

tuary as existing when he was in Athens. With the exception of one restored passage in the Attic Stelai, *IG I³ 426*, and two notes in Hesychios, s.v. Aiakeion, nothing else was known about this shrine until recently. Students of Athenian topography have largely ignored it and efforts to locate it have not been productive.

The Aiakeion figures prominently, however, in a recently discovered inscription from the Agora Excavations. It contains an Athenian law of 374/3 B.C. that provides for the collection of a tax in kind of 8 1/3% on the wheat and barley produced in the islands of Lemnos, Imbros, and Skyros. The farmers of the tax are to transport this grain to Athens where it is to be heaped up, weighed, and stored in the Aiakeion. The polis will protect its public grain by providing the Aiakeion with a roof and a door. Ten specially elected officials supervise these operations and sell the wheat and barley to the public.

The literary and epigraphic testimonia indicate that the Aiakeion was originally a large, open, pre-Persian temenos, probably located in the southwest corner of the Agora near the Tholos where the deme of Kollytos borders the public square. These requirements are suitably met by the archaeological remains of a large Archaic enclosure in the southwest corner of the Agora Excavations often identified, on no persuasive grounds, as the Heliaia. I propose that it was the Aiakeion.

THE APPEARANCE OF A HELLENISTIC TYPE OF SWORD: ART COMPARED WITH ARTIFACT: *Caroline M. Houser*, Smith College

A sculpted image of a Hellenistic cruciform sword discovered in the Athenian Agora looks like an ordinary weapon at first glance, but a closer examination of it in relationship to the leg of the statue to which it belonged shows that the sculpture represents a new form. The proportions and scale of it are different from earlier swords, and they are not identified in previous studies of ancient weapons.

Greek swords made during the sixth and fifth centuries B.C., as well as paintings of them, usually are about the length of a man's arm, but the Hellenistic sword from the Agora is almost twice that long. A group of swords related to the Macedonian cavalry are the same longer length and are made with the same distinctive scabbard, chape, handle, and cross-guard design as the Agora weapon. In this group, the swords that can be dated come from the second half of the fourth century B.C.

Recognizing this type of cavalry cruciform sword that emerged as Philip II and Alexander stepped up the importance of horsemen shows that Xenophon's famous advice to cavalry commanders for adoption of single-bladed curved swords had little influence.

Comparing the Hellenistic cavalry sword and related representations in paintings and sculptures with actual swords made at the same time shows an aspect of the way artists worked in the second half of the fourth century. The comparison documents remarkably veristic images in early Hellenistic times.

THE PERIKLEAN BUILDING PROGRAM AS PUBLIC WORKS PROJECT: *John G. Younger*, Duke University

R.S. Stanier (*JHS* 73 [1953] 68–76) estimates the Parthenon's cost as less than 500 talents (3,000,000 drachmas). Most, say 400 talents or 2.5 million drachmas, would have gone for labor and therefore back into circulation since almost all materials were free. With the common wage at one drachma per day, the Parthenon provided about 600 jobs per day from 447 to 432 (J. Boardman and D. Finn, *Sculptures of the Parthenon*, 285). The eight concurrent projects each could have provided 300 jobs—a total of 3,000 jobs.

Few of these jobs demanded much expertise. Unskilled labor always produces mistakes, such as the exposed buttocks of the girl with peplos (East V.35), who duplicates squires (West III.6, XII.24; and North XLII.134)—with her background cut away nothing could drape her modestly.

Plutarch (*Vit. Per.* 12.5–13) states that the Periklean building program was a public works project benefiting those no longer employed in the war against Persia. The 3,000 employed in the building program should, therefore, have included both Athenians and subject allies. Only a very few employees (some 10%) were paid as sculptors, people perhaps like Agorakritos of Paros and Kresilas from Kydonia. Some might even have received citizenship for a while; in 445 4,360 were deleted from the rolls, a conservative measure that may have precipitated the ostracism in 443 of Thucydides son of Milesios.

THE PARTHENON FRIEZE AND THE SACRIFICE OF THE ERECHTHEIDS: REINTERPRETING THE PEPLOS SCENE: *Joan Breton Connelly*, New York University

Fragments of Euripides' *Erechtheus* provide long-awaited evidence for a mythological reading of the Parthenon frieze: the sacrifice of the daughters of Erechtheus attended by a ritual procession and the preparation for the ensuing battle between the armies of Erechtheus and Eumolpos, watched by the assembly of the gods.

I suggest that the central scene of the east frieze, long identified as the handing over of Athena's peplos, in fact shows Queen Praxithea, King Erechtheus, and their three daughters preparing for the sacrifice that will save Athens from the threat of Eumolpos, as described in the Euripidean fragments. Erechtheus, costumed as a priest, assists his youngest daughter in changing from daily clothes into a shroud. Praxithea faces the two older daughters who each carry a shroud folded atop a table of sacrifice, awaiting their turn to be killed.

At either side, the gods look outward to watch the procession and preparations for battle. The sacrificial procession shows the "choruses of maidens" as well as the water and honey offerings specified by Athena (*Erechtheus* 11.75–89) for annual sacrifices in honor of the Erechtheids. The chariots (introduced to Athens by Erechtheus) and the horsemen (some of which show Thracian costume appropriate for the army of Eumolpos) represent the armies readying for battle.