annex to the Sanctuary at Eleusis, located below the Acropolis. They were carried by the priestesses escorted by a great throng of Eleusinians. They were met a considerable distance from Athens at the Rheitoi, close to the modern Skaramanga, by a crowd of Athenians who had gone forth to greet

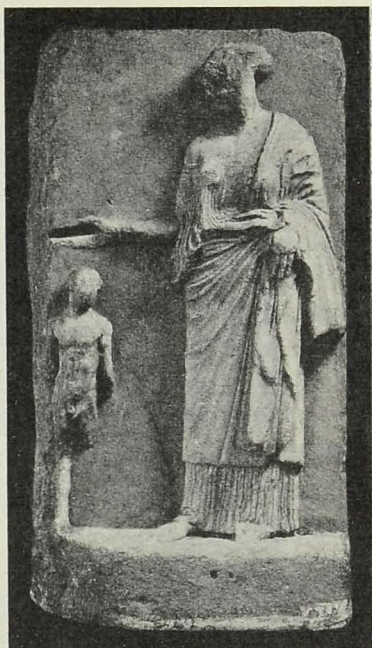


Figure 7.
Persephone, or priestess pouring holy water over young initiate for purification.

the procession with salutations and with adoration of the holy symbols. On the sixteenth of the month the general ablution in the sea took place. «To the sea, *mystai!*» was the call of the herald (hierokeryx). Each *Mystes*, carrying a small pig, which was offered by preference to the Eleusinian goddesses, proceeded to the coast at Phaleron and bathed in the sea. The seventeenth and the eighteenth were devoted to public sacrifices, and on the nineteenth the great procession of the *mystai* set forth in which the sacred, mystic objects were carried back from Athens to Eleusis.

This was the most beautiful day of the Mysteries. Their souls filled with hope of the awaiting happiness which the *Mystagogos* had already foretold that they would receive through the Mysteries, and chanting sacred hymns and calling upon the mystic god, Iakchos, leader of the procession, the *mystai* numbering in the thousands proceeded in solemn order, wearing wreaths of myrtle on their heads, and twigs twisted into the shape of a thick staff, called the *bakchos*, in their hands. In the forefront of the procession went the chariot with the statue of Iakchos, and the priestesses of Eleusis carrying the sacred mystic objects.

The road of the Mysteries, the Sacred Way, follows approximately the same direction as the modern road from Athens to Eleusis. After the *mystai* had crossed the Athenian Kephisos and the pass of Aigaleus by the modern Daphne, they passed into the plain of Eleusis. In front of each of the sanctuaries which existed at various points along the Sacred Way the procession would halt and ritual dances would be performed to the

accompaniment of songs, as a salutation to the deity to whom the shrine belonged. As soon as they had set foot on Eleusinian soil after crossing the Sacred Lakes, the Rheitoi, located just beyond the exit from the pass, representatives of the old Eleusinian tribe of the Krokonidai would tie fillets on one arm and one foot of each

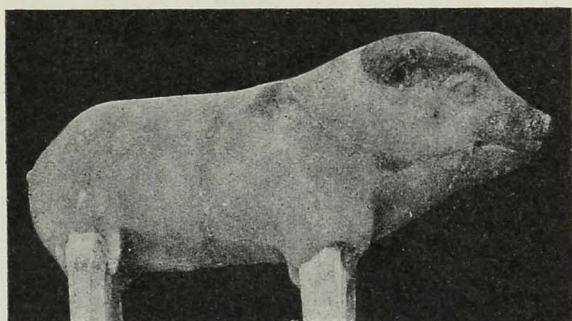


Fig. 8. Small marble pig, dedicated in the sanctuary, now in the Eleusis Museum.

mystes, as an expiatory measure to ward off evils. Late in the evening the procession arrived at Eleusis, and there, by the bridge of the Eleusinian Kephisos, the Eleusinians received the *mystai* with shouts of joy and jeering (*gephyrismos*, so called from *gephyra*, bridge), and these responded in the same manner. At last the procession reached the sanctuary, and after the official reception of Iakchos had taken place and the sacred objects had been handed over to the *hierophant* to be deposited again in the Telesterion, the *mystai* were cleansed by the water of the well Kallichoron or by that

of the fountain in front of the sanctuary and then they went away to continue their merrymaking or to rest.

The most important part of the Mysteries took place in the nights after the two following days, within the



Fig. 9. Torch-bearer in the official robes of the high priests of Eleusis conducting initiates, on vase of Vth century in Eleusis Museum.

Telesterion itself, where the *mystai*, seated on the steps along the four sides of the great hall, attended the pre-eminently mystic celebration. The ancient writers extol the splendor of the performances and describe the feelings communicated from these to the *mystai*: darkness or dazzling light accompanied the mystic performances in proper proportions; grief and joy, fear and exultation, alternated in the hearts of the initiates; and after the

ceremony was over they had the abiding conviction that they were henceforth new, better men, that their souls were saved and their happiness after death assured. With regard to what actually took place in the Telesterion during those two mysterious nights we possess only unreliable and vague information. The real mystery of these performances — if indeed it existed — will probably never be discovered with certainty. We know that the hierophant, clad in the splendid robes of his office, not unlike those of the present day deacon in the East Orthodox church (Fig. 9)¹ appeared at fixed points in the service from a separate holy room, probably situated in the centre of the Telesterion, and addressed to the initiates certain mystic and symbolic utterances to which they replied with words of a similar nature, likewise prescribed beforehand. He also revealed to the *mystai* the secret symbols or cult objects, and probably accompanied these demonstrations with explanatory sentences. Part of the ritual consisted of re-acting the divine drama of the rape of Kore by Pluto, at which performances the deities were represented by various actors; the hierophant, the hierophantess, and the other functionaries of the Eleusinian religion. The culmination of the mystic celebration, we are told, was the display of the *ear of corn harvested in silence*, a special act given for the

¹ Speckled chiton (under garment); broad, similarly variegated girdle, and a stole, not very wide, the long end of which hang down in front from the shoulders to the lower edges of the chiton, and are held in at the waist by the girdle. He wears long hair wreathed with myrtle and tied around at the height of the forehead with a broad fillet called *strophion* (twisting).

sake of those who were to become *epoptai*, that is to say, those who were to be admitted to the highest and fullest degree of the Mysteries the following year after their first initiation.

The severity with which silence was enjoined upon all with regard to the performances during those nights in the Telesterion, is shown above all by the example of Alcibiades, who was condemned to death *in absentia*, after he had escaped from Athens for fear of punishment for attempting to parody the mystic rites and for disclaiming openly the unutterable words of the hierophant.

THE RUINS

(Fig. 10. See also the large plan at the end of the book.)

Just as in antiquity Eleusis owed its great glory as a city to the Mysteries and the sanctuary of Demeter, so today it is one of the most famous archaeological sites of Greece because of the ruins which remain from that same sanctuary.

Excavations for the uncovering of the ruins were begun in the period of the Turkish rule, in 1811, when the European Antiquarian Society of the Dilettanti obtained permission from the Sultan to carry on a small excavation. Later, after several decades had passed, permission was granted by the Greek government in 1860 to a French archaeologist, Fr. Lenormant, to begin a new excavation. But this second attempt, like the first, was hampered by the presence of private houses which had been built over the deep layer of earth co-

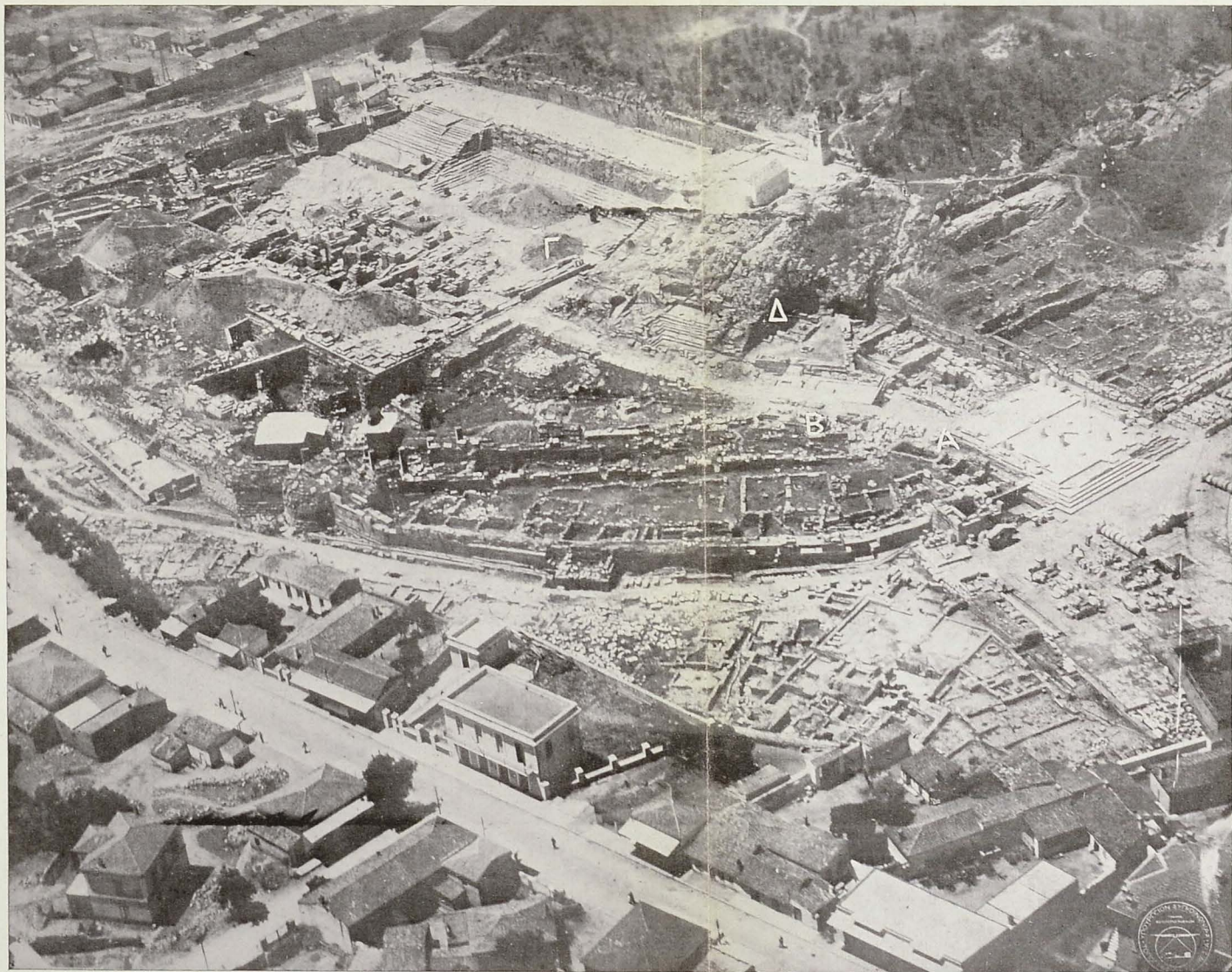


Fig. 10. Airplane view of the sanctuary. A, Large Propylaea; B, Small Propylaea; Γ, Telesterion, Δ, Ploutonion.

vering the site of the sanctuary. Finally, the Greek Archaeological Society decided to rid the site of these houses and to undertake a definitive excavation. As soon as a beginning had been made of purchasing and demolishing the houses, with financial aid from the government, excavations began on a large scale in 1882 under the direction of the Greek archaeologist, Demetrios Philios. After all the houses on the hill of Eleusis had been acquired one by one, the excavations were carried on for many years under the direction of the same Philios, and afterwards they were continued under the direction of Andreas Skias, Archaeologist and Professor of the University of Athens. Finally, for the last twenty years, the excavations, which are still in progress, have been directed by the author of the present guide. The funds for the excavations of the last five years were granted by the Rockefeller Foundation of America through the kind offices of the present Director of the American School of Classical Studies, Professor Edward Capps. Up to the present time nearly the whole site of the sanctuary of Eleusis has been excavated, and a beginning has been made in the last few years to extend the excavations into the site of the ancient city where, fortunately, there are no private properties or houses to impede the further progress of the work.

For a proper understanding of the site we are wholly dependent on the study of the ruins themselves and of a few ancient inscriptions. Pausanias, our best guide at other archaeological sites, has failed us here, because he was prevented by the mystery of the cult from writing about the Eleusinian sanctuary.

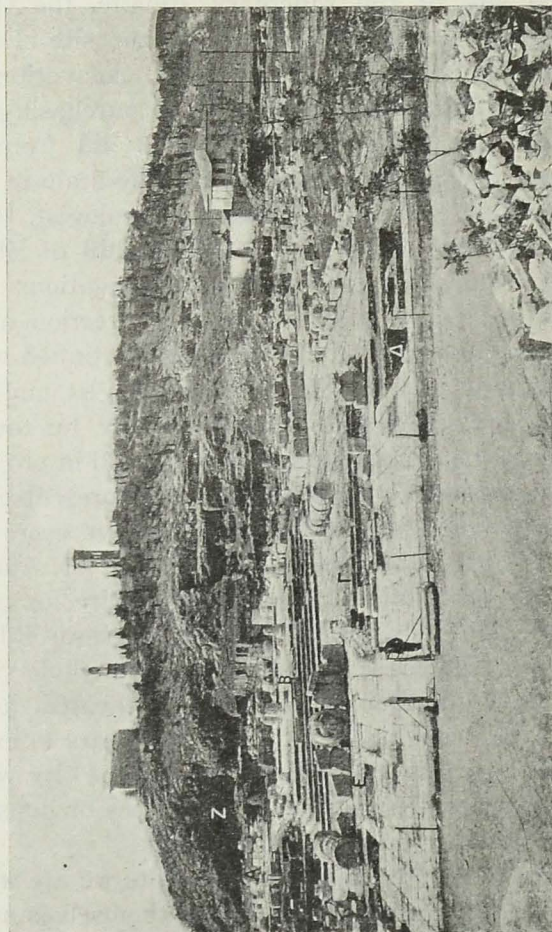


Fig. 14. Entrance to the precinct. A, Small Propylaea; B, Large Propylaea; Γ, Temple of Artemis Propylaea; A, Small temenos with **eschara** (grate); E, Altar of Artemis Propylaea; Z, Cave of Ploutonion.

The entrance into the sanctuary: the Roman court.
 Fig. 11. The excavations are usually entered from the north, where the ancient entrance to the sanctuary of

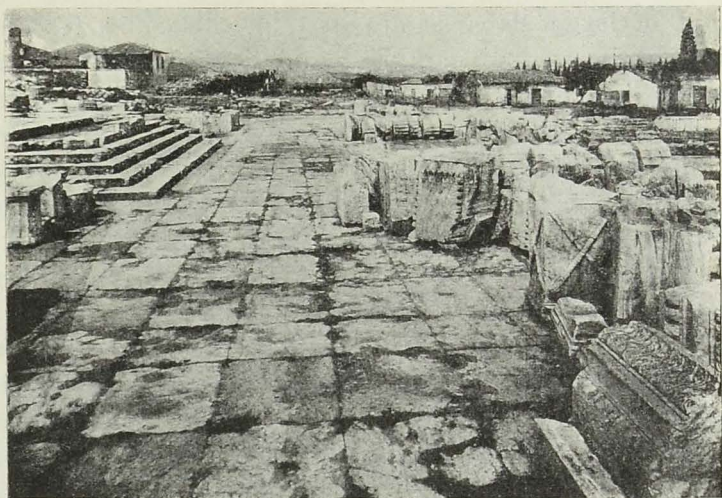


Fig. 12. Roman Court in front of Large Propylaea ;

Eleusis also was located. The modern road terminates in front of the paved Roman court. This is a spacious square (Fig. 12) in front of the Large Propylaea, constructed, together with the Propylaea, in the time of the emperor Antoninus Pius, for the use of the *mystai*, who gathered in the court in order to perform the necessary acts of purification before entering the sanctuary. The numerous marble blocks now lying in the court belong chiefly to the Large Propylaea, but some are from the other large Roman buildings which stood in and about the court. The oldest buildings of the sanctuary, *i. e.* those of Greek times, are not of marble. A little to the left of the entrance to the square, toward the east, is also the *terminus of the ancient Sacred Road* (not visible in Fig. 11). This, too, is paved with the same

kind of large slabs as are used in the court. To the right of the road appears the foundation of a semicircular exedra, in which statues may have been standing. More probably, however, it provided seats for the dignitaries at the celebration of the Mysteries when the reception took place before the gates as the procession reached the sanctuary.

