THE SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES

THE JOURNAL OF HELLENIC STUDIES

PUBLISHED BY THE COUNCIL, AND SOLD TO THEIR BEHALF

MACMILLAN AND CO., 20, BEDFORD STREET, STRAND, LONDON
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BY
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LONDON

MDCCLXXXVII

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RICHARD CLAY AND SONS,
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(A) ART AND MANUFACTURE

Petrie’s ‘Naukratis’; Reinach’s ‘Conseils aux Voyageurs Archéologues’; Furtwängler’s ‘Beschreibung der Vasensammlung im Antiquarim’; Klein’s ‘Griechische Vasen mit Meistersignaturen’; Klein’s ‘Euphronios’; Winter’s ‘Jüngere Attische Vasen’; Morgenthaler’s ‘Zusammenhang der Bilder auf griechischen Vasen’; Schneider’s ‘Troische Sagenkreis’; Vogel’s ‘Sagen Euripideischer Tragödien in Griechischen Vasengemälden’.


(B) INSCRIPTIONS

Meisterhans’ ‘Grammatik der Attischen Inschriften’; Collitz’s ‘Sammlung der Griechischen Dialektinschriften’; Loewy’s ‘Inschriften Griechischer Bildhauer’; Reinach’s ‘Traité d’Epigraphie grecque’; Latyscher’s ‘Inscriptions Tyrsae, Olbiae, &c.’.

Kirchhoff’s ‘Studien,’ Ed. IV.; Roberts’ ‘Introduction to Greek Epigraphy’.

(C) HISTORY AND ANTIQUITIES


Studnitzka’s ‘Altgriechische Traktat’; Halbig’s ‘Homerische Epos aus den Denkmälern erläutert,’ Ed. II.; Gardner’s ‘Greek Coins of Peloponnesus’; Haverfield’s ‘Topographical Model of Syracuse’.

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RULES

OF THE

SOCIETY FOR THE PROMOTION OF
HELENIC STUDIES.

I. The objects of this Society shall be as follows:

I. To advance the study of Greek language, literature, and art, and to illustrate the history of the Greek race in the ancient, Byzantine, and Neo-Hellenic periods, by the publication of memoirs and unedited documents or monuments in a Journal to be issued periodically.

II. To collect drawings, facsimiles, transcripts, plans, and photographs of Greek inscriptions, MSS., works of art, ancient sites and remains, and with this view to invite travellers to communicate to the Society notes or sketches of archaeological and topographical interest.

III. To organise means by which members of the Society may have increased facilities for visiting ancient sites and pursuing archaeological researches in countries which, at any time, have been the sites of Hellenic civilization.

2. The Society shall consist of a President, Vice-Presidents, a Council, a Treasurer, one or more Secretaries, and Ordinary Members. All officers of
the Society shall be chosen from among its Members, and shall be *ex officio* members of the Council.

3. The President shall preside at all General, Ordinary, or Special Meetings of the Society, and of the Council or of any Committee at which he is present. In case of the absence of the President, one of the Vice-Presidents shall preside in his stead, and in the absence of the Vice-Presidents the Treasurer. In the absence of the Treasurer, the Council or Committee shall appoint one of their Members to preside.

4. The funds and other property of the Society shall be administered and applied by the Council in such manner as they shall consider most conducive to the objects of the Society; in the Council shall also be vested the control of all publications issued by the Society, and the general management of all its affairs and concerns. The number of the Council shall not exceed fifty.

5. The Treasurer shall receive, on account of the Society, all subscriptions, donations, or other moneys accruing to the funds thereof, and shall make all payments ordered by the Council.

6. No money shall be drawn out of the hands of the Treasurer or dealt with otherwise than by an order of Council, and a cheque signed by two members of Council and countersigned by a Secretary.

7. The Council shall meet as often as they may deem necessary for the despatch of business.

8. Due notice of every such Meeting shall be sent to each Member of the Council, by a summons signed by the Secretary.
9. Three Members of the Council, provided not more than one of the three present be a permanent officer of the Society, shall be a quorum.

10. All questions before the Council shall be determined by a majority of votes. The Chairman to have a casting vote.


12. The Secretary shall give notice in writing to each Member of the Council of the ordinary days of meeting of the Council, and shall have authority to summon a Special and Extraordinary Meeting of the Council on a requisition signed by at least four Members of the Council.

13. Two Auditors, not being Members of the Council, shall be elected by the Society in each year.

14. A General Meeting of the Society shall be held in London in June of each year, when the Reports of the Council and of the Auditors shall be read, the Council, Officers, and Auditors for the ensuing year elected, and any other business recommended by the Council discussed and determined. Meetings of the Society for the reading of papers may be held at such times as the Council may fix, due notice being given to Members.

15. The President, Vice-Presidents, Treasurer, Secretaries, and Council shall be elected by the Members of the Society at the Annual Meeting.
16. The President and Vice-Presidents shall be appointed for one year, after which they shall be eligible for re-election at the Annual Meeting.

17. One-third of the Council shall retire every year, but the Members so retiring shall be eligible for re-election at the Annual Meeting.

18. The Treasurer and Secretaries shall hold their offices during the pleasure of the Council.

19. The elections of the Officers, Council, and Auditors, at the Annual Meeting, shall be by a majority of the votes of those present. The Chairman of the Meeting shall have a casting vote. The mode in which the vote shall be taken shall be determined by the President and Council.

20. Every Member of the Society shall be summoned to the Annual Meeting by notice issued at least one month before it is held.

21. All motions made at the Annual Meeting shall be in writing and shall be signed by the mover and seconder. No motion shall be submitted, unless notice of it has been given to the Secretary at least three weeks before the Annual Meeting.

22. Upon any vacancy in the Presidency, occurring between the Annual Elections, one of the Vice-Presidents shall be elected by the Council to officiate as President until the next Annual Meeting.

23. All vacancies among the other Officers of the Society occurring between the same dates shall in like manner be provisionally filled up by the Council until the next Annual Meeting.
24. The names of all candidates wishing to become Members of the Society shall be submitted to a Meeting of the Council, and at their next Meeting the Council shall proceed to the election of candidates so proposed: no such election to be valid unless the candidate receives the votes of the majority of those present.

25. The Annual Subscription of Members shall be one guinea, payable and due on the 1st of January each year; this annual subscription may be compounded for by a payment of £15 15s., entitling compounders to be Members of the Society for life, without further payment.

26. The payment of the Annual Subscription, or of the Life Composition, entitles each Member to receive a copy of the ordinary publications of the Society.

27. When any Member of the Society shall be six months in arrear of his Annual Subscription, the Secretary or Treasurer shall remind him of the arrears due, and in case of non-payment thereof within six months after date of such notice, such defaulting Member shall cease to be a Member of the Society, unless the Council make an order to the contrary.

28. Members intending to leave the Society must send a formal notice of resignation to the Secretary on or before January 1; otherwise they will be held liable for the subscription for the current year.

29. If at any time there may appear cause for the expulsion of a Member of the Society, a Special Meeting of the Council shall be held to consider the case, and if at such Meeting at least two-thirds of
the Members present shall concur in a resolution for
the expulsion of such Member of the Society, the
President shall submit the same for confirmation at a
General Meeting of the Society specially summoned
for this purpose, and if the decision of the Council
be confirmed by a majority at the General Meeting,
notice shall be given to that effect to the Member in
question, who shall thereupon cease to be a Member
of the Society.

30. The Council shall have power to nominate
British or Foreign Honorary Members. The number
of British Honorary Members shall not exceed
ten.

31. Ladies shall be eligible as Ordinary Members
of the Society, and when elected shall be entitled
to the same privileges as other Ordinary Members.

32. No change shall be made in the Rules of the
Society unless at least a fortnight before the Annual
Meeting specific notice be given to every Member of
the Society of the changes proposed.
RULES FOR THE USE OF THE LIBRARY.

I. That the Library be administered by the Library Committee, which shall be composed of not less than four members, two of whom shall form a quorum.

II. That the custody and arrangement of the Library be in the hands of the Librarian, subject to the control of the Committee, and in accordance with Regulations drawn up by the said Committee and approved by the Council.

III. That all books, periodicals, plans, photographs, &c., be received by the Librarian or Secretary and reported to the Council at their next meeting.

IV. That every book or periodical sent to the Society be at once stamped with the Society’s name.

V. That all the Society’s books be entered in a Catalogue to be kept by the Librarian, and that in this Catalogue such books, &c. as are not to be lent out be specified.

VI. That the Library be accessible to Members on all week days from eleven A.M. to six P.M., when either the Librarian, or in his absence some responsible person, shall be in attendance.

VII. That the Society’s books (with exceptions hereinafter to be specified) be lent to Members under the following conditions:

(1) That the number of volumes lent at any one time to each Member shall not exceed three.

(2) That the time during which such book or books may be kept shall not exceed one month.

(3) That no books be sent beyond the limits of the United Kingdom.
VIII. That the manner in which books are lent shall be as follows:—

(1) That all requests for the loan of books be addressed to the Librarian.

(2) That the Librarian shall record all such requests, and lend out the books in the order of application.

(3) That in each case the name of the book and of the borrower be inscribed, with the date, in a special register to be kept by the Librarian.

(4) Should a book not be returned within the period specified, the Librarian shall reclaim it.

(5) All expenses of carriage to and fro shall be borne by the borrower.

IX. That no book falling under the following categories be lent out under any circumstances:—

(1) Unbound books.

(2) Detached plates, plans, photographs, and the like.

(3) Books considered too valuable for transmission.

X. That in the case of a book being kept beyond the stated time the borrower be liable to a fine of one shilling for each additional week, and if a book is lost the borrower be bound to replace it.

The Library Committee.

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Mr. Walter Leaf.
Mr. George Macmillan (Hon. Sec.).
Mr. Ernest Myers.
Rev. W. G. Rutherford, LL.D.
Mr. E. Maunde Thompson.
Rev. W. Wayte (Hon. Librarian).

Assistant Librarian, Miss Gales, to whom, at 22, Albemarle Street, applications for books may be addressed.
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THE SESSION OF 1886-7.

The First General Meeting was held on October 21, 1886, Mr. Sidney Colvin, Vice-President, in the chair.

On the motion of the Hon. Secretary, seconded by Lord Lingen, Mr. Colvin was appointed to represent the Society upon the Managing Committee of the British School at Athens.

Mr. Poynter read a paper upon a bronze leg recently acquired for the British Museum from M. Piot, of Paris (Journal, Vol. VII, p. 189). This leg, which had belonged to a statue of heroic size, was armed with a greave, and the few fragments of drapery which alone had come to light with the leg showed that the figure must have been that of a hero in full armour and in motion. After communicating some notes from Mr. A. S. Murray, arguing that the figure could not represent a runner in the ὀπλίτης ὄρομος, and assigning its production to about 450 B.C., Mr. Poynter proceeded to show on anatomical grounds that the attitude might have been that of a runner at the moment when the body was about equally poised on the two legs. The interest of this fragment to the artist lay not so much in its probable date (as to which Mr. Poynter was disposed to agree with Mr. Murray) as in its beauty of workmanship. The British Museum was to be heartily congratulated upon the acquisition of so unique a specimen of the acme of Greek art.
Mr. C. Smith stated that some further fragments of drapery had just reached the Museum.

Mr. A. H. Smith reminded the meeting that this leg was one of several specimens of sculpture upon which M. François Lenormant had based a theory, which had found no acceptance, as to a native Tarentine school of sculpture.

Miss J. Harrison read a paper on the representation in Greek art, and especially in vase-paintings, of the myth of the judgment of Paris (Journal, Vol. VII, p. 196). After dealing in detail with the various types which extant examples assume, the writer propounded a new theory, both as to the primary significance of the myth and as to the artistic origin of the earliest type, in which Hermes leads the three goddesses in procession, and Paris is absent from the scene. The theory was that this type had been taken over from the well-known type of Hermes leading the Charites to Pan.

In thanking Miss Harrison for her paper, the Chairman said that her theory was probably well founded.

The Second General Meeting was held on February 24, 1887, Mr. Sidney Colvin, Vice-President, in the chair.

Mr. Cecil Smith read a paper by Mr. A. S. Murray on 'A Rhyton in the form of a Sphinx' (Journal, Vol. VIII, p. 1). Mr. Smith added some remarks upon a similar but inferior vase of Sphinx form at St. Petersburg. This, which was probably of later date, had been found in a tomb with two other similar vases belonging to a date as late as the end of the ninth century B.C.

Professor Middleton called attention to the wonderful brilliance of the vermilion pigment on this and other vases of the kind, due, as he had ascertained by experiment, to the presence of pyroxide of iron.
The HON. SECRETARY read a paper by Professor W. Ridgeway on 'The Homeric Talent: its Origin, Values, and Affinities' (Journal, Vol. VIII, p. 133), arguing that the ox was the original unit of value, and the talent its metallic representative.

The CHAIRMAN described the paper as extremely interesting and suggestive.

MR. HEAD said that even if the whole chain of argument could not be maintained, this valuable paper would be of great use in the study of metrology. So far as the Homeric talent was concerned, Professor Ridgeway was certainly right in associating it with the ox. But when he went on to argue that the ox was everywhere of the same value for more than a thousand years he went too far. In was indeed inconceivable that at any time the ox had the same value everywhere. That the ox had a conventional value in early Greece, and also that the ox unit = the talent of Homer at a given time might be granted, but all the rest was doubtful. For one thing in early Greece all the coinage was silver, and gold was not used until the time of Philip of Macedon. All the Greek silver talents and minae were of Oriental origin, developed ages before the Greeks received them. The route by which they reached Greece was established by the study of coins. Gold and silver bullion were the medium of exchange in the East from the earliest times. It was hazardous to suppose that all the coins were based on the ox. That the Babylonian gold shekel bore a certain relation to all Greek standards implied that all had a common origin in the East, but not necessarily that this was the value of the ox. In historical times the ox was certainly of fluctuating value in Greece, as we had evidence to show.

The Third General Meeting was held on April 21, 1887, MR. SIDNEY COLVIN, Vice-President, in the chair.

PROFESSOR GARDNER read a paper by Mr. W. R. Paton on 'Tombs in the Neighbourhood of Halicarnassus' (printed
in *Journal*, Vol. VIII. p. 64, under the title "Excavations in Caria"). In introducing the paper, Professor Gardner dwelt on the light Mr. Paton's discoveries threw upon the history of this interesting district, the cradle and, down to the time of Mausolus, the home of the Leleges.

**Mr. Arthur Evans** concurred in thinking that the remains belonged to the Leleges. He pointed out that in general plan—an avenue, a domed chamber, and an outer circle of slabs—these tombs had many parallels from Ireland (New Grange) on the one side to Graeco-Scythia, Sarmatia, Kertch, and Mycenae on the other. The ornamentation on the sarcophagi also closely resembled the gold ornaments from Mycenae. The presence of fibulae was of special importance. The presence of iron, and of vases with concentric circles and bands, like those found in Cyprus, pointed to a later date.

Mr. Newton said that Mr. Paton did not dwell enough upon the massive character of the gateway, which recalled the Lion Gate at Mycenae. Professor Gardner and Dr. Gustav Hirschfeld also took part in the discussion.

**Mr. Walter Leaf** read a paper on the 'Trial Scene in Iliad, XVIII' (*Journal*, Vol. VIII. p. 122), arguing that the point reached by Homeric Society was intermediate between the stage of the punishment of homicide by exile, and of its commutation for a fine, and that the dispute in the scene in question really turned upon the infliction of one penalty or the other.

**Professor Pollock** expressed general agreement with Mr. Leaf's views, but thought he was perhaps too ready to take for granted the formalisation of early law. He could not recall any evidence of such sharp transition as was suggested from one stage to another. In early Teutonic law, certainly, there was a period when several alternatives were possible, and Homeric society might have been in the same stage. As to the reconciliation of the *tērwp* with the
Mr. Leaf was probably right. The appointment of judges by a single judge was known to Roman law. Ad propos of the reference made by Mr. Leaf to the story of 'Burnt Njal,' it was worth noting that in later times of Icelandic law indictments were set out minutely 'over the head of John.' This John might represent the ἱσταρ — the man without whose authority the judges could not have been summoned. Professor Pollock cited the first book of the Iliad as affording ground for doubting whether the early Greeks were so much more orderly than the Icelanders.

Mr. Newton referred to an inscription from Priene, and described a trial scene which he had witnessed at Rhodes. The next of kin of a murdered man publicly refused any satisfaction but blood for blood, though the murderer on the scaffold offered to become the slave of his victim's family.

Mr. Evans said that the blood-feud still existed in Upper Albania, though it might be compounded for by the murderer or his representative going to the house of the victim with a sword round his neck, presenting gifts, and going through a certain ceremony. As a rule, the man who accepted this restored part of the deposit, or else the matter would come before the Council of the elders and then of the people.

Mr. Leaf exhibited photographs of a new prehistoric house found at Mycenae in the previous December beneath the foundations of a Doric temple.

The Annual Meeting took place on June 23, 1887, Mr. Sidney Colvin, Vice-President, in the chair.

The following Report was read by the Hon. Sec. on the part of the Council:

Among the most important events in the history of the Society during the past year should be mentioned the fully attended Special Meeting held by permission in the rooms
of the Society of Antiquaries on July 2, 1886, for the purpose of discussing various questions which had been raised in regard to the remains at Tiryns. Dr. Schliemann, accompanied by Dr. W. Dörpfeld, came over from Athens on purpose to attend this meeting, and the discussion excited very general interest. A full report appeared in the Proceedings issued with the last Part of the Journal. It is enough to say here that, quite apart from the merits of the controversy, the meeting had the undoubted effect of emphasizing the position of the Society as the natural centre in England for discussions on questions of Hellenic archaeology, and was the means of attracting several new members.

The ordinary General Meetings of the Session have been fairly well attended, and interesting discussions have taken place. But as so many members live out of London, and the papers read are almost without exception afterwards published in the Journal, these meetings, pleasant and useful as they are to the members who can attend them, are not to be regarded as the most important part of the Society's work. Members therefore who cannot attend the meetings need not feel that their support is of no avail, for without it the Society could hardly continue to exist.

Foremost no less among the original objects of the Society, than among its achievements, must still be placed the Journal of Hellenic Studies, which has won for itself a high rank among periodicals of its class. The last volume, for 1886 was in no way inferior to its predecessors in variety and interest. Among the contents may be mentioned an important paper by Mr. Arthur Evans on Tarentine Terra-Cottas; a second instalment of the valuable Numismatic Commentary on Pausanias, by Dr. Imhoof-Blumer and Professor Percy Gardner; Mr. Farnell's papers on The School of Scopas and on the Works of Pergamon; Mr. E. A. Gardner's paper on the Early Ionic Alphabet; Miss Harrison's on the Judgment of Paris, as dealt with by the Greek vase painters; Professor Jebb's on The Homeric House in relation to the Remains at Tiryns, and Professor Middleton's on The Great Hall in the Palace of Tiryns. In the department of later Greek history
Mr. J. B. Bury contributed the first instalment of a careful paper on *The Lombards and Venetians in Euboia*, while Mr. Tozer gave some account of *Gemistos Pletho*, a Byzantine reformer of the fifteenth century A.D. Shorter papers were contributed by Mr. J. T. Bent, Dr. Gustav Hirschfeld, Mr. F. B. Jevons, Mr. A. S. Murray, Mr. E. J. Poynter, R.A., Mr. Cecil Smith, Dr. Waldstein, and Mr. Warwick Wroth.

In regard to the *Journal*, as members have already been informed, two important modifications of the original plan have recently been decided upon after full consideration. It has more than once been suggested that a bibliography of new publications in Greek archaeology, a summary of foreign periodicals, and a record of discoveries in Greece and the adjoining countries, might be added to the *Journal* with great advantage to members who have no facilities for keeping themselves informed of the progress of research. But the preparation of such a Supplement involves so much care and labour that it has been found impossible to make arrangements for it upon the same basis as the rest of the *Journal*. The acting Editor however represented to the Council that if the matter in this Supplement could be paid for at a moderate rate he was prepared to arrange for its regular and efficient production; the progress of archaeology at Oxford and Cambridge, and the foundation of a British School at Athens, affording better facilities for work of this kind than were available some years ago. The question was fully discussed at a Special Meeting, and the Council decided in the interests of the Society to adopt Professor Gardner’s suggestion. The second modification is in the form of the *Journal*. A good many members have found the separate Plates inconvenient. The size of the Plates and their separate packing and carriage have moreover been a source of heavy expense to the Society. The extra cost of the Supplement made it necessary to consider whether a saving could not be effected in some other direction. After full consideration it was decided to raise the size of the text to imperial 8vo. A single page plate in this form will be large enough to illustrate most objects of antiquity, while a double page plate
will be nearly as large as those now issued. The bibliographical Supplement will begin with the next number of the *Journal*, which will be issued early in July. But arrangements have already been made which involve the issue of one more volume in the original form. When this is complete an index will be issued to the first eight volumes of the *Journal*, and also a list of the seventy separate Plates, which may be collected in a convenient portfolio.