The Fountain. Directly as one enters the court from the ancient road, on the left side, are the remains of a fountain. Only the lower part of the building is preserved, consisting of the substructure for the basin and the marble channel in front. Eight small depressions in the channel indicate that the water flowed out of the basin through an equal number of spouts. The superstructure above the basin consisted of a beautiful marble building, a kind of small colonnade. Many marble fragments belonging to this structure are now lying in front of and upon the ruins of the fountain.

Triumphal Arch. Next to the fountain, on the same side of the court, is a richly decorated triumphal entrance, all in marble. It was made in imitation of the Arch of Hadrian in Athens and consisted of a large, arched gateway, above which built a kind of small *naïskos* (temple front) with Corinthian columns and gable. Large, beautiful columns of the Corinthian order were used as decoration of the front on either side of the entrance. Another arched gateway, identical with the one described, flanked the court on the other side. Through these triumphal gateways the *mystai* passed from the court to the right and left. One led to the city of Eleusis, the main gate of which was to the right of the Large

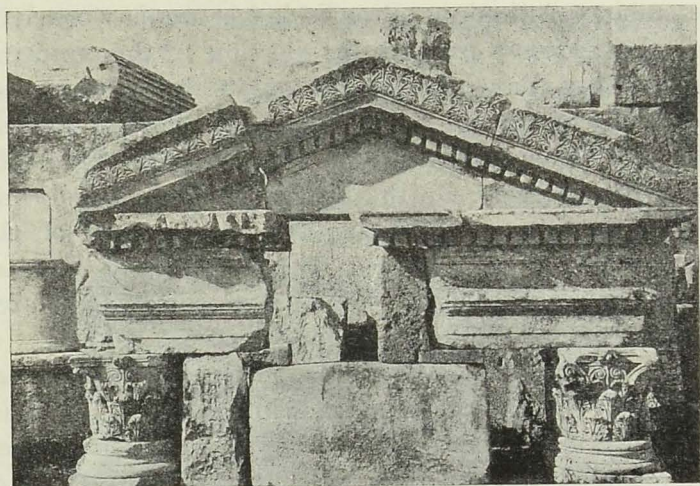


Fig. 13. Gable of triumphal arch.

Propylaea, at a distance of about 100 meters toward the northwest; the other led to the different recreation centres, which were located close to the sanctuary along the east side and in the direction of the seashore. Of these two magnificent triumphal arches hardly anything remains today in its original place except the substructures, together with the marble flooring. But in the vicinity were discovered many of the marble blocks and architectural members of the rest of the building, column capitals, epistyle blocks, etc. Of the eastern arch, in fact, all the pieces of the gable at the top of the arch have been assembled and are now placed in their ancient order in front of the foundation of the building (Fig. 13). Near the two arches were also found numerous bases of statues dedicated to different members of the family of

the emperor Antoninus. From this fact we may conclude that the arches were built in the time of this emperor. Furthermore, they were dedicated to the goddesses of Eleusis, Demeter and Kore, and to the emperor himself, as appears from the inscription on the front of the arch above the gateway. On the curved marble blocks lying on the floor of the building the greater part of the inscription may still be read: Τοῖν Θεοῖν καὶ τῷ αὐτοκράτορι οἱ Πανέλληνες («The Panhellenes dedicated the arch to the goddesses and to the emperor»).

Altars, Temple of Artemis Propylaia and Father Poseidon. On the right side as one enters the court from the Sacred Way opposite the fountain were located a number of altars and, in the approximate centre of the court, a small temple (see Fig. 11). According to Pausanias, who mentions only this temple of all the buildings at Eleusis, the temple was dedicated to Artemis Propylaia («of the Gate») and to Father Poseidon. Between these sacred buildings and the fountain there remained an open space of about 20 meters, which is the approximate width of the pavement of the Sacred Way.

The temple of Artemis was of marble, but only the inner construction of the foundation remains in place, raised slightly above the pavement of the court. The foundation consists of a solid core of rubble masonry. But the marble fragments of the superstructure are sufficient to show us the exact form of the building. Four marble steps on all four sides gave access from the court. In front and in back were small porches with four columns at either end — in other words, it was an amphiprostyle type of temple. Of the altar on the east

side of the temple there remains today a quadrangular marble frame on the pavement of the court, and within the frame the rubble subfoundations of the altar. Another altar, perhaps that of Poseidon, stood close to the north side of the temple, but only a small part of it remains. There were also other small altars in the vicinity, as we know from the clear marks which they have left on the

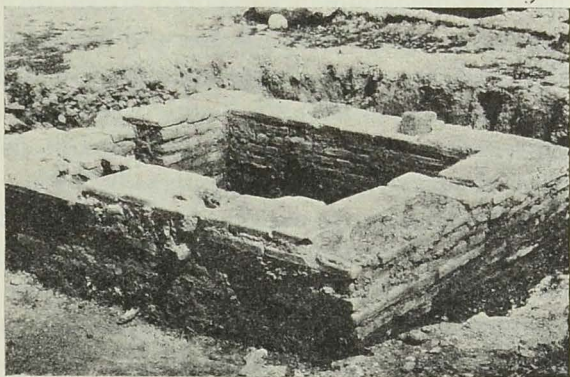


Fig. 14 **Eschara** (grate).

pavement. The *mystai*, as soon as they reached the court of the sanctuary and had been purified by lustration, were required to pray and offer small sacrifices, and for this purpose the different altars had been set up.

The Eschara (Grill). The most important of the altars, however, both because of the nature of its construction and because of the special significance which, as it appears, the ancients attached to it, is close to the north-west corner of the Temple of Artemis. It is set off by a row of large poros slabs enclosing an unpaved, quadrangular area, 5.50 m. wide (Fig. 11, Δ). In the center of the

quadrangle is an altar built of brick in the shape of a four-sided well of no great depth (Fig. 14). It is entirely different from ordinary altars. On the inside, approximately in the middle of each wall, there was a small continuous projection upon which rested a large grate on which the sacred fire was lit. Small, perpendicular channels in the inner face of the four sides, reaching from top to bottom, served as draft-holes which helped to stimulate the fire and keep it going. Because of the method of its construction we call this altar *eschara* (grate). It is of Roman date, but a much older structure, which probably served some sacred purpose, seems to have existed in the same place. A small piece of a polygonal wall is still visible, probably belonging to a building of the sixth century B. C., and a bit of curved wall, rather poorly built of small stones, which was discovered at the bottom of the rectangle, would seem to indicate that a building existed at this place at a very remote period.

The Large Propylaea (Fig. 11, B), (called « Large » in contradistinction to the Small Propylaea which will be discussed below) served as the decorative entrance to the sacred precinct. It is built entirely of Pentelic marble in close imitation of the Propylaea on the Acropolis in Athens. Its outside appearance was that of an ancient Doric temple. On either façade was a row of six Doric columns, which supported the pediments and the roof at the front and in the rear. The building was raised on a high base, the *krepidoma*, approached by five steps. It consisted of two porticoes of unequal depths. The deeper one opened toward the court, the other toward the interior of the precinct. The two porticoes were separated

by a wall, pierced by five doors, through which the precinct was entered. The ceilings of the porticoes, which were all of marble, were made with coffers like the ceiling of a temple. The larger portico on the side of the court also had interior columns of the Ionic order which helped to support the ceiling. Of this magnificent building, only small parts remain today in their original place. The substructure and the floor are, fortunately, well preserved but practically nothing of the walls remains *in situ*. Of the Doric columns only the lowest drum of the right corner column of the inner portico is still in its original position; but in some places, especially at the inner portico, circular depressions cut in the marble stylobate indicate where the columns stood. Of the Ionic columns only the bases and a few drums are still in their positions. Of the wall with the five doors only the lowest course is preserved. The positions of the doors can easily be distinguished by the greater wearing on the surface of the marble where the threshold was. It is especially apparent that the door farthest to the left was the most commonly used, because the marble of the threshold at that place shows much greater wearing than in the other doors. At some time, however, we do not know when nor why, the intercolumniations of the outer colonnade were apparently closed by a wall. The curved channels made by opening and closing the doors are visible on the stylobate at the outer edge, approximately in the middle of the façade. Many fallen pieces of marble from the building were discovered, and these are arranged in order either in front of the Propylaea or in the near vicinity. The most noteworthy are

the Doric column drums, the pediment blocks with the sculptured bust of the emperor who built the Propylaea, and some blocs of the epistyle.

For the dating of the Propylaea we are aided by the bust of the emperor and by the remains of an inscription on the large epistyle of the inner façade¹ The bust seems to be that of the emperor Antoninus Pius, and the name of his successor, Marcus Aurelius, appears in the inscription. We may, therefore, conclude that the building was erected during the reign of Antoninus Pius, perhaps after Marcus Aurelius had received the title of Cæsar in 129 A. D. About the same time, in all probability, the whole court and most of the buildings within it were constructed. On the floor of the Propylaea a number of crosses are still visible. These were scratched by the early Christians in order to expel the pagan spirits which were supposed to remain in the old, sacred marbles. A large cross is likewise scratched on the breast of the emperor's bust.

The Well Kallichoron. Close to the northeast corner of the Propylaea, on the left side as you enter the precinct, and considerably lower than the floor of the building is the sacred well Kallichoron (« of beautiful dances »), which is mentioned in the old Hymn to Demeter, as stated above. The mouth of the well (Fig. 15) is extremely well built with large blocks of Eleusinian stone. The inner walls, too, are constructed with much greater care than is customary in other ancient wells. The great importance which the

¹ The inscribed fragments are now lying on the fine wall of the sixth century building to the right of the Small Propylaea.

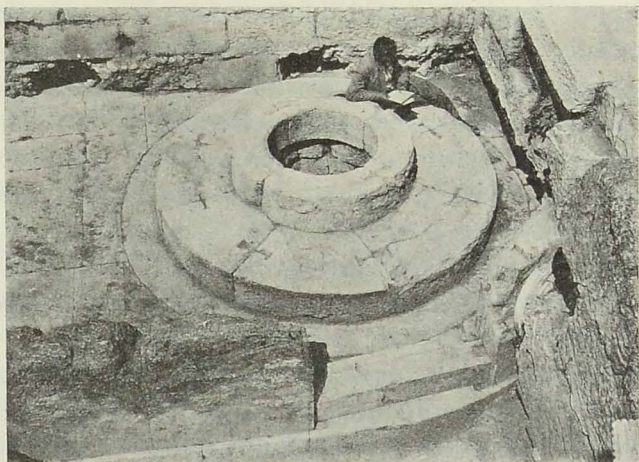


Fig. 15. The wall Kallichoron.

ancients attached to the well is furthermore shown by the arrangement in the surrounding area. A considerable space was paved with large slabs and surrounded by a fine parapet constructed of upright poros slabs finished and fitted together with utmost care. This space was entered through at least two doors, the thresholds of which are still visible on either side of the well. One of the door openings is covered over by the pavement of the court. But at the time when the court and the Large Propylaea were constructed, care was taken to preserve and leave open as much as possible of the area surrounding Kallichoron. The door through which the well was approached was situated between the east side of the Propylaea and the wall which bounds the court on the side toward the well. This wall was certainly much higher in ancient times than it appears at present. The

traces of the door are visible on the lowest step of the Propylaea. The descent to the lower area around the well was most probably facilitated by a small wooden stairway. The preserved construction of the Kallichoron well dates from the sixth century and is probably synchronous with the great works from the time of Peisistratos. The pavement round the well shows how much deeper was the ancient ground level from the sixth century B.C. to the time when the Large Propylaea were built.

The City Walls and the Enceinte of the Sacred Precinct. To the right and left of the Propylaea begins the line of the great wall extending on the right north-east and on the left in a straight southeasterly direction and, making a slight bend a short distance away, continues due south. That part of the wall which is visible close to the Propylaea is built in the later polygonal style, which shows that at this point, at least, the wall cannot have been built before the fourth century B.C. At a short distance from the Propylaea in either direction a large, square tower projects from the line of wall. The towers are of the same date as the wall but were repaired in Roman times in their upper courses. When the walls were built, the ground level was at the same depth as the pavement around the well Kallichoron. The line of the wall toward the northeast belongs to the surrounding wall of the city; the other line, toward the southeast, is part of the precinct wall.

The Precinct of Eleusis was sacred to the pre-eminently Eleusinian goddesses, Demeter and Kore. It may be compared to one of the great monasteries of the

Middle Ages. Within a large area, enclosed by massive walls of great height, were located the buildings devoted to religious use, the residences of the religious officials, and the buildings pertaining to the administration and management of the extensive domains of the sanctuary. Unlike the monasteries, however, which are usually located far from the cities, the sacred precinct of Eleusis was joined to the city, of which it formed the whole southeast corner, comprising one third of the area covered by the entire city. On three sides the walls enclosing the precinct were continuations of the fortification wall of the city, and only on the west side where it bordered upon the city, did the precinct have its own high, intermediate wall, only less strong than that of the other three sides. The precinct consisted of two parts: the preëminently sacred area which contained the Telesterion with its great court and the altars of Demeter and Kore, and the area occupied by residences of the religious officials and the administrative buildings of the sanctuary. These two parts were certainly separated by another intermediate wall. One who entered through the gates on the north side into the precinct—as this was altered after the Persian wars—had to pass first through the area occupied by administrative buildings in order to enter through a second gate into the area of the Telesterion; but from the side of the sea the gate of the precinct opened directly into the more holy ground surrounding the Telesterion. The fortified enclosure of the sanctuary we shall call in our description the «peribolos wall of the sanctuary.»

In the fourth century B.C., after the completion of

the building program under Lykourgos, the precinct reached its greatest extent. At that time the west peribolos wall, which divided the precinct from the city, took off from the city wall at the place later occupied by the Large Propylaea and from there it extended almost due south toward the summit of the hill of Eleusis. On the opposite side of the hill it united with the south branch of the city wall, which at the same time served as the peribolos wall of the sanctuary.

We have briefly discussed above the first beginning of the sanctuary as the ancients conceived it and its continued development after that. As we stated in that connection, three principal epochs of important progress and architectural changes may be distinguished during Greek historical times: The time of Peisistratos in the sixth century B.C., the period after the Persian wars in the fifth century from Kimon to Perikles; and the time in the fourth century during which the orator Lykourgos directed the affairs of the state in Athen. But even before Peisistratos, in the seventh century, perhaps in the time of Solon, important progress and considerable extension of the sacred precinct can be traced. Furthermore, our excavations have revealed important remains which throw considerable light upon the condition of the sanctuary in prehistoric times.

The Large Propylaea covered over the entrance to the sanctuary constructed after the Persian Wars. This earlier gate which was built on the site of the later Roman Propylaea, but at a much lower level, was probably like other gates of ancient cities, a very simple structure as compared with the Roman building. The section of

the peribolos wall which begins to the left of the Propylaea was likewise built in the time of Kimon, and was repaired in the fourth century. Before the Persian Wars no wall existed at that point.

In the time of Peisistratos the precinct was smaller. The entrance was then about twenty-five metres to the south of the Large Propylaea, where the Peisistratean gate is still hidden under the Small Propylaea, later constructed in the same place. On the right side, to the west of the Large Propylaea, the city of Eleusis began. The ruins of ancient buildings, which are visible there, are presumably private dwelling. That section of the wall which begins to the right of the Large Propylaea is the easternmost part of the north wall of the city. At that point the wall turned and extended due south as far as the Small Propylaea. As we pass from the Large to the Small Propylaea we see on the right the old wall of Peisistratos below the present level of the road.

The Small Propylaea. The construction of the Small Propylaea (Fig. 16), which now forms the entrance into the inner area of the Telesterion, covered over the old gate which, in the time of Peisistratos, was the outer gate of the precinct. In the time of Kimon, when the whole area between the Large and the Small Propylaea and another section to the east and south were added to the sacred precinct, this old gate now hidden by the Small Propylaea, became the entrance to the inner precinct in which the Telesterion was located.