In consequence of representations received from several members of the Society, the Council have decided to set apart annually such a sum as the financial position of the Society may allow for the purchase of books for the Library. During the past year the following books have been purchased on the recommendation of the Library Committee: Overbeck's *History of Greek Sculpture*, Boeckh's *Corpus Inscriptionum Graecarum*, Mitchell's *History of Greek Sculpture*, Waldstein's *Essays on the Art of Phidias*, and Gerhard's *Auserlesene Vasebilder*. The first nine volumes of the *Journal of Philology*, completing the set, have been presented to the Society by the publishers. Several important books including Mr. Head's masterly *Historia Numorum*, have been sent for notice in the new Supplement of the *Journal*, and as all books sent for that purpose will be eventually placed in the Library it is hoped that many valuable additions may be made in this way. Members are again reminded that presents of appropriate books are always welcome. Before long a Catalogue will be issued of the present contents of the Library, and future additions will be recorded in the *Journal*.

Among the objects stated in the Rules of the Society is the collection of photographs of Greek works of art, ancient sites and remains. Till recently the Council have not seen their way to any fruitful effort in this direction. But during the past year the generous offer of Mr. W. J. Stillman to place at the disposal of the Society the negatives of a very important series of photographs taken by him of the monuments of Athens afforded an opportunity of which the Council gladly availed themselves. Mr. Stillman's offer was
promptly accepted, and satisfactory arrangements were made with the Autotype Company for the reproduction upon an enlarged scale and in permanent form of twenty-five of the most important subjects. A complete set of proofs, mounted in a portfolio, was acquired for the Library of the Society, and the Autotype Company undertook to supply members of the Society with copies of the prints at a reduced rate. As a circular on the subject has been sent to every member of the Society, it is not necessary to enter here into any further detail.

In the autumn of 1886 the British School at Athens was opened under the directorship of Mr. F. C. Penrose, and the grant of £100 made by the Society for three years has accordingly been called for. Four students have been enrolled during the season, and the results of the work done will be recorded in the form of Reports by the Director and some of the students in the next number of the *Journal of Hellenic Studies*. A grant of £50 was made in the autumn to Mr. J. Theodore Bent, in aid of explorations in the island of Thasos. But as £25 of the £50 granted last year was repaid by Mr. Bent the charge upon the Society's income this year is only £25. The results of the expedition have been decidedly encouraging, among the discoveries being an important female votive statue, with an inscription, an archaic statue of Apollo, two bas-reliefs, and many inscriptions. Mr. Bent will contribute some account of his explorations to an early number of the *Journal*.

The financial position of the Society is set forth in the accompanying balance-sheet. The receipts of the year, including the subscriptions of members and of libraries, the sale of the *Journal* to non-members, and the interest on money invested, amount to £914 15s. 2d. The expenditure, which covers the cost of Volume VII of the *Journal*, and includes the above-named grants to the School at Athens and to Mr. Bent, amounts to £792 14s. It should be pointed out that the receipts include Life Subscriptions to the amount of £94 10s. A further sum of £300, including these Life Subscriptions, has been invested in Consols, making
a total of £1,014 so invested. The balance at the bank on May 31 was £488 15s. A further asset is the sum of £95 7s. 9d. advanced towards the cost of photographing the Laurentian Codex of Sophocles. As all the other expenses of that undertaking have now been cleared off, the sale of the remaining copies will gradually cover also the debt to the Society. Lastly, there are arrears of subscriptions amounting to about £150. On the whole, then, the financial position of the Society may be regarded as satisfactory.

Since the last Annual Meeting 34 new members have been elected and 12 libraries have been added to the list of subscribers. Against this increase must be set the loss by death or resignation of 28 members, so that the net increase of members and subscribers is 18; the present total of members being 627, and of subscribers 84.

On the whole the progress of the Society during the past year has been, as this Report shows, of a satisfactory character. Good work has been done, and though the actual increase in the number of members has been less than in previous years there has at least been no loss of ground. As so much of the efficiency of the Society depends upon the support it receives from every quarter, the Council once more urge upon members the importance of making the Society widely known among their friends, with a view to securing a steady supply of new members.
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**CASH STATEMENT**

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**Total:** £2,492 13 6

We have examined this account, compared it with the vouchers, and find it correct.

GEORGE A. MACMILLAN, Hon. Sec.

JOHN B. MARTIN,
DOUGLAS W. FRESHFIELD, Auditors.

June 14, 1887.
In moving the adoption of the Report, the Chairman alluded sympathetically to the recent foundation of the Classical Review, and referred briefly to the chief archaeological discoveries of the year. The progress of research had been steady, if not sensational, and various institutions of all nations had been working with good result. Among these might now be numbered the British school at Athens, which had taken part in an important excavation on the site of the Temple of Olympian Zeus. The Athenian Archaeological Society had been very active, and had discovered on the Acropolis not only a large number of archaic statues of great interest, but, in the space between the Parthenon and the Erechtheum, the site of a primitive temple, certainly earlier than the Parthenon, and possibly dating from the period of Pisistratus. The excavations at Eleusis had also been continued with good result. The French School, besides the discovery of an ancient gate, κατὰ τὸ Ἀφροδίσιον, at the Piraeus, had conducted very important excavations at the temple of Apollo Ptoleus in Euboea, where numerous archaic figures, resembling the Apollo of Thera and others, had been found, as also many inscriptions. Further work had been done by the French in the island of Delos. Turning to individual workers, Mr. Colvin referred to Mr. Bent's investigations in the island of Thasos, and to Mr. W. R. Paton's examination of ancient tombs and necropoleis in Caria. In Cyprus the site of Arsinoe had been discovered, and in the course of the excavations had been found vases of really fine workmanship, a ring, and other objects, which promised a rich result from further explorations. If funds could be raised, a most important excavation might here be carried on upon a most favourable site. The matter would probably be brought before members of the Society in the course of the autumn. In conclusion, the Chairman dwelt strongly upon the importance of adding as many members as possible, that the Society might have a large surplus of income each year, and be able to devote really adequate sums in aid of explorations as opportunity might arise.
MR. WATKISS LLOYD seconded the motion, and the Report was unanimously adopted.

At the usual ballot the former President and Vice-Presidents were re-elected, Professor P. Gardner being added to the latter. Lord Lingen, Mr. Watkiss Lloyd, Mr. A. H. Smith, and Dr. H. Weber were elected to fill vacancies on the Council, Mr. Capes, Mr. Gow, and Mr. P. Ralli retiring by rotation.

MR. BENT gave a short account of his discoveries in Thasos. These included (1) a Roman arch with three inscriptions recording that it had been erected in memory of certain emperors and generals who had protected outlying parts of the empire from barbarian invasion. He had also found a statue of a female, probably a priestess, named Sabina. He had further uncovered a theatre, and found that each seat was inscribed with a name, the letters in some cases being of good date. A peculiar feature was a circle of large blocks of stone in the centre of the orchestra, each inscribed with two large letters—H.P., P.A., ΣΕ, &c., not, however, making up a sentence. In the front of the theatre was a pretty Doric colonnade, but the stage was of Roman date. In the field adjoining the theatre was found a good archaic bas relief representing a banqueting scene.
A RHYTON IN FORM OF A SPHINX.

[PLATES LXXII. AND LXXXIII.]

The rhyton here published was found in a tomb at Capua in 1872, as described briefly in the Bulletino of that year (p. 42); it was acquired in the following year by the British Museum, and was soon thereafter included, but only in one view, among the 'Photographs of the Castellani Collection,' pl. 12. Always much admired for its beauty, both in the modelling of the Sphinx and in the drawing of the figures which encircle the cup above her head or occupy the spaces under her body, this vase has been seen at a certain disadvantage, as I believe, from a defective interpretation of the subject painted round the cup. In the Bulletino this subject was called 'Triton, Nike and other figures,' and this description has remained unchallenged. But obviously the figure here named Triton does not end in the tail of a fish, as a Triton should end. It is the tail of a serpent, and therefore he must be identified with some legendary person possessed of this combination—a human body ending in the coils and tail of a serpent. There can be no doubt that he is Kekrops, Κέκροπα σπέρματιν ειλίσσοντα as he is described by Euripides, or as

1 Ion, 1163. It should here be stated that the subject represented on this vase was rightly identified by Hartwig at a meeting of the Roman Institute last year. I had not however

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he appears in a Berlin terra-cotta, representing the birth of Erichthonios. On the terra-cotta Athene receives the infant Erichthonios from Gaia, who rises from the earth holding him up.

On the vase with which we are now concerned the incident has advanced a step. Athene and Gaia have disappeared, and the three daughters of Kekrops have come on the scene. Nike is offering a libation to Kekrops; the boy Erichthonios sits closely wrapped up in a mantle on a rock of the Acropolis. It is understood that in the meantime Athene had confided the boy to the care of the three daughters of Kekrops with injunctions as to secrecy. One of them, however, Pandrosos, had yielded to curiosity and opened the basket in which the boy lay. At the sight she ran frantic. We may assume that the frenzied figure behind Nike is Pandrosos, and thus while Nike is, so to speak, congratulating Kekrops on the secrecy of the birth of Erichthonios, his daughter has exploded the arrangement, and the presence of the boy is in the way of becoming an open fact. One of the daughters, standing before Erichthonios, holds a sceptre—probably to indicate the sceptre which is to pass to him in time. The third daughter shares a little of the astonishment of Pandrosos. While Kekrops is yet unaware of the divulging of the secret, Erichthonios, on his part, appears to be still oppressed with mystery, if we may judge so much from his mien and from his being closely wrapped up; the covering of his head is still conspicuous, though it has been pushed back as if to show the beginning of his awakening to reality. We have thus a better illustration, I think, than has yet been noticed of the lines where Euripides makes Ion hang up a piece of embroidery.

3 Arch. Zeit. 1872, pl. 63. Mr. Heath, Hist. Num. p. 452, fig. 277, gives a stater of Cyzicus with Gaia holding up Erichthonios, and on the same page he speaks of a figure of Kekrops, also on a Cyzicus stater. A vase in the British Museum, which has generally passed as a representation of the birth of Erichthonios, is now described as Athene receiving the infant Dionysos from the nymph Dirka. See Robert, Arch. Muench., p. 190. It is the vase engraved in Gerhard's Amerikana Vasenbilder, iii. pl. 161.

2 In the Berlin terra-cotta Kekrops places a flanger on his lips to indicate that he was aware of the secrecy which was to be maintained.

3 Ios, 1168.
Ion being (line 54) χρυσοφύλακα τοῦ θεοῦ | ταμίαν τε πάντων πιστῶν would have access to the stores of embroideries dedicated in the temple.

As regards the Satyr with his club and the female figure, possibly a Maenad, which occupy the spaces under the body of the Sphinx, there may not be any explanation of them beyond that of mere decorative effect. The Sphinx herself, however, suggests a train of thought appropriate to the secrecy of the birth of Erichthonios, no less than to what befel Pandrosos for her excess of curiosity. It is perhaps deserving of notice that in the same tomb with this vase were found (1) a deep cup with a scene of Demeter, Triptolemos and others at Eleusis, painted by Hieron; (2) a hydria with Boreas pursuing Oreithyia, (3) another hydria with a somewhat similar subject, and (4) a kylix painted by Bryges with scenes from the comic stage, one of them recalling Aristophanes, Birds, 1202, where Iris enters. So marked a consistency in the selection of Attic subjects may be held to prove what otherwise is very probable, that these vases had all been imported from Athens, as was the piece of embroidery at Delphi representing Kokrops and his daughters. The date of this importation would be earlier than the date of the Ion (Olymp. 89), but not much so; and we must therefore suppose that both Euripides and the painter of the Sphinx vase had derived a suggestion or impulse from a work of art conspicuous in Athens in their time. What that work was does not appear.

I may here mention, though it is not strictly necessary to the present purpose, that Euripides in the chorus of the Ion beginning (line 184) οὐκ ἐν ταῖς ζαθέαις Ἀθαναίς has been thought to have had in his mind a reference to newly executed sculptures on the temple at Delphi, and indeed it would seem hardly credible that he could have introduced those allusions to sculptures which follow on in this chorus without some

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3 Welcker, Alte Denkmäler, l. p. 169.
occasion of public interest to make them acceptable to his audience. On the other hand, if the sculptures which he there mentions were really sculptures on the temple at Delphi, it is remarkable how appropriate they were to the subject of his drama, being all of them connected with creatures of a serpent or semi-serpent nature. First we have Herakles slaying the Hydra, then Bellerophon with the Chimaera, and again groups of deities slaying giants, which perhaps we may assume to have been anguipede. If we suppose, as has generally been done, that these groups were selected by him from among the metopes of the temple, he need not have had any purpose to serve in mentioning them other than to help to strike the keynote of his drama, to form a sort of prelude to the great plot of Kreusa with her drops of Gorgon's blood, in which case the argument as to these sculptures having been then freshly executed would not necessarily follow. To the pediment groups, representing, the one, Apollo, Leto and Muses, the other, Helios, Dionysos and the Thyinides, he only refers with the words \( \text{εἰδώλων προσώπων καλλιέργεραν φῶν} \). The mention of such subjects would not have helped to tune the minds of the audience for the drama that was to be evolved, as did such a phrase as \( \text{σκέψαι κλέων ἐν τελέχειας λαύνωσι} \ \text{Γεγαντος} \) (line 206). It is commonly thought that the groups from the Gigantomachia which the chorus proceeds to notice had been sculptured in the form of metopes, like the groups of Herakles with the Hydra and Bellerophon with the Chimaera; but the phrase \( \text{ἐν τελέχειας λαύνωσι} \) seems rather to indicate a transition from the metopes to the frieze of the temple sculptured with a continuous composition like the Gigantomachia on a large krater in the British Museum,\(^2\) of the severe red-figure style.

To return to the vase, it should be noted that the body of the Sphinx is painted a soft, nearly creamy, white, which combines finely with the black, red, and vermilion of the rest of the

1 Braunstein, \textit{Voyages dans la Grèce}, ii. p. 151, had argued from this silence as to the subjects of the pediments that there had in fact not been sculptures in them at the date of the \textit{Iotas}, the groups by Praxias and Androsathena, as we know them from Pausanias, x. 19, 4, having been later additions according to Braunstein. But Weicker seems to be right in rejecting this view, \textit{Alla Denkmäler}, i. p. 189.

2 Engraved in Heydemann's \textit{Gigantomachia} (1881).
rhyton. The feathers of her wings are only faintly rendered by modelling, the contours of them being strengthened by lines of a yellowish colour; the small feathers in the breast are indicated in yellow colour; she wears a necklace formed of three Gorgon's heads of terra-cotta gilt suspended on a red line. Her lips and eyes are coloured. The hair over her forehead is gilt, the rest of it being inclosed in a vermilion cap on which is painted a pattern of fine zig-zag lines in white. Between her feet is a small spout connected with the interior of the vase, and possibly meant to facilitate the cleaning out of so irregularly shaped an interior. The Satyr and the female figure which occupy the spaces under the body of the Sphinx, one on each side, are in red with a black ground like the design round the cup. Both the drawing of the figures and the modelling of the Sphinx retain traces of the archaic manner, from which it may be inferred that the date of the rhyton would fall about B.C. 440.

A. S. Murray.
NUMISMATIC COMMENTARY ON PAUSANIAS.

III

Books IX. X., I. 1–38.

And Supplement.

[Plates LXXIV–VIII]

With this third part our Numismatic Commentary is completed. It consists of three sections:

(1) Boeotia and Phocis (Paus. IX. X.)
(2) Athens (Paus. I. 1–38.)
(3) Supplement; containing coins of Peloponnesus omitted in parts I. and II. of the Commentary.

The Athenian section of the work involved great difficulties, especially in view of the fact that it was difficult to treat of the Athenian coins without reference to reliefs and other works of art of Athens. This difficulty the compilers have met as best they could: the Athenian coin-lists were drawn up in the first instance by the Swiss colleague.

Special thanks are due to Herr Arthur Loebbecke and Professor Rhousopoulos of Athens for most liberal envoi of casts: also to Professor Michaelis for valuable hints and corrections in the Athenian section.

F. Imhoof-Blumer.
Percy Gardner.

Plataea.

1.—Paus. IX. 2, 7. Πλαταϊεύσει δὲ ναὸς ἔστιν Ἡρας, θέας ἄξιος.

... τὴν δὲ Ἡραν Ἑλείαν καλοῦσι, πεποίηται δὲ ὁ ἄρθου μεγέθει ἄγαλμα μέγα: λίθον δὲ ἀμφότερα τοῦ Πεντέλησιον, Πραξιτέλους δὲ ἔστιν ἔργα. ἐνταῦθα καὶ ἀλλο Ἡρας ἄγαλμα καθήμενον Καλλίμαχος ἐποίησε Νυμφευμένη δὲ τὴν θεών ἐπὶ λόγῳ τοιῷδε ὀνομάζουσιν.
Head of Hera to right wearing stephanos.

Similar head, facing.

Head of Hera in profile, wearing pointed stephanoe.

The reverse of the bronze coin is a cow, which was sacrificed to Hera, as a bull to Zeus. See Paus. ix. 3, 8. An ox was a dedicatory offering of the Plataeans at Delphi: Paus. x. 15, 1, and 16, 6.

The two silver coins with the head of Hera are fixed by Mr. Head (B. M. Cat. 1.c.) to B.C. 387–374. They are thus contemporary with the earlier activities of Praxiteles. We cannot with confidence assert that they are in any sense copied from his statue, but they will illustrate it as works of contemporary art.

**Theres.**

1.—Paus. ix. 11, 7. 'Τείρ δὲ τὸν Σωφρονιστῆρα λίθον βωμός ἐστιν 'Απόλλωνος ἐπίκλησιν Σποδίου, πεποίηται δὲ ἀπὸ τῆς τέφρας τῶν ιερείων.

ix. 17, 2. Statue of Apollo Boedromius.

2. 2. Statue like that at Branchidae.

**Apollo** seated on cippus, naked, holding bow; behind him, on the cippus, his tripod.

2.—Paus. ix. 11, 4. Ἐστάθα Ἦρακλείου ἐστιν, ἀγάμα δὲ τὸ μὲν λίθον λευκοῦ Πρώμαχος καλυμμένον, ἄρχον δὲ Ξενοκρίτου καὶ Εὐβίου Θηβαίων τὸ δὲ ἔσοντο τὸ ῥγαίον Θηβαίοι τε εἶναι Δαίδαλον νεομίκασι καὶ αὐτῷ μία παρίστατο ἔχειν οὐτός ... Θηβαίων δὲ τὰ ἐν τοῖς άετοῖς Πραξιτέλης ἐποίησε τὰ πελλὰ τῶν δώδεκα καλυμμένον άθλον.

25, 4. Herakles Rhinocolustes.

26, 1. Temple of Herakles Hippodectus.

Herakles advancing with club and bow; carrying off tripod; shooting; stringing bow; or strangling serpents.

These types, representing the exploits of Herakles, are given
in the B. M. Cat. to B.C. 446-426. In any case they are much earlier than the time of Praxiteles, and can have nothing to do with his pediments. The Herakles holding club and bow is the most interesting figure, and seems clearly to stand for the Hera-
kles Promachos ascribed to Daedalus. But it can resemble that
statue only in pose and attributes; in the execution the die-
cutter followed the ideas and customs of his own time. Compare
the Messenian coin P IV.

3.—Paus. ix. 12, 4. πλησιον δὲ Διονύσου ἄγαλμα, καὶ τούτο
Ὁνασιμῆδος ἐποίησε δὲ ὀλὸν πλῆρες ὑπὸ τοῦ χαλκοῦ-
τόν βωμὸν δὲ οἱ παῖδες εἰργάσαντο οἱ Πραξιτέλους.
IX. 16, 6. καὶ ἐγγυτάτω τοῦ θεάτρου Διονύσου ναὸς
ἔστιν ἐπίκλησιν Λυσίου.

Bearded DIONYSUS, in long chiton, standing, kantharos in
right hand.

Æ Auton. First century B.C. Phthia in (X l.)
Head, Coinage of Boeotia, p. 95.

Head of bearded Dionysus.

El. R Auton. Fifth and fourth centuries.
B.M. Cat. Pl. xiii. 5-9, &c. Num. Zeit. 1877, pl. 11.

Head of young Dionysus.

Æ Auton. Third century B.C.
B. M. Cat. Pl. vi. 5.

The reading in the passage first cited is corrupt: Kayser has
suggested ἐπιχώριος in the place of πλῆρες ὑπὸ τοῦ. See Brunn,
G.K. I. 297. The date of Onasimedes is unknown. The figure
on the coin is certainly archaic, as is proved not merely by the
beard and the long drapery, but by a certain stiffness of pose
and hardness in the outline of the back. We may compare the
Athenian coin CC vi.

4.—Paus. ix. 16, 1. Temple of Tyche;
25, 3 of Mater Dindymene.

Female head laureate and turreted, TYCHE or CYBELE; prob-
ably the former.

Æ late Auton. Phthia in (X ii.)
Head, Boeotia, p. 95.

We may compare the head probably of Messene, on the Mess-
senian coin P II. At Messene there was a statue of Thebes of
the time of Epaminondas.

5.—Paus. ix. 16, 5. Temple of Demeter Thesmophoros.
25, 5. Grove of the Cabeiri, Demeter and Cora.

Head of DEMETER facing, crowned with corn.
6.—OTHER TYPES at Thebes (see B. M. Cat.)
Poseidon seated and standing.
Head of Poseidon.
Head of Zeus.
Nike.
Athene standing, winged. See Imh. Flügelgestalten, Num. Zeit. iii. pp. 1-50. This type must represent rather Athene Nike than Athene Zosteria (Paus. ix. 17, 3): the only Athene mentioned by Pausanias at Thebes.

TANAGRA.

1.—Paus. ix. 10, 6. Τοῦ δὲ Εὐρίπου τὴν Εὐδοξίαν κατὰ τοῦτο ἀπὸ τῆς Βοιωτίας διείργασο. ... Ναὸς δὲ Ἄρτεμιδος ἐστίν ἑντάθα καὶ ἅγιλματα λίθου λενκοῦ, τὸ μὲν ἠδάς φέρον, τὸ δὲ ὑοκε τοξευούση. ... φοίνικες δὲ πρὸ τοῦ ιεροῦ πεφύκασιν.

ARTEMIS huntress in a tetrastyle temple, spear in raised right hand, torch in left; on each side of it a palm-tree; below ship with sailors.

Anton. Pius. Paris. (X iii.)
M. S. iii. 522, 110.

Artemis as above, without temple.

Anton. Pius. Imh. (X iv.)
Mion. S. iii. 522, 111 (dog beside her).

In a distyle shrine, Artemis on a basis advancing to right; holds spear and torch.

Commodus, B. M. (X v.)

Artemis advancing to right, holding burning torches in both hands.


The temple of X iii. containing a statue of the hunting Artemis and flanked by palm-trees is clearly the temple by the Euripus. The statue X v. is not greatly different from that on X iii., and the difference in the number of pillars is not essential.

2.—Paus. ix. 20, 1. Ταναγραῖοι δὲ οἰκιστήν σφεῖσι Ποίμανδρον γενέσθαι λέγουσι. ... Ποίμανδρον δὲ γυναικά φασιν ἀγαγέσθαι Τάναγραι θυματέρα Αἰλόλου Κορίννη δὲ ἔστω εἰς αὐτήν πεποιημένα Ἀσοποῦ πάτια εἶναι.

Head of POEMANDE: inscribed ΠΟΙΜΑΝΔΡΟΣ.

Anton. Imh.
Num. Zeit. 1877, 29, 106.
Head of Asopus: inscribed ΑϹΩΠΟϹ.

X. Anton. J mh. (X vi.)

The head of Asopus is bearded; it does not appear to be horned, or present the distinctive type of a river-god.

3.—Paus. IX. 20. 4. Ἐν δὲ τοῦ Διανύσου τῷ ναῷ θέας μὲν καὶ τὸ ἄγαλμα ἄξιον, λίθων τε ὑπὸ Παρίου καὶ ἐργοῦ Καλάμως, θάφημα δὲ παρέχεται μείζων ἐτὶ ὁ Τρίτων.

Under a roof, supported by two Atlantes on pillars, young Dionysus wearing nebri and boots; holds kantharos and thyrsus: below Triton swimming to left looking back.

X. Anton. Fins. B. M. (X vii.)
Commodus. Rhousopoulos.

Imhoof, followed by Curtius, published this coin as giving a representation of the statue by Calamis, as well as of the Triton in the temple. Wolters, however, maintains (1) that the Triton at Tanagra was no work of art but a specimen preserved by pickling; (2) that the type of Dionysus on the coin is certainly not earlier than the time of Pheidias, and cannot represent a work of Calamis. There is force in these observations; perhaps a solution of the difficulty may be found in this direction; the Triton may be introduced as a sort of mint-mark or local symbol of the city of Tanagra of which the pickled Triton was the chief boast. And the building represented on the coin may not be the temple of Dionysus, but a shrine with roof supported by two Atlantes, and containing not the statue by Calamis, but one of later date.

The following may be a figure of Dionysus:

Male figure standing to right, in raised right, sceptre or thyrsus, in left an object which looks like a huge ear of corn or bunch of grapes.

X. Augustus. J mh. (X ix.)

This figure is on so small a scale that the details are obscure. The god seems to wear a chlamys or nebri over the shoulders; whether he is bearded or beardless is uncertain. This figure should from the analogy of the other small coins of Tanagra represent a statue; and it is more like what we should expect in a Dionysus of Calamis than the figure of the previous coin.
4.—Paus. ix. 22, 1. Ἐν Τανάγρᾳ δὲ παρὰ τὸ ἱερὸν τοῦ Διονύσου Θεμίδος ἐστιν, ὁ δὲ Ἀφροδίτης, καὶ ὁ τρίτος τῶν ναῶν Ἀπόλλωνος, ὁμοῦ δὲ αὐτῷ [καὶ] Ἀρτεμίς τε καὶ Λιτῶι.

x. 28, 6. Apollo at Delium. ἔδηλωσε δὲ καὶ ὁ Μήδος Δάτης λόγως τε, οἷς ἐπεὶ πρὸς Δηλίων, καὶ τῷ ἔργῳ, ὑνίκα ἐν Φαυλίσίῃ ἡ ἀγάλμα εἰρύον Ἀπόλλωνος ἀπεδώκεν αὐτῷ Ταναγραίοις ἐς Δήλιον.

Archaic Apollo facing; holds in right hand a branch, in left a bow: hair in formal curls.

A. Germanicus. Inh. (X x.) B. M. Eckhel, Syll. pl. iii. 10. Commodus (Germanicus?) Mus. Sanctuarii, pl. 24, 201.

This figure is of the usual archaic type, much like the Apollo of Tectaeus and Angelion at Delos (CC xI.—xIV.) and decidedly more archaic than that of Canachus at Miletus, since the legs seem to be parallel to each other as well as the arms. On the coin the hard outlines of chest and hips are conspicuous. This figure may be a copy of the statue at Delium, traditionally said to have come out of a Phoenician ship.

5.—Paus. ix. 22, 1. Ἐς δὲ τοῦ Ἐρμοῦ τὰ ἱερὰ τοῦ τε Κριφόρου καὶ ὑπὲρ Προμαχον καλοῦσι, τοῦ μὲν ἐς τὴν ἐπίκλησιν λέγουσι τοῦ Ἐρμῆς σφίσαι ὑποτρέψαι νόσου λαιμόδη περὶ τὸ τεῖχος κρινόν περιενεκτόν, καὶ ἐπὶ τούτῳ Καλαμίς ἐποίησεν ἀγαλμα Ἐρμοῦ φέροντα κρινόν ἐπὶ τῶν ὅμων.

Τὸν δὲ Ἐρμήν λέγουσι τοῦ Προμαχον Ἐφετριέων ναυσίν ἐὰν Εὐβολᾶς ἐς τὴν Ταναγραίαν σχοινίον τοῦ τὸ ἐφήβους ἐξαγαγεῖν ἐπὶ τὴν máχην, καὶ αὐτόν ἀτε ἐφήβου στήλεις ἀμμόριον μάλα ἐργασάθηται τῶν Εὐβολῶν τροπῆς. Κεῖται δὲ ἐν τοῦ Προμαχον τὸ ἱερό τῆς [τῆς] ἀνθράκων τῷ ἱπτόλοιον τραφῆναι δὲ ὑπὸ τῷ δέντρῳ τοῦ Ἐρμῆν τούτῳ νουμίζουσιν.

Hermes Criophorus; naked, facing.


Hermes Promachus facing, holds in right hand a strigil, in left a caduceus (/)

A. Trüm. B. M. (X xIII.) See however B. M. Cat. p. 66.

Hermes naked, his feet winged, standing to right, caduceus in left hand; beside him a tree on which sits an eagle; right hand rests on hip, left on tree.
The first of these types (XI, XII) clearly reproduces the Hermes of Calamis. One arm of the god passes round the forefoot and one round the hindfoot of the ram; on one coin the hands seem to meet on the breast as in the well-known Athenian statue of Hermes carrying a bull; on the other coin one hand seems to be higher than the other. The pose of the god is stiff and his legs rigid; he is naked. He is also beardless, but whether his feet are winged, the scale of the coin makes it impossible to say.

The second type (XIII) is identified by means of the strigil, if it be a strigil, with Hermes Promachos. This type seems to represent an original of the fifth century. The hair of the god is long, his left leg is advanced and bent, but he can scarcely be said to lounge.

The third type (XIV.—XVI) is connected with the temple of Hermes Promachus by the tree whereon the eagle sits, which is doubtless the andrachus of the story. At the foot of the tree is a curved object which may be a strigil. The figure is youthful and wears short hair, but the pose is somewhat stiff.

6.—OTHER TYPES at Tanagra.

Three nymphs draped, hand in hand.

HALLIARTUS.

1.—Paus. IX. 26, 5. Από δὲ τού δροσού τούτου πέντε ἄπέχει καὶ δέκα σταδίους πόλεως ἑρείπια ὸμυχρηστόν. φασὶ δὲ ἐνταῦθα οἰκήσαι Ποσειδώνος παῖδα ὸμυχρηστόν. ἐπὶ ἕμοι δὲ ναός τε καὶ ἄγαλμα Ποσειδώνος ἔδειπτο ὸμυχρηστόν καὶ τὸ ἄλασος, ὃ δὴ καὶ Ὀμυρος ἐπηνεσε. Poseidon naked, charging to right with raised trident.

Onchestus was in the territory of Halliartus.

THESPIAE.

1.—Paus. IX. 26, 8. τὸ δὲ ἄγαλμα τὸ Διονύσου καὶ αὖθις Τόχης.

Tychē standing: holds patena and cornucopiae.
2.—Paus. ix. 27, 5. ἐστὶ δὲ καὶ ἑτέρῳ Ἀφροδίτῃ Μελανίδος ἱερόν, καὶ θεάτρων τε καὶ ἄγορά θέας ἄξια· ἕναυθα Ἦσιόδος ἀνάκειται χαλκοῦ.

Head of Aphrodite, with one or two crescents in the field.

B. M. Cat. pl. xvi. 8-10. Imh.

Aphrodite standing draped; the end of her himation falling over her left arm, her right hand outstretched over a draped figure, apparently female, who holds flower and lifts her dress.

Æ Domitian. Imh. (X xix.)

One is tempted to bring this group into connexion with the statues of Athene Ergane and of Plutus standing by her, mentioned by Pausanias (26, 8). But the taller figure has none of the attributes of Athene, and the shorter figure is clearly a draped goddess and no representation of Plutus. The statues of Aphrodite resting on a draped archaic female figure are collected by Gerhard in his paper Venere Proserpina, plates vii.—xii. See also R. Schneider, Statuette der Artemis, Vienna, 1886.

3. Other types at Thespiae.

Apollo with hair in queue seated to right on cippus, in citharoedic costume; holds lyre.

Æ Domitian. B. M. (XX.) Rhousopoula.

Here again we are at first sight tempted to see a copy of a monument described by Pausanias, the seated statue of Hesiod thus described by Pausanias (30, 3): Κάθεται δὲ καὶ Ἦσιόδος καθάραν ἐπὶ τοῖς γόνασιν ἔχουν, οὐδὲν τι σικεῖον Ἦσιόδῳ φόρημα. But the figure is clearly beardless, which we can scarcely suppose Hesiod to have been. It is, however, open to question whether Pausanias may not have taken an Apollo Citharoedus for a Hesiod.

Apollo draped, facing, holds plectrum and lyre.

Æ Domitian. B. M. (XXI.) Rhousopoula.

Veiled female head, wears calathos.


Veiled female figure, right hand raised.

Æ Domitian. B. M.

CORONEIA.

1.—Paus. ix. 34, 1. Πρὶν δὲ ἐστὶ Κορώνειαν ἐξ Ἀλακομηνοῦ ἀφικέσθαι, τῆς Ἰτωνίας Ἀθηνᾶς ἐστί το ἱερόν.... Ἔν δὲ τῷ ναῷ χαλκοῦ πεποιημένα Ἀθηνᾶς Ἰτωνίας καὶ Διός
PHOCIS.

1.—Paus. x. 2, 5—7. Mention of Onomarchus and Phalaecus. Both names are found on autonomous copper of Phocis

B. M. Cat. p. 23, &c.

DELPHI.

1.—Paus. x. 5, 1. "Εστι δὲ καὶ ἀνοδὸς διὰ τῆς Δαυλίδου ἐς τὰ ἀκρα τοῦ Παρνασοῦ, μακρότερα τῆς ἐκ Δελφῶν, οὐ μέντοι καὶ κατὰ ταῦτα χαλέπη.

PARNASSUS within wreath; inscribed ΠΥΘΙΑ.


In the engraving of Millingen, Parnassus appears to be depicted on the coin much in the style of modern landscape-painting, a mountain with three summits. This is for Greek art a most unusual mode of representation, the nearest parallel being the type of Mons Argaena on the coins of Caesarea in Cappadocia, and the mountains on two coins of Amisus, struck by Trajan and Hadrian (Imh.)

2.—Paus. x. 5, 13. τῶν δ’ ἐφ’ ἡμῶν τῷ θεῷ ναὸν φιλοδόμησαν μὲν ἀπὸ τῶν ιερῶν οἱ 'Ἀμφικτύονες χρηματίων, ἀρχιτέκτονες δὲ [τε] Ἐπινθαρός ἔγινετο αὐτοῦ Κορίνθιος.

X. 19. 4. Τά δὲ ἐν τοῖς ἄετοις, ἔστιν Ἀρτέμις καὶ Δητώ καὶ Ἀπόλλων καὶ Μοῦσαι . . . τὰ μὲν δὴ πρῶτα αὐτῶν 'Αθηναίος Πραξίας, μαθητὴς Καλάμιδος ἐστίν ἐργασάμενος.

24, 1. Εἰν δὲ τῷ προφάω τῷ ἐν Δελφοῖς γεγραμμένα ἐστὶν ὀφελήματα ἀνθρώποις ἐκ βίων. ἐγράφη δὲ ὑπὸ ἀνδρῶν οὓς γενόσθαι σοφοὺς λέγουσιν "Ελληνες.

24, 4. ἐστηκε δὲ καὶ ἀγάλματα Μοιρῶν διὸ υἱὸς ἀντὶ δὲ
front of tetrastyle temple, with pediment containing standing figures: E (Delphic E1) between pillars.

The pediment is variously represented on these two coins: on No. xxii. there seems to be a standing figure with hand raised between two crouching animals; on No. xxiii. there seem to be several figures.

Temple of Apollo with six columns at side: in the entry statue of Apollo naked, standing, resting left elbow on a pillar, his right hand advanced; at his feet omphalos or altar.

Similar figure of Apollo without temple or omphalos—

Apollo naked, standing to left, his right foot supported on a square basis, holds in right hand lyre which rests on knee, in raised left branch of laurel, left elbow rests on tripod, on the basis of which is inscribed ΠΥΟΙΑ.

For this coin our only authority is the plate of Sestini's work, which is not altogether trustworthy; the lyre seems impossibly small, and the letters ΠΥΟΙΑ may be suspected; in fact it is not unlikely that the figure described by Sestini may be identical with that in the next description.

Apollo naked, standing, in his right hand a branch, his left hand raised; behind him, tripod on basis: at his feet, river-god (Plestus, Paus. x. 8, 8).

There is an appearance of a staaf in the left hand of Apollo. Tripod on stand.

Altar bound with laurel.
Apollo standing; in right hand branch or patera; left arm resting on pillar and holding lyre.

Hadrian. Mon. 8. iii. 499, 88 (Vaillant).
Caracalla. Mon. ii. 98, 31 (Vaillant).

The types thus far described are such as can with reasonable probability be supposed really to represent the temple at Delphi and objects contained in it. First we have the front of the temple (X xxii.) supported by six Ionic columns and surmounted by a pediment, in which may be discerned a standing figure with arm raised as if to strike, and two animals crouching in the corners. Steps lead up to the temple. The letter E, which occupies the intercolumniation, is no doubt the mysterious Delphic E as to which Plutarch has written: it here stands, in the shorthand usual in Greek art, for all the wise and witty sayings set up in the pronais. Next comes a side view of the same temple (X xxiv.), the pediment occupied by a mere disk. In the front appears a naked standing figure of Apollo, his elbow resting on a column. This figure repeated in X xxvi. would seem to be the principal statue of Apollo in the Temple. Two other sets of coins present to us a figure in general pose closely like this, but varied in attribute and detail. Of one set, only known from the descriptions of Vaillant, we are unable to figure a specimen. The other type appears as Y I. Here the figure of Apollo is doubly localised, by the presence of the river-god, and by the tripod on a stand in the background, which tripod is the type of Y II. It has been wrongly supposed that this tripod stands for that dedicated by the Greeks after Plataea and placed on the brazen serpents still preserved at Constantinople (cf. Paus. x. 13, 9), wrongly, since in Pausanias' time the tripod had already disappeared and only the stand remained. Rather it stands for the sacred tripod whereon the soothsaying priestess, the Pythia, sat to deliver her oracles. On the coin published by Sestini it is inscribed ΠΥΘΙΑ; this inscription, supposing it really to exist, is somewhat ambiguous: it may indicate that the tripod was dedicated in memory of a victory in the Pythian games, or it may have a more local signification.

When we reach the question in what part of the temple the statues copied on these coins existed we land in great difficulties. The two statues mentioned by Pausanias are that of Apollo Moeragetes, and a golden statue undescribed, kept in the
adytum. The latter statue is mentioned by various writers, but not described. Wieseler (Denkm. II. 134) observes that the statue probably held a lyre, but even this is not completely established by the passages he cites, Plutarch, de Pyth. orac. 16, Sulla 12. It is therefore not improbable that the figure on the coins above mentioned may be the Apollo of the adytum, though we must mention as an alternative possibility that that statue is repeated rather on some of the coins mentioned below which bear the type of a Citharoedic Apollo.

The golden statue can scarcely be supposed to be of earlier date than the times of Onomarchus, or it would probably have been seized by him.

Paus. x. 16. 3. Τὸν δὲ ἐντὸ Δελφῶν καλοῦμενον ὄμφαλον, ἀλθον πεποιημένον λευκοῦ, τούτῳ εἶναι τὸ ἐν μέσῳ γῆς πάσης αὐτοί τε λέγονσιν οἱ Δελφοὶ, κ.τ.λ.

Obs. Tripod.

Rev. Omphalos; thus represented Ω.


Æ Anton. Hanns, t. pl. iii. 12.

Faustina Sen. B. M.

Omphalos, entwined by snake, and covered with net-work.


Æ Hadrian.

Omphalos on basis.

Æ Hadrian. Inh.

Omphalos on rock.

Æ Hadrian. B. M. Cat. pl. iv. 20.

Apollo naked, standing, right hand resting on head, left hand half raised.

Æ Hadrian. B. M. (Y III.)

Apollo Citharoedic, in long chiton, advancing to right, playing on lyre.

Æ Anton. Millingen, Rüssel, II. 10 and II.


Apollo Citharoedic facing, clad in long chiton, holds plectrum and lyre.

Æ Faustina Sen. Rhynosopoulos.

Apollo, wearing himation, seated on omphalos; right hand raised.

Æ Hadrian. Berlin (Y V.)

Apollo laur., naked to waist, seated to left on rock, on which lyre; his right hand rests on his head.