The Small Propylaea, approximately two centuries earlier than the Large Propylaea, were built about the

year 40 B.C. by Appius Claudius Pulcher. The building is mentioned by Cicero in one of his letters to his friend Atticus. It was a magnificent entrance—way, all of white marble. The outer part, north of the wall with the large marble gate, formed a kind of anteroom with two columns in front of the gate proper. To these columns

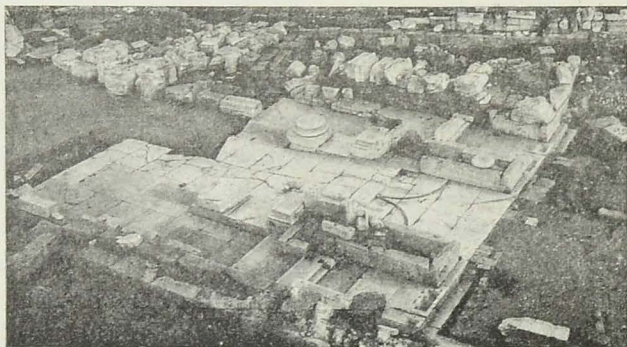


Fig. 16. The Small Propylaea, from the west.

belong the peculiar capitals, made like Corinthian capitals but with horned animal heads decorating the corners. The inner part of the building, toward the south, was likewise in the form of an antechamber, but less deep than the outer one, and with a porch in front, the ceiling of which was supported by two large caryatids instead of columns. After the first construction the building underwent different alterations. Fountains were first constructed in the south anteroom, flanking the gate, and later the fountains were removed and two small doors were inserted.

Of the Small Propylaea are preserved in place today most of the marble floor and the lower part of the walls, but numerous separate architectural members were also found, especially pieces of the ceiling and of the columns. Most important are [the peculiar column capitals, the extant portions of which are now in the museum at Eleusis. Also the upper parts of the Caryatids were found. One of these is in the museum at Eleusis, the other, which was discovered in the excavations of the Society of the Dilettanti in 1812, is in the museum at Cambridge, England. Along the right edge of the floor of the building the epistyle is set up carrying the Latin inscription with the name of Appius Claudius Pulcher who built the Propylaea.

On the left side of the Small Propylaea begins the massive polygonal wall which extends from there almost due south. This wall, built in the time of Peisistratos, served at that time as the fortification wall of the city and, at the same time, as the outer peribolos wall of the precinct. Later, however, from the time of Kimon until the time when the Small Propylaea were built, it was used as an intermediate wall dividing the area of the Telesterion from the area occupied by the administrative buildings. This wall, like all the archaic walls, had a socle built of large stones up to a height of *ca.* 1.20 m., supporting the upper part of the wall, constructed of unbaked mud bricks.

To the right of the Small Propylaea is the high, precipitous rock of the Acropolis of Eleusis with the sacred cave of Pluto, separated from the precinct of Demeter by a small enclosure of its own. This cave

(Fig. II, Z) was regarded by the ancients as the entrance to the underworld and, according to tradition, it was here that Pluto carried off Persephone into Hades. In inscriptions from Eleusis the small enclosure around the cave is called the Ploutonion. Its well-built temenos wall, which is still preserved, dates from the fourth century B. C. Within the enclosure are the foundations of a small temple.

The ascending road beginning at the Small Propylaea and extending all along the base of the overhanging rock, was constructed at a late period, long after the construction of the Small Propylaea. It was paved with marble slabs and extended up to one of the doors of the Telesterion. On the right of this road are different structures, all cut in the side of the rock. Directly beyond the Ploutonion there is a kind of high exedra with steps, and alongside of it is the place for a small building in the form of a temple. Farther over, directly in front of the Telesterion, is a much larger cutting in the rock, where a temple stood in Roman times, as is indicated by the construction of foundations which still remain, and by the dressed surface of the rock close to the edge of the cutting where the walls rested directly on the rock without foundations. The temple was approached from the road through broad stairs, partly supported by the foundations still preserved in front of the cutting. Close to the foundations of this temple, on the right side, is a fairly large projection of the rock with the top leveled off, and in the middle of it is a deep cavity. This is an ancient «Offertory box», in which coins were thrown as offerings to the goddesses. The cavity had a heavy cover of hard

material provided with a hole through which the coins were deposited (the « Offertory box » is visible in Fig. 5, p. 25).

The lower area to the left of the paved road, as far as the wall of unbaked bricks, was buried in the time of Kimon under a deep fill of earth reaching as high as the level of the road. This area then formed an extension of the court of the sanctuary, as was the official term for the open space which surrounded the Telesterion on three sides. The area beyond the wall of unbaked bricks, where several high, square pillars of stone are standing, served as magazines for the grain which was offered annually by the demes of Athens and by the allies to the Eleusinian goddesses of agriculture as first-fruits of the year's produce. The official name of these magazines was *siroi*. Over the magazines was a horizontal roof supported by means of large wooden beams resting on the square pillars. The top of the roof was level with the open court of the Telesterion of which it formed an extension. The entrance into the *siroi* was at a low level on the north side.

The Telesterion (fig. 17) was the building in which the celebrations of the Mysteries took place. It consisted of an immense, square room (length of each side 54 m.) with stone steps on all four sides, and with two doors in each of three of the four walls. The fourth wall, on the west, being entirely cut out of the rock, had no doors. In the interior forty-two columns arranged in rows of six at right angles to the main axis of the building, served as supports of the ceiling. But the lower columns did not reach to the ceiling. At a given height

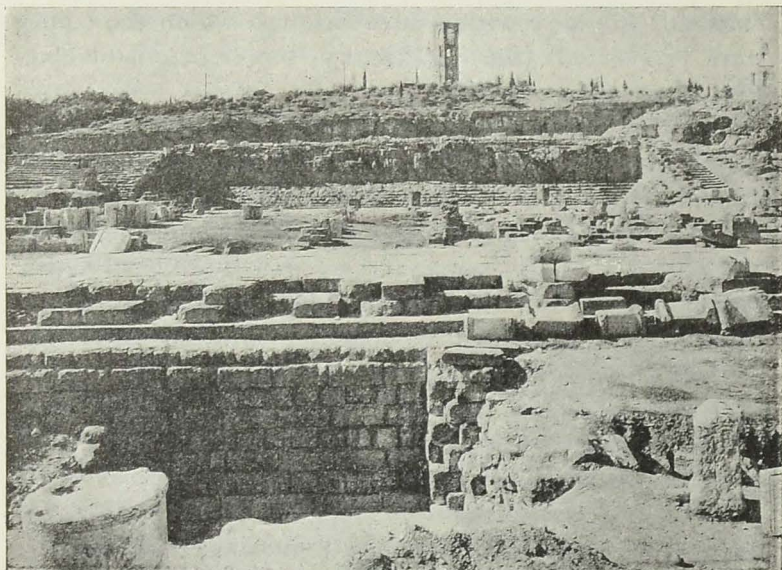


Fig. 17. The Telesterion. Lower left, the deep foundation of the Porch of Philo.

above the floor these columns carried an epistyle, which in turn, supported a superimposed order of columns reaching to the ceiling. At the height of the lower row of columns there was an interior balcony on all four sides of the room. The steplike seats existing along the four sides gave the building the form of a large, square theatre. The façade of the building on the east side consisted of a grand portico with twelve columns in front and two on the sides.

This Telesterion, as described above, is the last form which the sacred building received according to the plan of the architects of Pericles with the addition of the

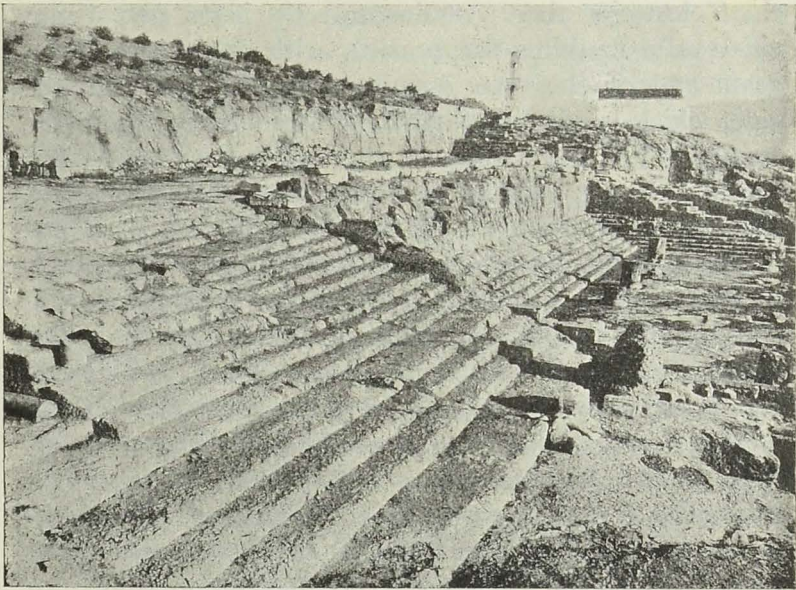


Fig. 18. West side of Telesterion.

Porch of Philo on the façade; and to this period of the building belong the extensive ruins which still remain in their original place. The construction of the Telesterion and of the court necessitated important changes in the configuration of the area in front of the building. Since the slope of the hill offered no level space large enough this purpose, it was necessary, on the one hand, to cut away immense masses of rock down to a great depth, and on the other, to create a wide terrace on the downward slope of the hill by means of an enormous artificial fill supported by the massive walls surrounding the sanctuary. Of the walls enclosing the main hall of

the Telesterion there remains only the lower part of the side walls flanking the portico, with not a few of the seats and of the door openings preserved. The west side, which is cut out of rock, is preserved to a greater height. The well-preserved seats (Fig. 18) with the high, rock-cut wall behind give a good impression of the interior of the room. Of the east wall only the foundation remains, but the whole substructure of the Porch of Philo, which was on that side of the building, is preserved, and the lower drums of a few columns of the Porch are standing in their original place. An idea of the colossal work entailed in the construction of the Telesterion may be gained from the immense depth and mass of the foundations as well as from the enormous quantities of rock cut away for this purpose. The foundation for the Porch of Philo on the front has a depth of 8-9 m. (25-28 ft., see Fig. 17, in the foreground to the left).

Two foundations just as high and massive as those of the Telesterion, extend diagonally from the Porch of Philo on either side. These terminate in the corners of L-shaped foundations. At some time before the Porch of Philo was built, a plan was apparently made to construct a different portico on three sides of the Telesterion, but this plan was not executed. The Porch of Philo was built of Pentelic marble, but the main hall of the Telesterion was constructed of the black stone of the hill of Eleusis. The blocks, however, are dressed with the utmost skill and care. The surface of the blocks is entirely smooth and polished, and on some of the large blocks of the lowest course in the north wall the

great skill with which the blocks were fitted together is still apparent. The plain exterior appearance of the building with the dark color of the stone agrees entirely with the solemn and mysterious character of the rites that took place within.

The floor, too, of the large hall seems to have been plain. In the east half of the room it seems to have consisted of the hard packed earth filling, or, possibly, the floor slabs of the older building still remained. In the west half the rock itself was leveled off, but the whole floor was apparently covered with a coat of stucco which may have been frequently renewed. From the forest of columns, which existed within the building, today only the foundations appear on which the columns rested (fig. 19 and 21). Unfortunately only a few pieces from the upper parts of the building have been found, and for this reason we do not know for certain how the roof was made. The ancient authors mention only the facts that the building was very large, that it had two rows of columns, one superposed upon the other, that the architects Koroibos, Metagenes, and Xenokles collaborated with the architect of the Parthenon, Iktinos, in the construction of the Tetesterion, and that the roof had as the topmost part a particular feature called the *opaion* (opening), which is supposed to have been something similar to the high dome of the Byzantine churches. But we have no clear evidence as to the construction of the *anaktoron*, the particular «Holy of Holies» in which the sacred objects were kept, and in which the mystic rites were performed by the hierophant. In all probability this sacred structure was in the centre of the large hall.

We have mentioned above how the remains of all the smaller sanctuaries of the preceding thousand years came to be preserved by being buried under the later deposits of earth on the site of the great Telesterion of Pericles. These remains exist in the north half of the large hall, not far from the front part of the hall, and with a little effort we are able to distinguish the separate structures.

The Telesterion of Peisistratos. The most extensive of these remains are those belonging to the Telesterion which was built in the time of Peisistratos. Exactly in the middle of the great hall is a massive wall of great length, built in regular courses with large stones and extending down to a comparatively great depth where it rests on solid rock (Fig. 19 AA). This is the foundation for the south wall of the Peisistratean Telesterion. The north wall of this building was covered over by the construction of the north wall of the Telesterion of Pericles. Of the porch on the east side of this earlier building the pavement of poros blocks is preserved and can readily be distinguished (Fig. 19 E), together with the floor of the Porch of Philo. The west wall has disappeared, except for a slight depression noticeable in a few places where the rock was dressed down for the line of the foundation. Some foundations of the columns also remain of this very ancient Telesterion.

Other Still Earlier Telesteria. What remains of the sacred building which preceded the Telesterion of Peisistratos is the corner of the polygonal walls (Fig. 20 and 19 Δ), close to the south long wall of the Telesterion of Peisistratos. The date of this building goes back to the

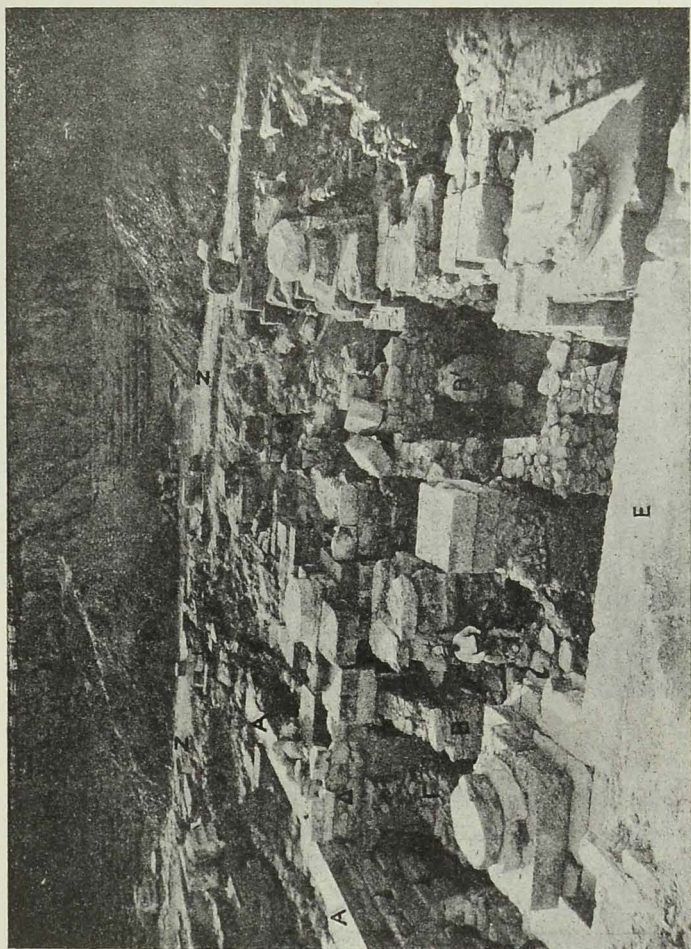


Fig. 19. AA, Foundation of Peisistratæan Telesterion; B, south wall of Mycenaean sanctuary; B' B', north wall of Mycenaean court; Γ, south wall of Mycenaean court; Δ, south corner of the Telesterion from VIII cent. B.C.; E, flooring of Porch in front of Peisistratæan Telesterion; Z, floor of Periclean Telesterion.

seventh century B.C., presumably to the time of Solon. In front of the corner of polygonal walls, and at a slightly lower level, there is another wall built of small stones

and mortar, although the mortar has mostly disappeared. This wall (Fig. 19 B) passes under the polygonal wall and extends westward, appearing again on the other side. At the east end of the wall built of small stones a stairway is attached, the unwrought stone steps of which are easily distinguished (between B and the seated



Fig. 20. South corner of VIth century Telesterion.

guard in Fig. 19). This wall constitutes the south side of the earliest sanctuary, built in Mycenaean times. If we look carefully about seven metres to the north, we find at the same depth the end of the north wall of the same building (Fig. 19 B'B'). Another small piece of wall, in a much more ruinous condition, but built in the same unskillful technique and at the same depth, is all that remains of the altar which existed in front of this very ancient sanctuary. The shape of this sanctuary is

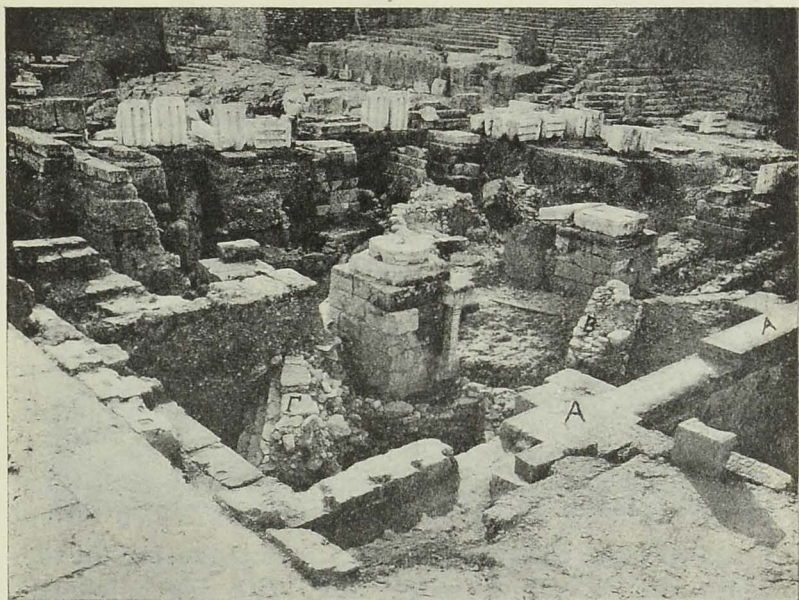


Fig. 21. South corner of Telesterion showing early ruins below the floor, and foundation for interior columns. AA, foundation for south wall of Peisistratean Telesterion; B, part of south presinct wall of Geometric period; Γ, part of éarly archaic (VIIth cent.) precinct wall.

shown above in the sketch plan in Figure 2 p. 17. The broader wall, also built of small stones (Fig. 19 Γ), which appears at the bottom of the trench between the heavy foundation of the Telesterion of Peisistratos and the south wall of the Mycenaean building, is the south wall of the court belonging to the Mycenaean sanctuary. A piece of curving wall, likewise built of small stones, which rests on the wall of the court of the Mycenaean Megaron, is also of importance, inasmuch as this is part of the foundation for the sacred building erected

about 900 B.C., after the destruction of the Mycenaean sanctuary. The other walls built of small stones, which may still be seen at different points in the same vicinity, belong to various additions to the Mycenaean building which were made before its final destruction. On the right side in figure 19 a room added subsequently to the Mycenaean building is clearly visible. Some of these walls, however, belong to buildings existing there before the oldest shrine was built, even prior to the Mycenaean period. Also on the left, i.e. south, side of the main hall of the great Telesterion important buildings of high antiquity were discovered (Fig. 21). A little to the left of the long foundation for the south wall of the Telesterion of Peisistratos (AA) there is a thick wall (Fig. 21 B), built of small, unwrought stones, which terminates in steps toward the west. This is the wall of the court from the ninth century B.C. The fine polygonal wall a little farther to the left (Fig. 21 Γ) is the retaining wall supporting the fill of the court, built before the time of Peisistratos, in the seventh century B.C. At a still greater depth, close to the south corner of the Telesterion, a small piece of the fine massive wall of Peisistratos has come to light.