Æ Faustina Sen. Vienna, Schottenstift (Y VI.)

R.S.—VOL. VIII.
Coin struck by Amphictyons (x, 8, 1). Obv. Head of Demeter veiled and crowned with corn. Rev. Apollo, laur., clad in long chiton, seated to left on omphalos; right hand raised to his chin, in left, laurel-branch; lyre beside him.

Ἀ. Fourth cent. B. M. (Y VII.)
Ihm. Berlin.

Inscription ΠΡΟΠΟΛΟΙ ΑΜΦΙΚΤΥΟΝΕΣ.


Head of Apollo, laureate.

Ἀ. Α. Auton. Berlin. (Bow before head.)

We have here a large group of types of Apollo the origin of which we cannot refer to any known statue at Delphi. The first type (Y III.) certainly has a statuesque appearance, and Y IV. belongs to that class of representations of Apollo Citharoedus of which the origin is attributed to Scopas. As to these see Overbeck in the Berichte of the Saxon Academy, 1886. Wieseler (Denkmäler, ii. 134a) regards the figure on the coin as a copy of a statue in the theatre of Delphi. The seated figures of Apollo cannot be traced back to a sculptural original; one of them (Y VII.) belongs to a period when we should expect the die-sinker to invent a type for himself, and not to copy a statue; the other two are of imperial times, but cannot be identified. The latter of the two heads of Apollo (Y VIII. IX.) is probably copied from a statue; the queue falling on the neck of the god behind, and the severe features seem to indicate a work of early art.

Laurel wreath inscribed ΠΥΘΙΑ (Paus. x. 7, 8).


Triped with ΠΥΘΙΑ.


Table with ΠΥΘΙΑ.


3.—Paus. x. 8, 6. ‘Ἐκελθώντες δὲ εἰς τὴν πόλιν εἰσὶν ἐφεξῆς ναῷ... ἀ τέταρτος δὲ Ἀθηνᾶς καλεῖται Προνίας. Τῶν δὲ ἀγαλμάτων τοῦ ἐν τῷ προνίῳ Μασσαλιωτῶν ἀνάθημα ἐστὶ, μεγεθεὶ τοῦ ἐνόον ἀγαλμάτως μείζον. Αθηνῆ standing; spear in her raised right hand, shield on left arm.

Ἀ. Hadrian. Paris. (Y x.)
Faustina Sen. Ihm. (Y XI.)
Mus. S. ill. 500, 50-51.
This type may be compared with those of Athens (AA xv. xvi). The pose and attributes of the goddess belong to the time when the stiff archaic Palladia had been superseded by statues of softer outline and gentler movement, but before Phidias had entirely recreated the ideal of the deity.

4.—Paus. x. 32, 7. Ἵδι ἐὰν τὴν Κορώνιον μεγέθει τὲ ἔπερβάλλει τὰ εἰρήμενα, καὶ ἔστιν ἐπὶ πλείστον οὐδεύσαι δὲ αὐτοῦ καὶ ἀνευ λαμπτήρων ὥς τε ὄροφος ἐς αὐταρκεῖς ἀπὸ τοῦ εὔφοροις ἀνέστησε, καὶ ὑδ eof τὸ μὲν ἀνερχόμενον ἐκ πηγῶν, πλέον δὲ ἐτί ἀπὸ τοῦ ὄροφου στάζει, ὡστε καὶ δὴλα ἐν τῷ ἐδαφεὶ σταλαγμῶν τὰ ἵχνη δια παντὸς ἐστὶ τοῦ ἄντρου. Ἡερόν δὲ αὐτὸ ὅπερ τὸν Παρνασσὸν Κορώνιων τε ἐστι Νυμφῶν καὶ Πάνος μάλιστα ἐγγραται.

Pan naked, in human form, seated on rock, in right hand pedum, which rests on another rock.

Æ Hadrian. B. M. (Y xii.)
Pan seated to left in Corycian cave.


Pausanias does not speak of a statue of Pan; the representations on the coins seem to be rather of the class which indicate the presence of deities at certain localities than of the class which reproduce works of art.

6.—OTHER TYPES at Delphi:

Altar wreathed, on basis.

Æ Hadrian. Invh. B. M.
Raven on olive-branch.

Æ Hadrian. B. M. Paris.
Lyre on rock.

Æ Hadrian. Munich.
Artemis as huntress, clad in short chiton.


Several figures of Artemis are mentioned among the donaria at Delphi.

ELATEIA.

1.—Paus. x. 34, 6. Ἐπὶ τῷ πέρατι ὡς τῷ ἐν δεξιά τῆς πόλεως θειάρχον τῇ ἐστι καὶ χαλκοῦν Ἀθηνᾶς ἄγαλμα ἀρχαίον ταύτην τὴν θεόν λέγουσιν ἀμύνας σφίσιν ἐπὶ τοὺς ὄμοι Ταξίρχας βαρβάρους.

Ἐλατείας δὲ ὡς ὁσιότατος εἴκοσι ἀφετήρευν Ἀθηνᾶς ἐπίκλησιν Κρανέας ἱερόν.
8. Τὸ δὲ ἄγαλμα ἐπηθεὶς μὲν καὶ τούτῳ οἱ Πολυκλέως
παιδεῖς, ἐστὶ δὲ ἐσκευασμένον ὡς ἐς μάχην, καὶ ἐπειρ-
γασται τῇ ἀσπίδῃ τὸν Αθήναν μίμημα ἐπὶ τῇ ἀσπίδῃ
τῆς καλουμένης ὑπὸ 'Αθηναίων Παρθένου.

ATHENE in form of Palladium.
κ. Αὐτ. B. M. (Y xvi.) & c.
Similar; in field, tripod.
κ. Αὐτ. B. M. Inv.
Athene charging to right with spear advanced, shield on left arm.
κ. Αὐτ. B. M. (Y xv.)
Head of Athene.
κ. Αὐτ. Παρισ.
We meet here with a difficulty; Pallas appears fighting in
two different attitudes; and it is impossible to say with
certainty which is nearer to the sculptural work of the sons
of Polycles, Timocles and Timarchides. But the date of these
artists is later than that of the coins, 3rd century B.C.

ANTICYRA.

1.—Paus. x. 36, 8. Ἡ ἐστὶ δὲ σφιγν ἐπὶ τῷ λιμένι Ποσειδῶν
οὐ μέγα ἱερὸν, λογάσιν φιλοδομημένον ἄθικώς· κεκοινιαται
δὲ τὰ ἐντός. τὸ δὲ ἄγαλμα ὀρθὸν χαλκοῦ πεποιημένον,
βέβηκε δὲ ἐπὶ δελφὶν τῷ ἐτέρῳ τῶν ποδῶν κατὰ τοῦτο
δὲ ἔχει καὶ τὴν χειρὰ ἐπὶ τῇ μηρᾷ, ἐν δὲ τῇ ἐτέρᾳ χειρὶ
τριαντά ἐστίν αὐτῷ.

Head of POSEIDON.
κ. Αὐτ. Βερλίν.

2.—Paus. x. 37, 1. Τῆς πόλεως δὲ ἐν δεξιᾷ, δύο μύλιστα
προελθοῦσι ἀπ' αὐτῆς σταδίους, πέτρα τέ ἐστιν ὕψηλη,
μοῖρα ὄρους ὁ πέτρα, καὶ ἱερὸν ἡ αὐτῆς πεποιημένον
ἐστίν Ἀρτέμιδος· ἔργον τῶν Πραξιτέλους, ἐδίδα ἐχοῦσα
τῇ δεξιᾷ καὶ ὑπὲρ τῶν ὄμοιος φαρέτραν παρά δὲ αὐτῆς
κόψαν ἐν ἀριστερᾷ· μέγεθος δὲ ὑπὲρ τὴν μεγίστην γυναικά
tὸ ἄγαλμα.

ARTEMIS clad in short chiton advancing to right, quiver at
shoulder; in her right hand bow, in her left torch; dog
beside her.
κ. Αὐτ. Βερλίν. (Y xix.)

This type and the head of Poseidon are two sides of the same
coin. The torch borne by Artemis is distinctive, and gives us
reason to think that the figure of the coin is, if not exactly a
copy, at all events a free reproduction of the Anticyran statue of Artemis by the sons of Praxiteles, Cephisodotus and Timarchus. The old reading was ἔργον τῶν Πραξιτέλων, and the statue is cited by Brunn (G. K.) and other writers as a work of Praxiteles himself. And in fact the reading of our text does not exclude Praxiteles as the artist, cf. the phrase ἔργον τῶν Μύρων (ix. 30, 1) and compare Arch. Zeit. 1876, p. 167.

ATHENS.

I. (a) Paus. i. 1, 1. Athene Sunias: temple on the top of the promontory of Sunium.

(b) i. 1, 3. Athene in Piraeus, bronze statue holding lance.

(c) i. 1, 4 and 36, 4. At Phalerum. Temple of Atheno Seiras.

(d) i. 2, 5. Near Cerameicus. Statue of Athene Paeonia.

(e) i. 8, 4. In the temple of Ares, statue of Athene by Locrus of Pares.

(f) i. 14, 6. In or near the temple of Hephaestus. Statue of Athene with blue eyes, γλαυκον ἔχον τους ὀφθαλμοὺς.

(g) i. 23, 4. On the Acropolis. Statue of Athene Hygieia (by Pyrrhus of Athens).

(h) i. 24, 1. On the Acropolis. Athene striking Marsyas, for picking up the flutes thrown away by her.

(i) i. 24, 2. On the Acropolis. Athene springing from the head of Zeus.

(j) i. 24, 3. On the Acropolis. Athene producing the olive, and Poseidon waves.

(k) i. 24, 5. The Parthenon. Subject of west pediment birth of Athene, of east pediment contest of Athene and Poseidon for the land.

(l) i. 24, 5-7. In the Parthenon. Chryselephantine statue, standing, in long chiton; on her breast, Medusa-head; holding Nike and spear, shield at her feet, by her spear, snake.

(m) i. 26, 4. On the Acropolis. Seated statue by Endoeus.

(n) i. 26, 6. On the Acropolis. Athene Polias, very sacred statue said to have fallen from heaven.

(o) i. 28, 2. On the Acropolis. Bronze statue by Pheidias (Promachos). Lance-point and helmet visible on the way from Sunium: shield decorated by Mys.
(p) l. 28, 2. On the Acropolis. Athene Lemnia, most remarkable of Phenicia's works.
(q) l. 30, 4; 31, 6. At Colonus. Altar of Athene Hippia, also at Acharnae.
(r) l. 32, 2. On Pentelicus. Statue of Athene.
(s) l. 37, 2. Temple of Demeter on sacred way. Athene and Poseidon honoured there.
(t) l. 37, 6. Temple of Apollo on sacred way. Statue of Athene.

In the following classification of the various types of Athene we would not be understood positively to endorse the identifications inserted in the text of coin-types with ancient works of art. But for the identifications there is, in each case, much to be said, and as we have not space to discuss them at length, we accept them provisionally in order to obtain a basis for arrangement. If any of them be hereafter disproved, it will not destroy the value of our work.

1. ATHENE PARTHENOS (t).

Athene standing, aegis on her breast; holds in right hand Nike, in left, spear; left hand rests on shield represented in profile.
AE Inh. B. M. Loebbeke. (Y xviii.)
Hunter Coll. Pl. x. 26, 57.

As last, shield bearing Gorgoneion partly conceals her body.
AE B. M. (Y xix.) Beulé 258, 1.
As last but one; snake at her feet.
AE B. M. (Y xx.) Beulé 255.
AE B. M. (Y xxx.) Beulé 258.

With these coins we may compare the following type on a Cilician coin of the fourth century B.C. which seems also a reproduction of the Athenian Parthenos.

Athene facing, holds in right hand Nike, left hand rests on shield, right elbow supported by trunk of tree.
AE B. M. Gardner, Types, pl. x. 28. De Laynes' coll. (Y xxii.)
Also tetradrachms of Alexander I. and Antiochus VII., Euergetes, of Syria (Wieseler, Denkm. ii. 203; Br. Mus. Cat. Seleucidae, pl. xv. 5; pl. xx. 6, &c.).

Paus. l. 24, 5. Μέσω μεν οὖν ἐπίκειται οἱ τῷ κράνῳ Σφυγμός ἑκών, . . . καθ' ἑκάτερον δὲ τοῦ κράνους ἡμών ἑστὶν ἐπιγεμάσμαι.

Head of Athene in three-crested Athenian helmet; on the
side of it Pegasus running; over the forehead foreparts of horses.

R Ant. B. M. (Y xxiii.)

Bust of Athene in crested Athenian helmet, of which the ornamentation is obscure, but there seems to be an owl (?) on the neck-piece; wears necklace and aegis.


With these may be compared coins of Alexandria struck under Julia Mammaea.

Bust of Athene in three-crested Athenian helmet: on the top, sphinx, on the side a Pegasus or griffin, over the forehead heads of four horses.

Potin. B. M. (Y xxv.)

The literature which treats of the Parthenos statue of Phidias and its reproductions in statuette relief and coin is so extensive that it is quite impossible here to summarise the results which it establishes. The coins add little to our knowledge; but on one or two points their testimony is important:—

(1) the prop which on the Athenian statuette discovered in 1881 supported the right hand of Athene does not appear on the Athenian coins; but it does on a leaden tesseram at Berlin, which bears the inscription AŒ and reproduces the Parthenos statue (v. Sallet, Zeit. f. Num. x. p. 152.) On the Cilician coin above cited, the stump of a tree is similarly introduced as a support. In our plates will be found several instances in which a prop appears to have been placed under the arm of a statue, see E lxxvii., N xxiv., O ix., T vii., and more particularly the reproductions of the early statue of Artemis Laphria at Patrae on pl. Q, and the seated female figure, pl. EE xvi, xvii., who rests her hand on a column.

(2) The animal on the side of the helmet of Athene on late silver coins of Athens is generally quite clearly a Pegasus (as in xxiii.) but sometimes, though rarely, certainly a griffin. The coin of Imperial times (xxiv.) gives us a nobler, and in some respects truer, representation of the original, but the details cannot be made out. The coin of Alexandria (xxv.) adds the Sphinx as a support of the crest, and distinctly confirms the probability, established by coins and gems, that the visor of Athene's helmet was adorned with foreparts of four horses. Schreiber (Arch. Zeit. 1884, p. 196) remarks that owls are sometimes found on the coins in the place of the fore-
parts of horses; such coins are entirely unknown to us; the foreparts of horses are universal, and it can scarcely be doubted that they represent something which existed over the forehead of the Parthenos statue. A curious variant, however, occurs in the gold reliefs of St. Petersburg which give the head of the Parthenos (Athen. Mittheil. 1883, pl. xv., p. 291). In this case a sphinx supports the crest, flanked by Pegasus on each side; but over the forehead, in the place of the foreparts of horses, are foreparts of griffins and stags alternately.

2. ATHENE PROMACHOS (ο).

Athene facing, head left, spear transversely in right hand, shield on left arm, aegis on breast.

Æ B. M. (Ζ l.) Imh. Loebbecke (Ζ n.)
Beulé 390, 7. Lange in Arch. Zeit. 1881, 147.
Similar; before her, snake.
Æ. Hunter, pl. x. 39.

On the whole, Lange’s identification of this type as a reproduction of the Promachos of Phidias seems sound. He maintains that the turn of the head visible on the coin reproduces a turn of the statue’s head which was directed towards its right shoulder. He considers that the relief and statues published by von Sybel in the Athenian Mittheil. 1880, p. 102, also represent Athene Promachos.

3. THE ACROPOLIS.

The Acropolis-rock; on it to the left the Parthenon, to the right a staircase leading up to the Propylaea; between these, figure of Athene on basis; below, cave in which Pan seated to left.

Æ B. M. (Ζ m.) Imh. (Ζ iv.) Paris (Ζ v.)
Similar; Propylaea lower down, and type of Athene different.
Æ Vienna (Ζ vi.) Rhomopoulos.
Similar, right and left transposed.
Loebbecke (Ζ vii.)

III. iv. and v. of the plate represent roughly the Acropolis as seen from the north-west angle, in which ascept the marble staircase leading up to the Propylaea would appear on the extreme right, next, the Propylaea themselves, next, the bronze Athene, and next, the Parthenon; the Pantheon being somewhat to the left of the staircase. The staircase is the principal feature of the view, this ἡγέων τῆς ἀναβάσεως was executed in the
THE ACROPOLIS.

reign of Caius (C.I.A. iii. 1284—85). The coins are all of the age of the Antonines. When, however, we come to a consideration of details we find much want of exactness. The Propylaeae are very inadequately represented, and the orientation of the Parthenon is incorrect. M. Beulé thinks that Pan is in the act of playing on the flute; but this is very doubtful.

But the most important point is the type and attitude of Athene. It is clear from the position of the statue that the intention of the die-cutter was to represent the bronze colossus of Pheidias which stood in the midst of the Acropolis, and we ought thus to gain some evidence as to the details of that colossus. But any such hope is destined to failure. On some of the coins such as Z iv, as Lange has already observed, the type represented is clearly that of the Parthenos. On others (as Z iii) she clearly holds Nike in her right hand, but her left seems to be raised. It is further a doubtful point whether the apparent differences between Z iii, and Z iv, do not arise from mere oxidation.

4. ATHENE IN PEDITMENTS (k).

Athene running to right; in left shield and spear; right hand extended, beneath it olive entwined by snake; in front, owl.

E B. M. &c. Inh. (Z viii.)
Schneider, Die Geburt der Athene, 1880, pl. 1.

Similar figure; no olive, but to right snake or snakes.

E Loebbecke (Z ix.) Rhousopoulos.
Beulé, 390, 10 and 11.

Similar figure; no olive, but to left snake.

E Loebbecke (Z x.)

With these we may compare the following:

Similar figure, plucking with right hand twig from olive; under olive, owl on pillar; to right, altar.

E Roman medallion of Commodus. B. M. (Z xiii.)
Frohner, p. 137.

Similar figure, holding in right hand Nike.

E of Tarra: Balbinus, &c.

R. Schneider (op. cit.) discusses the origin of this type which is widely copied in sculpture (e.g. Clarac, pl. 462a, No. 858a, a small statue of Pentelic marble in the Capitoline Museum) and in reliefs, as well as on coins and gema. By the aid of a puteal
discovered at Madrid (engraved also in L. Mitchell's *History of Sculpture*, p. 350) he traces the running figure of Athene back to the east pediment of the Parthenon, where the birth of the goddess is depicted. The resemblance of the coin-type to Athene on the puteal is very striking; but on the other hand we lack any satisfactory proof that the design on the puteal closely reproduces that of the pediment. Other writers, as Friederichs (*Numismatique*, 401) and Mr. Ernest Gardner (*Journal of Hell. Stud.* iv. 252) have seen in the type reproduced in statues and coins of this group Athene from the west pediment. Certainly she is closely like the goddess in Carrey's drawing of that pediment, only turned in the opposite direction. The attitude of the right hand is enigmatic. Mr. E. Gardner sees in it a gesture of triumph as the goddess points to the olive of her creation, but on the Roman medallion the goddess is distinctly plucking an olive-spray from the tree.

Thus it cannot be considered certain which of the pediments has furnished the prototype of this running Pallas; but it is not improbable that she may be traced to one or the other; her likeness to the extant figure called Iris in the eastern pediment strengthens the presumption.

A figure closely similar occurs in a round temple on a gem, in Wiesseler, *Denkmäler*, ii. 2160. This may be regarded as telling against the identification here proposed, but not with great force.

4. **Athene and Poseidon (k and j)**

Olive-tree entwined by snake, owl seated in the branches. To left of it Poseidon, in whose raised right hand trident pointed to the ground, and on whose left arm chlamys; at his feet dolphin. To right of it Athene, right hand advanced, in left shield and spear.

*Ε. B. M. Rheaspeudes (Ζ xii.), Vienna (Ζ xii.). Paris. Leebbecke (Ζ xiv.)
Stephani, *Complete Rendli*, 1872, p. 3, 8; p. 155, 1.

Similar, owl and dolphin wanting.

*Ε. Inh. (Ζ xvi.)

Athene standing to right; shield behind her, her left stretched towards olive, round which snake twines; owl on olive. On the other side of the tree Poseidon standing to left, his right foot resting on a rock, left hand resting on trident, right hand advanced.
Athene and Poseidon.

Æ Loebbecke (Z xvii.) Rhousopoulos.

Athene standing to left, grasping with right hand olive-tree, against which her spear leans, behind her shield and snake: on the other side of the tree Poseidon to right, his left foot resting on rock, right hand resting on trident, left hand advanced.