Ruins of Mycenaean houses built of small stones were also found outside the Peisistratean Telesterion, close to the south corner. This whole area in the proximity of the Telesterion seems to have been comparatively thickly built with houses in Mycenaean times.

The Court of the Sanctuary. In front of the Porch of Philo and to the right and left of the Telesterion was the great open court of the sanctuary. Within the court

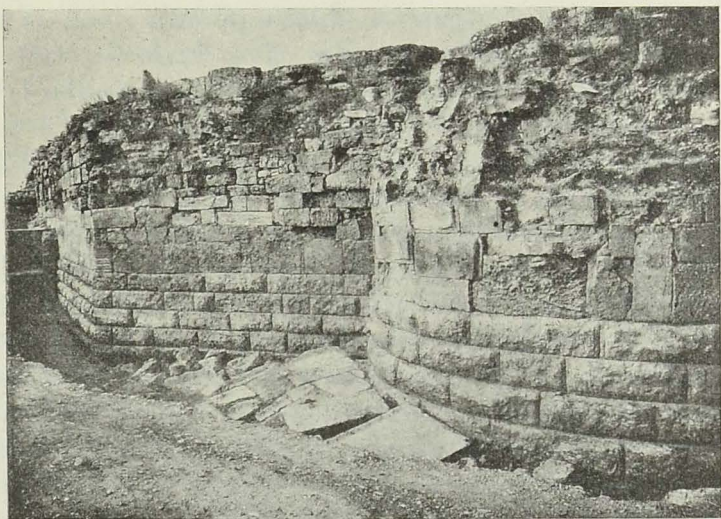


Fig. 22. Northeast tower and corner of Periclean precinct wall, showing late repairs near the top.

the two altars of the goddesses must have stood, but their exact location is unknown. In the time of Pericles more space was added on the east and north sides. The court was entirely built up on an artificial fill supported by the massive walls of the peribolos. On the south side the court extended only 15 m. from the south wall of the Telesterion. At the southernmost point of the court is a circular tower opposite the south corner of the Telesterion. The whole height of the tower appears in the deep trench still left open close to the peribolos wall. From this point the south wall of the peribolos extended in a straight line up the slope of the hill to the more ancient peribolos wall of Peisistratos at the top. There it terminated in a large

square tower and a gate, of which only scanty traces and a few loose stones remain today. The Peribolos wall of Pericles was strongly built, and at the same time it is a very beautiful work of masonry. Large parts of it are preserved on the east side of the sacred precinct. The upper part of the wall is of poros, resting on a socle of fine Eleusinian stone (Fig. 22). The wall on the south side was entirely destroyed in the time of Lykourgos when the court was greatly enlarged toward the south. The wall which now bounds the court on the south side dates from the time of Lykourgos. This is one of the finest Greek walls in existence, as may be seen especially on its well preserved outer face. The raised court of the Telesterion extended also far toward the north, but here the ancient fill has been removed so as to expose the older buildings which were buried at the time when the court was enlarged. Within the court stood the altars mentioned above and also a number of statues, principally statues of officials connected with the sanctuary. Many bases of these statues have been found and are now set up in front of the Telesterion.

Older Precinct Walls in Front of the Telesterion of Pericles. In front of the Porch of Philo the ancient fill has been removed over a considerable area, and it is now evident how low was the ground level here before the Large Telesterion of Pericles was built. Exactly in front of the centre of the Porch a piece of the old wall of Peisistratos appears at the bottom of the trench. It is now protected by a roof of corrugated iron to prevent the destruction of the unbaked bricks, of which the upper part of the wall was constructed. The high, ruinous

wall, which likewise appears deep down in front of, and close to, the north edge of the foundations for the Porch of Philo, is a remnant of the supporting wall of the court from the seventh century B. C. It is a continuation of the seventh century supporting wall of the court which we have seen within the area of the Telesterion (Fig. 21 I). This wall is built in a fine polygonal style of masonry. The equally high wall, preserved at a distance of a few metres on the opposite side facing the wall which has been just described, is the wall which was repaired after the Persian wars, perhaps under Kimon. It rests on the lower courses of the older wall of Peisistratos, the upper part of which was destroyed by the Persians. Between this wall and the polygonal wall of the seventh century court, at a deep level, are the traces of a road from the time of Peisistratos. In the time of Kimon this road, too, was covered over when the high, open square in front of the Telesterion was enlarged. For this reason the wall which, as we have said, was built at that place by Kimon after the Persian destruction, is not smooth and carefully finished at the back, since it was hidden by the fill, whereas the front face shows the finest kind of masonry. The whole preserved height of the wall is visible in the deep trench which was purposely left open after the fill of the court had been removed in front of this stretch of wall. In the lowest part of the wall the different method of construction shows clearly the remains of the older wall of Peisistratos which the Persians destroyed and on which the later wall rests. The wall of Peisistratos is built of large blocks of Eleusinian stone in the polygonal style, and

the later wall of Kimon is built of large poros blocks in ashlar style. The rectangular niche which appears on the front face from the bottom of the wall to the very top, was made purposely in order to leave an old altar exposed. This consists of a square stone which shows at the bottom of the niche.

If we proceed along the raised court a little farther north from the wall of Kimon, we notice in the deep trench, at the point where the high court terminates today, the fine tower of the old wall of Peisistratos (see above, p. 19 fig. 3); and to the right of it is the old gate with part of the poros wall in ashlar style, built by Kimon in order to extend the sanctuary in this direction.

On either side of the main hall of the Telesterion broad stairs were cut in rock to give access to the large plaza (fig. 23) likewise cut out of the rock behind the Telesterion, high above the level of the latter. The purpose of this plaza is not altogether clear, but it is probably that at this height doors opened on the west side of the Telesterion and that these doors gave entrance from the high plaza to the interior balcony surrounding the main hall. In Roman times a splendid building of considerable size, perhaps a temple, was built at the edge of the hill where the plaza terminates, on the site now occupied by the small chapel. The plaza was at that time used as the forecourt of this temple.

Within the court of the Telesterion, all along the inner face of the wall of Lykourgos, there existed from the fourth century B.C. and later a number of buildings. There were some colonnades of unknown use and also a bouleuterion with the semicircular senate chamber. A

feature worth noticing in the Lykourgian wall is the great South Gate of the precinct. This is the South Pylon, as it was called in ancient times, in which the several thresholds superimposed, one above the other, serve as an index of the alterations which took place at different times after the fourth century B.C.

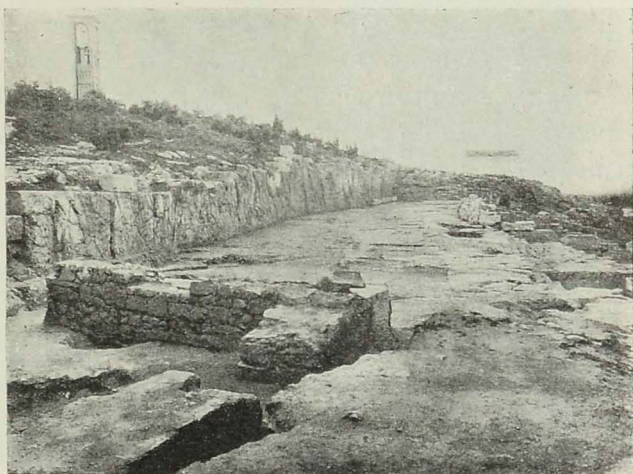


Fig. 23. High plaza west side of Teiesterion. In the left foreground, well-built wall of unidentified Roman building.

Sacred Buildings Outside the Peribolos Wall of Lykourgos. Several other important buildings, which are located in front of the Lykourgian wall south of the precinct, should probably also be considered as belonging to the sanctuary. The most interesting is the building complex in front of the South Gate (Fig. 24). It consists of a precinct, in the form of a trapezium but with one corner cut off, surrounded by a wall in polygonal style,

probably built in the time of Peisistratos. Inside are preserved the ruined walls of an older house (eighth century B.C.) consisting of three rooms in a row (fig. 24, E. See also IEPA OIKIA on the plan) and a long anteroom extending along the front of the rooms (Fig. 24, ΔΔ). The precinct also had a paved court (Fig. 24 Δ). Numerous objects discovered in the excavations indicate that this was a cult place, in which perhaps was worshiped the ancestor to whom the ancient house had belonged. Close to this building a little lower down the hill are preserved considerable remains of a Mithraion (see plan), a shrine of the god Mithras, who seems to have succeeded, toward the end of the classical era, in becoming recognized also at Eleusis. In front of the Mithraion is a large rectangular building with an open court in the middle and rooms on all four sides. It was entered from the north through a small propylon (Λ 20 on the plan).

Cisterns and Fountains along the East Wall of the Sacred Precinct. Along the outer face of the east wall of the precinct are preserved extensive ruins of large cisterns and fountains constructed in Roman imperial times, perhaps under Hadrian. The outer face of the enclosing wall of the precinct was then hidden at this point.

Shops and Baths. Of late Roman date is also the row of shops which face the east peribolos wall of the sanctuary. Each shop consists of two rooms, one of which opens on the road between the precinct wall and the front of the shops. Each of the shops are also provided with a small well (Fig. 25). Farther north along the same road, directly behind the east triumphal arch,

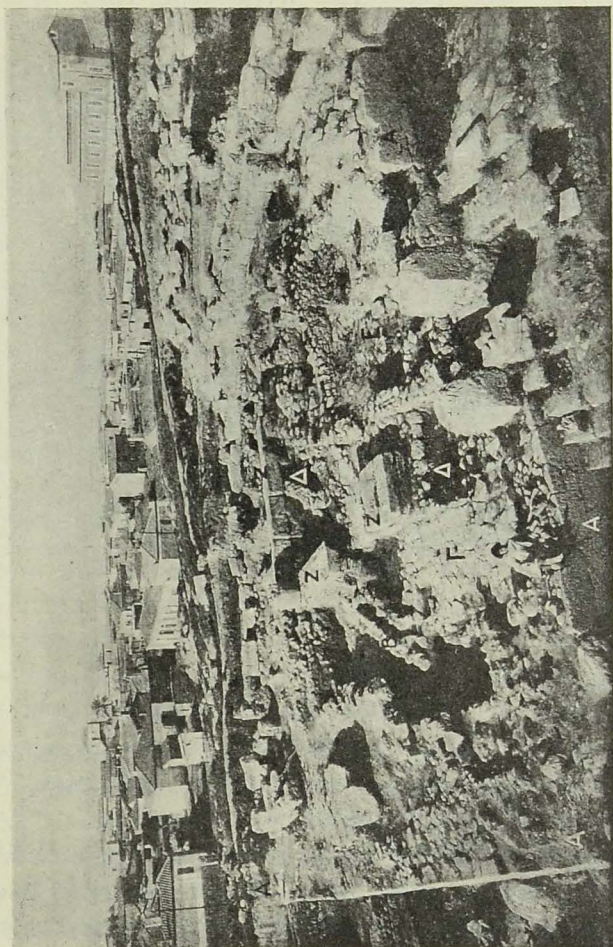


Fig. 24. The «Sacred Building» (Ierpa Oikia on the plan). AA, polygonal peribolos wall; B, enclosing wall of the court; Γ, part of paved court; ΔΔ, anteroom; EE, rooms of old «Sacred Building»; ZZ, remains of walls of smaller precinct, probably post-Peistiatean.

are the ruins of a large Roman bath, the first construction of which also seems to date from late Roman times. The baths are worth noticing, especially because of the

comparatively well-preserved hypocaust, that is, the underground room through which the heat was distributed to the different rooms of the building.

The Drain. In front of the row of shops along the road there was a poorly built colonnade, the column bases of which are still standing (Fig. 25, 2). But of more importance is the large vaulted drain which follows the line of the road. At different points in the drain one may observe how the waste water from the shops and from the smaller drains along the cross streets was led off into the large drain. The cleaning of the drain was facilitated through a number of circular manholes resembling small wells (Fig. 25, 1).

THE CITY

Intermediate Wall of the Fourth Century. The intermediate wall, separating the city from the sacred precinct, is preserved on the brow of the lower section of the hill above the high plaza (see Fig. 23) behind the Teles-terion (marked ΔΥΚΟΥΡΓΕΙΟΝ ΔΙΑΤΕΙΧΙΣΜΑ K¹K² on the plan). The small piece of wall which is now preserved at this point belongs to the building operations of Lykourgos in the fourth century B.C.

The City Wall. The city was surrounded by a fortification wall, the beginning of which can be traced back to the time of Peisistratos. Hitherto only the north line of the wall has been found. It begins at the Large Propylaea, extending *ca.* 100 m. westward, and then turns toward the southwest, but its continuation on this side has not been discovered for any long distance.

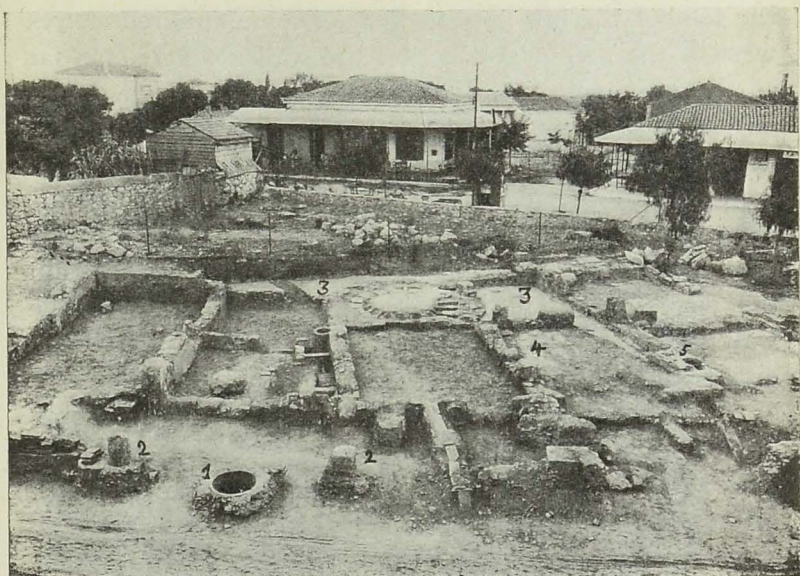


Fig. 25. Shops in front of east peribolos wall ; 1, circular manhole into drain ;
2, column bases of porch.

The Megarian Gate. At the end of the north line of wall where the wall turns a corner is one of the city gates, the *Megarian Gate* (see plan), as we learn from an inscription. From the same inscription we also know the names of other gates, the location of which we can only conjecture. Furthermore, the beginning of the south wall of the city has been discovered at the point where it joins the south wall of the sanctuary, approximately at the middle of the latter. Here we have also found traces of a gate, which from its position may be supposed to be the South Gate (*South Gates* in the inscription). Of the south city wall another small piece extends along

the foot of the hill at a distance of some hundred metres west of the precinct. Whether the wall extended as far as the sea or only a narrow road, fortified with a wall on either side, connected the harbour with the city, we do not know, nor do we know the extent of the city wall toward the west. On the top of the hill with the «Frankish» tower are ruins of fortifications, but we cannot be certain whether this peak was included within the city wall. It may have been connected with the wall of the city only by a narrow road with walls on either side.

A separate wall enclosed the Acropolis of Eleusis. A considerable portion of the north line of this wall was discovered above the north slope of the hill. The corner of the wall is visible a little to the west of the small chapel of the Virgin, and from there we can follow the line of the fortification toward the west.

We learn from inscriptions that there was a theatre and a stadium at Eleusis, and that they were probably located on the south side of the hill of Eleusis, but their exact location is unknown; nor has the site of the *temenos* of Dionysos been found, which naturally was near the theatre. Pausanias states that one of the places worth seeing at Eleusis was the «Threshing floor of Triptolemos», and another ancient writer mentions a Thesmophorion at Eleusis, but these must have been outside the city, as seems to have been the case with the Asklepieion, from which several inscriptions and statues of Asklepios have come to light.

West of the Acropolis of Eleusis, in the small plain between the Acropolis and the peak with the «Frankish»

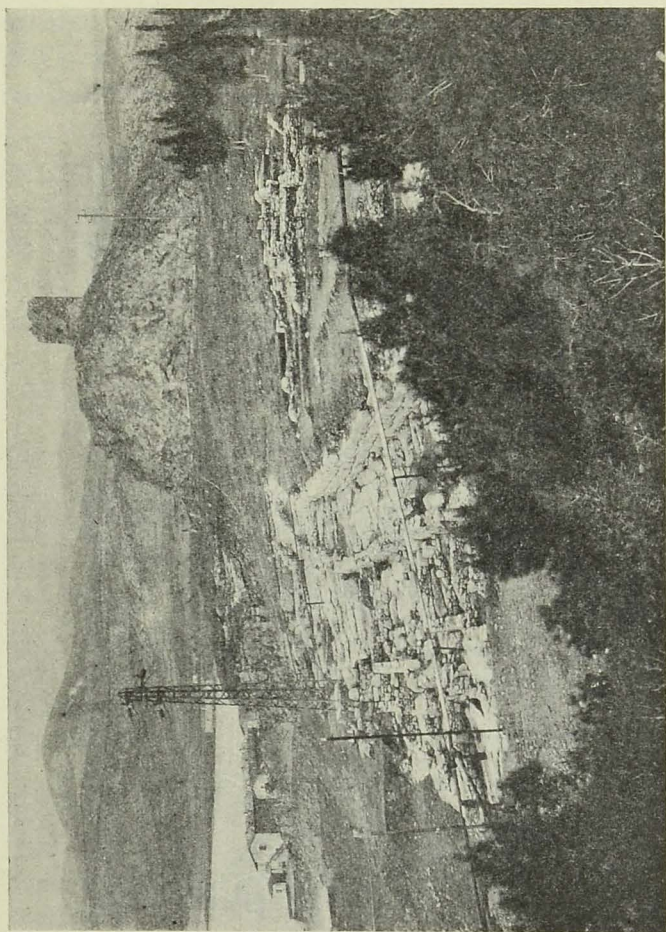


Fig. 26. Road and ruins of houses of the city on south slope of hill. On the right peak with «Frankish» tower west of acropolis of Eleusis.

tower, a small section of the ancient city has been cleared (Fig. 26), comprising a broad street and considerable remains of small houses of Hellenistic times (third century B.C.). Extensive ruins of houses, which belong

for the most part to the city of Eleusis, were likewise found on the north slope of the hill of Eleusis near the sacred precinct. These houses are partly cut out of the

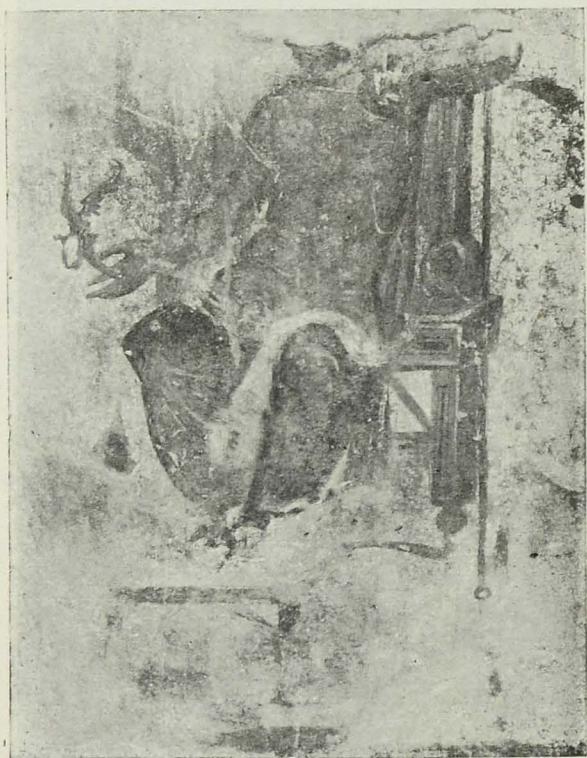


Fig. 27. Wall-painting of Zeus seated on throne, holding small Nike in right hand.

rock. In one house close to the west peribolos wall, but outside the precinct, to the north of the Large Propylaea, there is a beautiful wall painting (Fig. 27), repre-

senting Zeus seated on a throne and holding a small Nike in his right hand. The ruins of a complex of houses from very ancient times (2000 B.C.) were discovered on the south slope of the hill a little below the modern Museum, and on the Acropolis of Eleusis, close to the modern bell tower, were found ruins of houses of the Mycenaean period (1500 B.C.), which probably were part of the King's palace.

THE MUSEUM

The Museum of Eleusis was built about forty years ago at the expense of the Greek Archæological Society and the Greek government. It consisted at first of five rooms to which a sixth, the one in which the vases are now exhibited, was added a few years ago.

Practically all the exhibited objects have been found in the excavations of the sacred precinct, and only a few pieces of the sculpture and very few small vases are accidental finds from the work in the fields around Eleusis.

Reliefs of the Mission of Triptolemos. The first room in which we begin our description is the room through which you enter the Museum. Here are exhibited the pieces of sculpture which have to do with the religion of Eleusis and with the myths about Demeter and Kore. We call it the «Hall of Demeter and Kore». On the right wall as you enter are numerous votive reliefs with representations of the Mission of Triptolemos, and others with figures of Demeter and Kore being worshiped by the members of the family who dedicated the relief. On

the reliefs representing the Mission of Triptolemos the family of the dedicator is commonly present, too.

The *Mission of Triptolemos* is based on the myth according to which Triptolemos traveled about the world in a chariot drawn by winged dragons and taught the people to cultivate the wheat according to instructions by Demeter. This was the first important step of humanity toward civilization, and it was the boast of the Athenians that they through their goddess, Demeter, gave men the first impulse in this direction. In the *Hymn to Demeter* Triptolemos is mentioned as one of the Eleusinian kings who ruled Eleusis under the supreme authority of Keleos at the time when Demeter was introduced into the city. According to another tradition, Triptolemos was Keleos, son, who was brought up by Demeter. The hymn, however, names Damophon as the son of Keleos. Triptolemos seems to have been a primitive god of agriculture, who became united in the Eleusinian cult with Demeter and Kore. The most complete and, on the whole, the best preserved of the reliefs is number 11, in which the figures of the three deities and the whole family of the dedicator (Fig. 28) remain. The frame around the relief, which is practically intact, is in the form of one side of a sacred building with imitations of the roof showing the lower edge of the tiles at the eaves, and on the sides the two projecting *antae*. The goddesses Demeter and Kore, with Triptolemos in the middle, are represented as a group, beautifully and artistically arranged with the customary pose characteristic of each of the three deities, the same pose with which they are usually represented separately as

free-standing statues. Persephone is standing upright in the corner behind Triptolemos holding two torches in her hands. Her pose is the same as that of the Roman statue of the same goddess, standing on a base close by, but the statue, unfortunately, lacks the head as well as the hands in which she held the torches as on the relief.

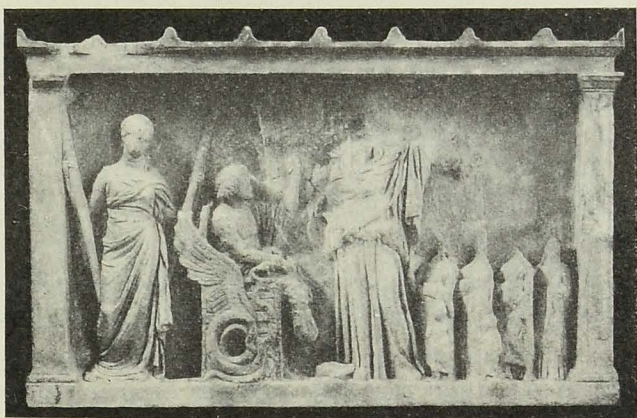


Fig. 28. Relief (No 11) with representation of Mission of Triptolemos.

Demeter, also standing upright, in front of Triptolemos, fills with her magnificent figure the whole centre of the scene. Being more advanced in age than the Kore, she is represented with heavier drapery. She raises her heavy *himation* (outer garment) in her right hand (Cf. for the figure of Demeter the exquisite Greek torso of the goddess near the inner corner of the wall on which the relief is exhibited. The pose and the motion of her hands are practically identical on the relief and on the statue). The two goddesses are looking with affection at

Triptolemos, their heads turned to the side, although their bodies are represented in full front view so as to reveal their beautiful forms to advantage. Triptolemos, a youth as the myth desires, is presented with royal bearing, holding the sceptre in his raised left hand—in his right he usually holds the ears of corn. He is seated on a magnificent throne on the side of which appears, splendidly carved, one of the winged dragons by which the throne as a car was drawn, carrying its divine passenger on his peregrinations about the world. The wheels of the car were of bronze, held in place through the holes which appear on the sides of the throne. Triptolemos, too, looks away with affection at Demeter and appears to listen with attention to the instructions which, we are to suppose, he receives from her. The dedicators, men, women, and children, advance with reverence toward the gods. As human beings they are smaller in size than the gods and are represented in the corner of the picture, so as to appear, as far as possible, without prominence.

Of the other reliefs, near the one which we have described above, attention should be given to the two above the statue of Demeter. It represents only Demeter, seated, and Kore, standing near her holding the torches, together with the dedicators of the relief who approach reverently to worship the goddesses. In these two reliefs Demeter is seated on a circular box. It would not be impossible to represent in a picture any kind of closed box used by a woman as a chair, since such a scene would in no way seem strange in real life. In the case of Demeter, however, it is natural to suppose that the

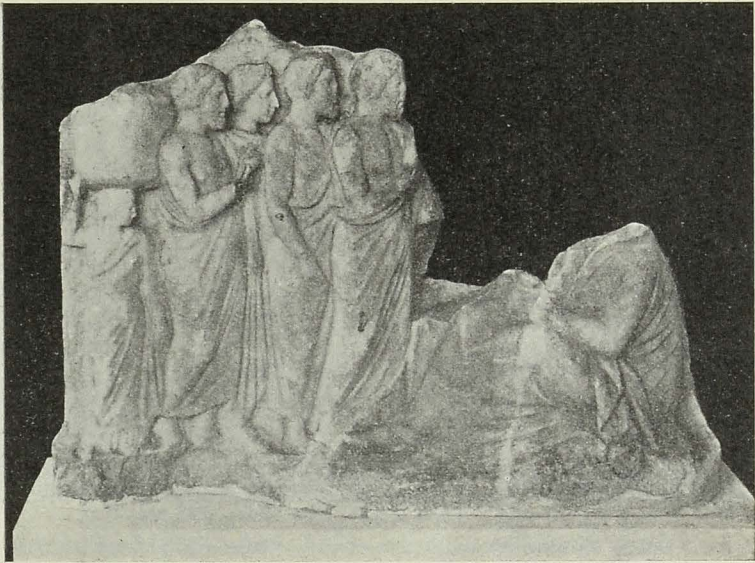


Fig. 29. Relief (No 16). Demeter, seated on rock, worshiped by **Adorantes**.

round box is the sacred chest in which the holy symbols of the Eleusinian religion were kept. Another relief worth seeing is the small fragment in the topmost row close to the corner of the wall. This represents Demeter sitting on a slight elevation of the rocky ground (Fig. 29), as she sat down to rest during her painful and wearisome wanderings in search of her daughter. At the end of the row of worshipers a small girl carries on her head a large basket, most probably containing the vessels used in the sacrifice. In practically all these reliefs we can recognize the beautiful forms typical of the fourth century B.C., and it is highly probably that this is the time when they were made.

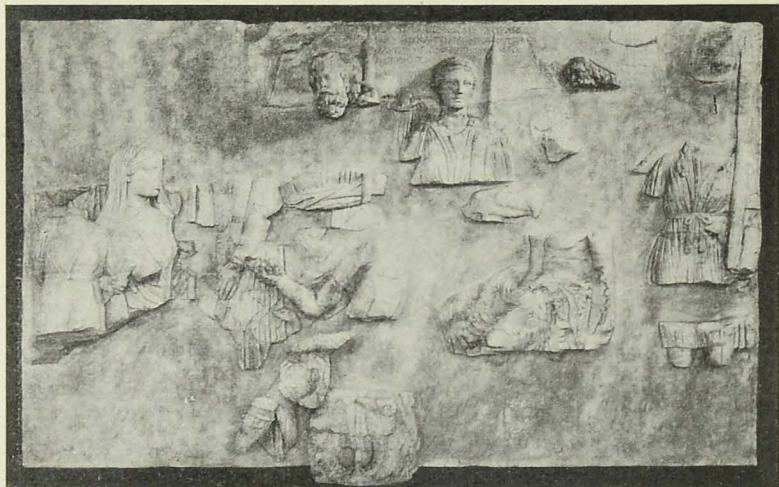


Fig. 30. (No 29). Dedicated by the priest Lakrateides (1st cent. B.C.).

Relief Dedicated by Lakrateides, No 29. Of great importance, both because of its exceptionally large size and on account of its representation, is the enormous relief, unfortunately very fragmentary, on the wall facing the entrance (Fig. 30). This, too, is a votive plaque, dedicated to the gods of Eleusis by the priest Lakrateides in the first century B.C. The date is quite certain from the letter forms of the inscription. The gods are, according to the inscriptions: Demeter, Kore, Pluto, the God, the Goddesses, and Eubuleus. The relief was discovered, broken into many small fragments, in the Ploutonion, and was restored to its present condition from the pieces found in the excavations. Because of the many missing fragments one has to look rather

closely in order to distinguish the scene. In the left half of the relief is represented the Mission of Triptolemos, but not exactly in the order which we saw in the other reliefs with the same motif. Triptolemos is again seated on a throne transformed into a car. The upper part of his body without the head shows in the relief, also his legs and the lower part of the throne with the wheel and the body of the large dragon. Triptolemos is holding out his left hand to take the ears of corn from Demeter who is seated in front of him. The upper part of her body remains, fortunately, with the head preserved. Between the two, in this case, stands Persephone in the rear, holding the torches. Only part of her body is preserved. Very close to her, likewise standing upright, is Pluto, her spouse, holding the sceptre as the king of the underworld. Part of his body is preserved with some folds of his chiton, and also his head with its rather stern expression befitting the god of the dead. These four deities constitute a group by themselves. The artist thought it desirable to write the name close to each one of the figures. Farther to the right is another pair of gods. The male figure is seated on a royal throne, and close to him stands a woman, upright, holding a sceptre. Of the male figure are preserved parts of the body and of the throne; of the woman, the beautiful, dignified face and the breast. The inscriptions which are cut close to these two figures call the man simply **God** and the woman **Goddess**, without other names. The mysterious omission of the names of these two deities makes it difficult to explain their specific attributes and their presence in the relief. Presumably they had other names

of their own but were generally worshiped simply as the God and the Goddess. The most likely explanation is that they are the gods who were worshiped at Eleusis before the cult of Demeter became the dominant religion and continued to be worshiped after this as mysterious deities whose names were unknown. It is possible, however, that the names of the two gods were held in secret because of some prohibition imposed by the Mysteries. In the corner of the relief, behind the seated god, a young man with long hair is standing upright. He wears a chiton reaching to his knees and he carries a large torch. It might be possible that he is one of the youthful gods of Eleusis, Iakchos or Eubouleus. Since the name of Eubouleus occurs in the inscription among the gods to whom the relief is dedicated, it is assumed that he is here represented. Between this youth and the seated god at the back of the picture was the figure of the dedicator Lakrateides Sostratos son, from Ikaria, one of the demes of Attica. Only parts of his head and the inscription with his name are preserved. At the left edge of the relief, behind Demeter, were the figures of a small boy and a somewhat larger girl, both holding myrtle twigs in their hands. These too were presumably members of the family of Lakrateides.