Æ Roman medallion of M. Aurelius.

Prov. Museum, Bonn (Z xv.)

cf. the relief published by Robert in the Athenae Mittheilungen for 1882.

We have here two entirely distinct groups, each comprising Athene, Poseidon, and an olive-tree entwined by a snake. The first group (XI., XII., XIV., XVI.) is closely like the celebrated group on the vase of St. Petersburg published by Stephani (C.R. 1872) and repeated in this Journal (III. p. 245), where some account is given of the various interpretations to which the group has given rise. In the other group (XV. XVII.) Athene and Poseidon are not in conflict but at rest, and apparently engaged in colloquy. One is naturally tempted to bring the former group into connexion with the west pediment of the Parthenon, and to regard the latter group as connected with the anathema on the Acropolis mentioned by Pausanias in passage j. A noticeable point in the coins of the first group is that the snake is in all cases distinctly hostile to Poseidon.

5. ATHENE STANDING BY OLIVE.

Athene standing to left before olive-tree; in her right hand spear held transversely, in her left shield which rests on the ground.


B. M. (Z xix.) Owl perched in tree.

Loebbecke. Owl at foot of tree.

Beulé, 390. 3. Owl in tree, snake at foot.

This Athene may perhaps be part of a group, which, when complete, would include Poseidon on the other side of the tree. On one specimen (Z xviii. B. M.) the snake which is twined round the tree seems to be looking at an enemy, who can scarcely be other than Poseidon. On the other hand the Athene of these coins is not exactly like the Athene of the groups above cited; more, however, like the goddess in the second than in the first group.

Paus. t. 27, 2.—Olive-tree in temple of Athene Polias:

Περι της ἐθάλας οὐδὲν ἔχουσιν ἄλλο εἰπεῖν ἦ τῇ θεῷ
μαστύριον γενέσθαι τούτο ἐς τὸν ἄγονα τὸν ἐπὶ τῇ
χώρᾳ.

Olive-tree with snake and owl.

Ε. B. M. &c.

Boulé, 391, 7-11.

Olive-tree with owl and amphora.

Ε. B. M. Leebeeka, &c.

Boulé, 391, 19.

Olive-tree, owl, amphora; palm-tree.

Ε. Rhoussopoulos.

Harms, i. pl. iii. 18.

Olive-tree, snake, and dice-box.

Ε.

Boulé, 392, 2.

Olive-tree, snake, owl, and dice-box.

Ε.

Boulé, 154.

7. ATHENE AND MARSYSAS (h.)

Athene standing, dropping the flutes; before her Marsyas in an attitude of surprise.

Ε. Athens Mus. Rhoussopoulos (Z xx.)


Overbeck, Gr. Plastik. i. p. 290.

Wieseler, Denkmäler, No. 239b.

Athene to left, right hand advanced, at her feet serpents; before her Marsyas in an attitude of surprise.

Ε. Bildl. Turin (Z xxi.)

This is an interesting group, and we find in it traces of sculptural origin, although Athene is not, as in the group described by Pausanias, striking Marsyas. Wieseler suggests (Nachrichten der k. Gesellsch. d. Wis. Göttingen, 1885, p. 324) that the reading Μαρσύαν παλοῦσα is corrupt, and that a better would be Μαρσύαν αἰλοῦντα ἀναπαίονσα. Cf. however Michaelis, Paus. descr. arcis, p. 9, and Petersen, Arch. Zeit. 1880, who explains the phrase of the text.

Several writers whose opinions are summied up by Overbeck (Gr. Plastik. i. 209, and note 165) agree in regarding the Marsyas of the coin, which is like a marble statue in the Lateran and a bronze statuette in the British Museum, as copied from the Marsyas of Myron. The attitude of Athene is on the two coins different, and as they are too ill-preserved for
us to judge of it in detail, we must content ourselves with saying that she is in a quiet attitude, indicating neither anger nor hostility. Pliny speaks of a group by Myron thus, \textit{(fecit) satyrum admirantem} $t$\textit{bias et Minervam}, which phrase applies far better to the group of the coin than the phrase of Pausanias; it thus appears not unlikely that we may have here a reproduction of the group of Myron, which may have been preserved at Athens.

We next reach a number of types of Athene which cannot be definitely traced back to a sculptural original; some are mere varieties of the types already described, some are new, and offer a field to investigation in future.

\textbf{8. Athene Nikephoros.}

Athene standing to right; spear in raised right hand, Nike in left, himation round waist.

\textit{Æ. B. M. Loebbecke.} Paris (Z xxii.)

Furtwängler in Roscher's \textit{Lexicon}, p. 702.

Beulé, 296, 6.

Athene standing to left; holds in right Nike, in left spear, shield slung on left arm.

\textit{Æ. Loebbecke (Z xxiii.)}

Athene standing to right; in right hand Nike, in left spear; at her feet snake to right; behind her, owl on pillar.

\textit{Æ. Naples (Cat. No. 7156) (AA i.)}

The first coin under head 8 belongs to the class of figures of which the Pallas of Velkotri is the most noteworthy specimen. Furtwängler in Roscher's \textit{Lexicon}, p. 702 describes the class, which seems to have originated in the fourth century.

\textbf{9. Athene Holding Owl.}

Athene standing to right; owl in left hand, patera (?) in right; clad in long chiton.

\textit{Æ. Imh. B. M. Loebbecke (AA ii.)}

Beulé, p. 357, 1, 2.

\textit{(Obv. Head of Zeus or Head of Artemis.)}

Athene standing to left; owl in right hand, spear in raised left; himation over shoulders.

\textit{Æ. R. M. (AA iii.)}

Athene standing to right; owl in her right hand, in her left spear held transversely; coiled snake at her feet.

\textit{Æ. Imh. Loebbecke. Rhooupoulos (AA iv.)}

Hunter, pl. x. 33.
Athene standing to right; owl in right hand, spear in left hand, shield on left arm, himation over shoulders.

**E. B. M. (AA v.)**

Athene standing to right; in raised right hand owl; behind her owl on pillar.

**E. Rhomopoulos, Loebbecks.**

Cf. Müller-Wisseler, Denkmäler, II, No. 221, where the object in the hand of Pallas is identified as a pomegranate.

The first described of these types is the most important, and seems clearly to portray a sculptural original of the early period; there is in the pose something of archaic stiffness. Buhl suggests that it may portray the Athene Archegetis, of which the scholiast to Aristophanes (Ares, l. 515) says γλαύκα εἰς ἔν τῇ ἱερή. But this phrase is not distinctive, the owl being a usual attribute of Athene; we are equally likely to be right in considering the present type as Athene Paconia. Athene Hygieia it cannot be, as that statue held a spear in the left hand: cf. Michaelis in Athenian Mittheil. I, 289.

10. **ATHENE HOLDING PATERA.**

Athene facing, head to left; patera in right hand, spear in left; shield on left arm.

**E. Loebbecks. Rhomopoulos (AA vi.)**

Athene facing, head to left; in right holds patera over altar, in left spear; shield on left arm.

**E Hunter, pl. XI. 4.**

Buhl, 236, 1.

As last, but left hand rests on shield; to left of altar, olive, with snake and owl,

**E Buhl, 236, 2.**

11. **ATHENE STANDING, ARMED.**

Athene standing to left, her raised right resting on spear, shield behind her; wears himation.

**E. Buhl, 290, 8. Imhoof (AA viii.)**

Athene standing to right; holds in raised right hand spear, left rests on shield before her.

**E Loebbecks (AA viii.)**

Athene standing to right; holds in raised right hand spear, on left arm shield; snake at her feet.

**E. Loebbecks (AA ix.)**

12. **ATHENE ARMED, RUNNING.**

Athene running to right, looking back, right hand outstretched, in left shield and spear; drapery flying from her shoulder; before her, snake to right.
Athene Armed, Running.

Athene running to right, right hand outstretched, on left arm shield; before her, snake to right.

The former of these two types is closely like the above-described figure of Athene from a pediment (Z VIII-X), the only noteworthy difference being in the position of the right arm, which in the pediment type is extended backward, in the present type is stretched to grasp the edge of Athene's shield. This latter type is remarkably like Athene (or Enyo) on the coins of the Lucanians and Bruttians of the third century.

Athene moving to left, spear transversely in right hand, on left arm shield; before her, snake to left.

Rhamspolus.

Athene moving to left, right hand advanced, in left shield and spear; before her snake, behind her owl.


Athene fighting to right; in raised right hand thunderbolt, on left arm shield.

Before her snake, horse's head or other symbol. Benelé, 355, 1-3.

Athene fighting to right; in raised right hand spear, on left arm shield.

Similar figure; behind her, olive-tree entwined by snake; before her, owl.

Beulé, 309, 13.

Similar figure, charging rapidly to right.

Athene charging to right; in right hand spear outstretched, on left arm aegis.

At her feet snake, owl, or other symbol.

These types seem to represent successive stages in the development of the normal Athene Polias.


Athene standing to left, holds in right olive-branch over coiled snake, on left arm shield.

Beulé, 309, 1. Hunter, xi. 10.
This type closely resembles some of those ranged under Athene running. Compare especially AA xiii.

15. ATHENE VOTING.

Athene facing; left hand on hip, in right, vote which she drops into amphora; beside her, shield.

Æ Rhousopoulos.

This coin is very obscure in details; it may represent Athene Areia, of the Areiopagus, cf. Paus. i. 28, 5.

16. ATHENE SEATED.

Athene seated to left on throne; Nike in right hand, spear in left; shield behind seat.

Æ Loebbecks (AA xx.) Imh. &c.
Beulé, 320, 1.

Athene seated to left on throne; patera in right hand, spear in left; shield behind seat; before her olive-tree.

Æ B. M. (AA xxii.) Loebbecks.

17. ATHENE IN CHARIOT.

Athene, holding spear advanced, in galloping biga to right.

Æ B. M. (AA xxii.) Imh. Rhousopoulos (small size.)
Beulé, 320, 14 and 15.

Similar figure in quadriga.

Æ B. M. Loebbecks (AA xxiii.)
Athene, with spear in raised right, in galloping biga.

Æ B. M.

18. ATHENE-NIKE. Cf. Paus. i. 22, 4. Temple of Nike Apteros.

Athene or Nike winged facing, clad in chiton and helmeted, holds in left hand a standard surmounted by an archaic Palladium.

Æ Copenhagen (AA xxiv.)
(Reverse, A Î, Owl.)

This is a remarkable and unique drachm, assigned by M. Beulé in the Revue to the time of Conon. It was perhaps intended to circulate in Asia, and in fact was probably issued from an Asiatic mint. It cannot be said with certainty whether the representation should be called Athene or Nike: the helmet and the Palladium are in favour of the former attribution. We have no reason to think that it reproduces a statue; certainly not that of Athene Nike on the Acropolis.

2. (a) Paus. i. 1, 3. At Peiraeus. Bronze statue of Zeus, holding sceptre and Nike.
At Peiraeus. Statues of Zeus and Demos by Leochares.

At Phalerum. Temple of Zeus.

In the gymnasium of Hermes. Statue of Zeus.

Near the royal stoa. Zeus Eleutherius.

In the senate-house. Xoanon of Zeus Bulaeus.

In the Olympicum. Colossus of Zeus in ivory and gold, set up by Hadrian.

In the Olympicum. Zeus in bronze.

Temple of Zeus Panhellenius and Hera, founded by Hadrian.

On the Acropolis. Statue of Zeus by Leochares.


Zeus naked, thundering, left hand advanced; archaic treatment of hair and beard; at his feet, eagle; sometimes symbols in field.

Zeus naked, standing, thunderbolt in right hand which hangs down, left hand advanced.

Zeus naked, standing, thunderbolt in right hand which hangs down, in left patera over altar entwined by snake.

Zeus seated, naked to waist, Nike in right hand, sceptre in left.

Jahn has proposed the theory (N. Mem. dell' Inst. A. p. 24) that the more archaic Zeus (t.) on the coins is a copy of the archaic statue of Zeus Polieus (k), and the later Zeus of a similar type (m.) is a copy of the statue by Leochares which stood beside it (f). On this theory Overbeck (K. M. p. 54) remarks that Jahn's identification of the archaic statue of Zeus Polieus though not certain is probable; and certainly its parallelism with the recognized type of Athene Polias (AA xiv.) is in favour of such identification. To Jahn's argument as to
the statue by Leochares; Overbeck adds that the altar in front of the figure on the coin (III.) may stand for the altar which stood before Zeus Polieus, where was performed the annual ceremony of the Buphonia or Diopolia (Paus. 1. 28. 11.)

The seated figure of Zeus (IV.) is very probably copied from the colossal statue set up by Hadrian in the Olympieum (g) which would naturally be a copy of the chryselephantine statue by Pheidias at Olympia.

3. (a) Paus. 1. 1. 3. At Peiraeus. Temple of Aphrodite, founded by Conon, after his victory at Cnidus.
(b) 1. 1. 5. Promontory Colias. Statue of Aphrodite Colias and the Genetyllides.
(c) 1. 8. 4. In the temple of Ares. Two statues of Aphrodite.
(d) 1. 14. 7. Near theard the Cerameicus. Temple of Aphrodite Urania; statue by Pheidias of Parian marble.
(e) 1. 19. 2. In the gardens (κηπωτα). Temple of Aphrodite, and herm of Aphrodite near, called Urania, eldest of the Moeræ.
(f) 1. 22. 3. South of Acropolis. Statues of Aphrodite Pandemos; new, but good.
(g) 1. 23. 2. On the Acropolis. Statue of Aphrodite by Calamis, dedicated by Callias.
(h) 1. 37. 7. In the pass to Eleusis. Temple of Aphrodite.
(i) 1. 20. 2. In Street of Tripods. Standing Eros and Dionysus by Thymillus.

Aphrodite does not seem to occur on coins of Athens. The figure described by Benelé (p. 225) as the Syrian Aphrodite is Isis; that figured as Aphrodite with the Genetyllides is the Delian Apollo.

Eros facing, with right hand crowns himself; in his left a palm.

R. Imhl. Benelé, 222.
Biggamer, Eros auf M. p. 3.

4. (a) Paus. 1. 1. 4. At Munychia. Temple of Artemis Munychia.
(b) 1. 19. 6. At Aegae. Temple of Artemis Agrotera: κατ’
τὸ ἀγαλμα διὰ τοῦτο ἔχει ταξιν, κ.τ.λ.
(c) 1. 23. 7. On the Acropolis: καὶ Ἀρτέμιδος ιερὸν ἔστι
Βραυρωνίας, Πραξιτέλους μὲν τέχνη τὸ ἀγαλμα, τῷ
θεός δὲ ἐστὶν ἀπὸ Βραυρῶνος δήμου τὸ ὄνομα. καὶ τὸ ἀρχαῖον ξύλινον ἐστὶν ἐν Βραυρώνι, Ἀρτέμις, ὃς λέγοντος, ἡ Ταυρική.

(d) i. 26, 4. On the Acropolis: Τῆς δὲ εἰκόνος πλησίον τῆς 'Ολυμπιοδόρου χαλκοῦν Ἀρτέμιδος ἁγιάξ ἐστιν ἐπίθεσιν Λευκοφρυτής, ἀνέθεσαν δὲ οἱ παῖδες οἱ Θεμιστοκλέους.

(e) i. 33, 1. At Brauron. Archaic xoanon of Artemis.

(f) i. 29, 2. By the Academy: τερίβολος ἐστὶν 'Ἀρτέμιδος καὶ ξύλα 'Αριστής καὶ Καλλότης.

(g) i. 38, 6. At Eleusis. Temple of Artemis Propylaea.

Archaic Artemis facing, clad in chiton with diplois, hair in formal curls; holds patera and bow; beside her, stag looking up.

R. B. M. (BB v.) Paris (De Lagom) (BB vi.)
Beulé, p. 287.

If the archaic figure of Artemis at Brauron was a copy of the ancient xoanon carried off by the Persians to Susa and given by Seleucus (Paus. iii. 16, 7) to the people of Scelencia in Syria, on whose coins (N xl. xii.) we find copies of it, the present representation does not reproduce the Brauronian statue as Beulé supposed, being of another type. It is far more probably an Artemis Leucophryne. The statue dedicated by the sons of Themistocles would in all probability be modelled more or less closely on the cultus-statue of that deity in her temple at Magnesia in Ionia, where Themistocles was dynast. This cultus-statue is often reproduced on late coins of Magnesia; the goddess was represented in nearly the same form at Magnesia as at Ephesus, with polus on head, the body in term-like shape, pendent fillets hanging from the outstretched hands. The figure on our coin does not fully conform to this description; the feet are articulate, and in the outstretched hands are patera and bow; nevertheless the scheme seems rather Asiatic than European, and it seems not unlikely that the sons of Themistocles may have innovated in details on the fixed traditional type.

Archaic Artemis facing, clad in long chiton, holds torch in each hand.


Artemis (not archaic) or Demeter facing, clad in long chiton,
NUMISMATIC COMMENTARY ON PAUSANIAS.

holds torch in each hand; beside her seated Dionysus, q.v.

R. B. M. (CC viii.)
Beulé, 302.

Artemis running to right, clad in long chiton, holds two torches —quiver at shoulder.

Æ. Loebbecke (BB viii.) R. M. (BB ix.) Rhousopoulos (BB x.)
Æ. Loebbecke (BB x.) Rhousopoulos. (Figure to left.)

Artemis Agrotera in short chiton, running, spear in her raised right hand, her left outstretched; beside her, hound.

R. B. M. (BB xii.)
Beulé, 214.

Artemis clad in short chiton, running, torch in both hands.

R. B. M. Inh. (BE xiii.) Æ Inh. (BE xv.) Loebbecke. (BB xiv.)
Beulé, 375.

Artemis clad in short chiton, running, a torch in each hand: beside her Demeter standing, clad in long chiton, holding a torch.

R. B. M. (BB xvi.)
Beulé, 325.

On Athenian coins, Artemis, when she bears one or two torches, is not easily to be distinguished from Demeter. The figure with short skirts is of course Artemis; as to the figure in long skirts we may hesitate: but on some coins, notably x, a quiver is distinctly visible, which can of course belong only to Artemis. When Artemis appears in company with Demeter (xvi.) Beulé (p. 325) calls her Propylaea, there being a temple of Artemis Propylaea at the sanctuary of Eleusis.

5. (a) Paus. i. 1, 4. At Phalerum. Temple of Demeter.

(b) i. 2, 4. Within the Peiraeacan gate: καὶ πλησίον ναὸς ἐστι Δήμητρος, ἄγαλμα δὲ αὐτῆς καὶ η ἐπὶ τῷ θόλῳ ἑρμάμενα στάτην Ἀττικοῖς ἔργα ἔναι Πραξιτέλους.

(c) i. 14, 1. ναὸς δὲ ὑπὲρ τὴν κρήνην ὁ μὲν Δήμητρος πεποίηται καὶ Κόρης, ἐν δὲ τῷ Τριπτυλέμον κελμένος ἐστὶν ἄγαλμα.

(d) i. 22, 3. At entrance to Acropolis. Temple of Demeter Chloe.

(e) i. 31, 1. In the Halimusian deme. Temple of Demeter Thesmophoros and Corn.

(f) i. 31, 1. In the Prospaltian deme. Temple of Demeter and Corn.
DEMETER or Cora standing; holds two torches turned downwards.

ARAM. (BB xvi.)

Æ. Munich. (BB xvii.)

Beulé, 198.

Demeter standing to left clad in chiton and over-dress; holds in right ears of corn, left rests on hip.

Æ. Oxford. (BB xix.)

Beulé, 219.

Demeter facing, head bound with ears of corn, clad in chiton with diplois, over-dress over arms; holds in left long sceptre, with poppy at top (?); right hand extended.

Æ. Paris. (BB xx.)

Beulé, 233, 1.

Demeter seated to left crowned with corn; holds in right two ears of corn, in left torch.

Æ. B. M. (BB xx.)

Beulé, 334.

Demeter seated to left on throne; holds in right hand two ears of corn, left rests on sceptre.

Æ. B. M. Loebbecke. (BB xxii.)

Demeter seated in chariot of snakes; ears of corn in her hand.

Æ. B. M.

Overbeck, Demeter, pl. ix. 24 and 25. Imh. M. Gr. pl. c. 25.

Demeter as above; torch in left hand.

Æ. B. M. Beulé, 289, 6; 322-23.

Demeter standing in chariot of snakes; holds ears of corn and cornucopiae.

Æ. E.

Beulé, 289, 2 and 4; 291, 1.

Demeter as above, holds ear of corn and torch.