The two large marble torches standing on separate bases, one on either side of the relief of Lakrateides, are probably dedications of some wealthy believer. Here we see clearly how the torches were fashioned out of a large number of thin long sticks, tied firmly and tightly together. These marble torches were afterwards used for some other purpose by the Christians, but since they

came from a pagan sanctuary a large cross was scratched on them in order to free them from pollution.

The large relief of plaster against the wall on the left, is a cast of the beautiful relief of the fifth century B. C., representing Demeter, the Kore, and Triptolemos. It was found at Eleusis and is now in the National Museum in Athens.

Statue of Demeter, N° 26. In front of the wall, a little to the right of the relief of Lakrateides, is the headless statue mentioned above in our description of the first relief of the Mission of Triptolemos. It is a statue of Demeter, of the fine type which came into vogue with the inspiration of the art of Phidias. The beautiful folds of drapery at the upper part of the torso and the folds which are formed around the bent left leg, together with the harmony of pose and fine proportions testify to the high artistic excellence of the statue. The heavy, monotonous folds around the right leg contrasting with the light and complicated folds on the rest of the body occur very frequently in statues of the art of Phidias. The goddess was raising the himation with her left hand, as appears clearly on the back of the statue, in order to cover herself with it or in order to support it with some part of the body. In her right hand, which is, by way of contrast, lowered, she probably held her characteristic attribute, the ears of grain.

Statue of Persephone, N° 46. Much inferior, artistically, is the other headless statue, which stands facing the Demeter close to the first described relief of the Mission of Triptolemos. It represents Persephone, holding a torch in either hand, as was said above in our description of the relief.

Archaic Relief of Demeter and Kore, No 35. (Fig. 31).
On the opposite wall of the room near the entrance some pieces are exhibited which deserve to be noticed.



Fig. 31. Archaic relief of Demeter and Kore (No. 35).

Chief of these is the small archaic relief in the upper row, representing Demeter and Kore. This is the earliest representation in marble of Demeter and Kore found at Eleusis (date *ca.* 500 B.C.). Demeter with her hair

loosed because of grief for her lost daughter, and with a high crown (*polos*) on her head, is seated on a throne holding the sceptre and ears of corn, and in front of her stands Persephone with the torches. Indications of the archaic origin of the relief are the unskilfully executed folds of drapery, imperfections in the rendering of the face, especially the eyes; and furthermore, the unnatural feature of making the body of Persephone smaller than that of Demeter, the heads of the two figures being on the same level, although one is seated and the other standing.

Relief of the Purification of a young initiate. (Fig. 7, p. 28). The relief next to the preceding represents the sacred act of a mystic rite. Persephone, standing, pours water from a bronze bowl (not preserved) upon the head of a young, nude initiate, rendered smaller in size than the goddess. This is a kind of baptism, which took place as a matter of purification, before the final reception into the Mysteries. In reality, the sacred rite was probably performed by the priestess. The refined modelling of the figures and the artistic rendering of the folds allow us to conclude that the relief was made not long after the time of Phidias.

Decree Reliefs (N° 63 and 64). Below the reliefs described above are, first of all, two decree reliefs. They are slabs with inscriptions of decrees at the top of which are the reliefs. One which is dated in the year 421 B.C. deals with the decision to construct a bridge over the *Rheitoi*, the salt water lake, now called the lake of Koumoundourou, at Skaramanga. The relief shows Athena in the well-known form of the Athena Parthenos of

Phidias, shaking hands with a young man who represents the people of Eleusis, or of Athens. On the left side, in a group by themselves, as it were, are the two Eleusinian goddesses in the typical forms in which these were commonly represented in the second half of the fifth century. The other slab contains a decree about a hundred years later. It records the decision to grant various distinctions of honor to the chief of patrol, Smikythion, because during his years of service he benefited the Eleusinians in many ways. The relief shows Demeter seated on the sacred chest and Persephone standing upright with only one torch and grasping in her left hand the right hand of Demeter. Persephone is here represented in a different manner from that of the preceding relief, according to the type which became very general in the fourth century, perhaps after the creation of some famous statue of her by the great sculptor Praxiteles.

Representation of the rape of Persephone, (N° 21-24).

Close to these reliefs, in front of the wall, are set up in a row four mutilated statuettes. It can hardly be doubted that these were all of the same size before they were broken, and were even made by the same sculptor, as the close similarity in workmanship indicates. They seem to have been used as gable decorations on a small building of Roman date. The theme is the Rape of Persephone by Pluto. Among the pieces is a *symplegma* (group), a man holding a young woman tightly in his embrace. It is so badly mutilated that the motif can be determined only with some difficulty, and yet with perfect certainty. It represents Pluto at the moment when he has seized

Persephone and is on the point of jumping into the car, taking her with him to Hades. Two other equally mutilated statuettes can be identified as Athena and Artemis. The helmeted head of Athena is preserved, and the statue of Artemis is recognized by the quiver on the back of the goddess.

On the wall to the left of the entrance are many votive reliefs, but almost all of them unfortunately in a poor state of preservation. These represent the preparation for sacrifice. On many of the fragments is preserved the altar to which a pig is being brought, the usual victim in sacrifices to the Eleusinian goddesses. (N° 1-2) The human beings are *mystai* carrying the mystic wand (*bakchos*) and a pig for the sacrifice.

In the next room, called the *Asklepios Room* from the statue of Asklepios which it contains, to the left of the entrance hall, one of the most important objects is the statue of a *kore* (girl), half life-size, which is on the right as you enter.

Archaic statue of girl, (Fig. 32). The girl is represented in violent motion, running hurriedly to the left, away from something on her right at which she is still looking. The motif gave the rather skilful artist the opportunity of presenting a graceful figure, with beautiful lines, of the young body in rhythmic motion, the drapery at many points but lightly covering the body. In the sweet expression of the face there is no indication of fear or commotion, such as might be expected from the scene which causes her to withdraw so hurriedly. The artist did not, perhaps, wish to sacrifice the beautiful figure in the desire to depict the physical

appearance of the face at the moment of fright. Lack of technical skill in the rendering of eyes and mouth,

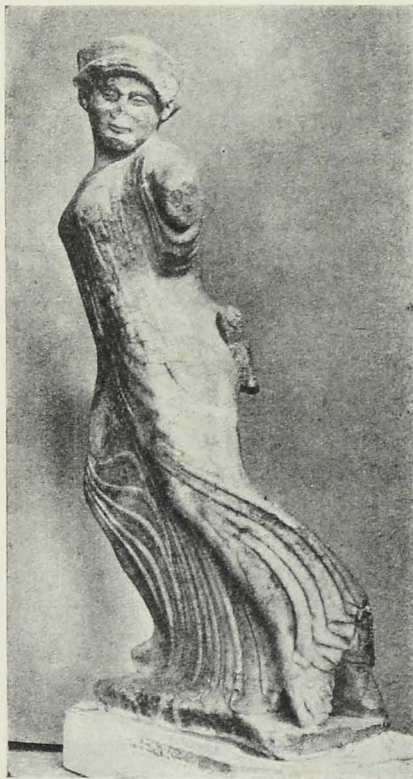


Fig. 32. Archaic statue of girl.

and especially in the details of the folds of drapery, indicates that the statue was made at a time before the so-called archaic period had fully passed, yet at a period when the art of sculpture was far advanced, most probably at the beginning of the fifth century. An ornamental diadem, which adorns the head of the girl and which in actual life would have been of precious metal, shows that the girl belongs to an important, probably royal family. Certain technical peculiarities on the back indicate that the statue was fastened to the pediment of some

ancient building and thus is part of a large group decorating the gable. The group represented the Rape of Persephone by Pluto, a favourite theme among the

ancient artists, and the girl of our statue was one of the royal maidens who were playing with Persephone when Pluto came to carry her off.



Fig. 33.
Statuette of Poseidon.



Fig. 34.
Statuette of Dionysos (No. 41).

Statuette of Poseidon, (Fig. 33). Another piece worth noting on the same side of the room is the fine small figure of Poseidon. It represents the great deity with one foot raised and resting on a rock, naturally at the shore, looking attentively as if wishing to descry

something for away on the boundless sea. It is a fine copy of a large and important statue of the good Greck period.

Statuette of Dionysos (Fig. 34); **Antinous** (Fig. 35). To the left of the statue of the archaic maiden stands a small Dionysos with the characteristic vessel, the *kantharos*, in his right hand; and in the corner of the room is a statue of Antinous, worth noticing because of its excellent state of preservation. Antinous was the deified, beautiful young Bithynian, beloved of the Emperor Hadrian.



Fig. 35. Statue of Antinous (No. 42).

Another important piece is the large torso of Demeter which stands close to the Antinous. The drapery and the pose are reminiscent of the Maidens of the Erechtheum.

Asklepios, No 50. The large, headless statue on the other side of the door represents the god Asklepios. According to the inscription on the ancient base, on which the statue is still standing, it was dedicated by Epikrates, son of Pamphilos, from the

Attic deme Leukonoion, probably near the end of the fourth century B. C. The two small heads, standing next to the Asklepios, are peculiar because of the way in which the hair is arranged. They belong to statues of boys, who were probably initiated while small into the Mysteries. The date is Roman. Near by on the wall, fairly high up,

is an interesting archaic *head of a horse* (Fig. 36), and below on a separate base is the *protome* (forepart) of a horse, which was the characteristic attribute of the statue of one of the Dioskouroi, the only preserved part of which is a foot discovered close to the *protome*. The small figure of a horse and rider (N° 90) is also interesting. The upper part of the body of the rider and the

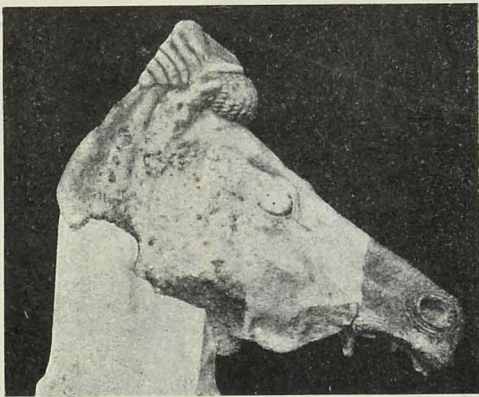


Fig. 36. Archaic head of horse.

feet of the horse are, unfortunately, missing. The small statuettes which are exhibited together in the near corner are ancient copies of small statues which stood in the Erechtheum on the Acropolis of Athens.

Relief of Combat between Horsemen and Foot-soldiers, (Fig. 37). Close to the statuettes is a relief with a vivid representation of a battle between Athenian horsemen and heavy-armed foot soldiers (Lacedaemonians). Although poorly preserved, the relief is interesting

because of its ingenious composition and the way in which it imitates the art of painting from the period to which the relief belongs (end of the fifth century B. C.).



Fig. 37.

Relief with combat of horsemen and foot soldiers.

In order to represent two rows of warriors, one behind the other, and at the same time avoid changes of perspective, the artist has put one row above the other, as was done in paintings. Likewise the realistic rendering of the uneven ground lends pictorial appearance to the relief. The inscription on the lower edge of the relief gives us the name of the horseman (Epizelos), who appears to be the leader of the combat. He is known to have been a cavalry officer in the year 421 B. C.

Archaistic Statues.

In the next room (the Archaistic Room), to the right and left as you enter, are several archaistic statues. We call «archaistic» a class of art, chiefly sculpture, which was made in imitation of the art of an earlier period, the so-called archaic, at a time, that is, when art was quite different and less developed.

These productions represent types used for religious purposes, and most commonly found in sanctuaries. On the left side are statues of women, holding a basin in front, below the breast, but in most cases the basins are missing. They were placed at the entrance to the sanctuaries, and the holy water contained in the basin was used for sprinkling, as a measure of purification of the people entering the shrine. They seem to have been set up always in pairs, one on either side of the door. The most interesting are the two close to the door of the room. They are exactly alike, except for the position of the feet, one having the right foot, the other the left, in front (Fig. 38). The archaic quality of the art in these two statues



Fig. 38.

Archaizing statue of woman with basin.

has been modified to a certain extent in conformity with the art of the period in which they were made (about the third century B.C.). The modelling of the body is more graceful and natural than in truly archaic works, and the folds of drapery are less heavy and more artistic. Both are standing on their original bases which carry inscriptions on the top showing that the statues were

dedicated by the people of Athens to the two goddesses of Eleusis (ΑΘΗΝΑΙΩΝ Ο ΔΗΜΟΣ ΤΟΙΝ ΘΕΟΙΝ) Exactly alike in technique, and apparently dating from the same period, is the headless male statue (probably Dionysos) which stands to the right of the door (Fig. 39).

Archaic Kouros, N° 61. An example of genuine archaic art is the figure of a nude youth (*kouros*), next to the archaistic Dionysos; but the bearded head above the statue of Dionysos is archaistic. It is broken off from a square herm.



Fig. 39.
Archaizing statue of
Dionysos (?) (No. 88).

Base with Procession of the Eleusinian. Attention should be called to the two massive bases (much missing, only the lower part is preserved) which are standing on the floor on the right of the room. Both carry reliefs of the procession of Eleusinian mysteries, a motif which we rarely meet in ancient art. It shows long rows of men, women, and children carrying the mystic rod (*bakchos*) and marching in a rather orderly fashion. The larger base is a dedication by Nummius Nigrinus of Roman date.

Column Capital from the Small Propylaea, N° 58. The large and beautiful, but odd capital, which is in the same room, comes from the small Propylaea. Like the Corinthian capitals, it is decorated with beautiful acanthus leaves in relief, but it is polygonal in shape and each corner is carved into an exceptionally strange decoration, the fore part of a horned leonine beast. To the

same building, the small Propylaea, belongs the anta capital which is in the right corner of the room and which is decorated in the same way as the column capital.

Archaic Head of a Ram. On the right side of the door, close to the anta capital from the Propylaea, is an exquisite ram's head, belonging to the Telesterion of Peisistratos. It is the corner piece of the geison, at the edge of the gable. The powerful ram is rendered with fine artistic feeling and great technical skill. The other architectural pieces of marble in the same room also came from the Telesterion; but the excellent lion heads of marble, resembling water spouts without being such, are of unknown provenience.

The most important work of art in the next room (Room of the Kistophoros) is the colossal female bust with the large basket on her head, standing in the middle of the room. It is the upper part of one of the caryatids from the small Propylaea (see above, p. 50). The large basket on her head is the sacred box, in which were kept the precious, sacred objects of the Eleusinian religion. The basket is decorated with reliefs of various sacred symbols, with the holy vessel of the Eleusinian worship (the *kernos*) in the middle. The woman, in all probability, represents a priestess. The bust, like the Propylaea from which it comes, is a work of the first century B.C.

Tiberius, (Fig. 40). To the right is a large statue of the Emperor Tiberius, as high priest (*pontifex maximus*) with the heavy toga covering also his head. Over against Tiberius on the other side of the room is a

headless female statue, either Demeter or a Roman empress represented as Demeter. These two large statues were discovered outside the enclosure of the Tele-



Fig. 40.
Statue of Tiberius.

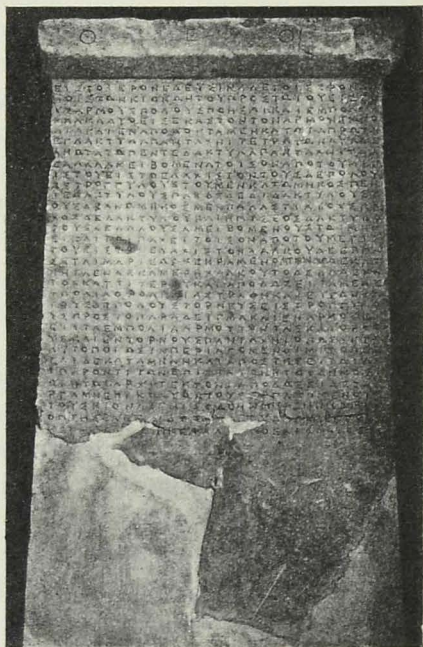


Fig. 41. Inscription with building specifications
for Porch of Philo.

sterion, toward the south, within the large colonnaded building opposite the round tower of the Lykourgian peribolos wall.

Inscription Relating to the Porch of Philo, (Fig. 41).
Among the important exhibits in this room are a few of

the most noteworthy Eleusinian inscriptions. On the wall to the left of the entrance is set up an inscription containing specifications for making the bronze dowels (*poloi* and *empolia*) by which the column drums in the Porch of Philo were fastened together. The other inscription, which is held together by a metal frame, records the accounts of the *epistatai*, the magistrates in charge of the property belonging to the sanctuary of Eleusis, for the year 408/7 B.C. Among other things are recorded the vessels and other objects of precious metals which constituted an important part of the property.

Reliefs of Theoxenia. Other objects in the same room which are worthy of notice, although fragmentary, are the small reliefs representing *theoxenia*, i.e., representations of gods entertained by mortals who bring them food and drink. The deities recline on couches after the manner of ancient *symposia* (drinking feasts). In this room are also two show-cases, one of which contains marble statuettes, and parts, especially heads, of small statues. Among the more important are the head of a snake, a small head of Aphrodite, and several heads from figures of Dionysos. In the same case is an interesting statuette of a boy (Fig. 42) wearing [the long himation. It represents a small initiate holding in his left hand the mystic wand. At his right side was attached a small pig, which is broken away except for a piece of the head visible at the bottom of the statuette. Attention should be called also to the small marble *symplegma* of a woman seated on a circular base and holding on her knee a young woman, whom she embraces (Fig. 43). This is Demeter, seated on the sacred chest

with Kore sitting in her lap. Unfortunately both heads are missing. In the other show-case are terracotta figurines, most of which, dating from the fifth century B.C., represent a seated goddess, probably Demeter.

Outside the Museum, in front of the entrance, are some marble fragments of



Fig. 42.
Figure of young initiate.



Fig. 43.
Statuette of Demeter and Kore.

various kinds of sculpture, especially some large, headless statues. Of particular interest is the sarcophagus with the representation of the Calydonian Boar Hunt

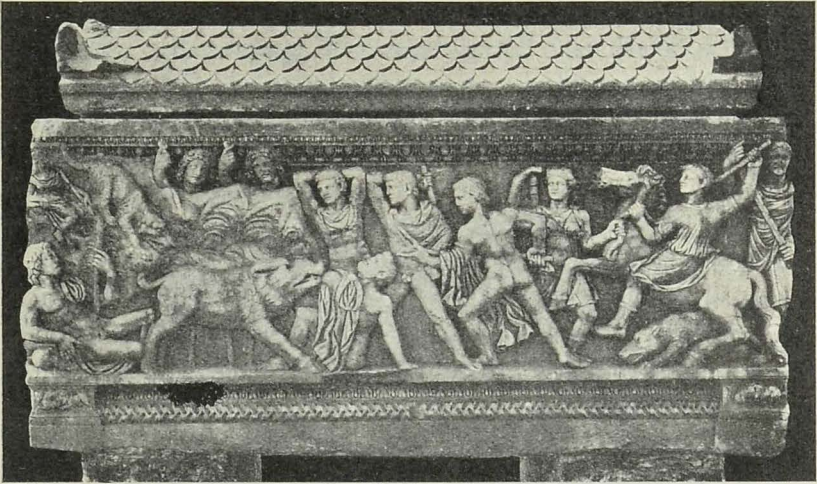


Fig. 44. Sarcophagus with relief representing Calydonian Boar Hunt.

(Fig. 44). Its state of preservation is excellent. The date is Roman. The cover, although found with the sarcophagus, does not belong to it. The most important action is depicted in the left half of the scene, where the boar, pursued by the hunting dogs, comes out of his cave and rushes against the heroes who attack him with different kinds of weapons. The first man has been wounded by the boar and has fallen to the ground. On the right side of the scene are the other heroes and Atalanta. At the left corner, above and below, are two deities representing the place, and behind the rocky height over the cave appear the heads of the Dioskouroi. Smaller and unimportant reliefs are used as decorations on the other sides of the sarcophagus.

The Vase Room contains excellent examples of Greek

ceramic art of all periods, from Middle Helladic times (*ca.* 2000 B. C.). They were all, practically without exception, found in the excavations at Eleusis. The most ancient of the vases, the Middle Helladic, and most of the Late Helladic (Mycenaean) are from the excavated houses of the prehistoric settlement on the south slope of the hill of Eleusis and from tombs inside the sacred precinct. The Geometric are nearly all from tombs on the south slope of the hill. The rest of the vases, Proto-Corinthian, Proto-Attic, Black-Figured, and Red-Figured Attic, are from the precinct itself, and especially from the area of the Telesterion.

Middle Helladic Vases (in the case to the right as you enter). Their date is *ca.* 2000-1600 B. C., which was the time, perhaps, when the first Greek tribes appeared in Greece. Two main categories can be distinguished: the Minyan, so-called from the Minyans of mythology who, according to Greek tradition appeared at that time, especially in Boeotia. At Orchomenos one can still see the famous beehive tomb of the mythical founder of their race, the king Minyas. The Minyan vases are made with great technical skill and care. The color is usually either ash gray or yellow. The shapes show great variety, but the most common is the comparatively large, open goblet on a high stem, with closely set, horizontal ridges. The Minyan vases have no painted decoration. At Eleusis we have examples of many shapes of Minyan pottery, restored in every case from a few fragments (Fig. 45), because whole vases of this class were, unfortunately, not found in the excavations. Another kind of vase found at Eleusis of the Middle Helladic period is the so-called

matt-painted ware. It differs greatly from the Minyan both in color and method of production, and in the shapes of the vases. The clay is yellow or greenish in color, and the decorations are applied in a dull black paint. In contrast to the Minyan pottery, which usually consists

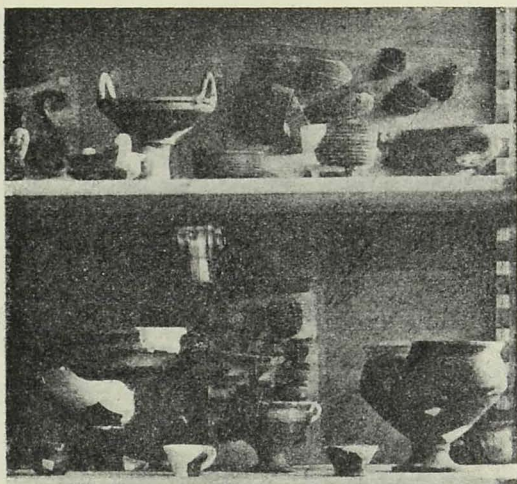


Fig. 45. Middle Helladic (Minyan) pottery.

of comparatively small, rarely very large vases, the matt-painted vases are, as a rule, very large.

Prehistoric Figurines of Marble. In the small case in the corner, next to the case of Middle Helladic pottery, are two very interesting marble figurines of very early date. The more complete of the two resembles some figurines from Thessaly, which are earlier than 2000 B. C.; the other is like the marble figurines from the Cyclades. Unfortunately it is not known whether

these two figures were discovered at Eleusis or were found elsewhere and brought to the Museum.

Mycenaean Pottery. Next in order is the case containing Late Helladic, i.e. Mycenaean, vases (1600-1100 B.C.). The pottery of this period is among the finest

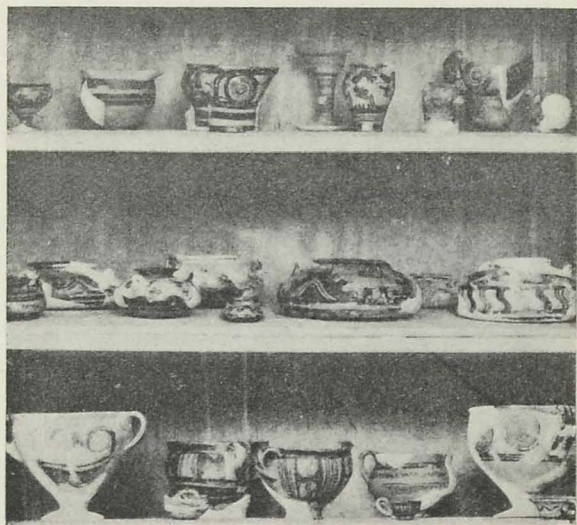


Fig. 46. Late Helladic (Mycenaean) Pottery.

ever produced in Greece, both as regards their color and the designs of their painted decoration. The vases are covered with a fine coat of lustrous yellow color; and the decorations, showing a variety of beautiful designs: branches, flowers, plants, and animals, especially of the sea, are painted with more lustrous dark brown (chestnut) or black. The collection of vases of this period

at Eleusis is not large, because the Mycenaean cemetery has not yet been discovered. Of the tombs, in which usually the best pottery in an unbroken condition is discovered, only a very few have as yet been excavated. The Mycenaean vases in the collection at Eleusis are, for the most part, made up of small fragments which were found scattered among the ruins of the Mycenaean buildings, within and near the sacred precinct. But even this small collection is not without excellent specimens of Late Helladic ceramic art (Fig. 46).

Geometric Pottery. The remaining cases along the right wall and the first case after these against the wall facing the entrance all contain Geometric vases (1000 or 1100 to 800 or 750 B. C.). The term «Geometric» is applied to these vases, as well as to other art and to the civilization itself of that period, because the decorations consist of linear or, in general, geometric patterns, distributed with almost mathematical regularity in strict conformity with the shape of the vase. In Geometric pottery frequent use — more frequent than in the earlier periods — is made of animal and human figures for decoration. Whole scenes, especially of contests, notably of horse-races, combats of warriors, magnificent funeral scenes, etc., are common decorative motifs. But even in the rendering of animal and human forms there is no attempt at portraying the natural appearance of the figures; only awkwardly executed silhouettes are painted in a style which is clearly influenced by the Geometric conception of art. The difference between the Geometric and the Mycenaean pottery can easily be discerned, particularly the difference in the decorations.

Whereas the Mycenaean patterns are rendered chiefly by curved lines with an endeavour to give a natural appearance to the different objects represented, on the



Fig. 47. Geometric amphora.

Geometric vases, on the contrary, these objects are drawn with straight lines and angles in a manner far removed from physical reality.

The collection of Geometric pottery at Eleusis is very large, because the cemetery of the Geometric period has been discovered and is partly excavated. It is located on the south side of the hill of Eleusis, a short distance from the Museum. There are in Eleusis specimens of nearly all the shapes and varieties of Geometric pottery.

There are several amphorae (Fig. 47), large and small, most of them standing on top of the show-cases, but the very best and largest are set up on separate bases in the middle of the room. The largest Geometric amphora in the centre of the room

is decorated with important scenes: chariot-races with peculiarly shaped chariots, horses, and hoplites on the



Fig. 48. Small Geometric skyphos with figure of warship.

belly of the vase. The figures are somewhat rubbed off, but by careful study they can be definitely distinguished.

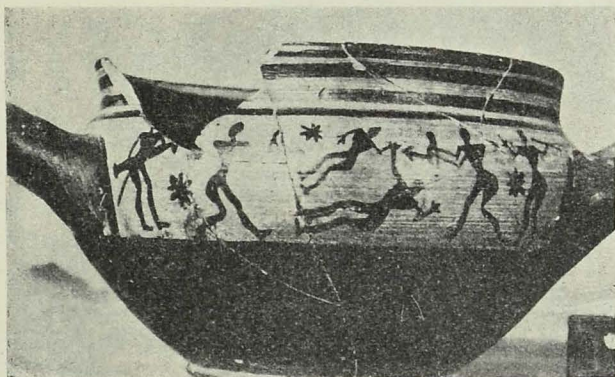


Fig. 49. Other side of skyphos (Fig. 48) with scene of fighting archers.

Other common shapes are the *prochoai* (pitchers, especially in the first case against the wall in the rear),

pyxides, *skyphoi*, etc. Especially interesting is the small *skyphos* shown in figures 48 and 49. It has on one side (Fig. 48) a fine picture of a war vessel, with the sharp ram projecting from the prow, and with a very high, curved stern, and a long rudder operated by a man at

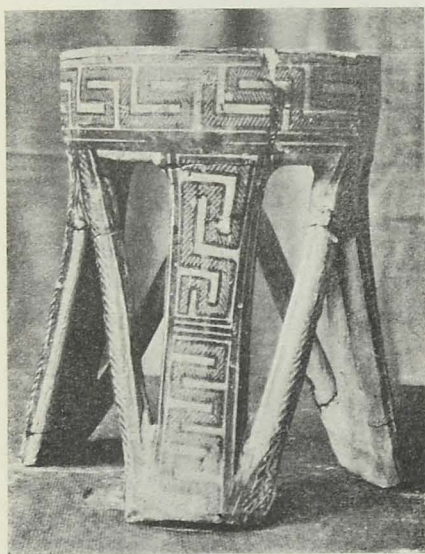


Fig. 50. Geometric tripod of terracotta.

the stern. There are also two very interesting figures of hoplites. These are standing on the ground, one at each end of the boat, with large figure-eight shields covering the whole body. On the other side of the vase (Fig. 49) there is a battle of archers painted in a very primitive manner. In addition to the vases the collection contains terracotta models of various kinds of utensils and other objects: a tripod

of considerable dimensions (Fig. 50), made in imitation of a bronze tripod; small baskets (Fig. 51); a pair of boots (Fig. 52), very characteristic; and a variety of small toys for children.

In the case following those containing Geometric vases, the second case from the right against the rear wall, is exhibited pottery of the different styles of art

which came into vogue in Greece after the disappearance of the Geometric civilization, from the ninth to the seventh



Fig. 51. Geometric baskets of terracotta.

centuries B.C. Various terms, mostly geographical, are used to distinguish these styles from each other: «Corin-



Fig. 52. Pair of boots of terracotta.

thian» and «Proto-Corinthian», «Proto-Attic», etc. But the general term «Orientalizing» is applied to all these

vases, because the motifs used for the decorations, especially animals (lions, sphinxes, etc.) are plainly imitations of Asiatic prototypes. We do not have many vases of that kind at Eleusis, but we have some typical examples of all classes. The most numerous are the Proto-Corinthian and



Fig. 53. Protocorinthian alabaster.

Corinthian: the small, spherical (*aryballos*) or nearly pear-shaped (*alabastron*) vases; ointment flasks (*lekythoi*) decorated with exquisite figures of animals: lions, boars, dolphins, geese, cocks, etc. (Figs. 53 and 54), and, more rarely, with human figures (Fig. 55). But the most valuable and important of that period, artistically speaking, are a few rather large Proto-Attic vases, the best of which are in the small case in the middle of the room. They are

amphorae of medium size, with figures of large animals painted on the body of the vase, and human figures engaged in various characteristic activities depicted on the tall neck (Fig. 56). Practically all the Orientalizing vases



Fig. 54. Protocorinthian alabastra.

were discovered within the area of the Telesterion in front of, or close to, the wall which has been identified as the inclosure round the court of the sanctuary in Geometric times; also near the corresponding wall of the court in the archaic period. It is probable that sacrifices took place at these points where the pottery was discovered and that the vases were used as offerings, or for some other purpose in connection with the sacrifices.

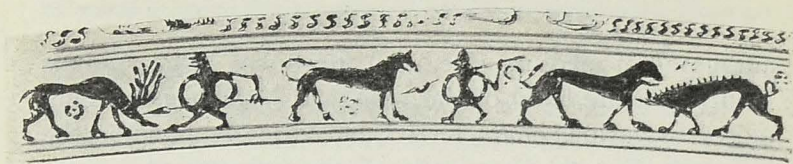


Fig. 55. Decoration on small Protocorinthian pyxis.