Æ. Paris. (cf. Beulé, 289.)

Æ. Imh. (BB xxii.)

Overbeck, Demeter, pl. viii. 33.

Demeter, holding torch, standing in chariot of snakes; before her Cora holding long torch, behind her Artemis (?) who also holds torch.

Æ. Parma. (BB xxiv.) Rhousopoulos.

Beulé, 291, 2. Overbeck, Demeter, pl. viii. 39.

Triptolemus naked, standing in chariot of snakes.

Æ. Beulé, p. 291, 8.

Triptolemus naked to waist seated in chariot of snakes; holds ears of corn.

Æ. B. M. Loebbecke.

In the above list we have not attempted to distinguish types which represent Demeter from those which represent Cora. Nor
is it possible to determine which of the types represent sculptural originals. Most of them are discussed by Overbeck (K. M. iii 497); and we have not space for so long a discussion as would be necessary if we attempted to discriminate them properly.

6. (a) Paus. i. 2, 5. In the Gymnasium of Hermes. Dionysus Melpomenus.

(b) 1. 14, 1. In the Odeion. A Dionysus θεας ἄξιος.

(c) 1. 20, 2. In the Street of Tripods. Temple with statue by Thymilus.

(d) 1. 20, 3. Near the Theatre: Τοῦ Διονύσου δὲ ἐστὶ πρὸς τῷ θεάτρῳ τὸ ἄρχαιότατον ἱερόν. ἕνω δὲ εἰσίν ἐκτὸς τοῦ περιβόλου νυμφ. καὶ Διόνυσος, δὲ τε Ἑλευθερον καὶ Ἄλκαμένης ἐποιήσει ἐλέφαντος καὶ χρυσοῦ.

(e) 1. 29, 2. At the Academia. Temple to which on set days was brought the statue of Dionysus Eleuthereus.

(f) 1. 31, 6. At Acharnæ. Dionysus Melpomenus and Dionysus Cissus.

Bearded Dionysus, arms and shoulders bare, seated on throne, holds wine-cup and sceptre; hair hanging in long tresses, and crowned with ivy.

Art. Paris. (CC i.)

Εἰ Ιμή. (CC ii.) B. M. (CC iii.)

Beulé, 261, 1—3.

Similar figure: before him incense-altar on table.

Εἰ Ιμή. Phthiades. (CC iv.)

Beulé, 261, 4.

Head of bearded Dionysus, crowned with ivy, hair falling in long tresses.

Εἰ Λασκοκεκα. (CC v.)

Beulé, 376, 1 and 3.

There can be little doubt that the figure reproduced on these coins is, as Beulé has suggested, the Dionysus of Alcamenes. His likeness to the Pheidian Zeus is conspicuous in regard to his general attitude and the fashion of his outer garment, which does not cover the upper part of his body, but is brought over the left shoulder. There does not seem to have been a chiton under it. He is well adapted for a great cultus-statue, and that he served as such is proved by the table and altar of the coin iv. The head on the coin last described seems to be an exact enlargement of the head of the seated figure. It is certainly of noble type, but we may be somewhat surprised to find Alcamenes perpetuating so archaic a fashion of doing the hair.
Bearded Dionysus standing, clad in long chiton; hair in archaic fashion; holds wine-cup and thyrsus transversely, the latter bound with fillet.

A B M. (CC vi.)
Beulé, 376.

Young Dionysus standing, clad in short chiton, holds wine-cup and rests on thyrsus.


Young Dionysus, standing in long chiton; holds in right hand mask, in left thyrsus.

A B M. (CC vii.)
Beulé, 373.

Dionysus seated, facing, clad in long chiton, two torches over shoulders; beside him Demeter or Artemis standing, holding torch in each hand.

A B M. (CC viii.)
Beulé, 392.

Of these figures the first (CC vi.) seems undoubtedly a copy of an archaic statue, of about the time of Calamis. The figure holding a mask may be copied from one of the statues of Dionysus in the Theatre or its neighbourhood. The female figure in company with Dionysus should be Demeter rather than Artemis; the artistic type, however, would do for either.

PAUS. i. 21. THEATRE OF DIONYSUS.
The Theatre of Dionysus; above, the wall of the Acropolis, over which the Erechtheum, the Parthenon and the Propylaea of the Acropolis.

A B M. (CC x.) Photiades. (CC x.) &c.
Beulé, 394; Donaldson, Architecture Numismatica, No. 2.

It seems probable that this Theatre was chosen as a type for coins in consequence of the great improvements effected in it about the time of Hadrian, notably the erection of an elevated logeion. See C.I.A. iii. 239. Donaldson has called attention to the openings or niches which appear on the coin at the top of the cavea and at the foot of the Acropolis rock, and has cited in connexion with them the words of Pausanias, i. 21, 3, who says that at the top of the theatre is a cave in the rocks, wherein is a tripod, and in it Apollo and Artemis slaying the children of Niobe. In Michaelis' plan of the Acropolis a cave is indicated at the same spot, which was formerly blocked by the choragic monument of Thrasyllus (Descr. Arcis Athenarum, 1880.) On the Brit. Mus. coin (x.) there is an appearance of a monument.
over one of the caves, but this appearance is probably due to accident only.

7. (a) Paus. i. 2, 5. In a sanctuary of Dionysus. Apollo made and dedicated by Eubulides.

(b) i. 3, 4. In or near the temple of Apollo Patrous. Apollo Patrous, by Euphranor; Apollo, by Leochares; Apollo Alexicacus, by Calamis.

(c) i. 3, 5. In the Senate-House. An Apollo, by Peisias.

(d) i. 8, 4. By the temple of Ares. Ἄπτόλλων ἄναδομενος τανία τήν κόμην.

(e) l. 19, 1. Near the Olympieium. Statue of Apollo Pythius.

(f) l. 19, 1. Near the same place. Temple of Apollo Delphinius.

(g) l. 19, 3. Lyceium. Temple of Apollo Lyceius.

(h) l. 21, 3. Cave in Acropolis-rock. Apollo and Artemis slaying the Niobidae.

(i) l. 24, 8. Near the Parthenon. Statue in bronze of Apollo Parnopius, by Pheidias.

(k) l. 28, 4. On the north-west of the Acropolis. Sanctuary of Apollo in a cave.

(l) l. 31, 2. At Prasiae. Temple of Apollo; connected with Hyperboreans.

(m) l. 31, 6. At Acharnæ. Worship of Apollo Aguius.

(n) l. 37, 6. The pass to Eleusis. Temple and statue of Apollo.

Archaic APOLLO, naked, polos on head, holding in right hand the three Charites on a sort of frame, in his left, bow.

R Copenhagen.

X Imb. (CC XI.) Loebbeke. (CC XII.)

Beulé, 364.

Wisseler-Denkmäler, No. 126, &c.

Similar figure, griffin rearing against him on each side.

R Paris. (CC XIII.) B. M. (CC XIV.)

Beulé, 364.

Furtwängler, Arch. Zeit. 1852, p. 331.

This figure has long been recognized as a copy of the Delian statue of Apollo by Tectaeus and Angelion, which held the Charites in its hand. Furtwängler i.e. was the first to identify the griffins.

Apollo standing, naked, right hand outstretched, in left, bow.

R B. M. (CC XV.)

Beulé, 271, 1-2.
Similar figure, holds branch and bow.

A. B. M. (Facing.) (CC xvi.)
Lambros. (To right.) (CC xvi.)
Beulé, 271, 3.

Apollo standing, naked, his right hand on his head, in his left, bow.

A. B. M. (CC xviii.) (Beside him tripod on stand.)
Beulé, 285.

A. Beulé, 285. (Behind him laurel.)

Apollo standing, naked, his right hand on his head, his left rests on lyre.

A. B. M. (CC xix.) Rhousopoulos.
Beulé, 285, 3.

Apollo to left, clad in long chiton, holds patena and lyre.

A. B. M. (CC xx.) Leobbecker. (CC xxi.)
Beulé, 288, 2.

The descriptions of Pausanias are not sufficiently exact to enable us to identify with certainty any of these figures of Apollo. But the early figure CC xv.-xvii. is connected by Furtwängler (Roscher’s Lexicon, p. 456) with the so-called Omphalos Apollo of Athens and the Choiseul-Gouffier Apollo of the British Museum. T. Schreiber (Athen. Mittheil. 1884, p. 248) maintains that it is probably a copy of the statue in the Daphnephoric at Athens (Athenaeus, x. p. 424 F). That in which the hand rests on the head (xviii. xix.) seems from the description of a statue of Apollo Lyceius (above, 9) in Lucian (Anacharsis, 7) to be meant for a copy of the statue in the Lyceum. The tripod and the laurel would very well represent such a locality as the Lyceum.

8. (a) Paus. i. 8, 4. Near the temple of Ares. Statues of Theseus and Herakles.

(b) i. 17, 2-6. Temple of Theseus. Paintings of battles with Centaurs and Amazons.

(c) i. 24, 1. On Acropolis. Fight of Theseus and the Minotaur.

(d) i. 27, 8. Story of people of Troezen that Aegaeus hid sword and sandals under a rock for Theseus to lift. On Acropolis, group in bronze embodying the tale.

(e) i. 27, 9. On Acropolis. Dedicated group of Theseus driving the bull of Marathon.

Also 3, 1 and 15, 2.

Theseus standing, naked, right arm outstretched, left resting on club.

A. Beulé, 398, 1.
Theseus standing, right hand extended, club in left.
Æ. Loebbecke. (DD i.)
Theseus naked, raising with both hands rock, beneath which are sword and sandals.
Æ. B. M. Loebbecke. Inh. (DD ii.) Rhousopoulos.
Beulé, 398, 2.
Theseus, holding in right hand club, seizing with left prostrate Minotaur.
Æ. B. M. Inh. Rhousopoulos. (DD iii.)
Beulé, 398, 4.
Theseus, club in raised right, lion's skin on left arm, rushing on sinking Minotaur.
Æ. B. M. (DD iv.) Loebbecke.
Beulé, 398, 5.
Theseus as in last, without Minotaur.
Theseus holding Minotaur by the horn, and striking him with club.
Æ. B. M. (DD vi.) Soulza.
Beulé, 398, 6.
Theseus (?) driving a bull before him (the Marathonian bull?).
Æ. B. M. Loebbecke. (DD vii.) Rhousopoulos. Vienna. (DD viii.)
Beulé, 392, 1.
Head of Theseus, beardless, club on shoulder.
Æ. B. M. Æc.

It is remarkable that the only sculptural records of Theseus mentioned by Pausanias are: his statue beside that of Herakles (a); his fight with the Minotaur (c); his lifting the stone (d); and his driving the bull of Marathon (e). The subjects of all these four representations appear on coins; but no other deed of Theseus, none of the exploits, for instance, which were depicted in the metopes of the so-called temple of Theseus. This is an interesting fact, and shows that many people at Athens were, like Pausanias, more impressed by separate groups than by those which merely formed part of the decoration of a temple. It is likely that one of the coins (DD i.) gives us the type of the statue of Theseus; and the group of Theseus raising the stone, as it appears again quite similarly treated on coins of Troezen (M x1), is probably a copy of the bronze group on the Acropolis. As to the other types we cannot say whether they are original or copies; but the tameness with which the bull walks before the hero seems scarcely worthy of a sculptural group.
EIRENE. 43

9.—Paus. 1. 8, 2. Near the Tholos, Ἐἰρήνη φέρουσα Πλαῦτον παιδία. (A work of Cephisodotus.)

EIRENE clad in long chiton with diphois, over-dress at her back, holds in right long sceptre, on left arm young Plutus, who extends his right hand, and holds in his left cornucopiae; her head turned towards the child.

Α. Β. Μ. (DD ix.) Munich. (DD x.), &c.
Beulé, 292. (Demeter and Dionysus.)
Friedrichs, Arch. Zeit. 1859, 1-14 (Gaea Curetrophe.)
Brunn, Über die sog. Leucathoe, 1867 (Eirene and Plutus.)
Friedländer, Zeit. f. Num. v. pl. i. 5.
Kähler, Athen. Mitt. vi. 363-71.

The identification of the group here presented has been attempted by many archaeologists, with varying results, which are above slightly indicated. The view usually accepted is that of Brunn, who sees in it a copy of the Eirene and Plutus of Cephisodotus, of which he supposes a sculptural copy to exist at Munich. Wieseler (D.A.K. ii. 99b) is disposed to find difficulties in this view. He remarks that the sceptre does not properly belong to Eirene [she does, however, hold it on late Roman coins], and further that the statue of Cephisodotus was in marble while the original of the Munich group was in bronze. He therefore prefers the attribution of Cora and the child Iacchus. Overbeck (Gr. Plastik. ii. 8) remarks that on the coin Eirene holds the end of the cornucopiae; this, however, does not seem to be the case in the specimens we have examined.

10.—Paus. 1. 8, 4. Near the temple of Ares. Statues of Herakles and Theseus.


i. 24, 3. On the Acropolis. Herakles strangling serpents.

i. 31, 6. At Acharnae. Herakles worshipped.

i. 32, 4. At Marathon. Herakles worshipped.

HERAKLES standing; naked, right hand resting on side; left hand, wrapped in lion’s skin, rests on club.

Ε. Unbekk. (Rheinisches. (DD xii.)
Beulé 397, 1.
(Heulé 397, 8, is of Uxentum in Calabria.)

Herakles clad in long chiton; right hand rests on club, in left, cornucopiae. The coin thus described by Beulé (397, 2) is identical with the following:—
Herakles as a term, lion’s skin over shoulders, right hand rests on club, in left, cornucopiae.

A. Munich. (DD xii.) Cf. Hartwig, Herakles m. d. Fullhorn, p. 51.

The Herakles first described (XI) is exactly in the attitude of Glycon’s statue.

Herakles naked, standing to left; right hand advanced, in left, club, which rests on ground.

A. Rhousopoulos. (DD xiii.)

11.—Paus. 1, 8, 5. Οἱ πάρροι δὲ ἐστάσειν Ἀρμόδιος καὶ Ἀριστογείτων οἱ κτισμαίτες "Ηππαρχον" ... τῶν δὲ ἀνδριάστων οἱ μὲν εἰς Κριτίων τέχνη, τοὺς δὲ ἀρχαιοὺς ἐποίησεν Ἀρτέμιος. Ξέρξου δὲ, ὡς εἶλεν 'Αθήνας ἐκτιτωπών τὸ ἀστυ 'Αθηναίων, ἀπαγορεύμενό καὶ τούτους ἅτε γάρ, κατέπεμψεν ὕστερον 'Αθηναίως Ἀρτέμιος.

HARMODIUS and ARISTOGEITON charging: Aristogeiton bearded, holding sheath in left hand, chlamys over left arm; Harmodius beardless, naked, sword in raised right.

A. B. M. (DD xiv.). Paris. (DD xv.)

Beulé 335; Friedrich, Arch. Zeit. 1859, p. 64-71, pl. cxxvii.

Harmodius naked, facing, holds sword raised, and sheath.

A. Athens.

Köhler in Zeit. f. Num. xii. 103.

Harmodius naked, charging to left, right hand raised with sword.

A. Loebbecke. (DD xvi.)

Aristogeiton advancing to right, sword in right hand, chlamys on left arm.

A. Loebbecke. (DD xvii.)

Aristogeiton (?) advancing to right, holds sword and chlamys.

A. Loebbecke. (DD xviii.)

This group from the statues of Critius and Nesiotes has so often been discussed that it is unnecessary to say anything more about it. See Overbeck, Gr. Plastik, I. p. 118, and Michaelis in Journ. Hell. Stud. v. 146. The three coins of Mr. Loebbecke (xvi.-xviii.) seem to be unpublished, and the two first of them are decidedly interesting in point of style; the powerful forms of the heroes remind us of the Naples statues.

12.—Paus. 1, 15, 1. Ισόται δὲ πρὸς τὴν στοάν ἥν Ποικίλης ὀνομάζουσιν ἀπὸ τῶν γραφῶν, ἐστὶν Ἑρμῆς χαλκός καλούμενος 'Αγοράιος καὶ πύλη πλησίον.

l. 22, 8. At entrance to Acropolis. Hermes Propylæus.

l. 27, 1. Κέρκυα δὲ ἐν τῷ ναῷ τῆς Πολιάδος Ἑρμῆς ξύλου, Κέρκυοι εἶναι λεγόμενοι ἀνάθημα, ὑπὸ κλάδων μυρμίης οὐ σύνοπτων.

HERMES as terminal figure, caduceus in left hand.

AR Paris. (DD xix.)
Beulé 152.

Archaic Hermes bearded standing to right, holds caduceus in left hand.

AR (DD xx.)
Beulé 348 (Beulé mistakes the caduceus for a wreath, and calls the figure the hero Stephanephore.)

Hermes running, chlamys flying, holds purse and caduceus.

Æ Loebbeke. (DD xxi.) Rhousopoulos.
Beulé 362, 1.

Hermes naked, standing, holds strigil and caduceus (?)

Æ Vienna. (DD xxii.) Loebbeke. (DD xxiii.)
Beulé 362.

The archaic figure of Hermes (xx.) may be a copy of the Hermes Agoraeus set up before the Persian wars. See Hermes, xxi. pp. 493, 600. The figure carrying a purse (xxi.) would seem to be a later Hermes Agoraeus. The third figure (xxii., xxiii.) we cannot positively identify; the strigil is clear and this seems to indicate Hermes if we compare the Hermes Promachus at Tanagra (X xiii.); but the caduceus is not certain; in fact the object looks more like a club. Perhaps the figure may be Theseus or Herakles.

13.—Paus. 1, 18, 1. Τὸ δὲ ἱερὸν τῶν Διοσκούρων ἐστὶν ἀρχαῖον αὐτὸν τῇ ἐστώτῃ καὶ οἱ παιδεὶς καθήμενοι σφισίν ἐφ' ἰππων.

1. 31, 1. The Dioscuri worshipped at Cephalae.

The Dioscuri, naked, their arms about one another, one holds a patera, the other a spear.

AR (ΣΕ 1.)
Beulé, 339.

This type of the Dioscuri seems to be a copy of an archaic work; they embrace one another like Dermys and Citylus on the Boeotian monument. Hegias an Athenian artist of early times made statues of the Dioscuri, which were afterwards carried to Rome. See Pliny, N.H. xxxiv. 78.

14.—Paus. 1, 20, 3. Ἡν Ἁριστίλων Ἀθηναῖος, ὁ Μιθριδάτης πρεσβεύειν ἐς τὰς πόλεις τὰς Ἑλληνίδας ἐχρήτων οὗτος ἀνέπτεισεν Ἀθηναίους Μιθριδάτην δέθαι τοῖς Ρωμαίοις ἐπιτροπηθεὶν.

Coins of Athens of the late type bearing the name of Aristion,
NUMISMATIC COMMENTARY ON PAUSANIAS.

and the name of Mithridates, as well as his badge, a star between two crescents.

15.—Paus. t. 21, 4. Τοῦ δὲ Ἀσκληπιοῦ τὸ ἱερὸν ἐς τα ἀγαλματὰ ἐστίν, ὅπωσα τοῦ θεοῦ πεποίηται καὶ τῶν παιδῶν, καὶ ἐς τὰς γραφὰς θέας ἄξιον.

1. 23, 4. θεοῦ ἀγαλματὰ ἐστίν Ὀμείας τε, ὡς Ἀσκληπιοῦ παιδα εἶναι λέγουσι, καὶ Ἀθηνᾶς ἐπίκλησιν καὶ τιτῆς Ὀμείας.

ASKLEPIOS clad in himation; his right hand rests on serpent-rod, his left on his side.

Similar figure, but left hand raised.

Hygieia; holds in left hand patera, snake rising over her shoulder.

Hygieia; holds in left hand patera; behind her, stem of tree whence snake rises over her shoulder; her right resting on her side.

16.—Paus. t. 18, 9. Hadrian builds a gymnasium at Athens. Table surmounted by head of Athene wreath and owl; beneath it sometimes amphora, or in field, palm.

Similar; side of table inscribed ἈΔΡΙΑΝΕΙΑ.

Similar table; on it small figure of Pallas and owl; beneath, amphora; to the left, palm.

The Berlin coin proves that this agonistic table has reference to games established by Hadrian.

17.—Paus. t. 22, 8. Charities by Socrates, at the entry to the Citadel.

Three female figures clad in long chitons, moving hand in hand; the foremost with outstretched hand.

This coin does not unfortunately help us in the interpretation of this much discussed group, which appears frequently on
Athenian reliefs. Whether the figures represented are three
nymphs, three Charites, or the three daughters of Cecrops
remains uncertain.