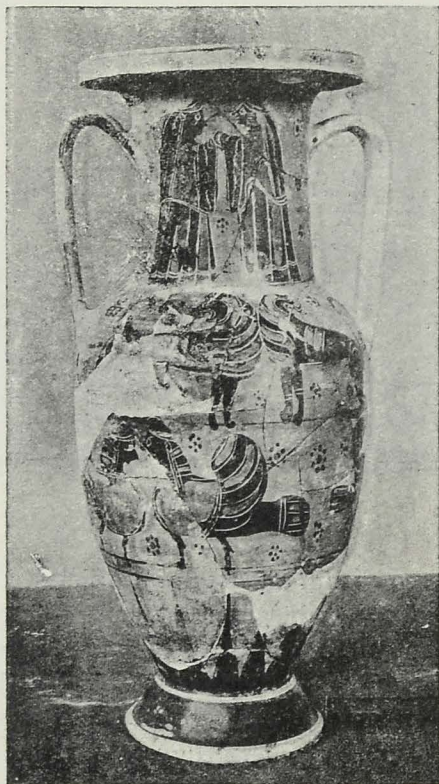


Fig. 56. Protoattic amphora.

In the last case on the left against the rear wall is exhibited the Black-Figured pottery, so named because the decoration is painted in black on a red background. Pottery decorated in this manner was produced in Greece throughout the sixth and the early part of the fifth century B.C. The best of this pottery was made in Attica, and all the vases at Eleusis appear to be of Attic manufacture. As in the case of the preceding class, the Black-Figured vases were nearly all found on the site of the Telesterion within the area, or near it, where the sacrifices took place, in front of the older, archaic terrace wall enclosing the court of the Telesterion. Although the majority are not complete, many of them are among the finest examples of the ceramic art of this period. Most of them are small *lekythoi* (Fig. 57), pitchers, plates; but there are some fragments of other, larger vases (amphorae, etc.). Among the Black



Fig. 57.

Black-Figured lekythos: Athena attacking giant.

-Figured vases which should be specially pointed out are the censers displayed in the smaller case against the



Fig. 58.

Figure of goddess on Black-Figured censer.

left wall. This case also contains some large, cylindrical stands used as supports of other vases. These have highly typical and interesting representations of gods (Fig. 58). The Black - Figured vases are magnificently decorated with a variety of motifs, the most common of which are mythological scenes, and pictures of the every-day life of the people. For this reason a knowledge of vase painting is of utmost importance as a help to the study of antiquity as a whole. The large amphorae of Eleusis have mostly religious motifs. On the neck of one large amphora (N° 1210) is represented

a religious procession of men with baskets and other utensils on their shoulders. On the neck of another amphora (N° 1215, fig. 59) is painted a procession of initiates into the Eleusinian Mysteries. They may be



Fig. 59.

Neck of Black-Figured amphora with procession of Eleusinian initiates.

identified by the myrtle crown on their heads and by the mystic branches which they carry in their hands. Even the pictures on the small vases in the case

deserve our attention. On the cover of a large *pyxis* (N° 1220, only the cover found) is painted a scene from the Trojan War, the episode of the capture of Troilos,



Fig. 60. Black-Figured vase, with scene of Silenos brought in chains to King Midas, who is seated on a throne.

the young son of Priam, by Achilles. In the case standing in the middle of the room there is also a small, spherical vase (N° 1230, Fig. 60) which is worth seeing on account of the painted scene from the history of the semi-mythical King Midas. To the king, seated on his throne, Hermes brings the captive Silenos who enraged the king by scoffing at him. A soldier is holding the ropes by which the hands of Silenos are tied. In the

case containing most of the Black-Figured vases there is a curious implement of terracotta (N° 1229) resembling a piece of pipe, cut lengthwise through the middle and closed at one end. On it is painted a beautiful scene of Amazons armed for battle. This kind of implement,

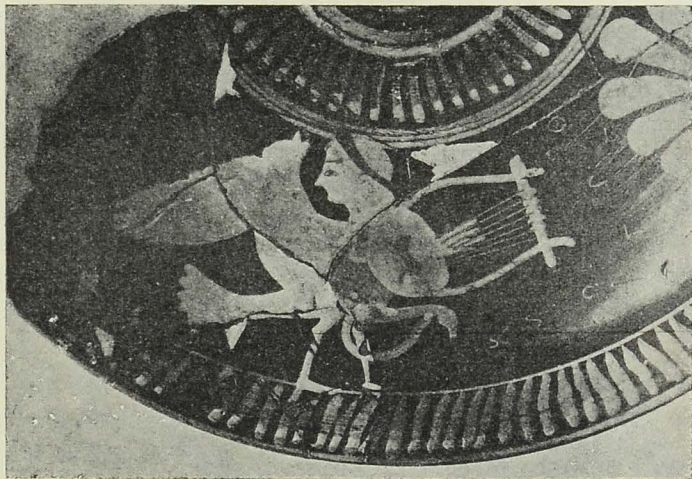


Fig. 61. Phiale with figures of Sirens in white paint.

which was called *epinetron* or *onos*, was worn by women on their knees in order to rub the wool upon it when they were spinning. To the period of the Black-Figured pottery belongs also the beautiful phiale (plate; N° 1240, Fig. 61) which is in the same case as the censers. It is decorated with fine figures of Sirens holding harps.

In the second small case against the left wall of the vase room and to the left as you face this wall, are

a few of the better so-called Red-Figured vases. This style of pottery, which was produced chiefly in Athens during the whole fifth century and the early part of the

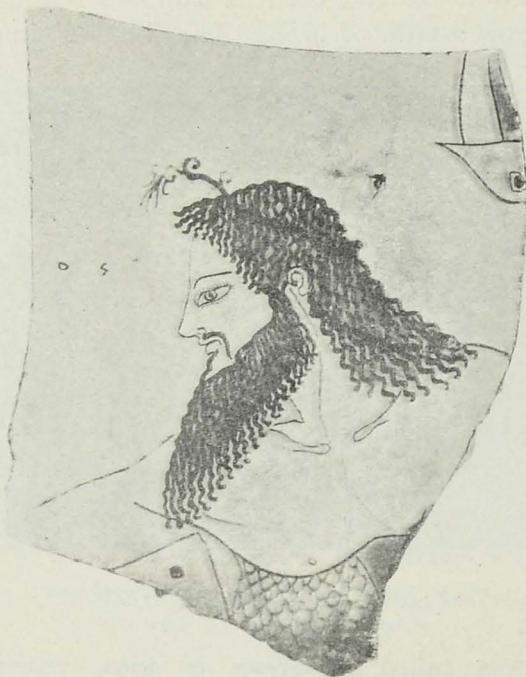


Fig. 62. Fragment of cup with figure of Triton. Early Vth cent. B. C.

fourth, is called Red-Figured because, in contrast to the Black-Figured pottery, the decorations are in red, whereas the rest of the surface of the vase is covered with a black, lustrous paint. In this showcase is an interesting, large skyphos (N° 1244) with the scene of the rape of Persephone by Pluto. Unfortunately a large part of

the picture is missing, but the body and the magnificent head of Pluto are preserved, as are parts of the horses which are represented as being already half sunk into the earth in order to carry the king with Persephone into Hades. The vase was dedicated in the sanctuary by a woman named Anthippe. The inscription with the name of the dedicator can be read at the bottom of the vase. Another interesting vase in the same case is the amphora (N° 1242, Fig. 9, p. 32) with the figure of the great Eleusinian priest, the torch-bearer, who conducts *mystai* to some sacred act of an official nature. They wear the myrtle crown on their

heads and hold the mystic wand, the *bakchos*, in their hands. The small case in the centre of the room contains a large Red-Figured amphora, exquisitely decorated with figures on both sides. A splendid Athenian hoplite standing close to his horse is represented on one side, and on the other a satyr, marvellously painted with a highly characteristic expression on his face, stands caressing his ass. To the period of Red-Figured pottery also belong

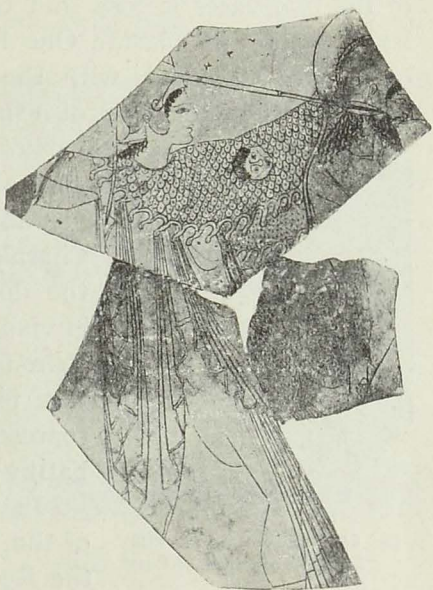


Fig. 63. Fragment of cup with figure of Athena combatting giant. Early Vth cent B. C.

the two splendid plates, painted white, which are in the large case to the left as you enter the room (N^{os} 1250, 1251, Figs. 62 and 63). Unfortunately, the greater part of the two vases is lost, and the missing portions have been restored in plaster. One has the figure of a Triton of the sea (Fig. 62), with the lower part of the body represented in the form of a fish. The beginning of that



Fig. 64. Terracotta plaque with figure of tripod.

part of the body which is covered with scales appears in the figure just above the break in the plate. Characteristic of the sea is also the dolphin, the head of which is visible above the head of the Triton in the upper right corner. The picture on the other plate represents Athena (Fig. 63) combating a giant.

In these plates the drawing of the figures resembles that of the Red-Figured vases, but the technique of the painting is different. The surface of the vase to be painted was in this case covered with a coat of white, and upon this white surface the figures were drawn, usually in fine lines, with a thick, black, lustrous paint.

The same case in which the white-ground plates are displayed also contains some painted *pinakes*: small, thin plaques of terracotta, rectangular in shape, with a variety of decorations. They belong to different periods, the oldest being Geometric. These are smallest of the lot and they are usually painted with the figure of a

tripod (Fig. 64). Somewhat larger and more interesting are the plaques painted in the manner of the Black-Figured pottery. Some of these have figures of Demeter or of Persephone, or of both goddesses together. Others have whole mythological scenes, and a few have inscriptions giving the names of the dedicators. Only a few plaques painted in the Red-Figured technique have been found at Eleusis, but these are very important. The best of these, however, are now in the National Museum in Athens. These *pinakes* were dedicated as gifts to the goddesses of Eleusis, and for this reason they are provided with holes for suspension in the sanctuary.

In the same case are also exhibited a few of the more typical terracotta figurines. These, too, being dedications of the believers in the sanctuary of Eleusis, were found with few exceptions in the area of the Telesterion. They belong to different periods, the oldest (Figs. 65 and 66) going back almost to Geometric times. They represent the human form in a very peculiar fashion. The lower part of body is shaped like a small column or a board; the two arms look like wings of



Fig. 65. Primitive terracotta figurines.

birds; and the face is even more like the head of a bird. Representations of chariots (Fig. 66) and horsemen are especially common in this period, and these, too, are fashioned in the same peculiar way.

In the sixth and fifth centuries were produced the

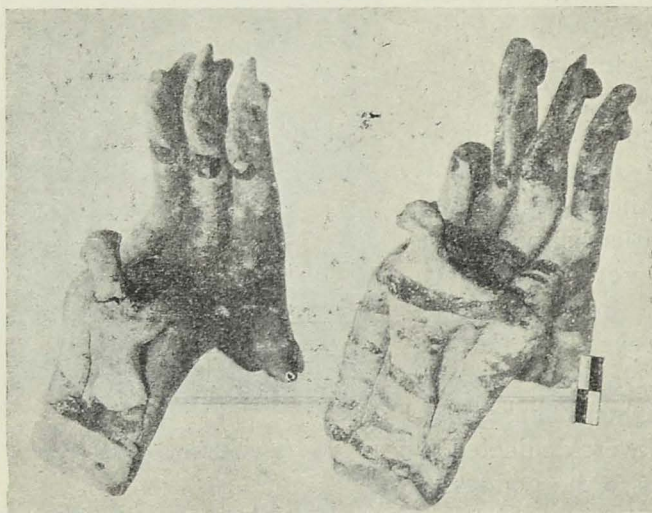


Fig. 66. Primitive terracotta chariots.

small figurines which usually represent a goddess, seated or standing (Figs. 67 and 68). The small terracotta busts of Demeter or Persephone (Fig. 69) which are of the same date as the terracotta figurines mentioned above, were used very commonly as dedications in the sanctuary. These also have suspension holes at the back.

In the room next to the entrance hall on the right side are exhibited a good many small vases of different

periods, and also the scanty finds from the temple of Zeus Aphesios (the Releaser) at Megara. The most interesting of the finds in this room are the numerous *ker-noi*, made in the shape of circular discs on a foot of



Fig. 67. Terracotta figurine of seated goddess (Demeter?).



Fig. 68. Terracotta figurine of seated goddess (Demeter?).

medium height and covered over at the top, with only a comparatively small hole left in the centre. Many of them have numerous tiny vases attached on the top, and a peculiar kind of cover for the central opening (Fig. 70). Various kinds of liquid and solid products of

agriculture were placed in these vases, which were then tied on the heads of the initiates and offered, together with their contents, as symbolical gifts of those products which the two goddesses, recipients of the offerings,



Fig. 69. Terracotta **protome** (Demeter or Persephone?).

caused the earth to yield. Marble imitations of *kernoi* (Fig. 71) were also used as offerings. On these dedicatory vases, whether of marble or of terracotta, were painted different kinds of symbols of the Eleusinian religion.

The immense collection of inscriptions at Eleusis, containing many hundreds of documents, is kept in the small store-room in front of the Museum at a lower level. Many of the documents are of the utmost import-

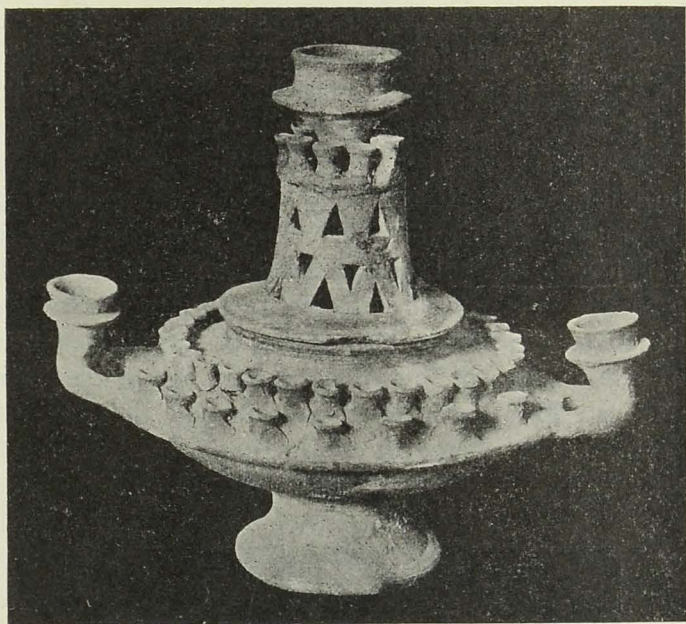


Fig. 70. Kernos of terracotta.

ance for the history of the sanctuary and of the city of Eleusis. Most of them were found within the sacred enclosure and the majority have to do with the history of the sanctuary itself. Some of them are accounts of the *epistatai*, the magistrates who handled the property of the sanctuary from the fifth century onward. These were required at the end of their year of service—the usual term was one year—to render account before giving over the property of the sanctuary to their successors. The inventory records, made when the property was handed over, were written down on marble slabs, and a few of these have been discovered (see also above, p.97).

Some of the inscriptions also have to do with the erection of the buildings in the sanctuary. Of particular interest are the specifications according to which the building contracts were given to the lowest bidder. These documents give us the exact measurements and plans of buildings, as well as a record of the material and of the required methods of construction. The Porch of Philo, of which only the substructure is preserved, we are able to reconstruct with the help of the inscriptions relating to its construction (see also above, p. 23 fig. 4). We can also form an idea of the appearance of the space outside the Telesterion from the inscriptions on the bases for the statues that were set up in that part of the sacred enclosure.

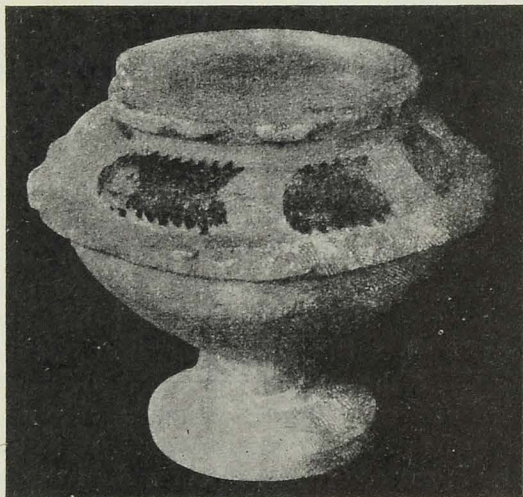


Fig. 71. Kernos of marble.

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