18.—Paus. i. 23. Ἐπὶ δὲ τοῦ νοτίου καλουμένου τεῖχους, δ' τῆς
ἀκροτόπευς ἐς τὸ δείατρον ἐστι, τετραμμένον, ἐπὶ τούτου
Μεδούσης τῆς Γοργώνος ἐπίχρυσος ἀνάκειται κεφαλή,
καὶ περὶ αὐτῆς αἰγῖς πεποίηται.

A Gorgon-head also on the aegis of Athene, &c.

Head of MEDUSA.

R. E. B. M. &c.

19.—Paus. i. 28, 4. Pan venerated in grotto near Propylaea.

PAN seated in grotto on side of Acropolis-rock.

X. &c. Acrópolis.

20.—Paus. i. 32, 4. Monument of Miltiades at Marathon, and
a trophy of white marble.

MILTIADES armed, dragging a captive Persian to a trophy.

E. B. M. Imb. (EE vii.) Thotíaes. (EE viii.)

In the Theatre were statues of Miltiades and Themistocles;
beside each, a Persian prisoner. (Schol. Aristid. iii. p. 533,
Dind.).

21.—Paus. i. 33, 2. Μαραθῶνος δὲ σταδίους μᾶλιστα ἔξηκεντα
ἀπέχει Ραμνοῦς . . . μικρὸν δὲ ὑπὸ θαλάσσης ἅνω Νεμέ-
σεως ἔστιν ἱερόν . . . Φειδίας τόν λίθον εἰργάσατο ἀγάλμα
μὲν εἴναι Νεμέσεως, τῇ κεφαλῇ δὲ ἐπέστη τῆς θεοῦ στέ-
φανος ἑλάφους ἐχὼν καὶ Νίλος ἀγάλματα ὑπὸ μεγάλα-
ταῖς δὲ χεριῶν ἔχει, τῇ μὲν κλάδου μηλέας, τῇ δεξιᾷ δὲ
φάλαι.

Coin of Cyprus: fourth century B.C. Goddess facing, clad in
long chiton, holds branch and patera.

R. B. M. Cypriote legend.
Six in Num. Chron. 1852, 89.

The identification of the figure on the coin with the Nemesis
of Rhamnus, a work of Agoracritus, not of Pheidias, is advocated
by M. Six, and has much in its favour. In the flourishing times
of Athens coins of Cyprus and the neighbouring coast bear not
unfrequently copies of the great statues of Athens.

22.—OTHER TYPES at Athens:

Isis standing: to left, lotus on head, holds flower.

R. B. M. (EE ix.)

Isis or Demeter facing, clad in long chiton and over-dress, holds
ears of corn and long torch or sceptre: on head, head-dress of Isis.

At Paris. (EE xi.)
Beulé, 248.

Tyche facing, holds sceptre and cornucopiae.

At B. M. (EE xii.)
Nike standing to left, winged, holds cornucopiae (?) and drops lot into amphora.

At Vienna. (EE xiii.)
Hero facing, naked, spear in raised right hand, left rests on side.

At B. M. (EE xiv.)
Metellus laureate seated facing, holds in right spear or sceptre, in left, sword across knees.

At de Hirsch (EE xiv.)
Similar figure, crowned by Nike who holds wreath and sceptre.

At B. M. (EE xv.)
Draped female figure seated to right on rock, rests left hand on a column.

At Berlin. (EE xvi.) Loebbecke. (EE xvii.)
Published by Beulé (p. 400) as a figure of Solon: Lange (Athen. Mittheil. vi. p. 69) is much nearer the mark in suggesting that it may be a Demeter; but even this attribution is uncertain.

ELEUSIS.

1.—Paus. i. 37, 2. Temple of Demeter and Cora on the sacred way.

1. 37, 6. Another in the pass to Eleusis.

1. 38, 6. Temple of Triptolemus at Eleusis.

1. 38, 7. The Sanctuary of the two Goddesses.

DEMETER seated in chariot of snakes, veiled, holds in right hand ears of corn.

At B. M. &c. (EE xix.)
Imhoof, M. G., pl. C, 28.

Triptolemus, standing in chariot of snakes, holds two ears of corn in right hand.

At B. M. &c.

Triptolemus seated in chariot of snakes, naked to waist; holds in right hand two ears of corn.

At B. M. &c. (EE xx.)
Imh. M. G., pl. C, 27.

Overbeck, Demeter, pl. ix. 1 a and b.
Athen. Mittheil. iv. 250 and 262.
Oropus.

I.—Paus. i. 34, 2. Καὶ Ὄρσπιος ναὸς τε ἔστιν ᾿Αμφιαράτου καὶ ἀγαλμα λευκοῦ λίθου.

AMPHIARAUS seated on throne, naked down to waist; his right hand extended, in his left, long sceptre; at his feet, snake.

Æ Gallienus. B. M. (EE xviii.)

Head of Amphiarus bearded and laur.

Æ Auton. B. M.

Koschler in Athen. Mittheil. iv. 262.

On these coins Amphiarus is represented exactly in the guise of Asclepius, as a god rather than as a hero, in accordance with Pausanias’ statements.

Salamis.

I.—Paus. i. 36, 1. ᾿Εν Σαλαμίνι δὲ . . . . τρόπαιον ἑστίκεν ἀπὸ τῆς νίκης ἡν ᾿Οἰμιστόκλης ὁ Νεοκλέως αὐτίος ἐγένετο γενέσθαι τοῖς ᾿Ελληνικοῖς . . . . ναυμαχοῦσσιν δὲ ᾿Αθηναίων πρὸς Μήδους δράκοντα εἰ ταῖς ναυσὶ λέγεται φανήναι.

THEMISTOCLES in cuirass, helmeted, standing on galley, holds wreath and trophy; on ship, owl; before it, snake.

Æ B. M. Phoebides. (EE xxl., xxll.) Inbk. Loebbecke.

Benzé, 305.

Owl and snake sometimes absent.

OTHER TYPE:

Demeter: standing to left, holds in right hand ears of corn, in left, torch.

Æ Caracalla. Welzl de Wellenheim, Catalogue, No. 3965. (It is however doubtful whether this coin be not misread.)

Köhler, Athen. Mittheil. iv. 262.

SUPPLEMENT.

Since previous parts of the Commentary were published, several new types, or better specimens of types already published have been discovered, in most cases owing to the friendly cooperation of the custodians of the national collections at Berlin and Paris and to Prof. Rhousopoulos. These we subjoin, preserving the same order of subjects as in the earlier paper and the same numbers of sections where possible. In cases in which the passages of Pausanias have been already cited at length we here content ourselves with a mere reference.

H.S.—VOL. VIII.
MEGARA.

8. Apollo facing, clad in citharoedic costume; holds branch and lyre.


This is a variety of A ix., and apparently a copy more or less free of a statue of Praxiteles. In this specimen the attitude of the god appears less stiff than in A ix., and the body rests more on one leg than the other. It is of course a great gain if we can trace a citharoedic type of Apollo to Praxiteles.

Artemis holding bow and drawing arrow from quiver; Apollo as above; Leto leaning on sceptre.

Æ Commodus. Rhousopoulos. (FF ii.)

It is interesting to compare this type with A x. The figure of Apollo in it is more closely like the detached Apollo of A ix., and thus the probability that the group reproduces that of Praxiteles is increased. There is a correction to make in the description above under Megara, § 8: Artemis holds a bow, not as there stated, a plectrum.

9. —Athene standing erect, spear in raised right hand, shield on left arm.

Æ L. Verus. Rhousopoulos. (FF iii.)

This is a better specimen than A xi.

PAGAE.

1 a. — Isis standing in temple; holds sistrum and vase.

Æ Commodus. Rhousopoulos. (FF iv.)

Isis to right, and Asklepios, standing face to face.


2. — Horseman galloping right or left, chlamys flying.


Geta. Rhousopoulos.

Possibly this figure may represent Aegialeus, son of Adrastus, whose tomb was at Pæge, Paus. i. 44, 7; but more probably it stands for the Emperor.

CORINTH.

3. — Athene Chalinitis taming Pegasus.


Athene here takes the place of the more usual Bellerophon.

Chimaera.

Æ Commodus. Rhousopoulos.

6. — Isthmus holding patera and rudder, seated in circular temple with conical roof, surmounted by dolphins, on either side of temple, tree.

Æ Domna. Paris. (FF v.)
CORINTH.

This coin seems to represent a different saeculum of Isthmus from that already figured (C xxxvii.). The form of the temple, and the pose of the statue within it, are quite different in the two cases.

10. — Poseidon naked, standing; right foot rests on a rock; trident in raised left hand; in right hand, which hangs down, an aplustre (?); behind, tree.

Æ. Caracalla. Rhousopoulos.

Cf. D liii.

Poseidon seated on throne, holds dolphin and trident transversely.

Æ. Domitian. Berlin.

A variety of D liv.

Poseidon, holding dolphin and trident, in chariot drawn by four horses.

Æ. Plantilla. B. M.

11. — Quadrangular harbour; at the top, temple, to which steps lead from the water, to left of it a shrine (?); to right a statue (?); at the two sides a range of colonnades: in the water, two Tritons, face to face.

Æ. Caracalla. Rhousopoulos. (FF vi.)

As D lx. represents the harbour of Cenchreae, so the present coin seems to represent that of Lechaem, which was a made harbour on the Corinthian gulf and the chief station of the Corinthian war-fleet. The temple in that case would be Poseidon’s (Paus. ii. 2, 3, ὡστι δὲ ἐν Λέχαιῳ μὲν Ποσειδώνος ἱερόν καὶ ἄγαλμα γαλακτίου).

Poseidon standing naked, holds dolphin and trident; before him Aphrodite, holding shield, with her back to him; between them, Eros.

Æ. Commodus. Berlin.

13. — Aphrodite, facing, draped, holds in right hand apple, in left hand the end of her dress.

Æ. Anton. Rhousopoulos. (FF vii.)

Obverse. Head of Laïs or Aphrodite. A different type of Aphrodite from D lxx. The figure may however be Tyche, as there is an attribute which looks like a cornucopiae.

Aphrodite, holding mirror, in a biga drawn by Tritons.

Æ. Nero. Munich. (FF viii.)

Previously mentioned, but not figured.

19. — Zeus seated to left on throne, holds Nike and long sceptre.

Æ. Hadrian. Rhousopoulos. (FF ix.)

M. Aurelius. B. M.
Probably a representation of the Capitolian Zeus; the throne has no back, otherwise the type is closely like that embodied by Pheidias in the Olympian Zeus (P. xxii).

20.—Pallas seated on throne; holds in right, Nike; in left, spear; against which rests shield.

Ä Sept. Severa. Rhoumopoulos. (FF x.)
Possibly Roma rather than Pallas.

Pallas standing, on basis; her right hand is extended, in her left spear.

Ä M. Aureliæ. Leobbeke.
Piantiæ. Rhoumopoulos (FF xi.)

The basis shows that we have here a copy of a statue: that it is of Pallas is not quite certain, the head not being clear on either specimen.

23.—Herakles facing, head turned to left; holds in right hand club which rests on a cippus, on left arm lion's skin.

Ä Anton. Pius. Berlin (FF xii.)

A different type of Herakles from F. civ., civ.; but like them probably a copy of one of the numerous statues of Herakles which the city must have contained.

Herakles naked standing to left; right hand raised, in left, which is partly raised, club and lion's skin; before him, Aphrodite holding shield.


24.—Peirene personified as a nymph, naked to waist, seated on throne; holds on her lap water-pot; behind, snake to left.

Ä Caracalla. Berlin.

Cf. F. civ., but in the present case Peirene is seated on a throne, a fact confirming the view that the coin-type is a copy of a figure by the spring.

25.—Paus. ii. 2. 8. Καὶ Ἀπόλλων ἐπίκλησιν Κλάριος χαλκόν ἐστίν. Cf. II. 3. 2.

Apollo naked, standing, holds in right plectrum, in left lyre which rests on tripod; snake twined round tripod.

Ä Sept. 8v. Berlin (FF xiv.)

This figure of Apollo is connected by tripod snake and lyre with the oracular functions of the god, and therefore probably stands for Apollo Clarus. The oracle of Apollo at Clarus was celebrated and said to have been founded by Manto, daughter of Teiresias.
28.—Hermes naked, seated on rock, ram (?) beside him; the whole group on a basis, in front of which is a basin for water.

Æ Commodus. Paris (FF xv.)

This adds another to the representations on coins of Corinthian fountains: the figure of Hermes seems to be a copy of that in the sacellum, F cxi.; the figure of the ram, however, is not to be clearly made out in the present coin.

33.—Aphrodite, naked, but holding shield; kneeling at the feet of the Emperor.


Aphrodite, naked to waist, turned to right, supporting with both hands shield which rests on pillar: the whole in tetrastyle temple on rock.

Æ Hadrian. Rhousopoulos (FF xvi.)

This is a curious variety of G cxxl.—cxxvi, inasmuch as Aphrodite is turning in the wrong direction, and her shield rests on a pillar which stands in the place occupied on other coins by Eros.

34.—Other types at Corinth.

Military female figure (Achaia ?) seated on rock, holds spear and sword, looks backward; behind her, spears and shields.

Æ Plantilla. B. M.

This specimen serves to correct our description of G cxi., in which we call the spears ears of corn.

Turreted female figure sacrificing left at altar; holds in left hand rudder.


This seems to be a form of Tyche.

Turreted female figure holding sceptre, standing beside trophy.

Æ Caracalla. Berlin.

An embodiment of the city of Corinth.

The Emperor, standing, in a tetrastyle temple.

Æ Nero. B. M. Rhousopoulos, &c.

Male figure standing; holds in right hand tessera; over left arm chlamys.

Æ Domitian. Rhousopoulos.

Perhaps an Athlete drawing lots for his turn in the Isthmian games.
Maenad clad in short chiton: holds in raised right hand torch or knife (?), in left human head.

Ἀ Caracalla. Rhousopoulos (PP xvii.)

Perseus facing, naked, holds in right hand head of Gorgon, in left harpa.


**TENEA.**

Cf. Paus. ii. 5, 3.

**Types.**

Dionysus (?) standing to left; holds in right hand kantharos, in left thyrsus.

Ἀ Domna. Zeit. f. Num. i. 320, pl. ix. 3.

Tychie standing.


**SICYON.**

9. Asklepios seated on throne, sceptre in raised left hand, right hand extended over the head of a snake.


Cf. the statue at Epidaurus, L iii.—v.

**Other Types at Sicyon.**

14. Amazonian figure, clad in short chiton, on top of pillar; she extends her right hand, and holds in left spear.

Ἀ Caracalla. Paris (PP xviii.)

Either a statue of Artemis (cf. ii. 10, 2) or one of the numerous memorials of notable persons which existed at Sicyon.

Ἰασίς to left; holds sistrum and vase.

Ἀ Geta. Rhousopoulos.

Horse ridden by human head.

Ἀ Geta. Rhousopoulos.

**PHLIUS.**

1.—Bearded male head crowned with reeds (ASOPUS ?).

Ἀ Auton. B. M. Cat. Peloponnesus, pl. vii. 6.

3.—Artemis running to right, holds in left hand bow, with right hand draws arrow from quiver: dog at her feet.

Ἀ Geta. Berlin (PP xix.)

4a.—Paus. ii. 13, 7. Οὐ πόρρω δὲ ἐστιν ὁ καλούμενος ὀμφαλός.

**Omphalos** represented as a circle in the midst of a wheel.

Ἀ Auton. B. M. Cat. Peloponnesus, pl. vii. 4.

5a.—Paus. ii. 13, 7. Ἐστὲ δὲ καὶ Ἀτόλλωρος, καὶ ἀλλο Ἰσίδος. τὸ μὲν δὴ ἄγαλμα τοῦ Διονύσου ἀδὴλον πᾶσιν, ἕσοψαν δὲ καὶ τὸ τοῦ Ἀτόλλωρος.
Apollo naked, standing to right; bow in advanced left hand.
Æ. Geta. Rhouopeoules (FF xx.)
6.—Aphrodite (?) facing, right hand raised.
Æ. J. Donna. Rhouopeoules.
It is impossible to determine whether this figure is of Aphrodite or some other goddess, owing to the bad preservation of the coin. It may be that of Hebe.

Cleonae.

Other Types:
Asklepios seated to left on throne, extends his right hand over head of coiled snake, in his left hand sceptre; dog lying behind him.
A close copy of the Epidaurian statue by Thrasymedes; cf. L. III.—v.
Artemis to right, holds in left hand bow, with right hand draws arrow from quiver; dog at her feet.
Æ. Plantilla. Berlin.
Artemis facing, head turned to left, dog beside her; on either side a cypress.
Æ. Sept. Severa. Brunswick (FF xxI.)

Nemea. (Coins of Argos.)
2.—Hypsipyle running to left in alarm with arms spread towards erect serpent, which holds in its coils the body of Opheltes inverted.
Æ. Hadrian. Berlin.

Argos.
8.—Perseus bearded (?) standing, chlamys over shoulders; holds in right hand harpa, in left Gorgoneion.
Æ. Sept. Severa. Berlin (FF xxII.)
This type of Perseus is quite different from the conventional figure of I. XVII., XVIII.
9.—Apollo (Lycius?) naked, facing, holds in right hand a branch; rests left elbow on Ionic column.
Æ. M. Aurelius. Rhouopeoules.
L. Verus. Rhouopeoules (FF xxIII.)
Above described, but not figured: possibly a reproduction of the work of the sculptor Attalus (Paus. ii. 19, 3.)
16.—Leito, right hand raised to shoulder, the left extended over a small figure of Chloris, within a temple.
These important coins complete the proof that the group of
these coins, as well as of K xxxvi.—viii. is a copy of the work of Praxiteles. On these specimens there is nothing in the left hand of Leto, her right hand is raised to her shoulder, whether to a quiver or to adjust her dress. Chloris seems to be a somewhat stiffly-draped figure.

17.—DEMETER standing, clad in long chiton; holds in extended right hand poppy-head, in left ears of corn.

Æ L. Venus. Berlin (GG L.)

Demeter, holding poppy-head and ears of corn, in a railed inclosure.


The pose of this figure is not unlike that of Demeter on K xxxix. The inclosure in which she stands, probably the only occurrence of such a barrier on Greek coins, proves that the figure is a copy of a statue. The coin is too ill-preserved to be reproduced.

18.—One of the DIOCURI, naked, standing, holds spear and sword.


19.—Two figures of EILEITHUIA to left, each holding two torches, one raised, one lowered.


21.—ATHENE standing, holds in right hand patera, in raised right spear, against which leans shield.

Æ Hadrian. Berlin (GG II.)

24.—ASKLEPIOS seated on throne, in the front of a temple with five Ionic columns at side.

Æ Anton. Pius. Berlin (GG III.)

We have here further proof that the statue of Asklepios by Xenophilus and Strato is that reproduced on the coins. The coin however on which the figure of Hygieia appears, K xlvi., is not of Argos, but of Aegium: see R x.

29.—ARES standing, armed, clad in short chiton, holds patera and spear.

Æ J. Donna. Rheasopoulos.

Compare L L.

30.—OTHER TYPES at Argos.

Goddess standing, clad in long chiton; holds patera and sceptre.

Æ Sept. Severus. Rheasopoulos (GG IV.)

Goddess standing, clad in long chiton, holds pomegranate (?)
and sceptre; on either side of her, altar; behind her a second figure clad in long chiton, who raises her right hand and holds sceptre in left.

E. J. Doman. Rhousopoulos (GG v.)

Standing figure, apparently male, holding long sceptre in round shrine on basis.

E. Anton. Pius. Paris (GG v i.)

Artemis running, discharging arrow.


River-god reclining (Inachus?).


EPIDAURUS.

2.—The ASKLEPIOS of Thrasymedes seated to left; before him, snake.

E. Anton. Pius. Berlin (GG vii.)

Cf. L. III.—v. The present coin is added because of its remarkable execution and preservation. Even the head of Asklepios is quite distinct; it is closely like that of Zeus on fourth century coins.

3.—HYGEIA standing in round temple.

E. Anton. Pius. Berlin (GG viii.)

In this coin as in L. vi. the details of the figure are not clear, nor even its identification certain. She stands to left, clad in long chiton and over-dress; her right hand is extended, her left hangs down.

6.—OTHER TYPES at Epidaurus.

Female figure facing, in chiton and over-dress; holds in raised right long sceptre, in left a vessel (?)


AEGINA.

3.—Nude figure of APOLLO, right, in the act of discharging an arrow.

E. Anton. Munich (GG ix.)

This is a different type of Apollo from L. ii., but probably like it a copy of a work of art of the early Aeginetan school.

7.—ISIS; holds sistrum and vase.

E. Geta. Rhousopoulos.

TROEZEN.

4.—APOLLO holding an arrow and leaning on a tripod, around which is twined a serpent; he is draped from the waist downwards.

E. Sept. Severus. Paris (GG x.)
NUMISMATIC COMMENTARY ON PAUSANIAS.

5a.—Paus. ii. 31, 10. Καὶ Ἐρμῆς ἐνταῦθα ἐστὶς Πολύνιος καλοίμενος; close to the statue, an olive.

Hermes facing, right hand raised, in left hand chlamys and caduceus; at his feet, on either side, ram and lyre.

Ε Sept. Severa. Paris (GG XI.)

Hermes advancing to right, drags goat by the horns, and holds in left hand caduceus.

Ε Sept. Severa. Paris (GG XII.)

7.—HIPPOLYTUS, standing, chlamys over shoulders, spear in raised left.

Ε Commodus. Rhousopoulos.


HIPPOLYTUS, with spear and sword, before Phaedra (or her nurse), who approaches him in an attitude of supplication.

Ε Sept. Severa. Berlin (GG XIII.)

9.—ASKLEPIUS, standing at altar, snake-entwined staff in his left hand; all in temple.

Ε Commodus. Rhousopoulos (GG XIV.)

10.—FOUNTAIN, a pillar with lion sitting thereon, water flowing into basin from his mouth.

Ε Sept. Severa. Leobbecko (GG XV.)

A curious variant on the representation of the same subject on M X., where the water flows from between the lion’s feet, and the basin is supported by a pillar, and not, as here, by legs.

12.—OTHER TYPES at Troezen.

Circular shrine, apparently surrounded by pillars: in the front of it, closed doors.

Ε Commodus. Berlin (GG XVI.)

HERMIONE.

1.—POSEIDON naked, standing to right, holds trident and dolphin, left foot rests on rock.

Ε Caracalla. Berlin (GG XVII.)

3.—The drapery of DIONYSUS on M I. is peculiar, consisting of a skin or nephris reaching down to the knees: it may be that this is the black goat’s skin from which at Hermione Dionysus took his name.

LENA and NAUPLIA. Coins of Argos.

3.—POSEIDON naked, standing, left foot propped on a rock; holds trident and dolphin.


AMYMONE seated on rock, her right hand raised to her neck,
her left resting on hydria; before her Poseidon standing;
holds trident in right, and carries chlamys over left arm.

*E. Ant. Pia. Rhousopoulos (GG xvi.)

This description cannot be relied on, as the prongs of
Poseidon's trident, and the hydria of Amymone, the two details
which identify the scene, are obscure. There is an uncertain
object (sea-snake?) above the left arm of Poseidon. Compare
L. liv.

Ammone seated on rock, hydria at her feet; right hand
extended, left rests on rock.

*E. Paris (GG xxix.)

Ammone standing, clad in long chiton; her right hand is
raised to her neck, in her left she holds hydria.

*E. Antoninus Pius. Rhousopoulos (GG xx.)

There is a curious likeness between this type and L. lii., the
hydria on this coin appearing instead of the dolphin in the
other. Probably in both cases the intention is to represent
the nymph.

Lachdaemon.

1.—Artemis Astrateia facing, clad in short chiton with
diplois; holds in right hand strung bow, in left spear
and shield; beside her, stag.

*E. J. Donna. Rhousopoulos (GG xxi.)

This interesting coin entirely confirms our attribution and
description of N. iii. as Artemis Astrateia.

Gytheium.

1.—Heracles bearded in form of a term, clad in lion's skin,
arm folded over breast.


Closely resembling V. vi.

Colonides.

Niche or distyle temple, within which a female figure,
indistinct.

*E. Geta. Rhousopoulos (GG xxii.)

Asine.

Other types at Asine.
Perseus facing, naked, holds in right hand harpa, in left head
of Medusa.

*E. J. Donna. Rhousopoulos (GG xxiii.)

Coiled snake, on basis.

Plautilla. Inv.
Apparently a reproduction of some votive work of art.
Terminal figure of Hermes, draped, right hand holds end of
hebris, in left caduceus.
\[ \text{AE Sept. Severus. Berlin.} \]
Draped female figure; holds what looks like a huge wreath or
shield.
\[ \text{AE Sept. Severus. Berlin.} \]

**PYLOS.**

I.—**Pallas** standing to right, clad in long chiton; holds in
raised right spear, on left arm shield.
\[ \text{AE Sept. Severus. Rousopoulos (GG xxiv.)} \]

**PATRAE.**

Male figure standing on column in circular ENCLOSURE; he
seems to wear military dress, or short chiton; his left
hand is raised and rests on a spear or sceptre.
\[ \text{AE J. Domm. Rousopoulos.} \]

A variety of **R.1;** probably a figure of an Emperor, from a
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EXCAVATIONS IN CARIA.

Mr. Newton in his History of Discoveries, p. 583, gives the following account of an excursion to the peninsula which lies to the west of Budrum (Halikarnassus) where he was then excavating:

We next proceeded to examine the hill with the level top. This hill is called Assarlik.

In ascending it we came to a piece of the wall of an ancient city with a massive gateway, running down the hill from north to south (Fig. 1).
Ascending from this gateway we passed several other lines of ancient walls, and on gaining the summit of the hill found a platform artificially levelled. There are not many traces of walls here. The sides of the hill are so steep on the north and east that they do not require walls. The platform terminates on the north-east in a rock rising vertically for many hundred feet from the valley below. The top of the rock is cut into beds to receive a tower. The view from this platform is magnificent.

[After brief mention of several tombs passed in the way down, Mr. Newton proceeds:]

The acropolis which anciently crowned the rock at Assarlik must have overlooked a great part of the peninsula and commanded the road from Halicarnassus to Myndus and Termess. From the number of tombs here, and their archaic character, it may be inferred that this was a fortress of some importance in very early times.

It has been stated ante p. 41, that there were in the peninsula in the time of Mausolus, eight towns still held by the Leleges, the inhabitants of six of which he forcibly transplanted to his new metropolis, Halicarnassus. The two which were left independent on this occasion were Myndus and Syanga; and when the proximity of Gumisch-lu to Assarlik is considered, and the importance of both sites in reference to the defence of Halicarnassus from the north-west, I think it probable that, as the former place is certainly the site of Myndus, we must look for Syanga at Assarlik. It is curious that the tombs which I discovered here presented in their plan and structure several peculiarities, which are also to be met with in the earlier tombs of Etruria, and this archaic character leads me to ascribe them to the indigenous population of Caria, rather than to the Dorian settlers. In the time of Strabo the tombs and fortresses of the Leleges could still be pointed out in various parts of Caria, though this race had long since ceased to exist; and hence it is probable that their remains were distinguished from later Hellenic works by some peculiarity of structure. This statement of Strabo may further serve to explain the obscure tradition preserved in Stephanus Byzantius, that Syanga received its name from having been the place of interment (σωσ) of the indigenous king (γέλεα) Car, who may be regarded as the eponymous founder of the Carian race. This may be only a mythical way of stating the general fact, that at Syanga were tombs believed to be those of the earliest native races in Caria; and if it be admitted that the site of this ancient city is to be found at Assarlik, the tombs observed by me may be connected with this vague tradition.
In historical times, Syangela was governed by a *tyrannos* and paid tribute to Athens at the commencement of the Peloponnesian war.

Fig. 2 represents a wall of a far more primitive type than the regular masonry of Assarlik, which exists at Myndus in the same district. This wall runs along the crest of the peninsula on the west of the harbour of Myndus and reaches from the summit to the sea on the north.

The Editors of the *Journal of Hellenic Studies* have much pleasure in laying before the Society reports received from Mr. Paton of excavations conducted among the tombs of this interesting district, the cradle, and down to the time of Mausolus, the home of the Leleges. It is unnecessary to point out the importance of this new material in reference to the earliest history of Greece and even Italy:

**REPORT ON TOMBS IN THE NEIGHBOURHOOD OF HALICARNASSUS.**

The acropolis of Assarlik between Myndus and Halicarnassus has been identified by Mr. Newton with Sonagela, which as its name signified was the burial-place of the kings. The existence
in its neighbourhood of a large series of tombs of the same class as those described by him (Halicarnassus, &c., pp. 580 seq.) supports this conjecture. The tombs seen by Mr. Newton are, I believe, those situated in a valley running north. Those which I shall describe are on the ridge facing the acropolis to the S.E., and beyond this on both sides of a torrent bed, the direction of which is south-easterly, and which joins the sea near Chifoot-Kale-si; by Mr. Newton identified with Termera.

Of these tombs the most conspicuous are two large tumuli situated some distance to the S.E. of the acropolis, on a saddle between two rocky eminences. They are close together, and externally similar.

I will first describe that on the east (A). See Fig. 3.

![Fig. 3.](image)

A circular wall of two courses of irregularly shaped stones, of which only a small portion is visible, incloses the whole structure. The diameter of the circle must have been about 30 ft. On the top of this are piled the loose stones forming the tumulus; in the centre is the sepulchral chamber, closed at the top by two large stones, and entered by a passage opening to the N.W. It was filled up half with stones and half with earth, which must have fallen in from above. As the section shows, the two
walls parallel to the entrance passage curve inwards very considerably as they rise, so as to support the two large blocks which form the roof; the two other walls curve less sensibly, the length at the top being 3 ft. 9 in. The dromos is roofed by large rectangular stones. The door is formed by a large rectangular block resting on two others with a threshold stone between them. Its height is 3 ft. 3 in., width of the threshold 3 ft., at the top 2 ft. 6 in. The walls of the chamber and of the dromos are built of irregularly shaped stones. The tomb, like all the others here, had been plundered. I found in it:—

Pottery.—1. At the end opposite the entrance, resting on a flat stone, a portion of a large urn filled with bones and ashes.
2. A bowl with two handles and lip, Fig. 4.
3. A small amphora, Fig. 6, with remains of ornament composed of four horizontal bands surmounted on each side by two sets of concentric half-circles.

Fragments of iron weapons, among them a portion of a lance-head, and of a curved knife.

The sepulchral chamber of B is similar to A. It is somewhat smaller; the door leading to the passage is loosely built; the dromos opens to the S.W.

Here were found:—
1. Fragments of a cinerary vase, similar to that from A, in the neighbourhood of a flat stone opposite the entrance.
2. Fragments of a thin curved plate of bronze nailed to wood.
3. Two gold spiral ornaments, Fig. 7.
4. Fragments of iron weapons.

To the S.W. of these two tumuli, on the top of the same ridge, which commands a magnificent view of both seas, are a series of circular and rectangular inclosures formed by single courses of polygonal stones. I could distinguish at least seven circles and four rectangles, the rectangles in all cases closely adjoining the circles. Each circle contains a sepulchral chamber covered by two or three large blocks. In the rectangles, I found no traces of such tombs, but in one a small superficial cavity lined with four slabs of terra-cotta, and covered by a large circular stone. Many such stones, more or less circular in shape, averaging 3 or 4 ft. in diameter, convex on the upper side, flat on
the lower, are to be seen lying about near, so that these receptacles must have existed here in considerable numbers. The one mentioned contained only ashes. It was only after

![Fig. 4.—Height 4\(\frac{1}{2}\) Inches.](image1)

![Fig. 5.—Height 3\(\frac{1}{2}\) Inches.](image2)

![Fig. 6.—Height 6\(\frac{1}{2}\) Inches.](image3)

![Fig. 7.—Actual Size.](image4)

examining the inclosures lower down the hill, where a good many of these osottothecae remain intact, that I recognised their existence here. The objects found in some of the latter show them to be contemporary with the larger tombs.

The circular inclosures are evidently the remains of tumuli, the greater portion of the earth and stones which composed the mound having been removed. The construction of the chambers is in all cases the same as that of A, the sides curving inwards and forming a kind of arch, on the top of which rest the covers.

To commence with the tomb furthest to the east (C).

The dimensions of the chamber are, at the bottom—length,
11 ft. 8 in.; width, 9 ft. 8 in.; at the top—length, 9 ft.; width, 6 ft. 7 in.; height, 6½ ft.; height of entrance, 3½ ft.; width, 3 ft.; length of dromos, 13 ft.

The top has fallen in; the entrance passage opens to the S.W. The interior had been much disturbed. Portions of two cinerary amphorae were found on flat stones at the corners opposite the entrance. They had seemingly been placed within sarcophagi of terra-cotta riveted with lead and furnished with handles, fragments of which were found in situ, in the longitudinal axis of the chamber. Fragments of another similar vase were found in the corner to the right of the entrance.

In all I found here:—

1. The fragments of sarcophagi above mentioned.
2. Portions of three cinerary amphorae. Of one a considerable part remains, and I put it together roughly and photographed it (Fig. 8). The surface is unhappily much destroyed; the body of the vase was decorated with two series of bands alternately black and white, but these disappeared in cleaning. The white is clearer in colour than the white on vases of the late Mycenaean style. The rest of the body of the vase has apparently been coloured black. The neck is apparently decorated with a large meander; and the handles, which are flat, are thus ornamented on the outside, Fig. 9.
3. A cup with one handle.
4. A small jug, Fig. 5. With this may be compared Fig. 26 of Schliemann's Mycenae.
5. Numerous other fragments of pottery, including part of a bowl with a broad band painted close to the rim.
6. Fragments of a large jar with impressed or moulded zigzag ornaments, Fig. 10.
7. One bronze fibula and fragments of two others, one with double spring.
8. A circular ornament of beaten gold, decorated with five punctuated triangles at the upper edge, with a catch behind for suspension, Fig. 11.
9. An oblong piece of beaten gold with zigzags, and at each end a hole for a nail, Fig. 12.
10. A small ring of twisted gold wire, Fig. 13.
11. Fragments of iron weapons, among them a spear-head; a knife curved towards the point; a small knife.
Fig. 8.—Height 15\frac{1}{2} \text{ inches.}

Fig. 9.

Fig. 10.

Fig. 11.—Diameter 11 \text{ inches.}

Fig. 12.—Length 3 \text{ inches.}

Fig. 13.—Actual Size.
Adjoining this tomb is the rectangular inclosure in which is the osteotheca mentioned above.

D to the west of C.—Sepulchral chamber of similar construction within circle.

Length of chamber ........... 8 ft. 8 in.
Width ....................... 7 ft.
Present height ............... 6 ft.

The chamber contains three tombs, thus arranged (Fig. 14). Their dimensions are equal, 6 ft. by 1 ft. 10 in. They are lined with terra-cotta slabs 1½ in. thick; the height of the lining is 1 ft. 5 in.; the dromos opens to the N.W.; the width of the door is 2 ft. 3 in.

Fig. 14.

Here were found:

Pottery.—1. Fragments of more than one large vase, with remains of painted ornament, horizontal bands and large concentric circles, Fig. 15.

2. Portions of a small thin kylix, of elegant shape, with dull black glaze.

Fragments of iron weapons, among them a knife.

E.—Another circular inclosure. The chamber was only partially cleared out, so I cannot describe it. A jug with narrower neck than Fig. 5 was found in its position on the floor of one grave. There were no traces of terra-cotta sarcophagi here.
Lower down the hill to the south for a long distance on both sides of the stream, wherever a small ridge affords a flat space, are similar inclosures. Here rectangles predominate; some of them contain large sepulchres, together with the small receptacles described above, others apparently only the latter. The circles are few, and only contain in the centre these small ostothecae.

I will describe two adjacent rectangular inclosures which I examined.

M.—Length, 45 ft.; breadth, 18 ft. Here, at the east end, were found only two ostothecae, with the covers in situ. Both contained ashes. In one was a small fibula similar in shape to those from $\mathcal{C}$. These receptacles, unlike that above, are lined, not with tiles, but with four stones. They are usually about 18 in. by 12 in.

N.—A double inclosure. The plan, Fig. 16, shows the arrangement of the tombs and small receptacles. In one of

\[\text{Fig. 16.}\]

the latter, $\beta$, the ashes were contained in a large vase, and a portion of a bowl, ornamented with concentric circles and a horizontal band encircling it near the rim, was also found here.

The tomb is comparatively narrow, measuring 8 ft. 5 in. by 3 ft. It has no entrance. The place of a sarcophagus was taken by a large jar, 5 ft. 1 in. by 2 ft. 10 in. at its greatest width, pointed at the bottom. In it was found part of a bronze fibula with a larger spring than those in the other tombs.

I also opened two ostothecae in a large inclosure, $\mathcal{O}$, further down the hill, and in one were found fragments of pottery,
somewhat better preserved than those from other tombs, and showing the characteristic decoration of horizontal bands and concentric circles.

This inclosure also contained at least five larger tombs like that in N. In one of these I found the pithos still in its place. Inside it was found a large bronze fibula, Fig. 17. At the side of the tomb underneath the pithos I found:

1. A Bügelkanne (Fig. 18) ornamented on the shoulder with concentric half-circles. The inner lip of the spout is attached to the Bügel in the centre.

2. A three-legged vase (Fig. 19) with traces of horizontal bands and small concentric circles.

3. Portions of a large amphora without handles. I also cleared out two tombs on the same ridge where the
circular inclosures are situated, but higher up. The tops of both had been carried away; and the depth of earth was only about two feet. In the first were found a number of fragments of terra-cotta sarcophagi with elaborate geometrical designs, produced by moulding, not by colour. Below are sketches of the designs on some of these fragments, Figs. 20 to 25. In Fig. 20

![Diagram](attachment:fig20.png)

**Fig. 20. — Scale 1.**

the depressed surfaces are shaded, the other figures give only the general pattern. In the second was a brick sarcophagus

![Diagram](attachment:fig21.png)

**Fig. 21. — Scale 1.**

without ornament and portions of a jar; also two bronze armlets, and two bronze spirals of 6 inches diameter.
These results, though meagre enough, are yet sufficient to show the system of ceramic decoration which prevailed among the Leleges (?), and this is of great importance at the present stage of conjecture concerning early Greek pottery.

On all the fragments, with one exception, which bear any trace of painted ornament, this consists of horizontal bands
either alone or in combination with large concentric circles or segments of circles. This exception is a very small vase, and is decorated with horizontal bands and a zigzag pattern. The impressed ornaments on the larger vessels of coarse clay,

![Diagram 1](image1)

**FIG. 24.—Scale ¼.**

including some small fragments that I have not mentioned, consist exclusively of zigzag or wavy patterns. The decoration of the sarcophagi, however, is largely composed of intersecting circles and maecanders. On one of the pieces of gold we have this same design; on another a series of triangles.

![Diagram 2](image2)

**FIG. 25.—Scale ¼.**

There is no trace of any but geometric design.
The fibulae are all of one pattern.
The weapons are exclusively of iron.
The bodies have in all cases been burnt.
Assarlik.—Contiguous to the large tombs described by Mr. Newton here, are rectangular inclosures containing ostothecae covered by large circular stones like those I have described. I found none of these in situ. The four tiles he mentions in a note as having been dug up by a peasant near one of the tombs formed, no doubt, the sides of one of these ostothecae.

Other Sites.—1. On the western part of the same range on which the Assarlik tumuli are placed is another series of tombs. They commence to the east of the windmills marked in the chart, and extend as far as the top of the mountain west of these mills. They are all on or close to the actual summit of the ridge. Those I noticed were all inside rectangular inclosures. Tombs cut in the rock occur sporadically near Assarlik and here.

2. Immediately above the small village known as Mandrais, on the road from Gumisch-lū (Myndus) to Gheresi is a rocky eminence with a flat space on the top. This summit, wherever the natural rock does not sufficiently defend it, is fortified by walls of polygonal stones loosely put together. The whole of the interior of this acropolis is occupied by rectangular inclosures containing tombs. In some places the inclosing walls, which are built of rectangular stones, have three or four courses still standing. The larger inclosures contain several tombs. The tombs which I examined were carelessly constructed, natural fissures in the rock being supplemented by loose stonework. They are covered by two or three large oblong blocks like the Assarlik tombs.

They were chiefly filled with loose stones, and the fragments of pottery were too weather-worn to retain their original surface. I found a small fragment of a pithos with a pretty spiral moulded design, quite different from those of Assarlik, Fig. 26. Beneath this acropolis, on the spur of the same ridge to the east, are other tombs of the same class.

3. The ridge, on which is the village of Gheresi, forms three summits before it sinks to the sea. On the second of these is a tower, the masonry of which is the same as that of the towers in the city wall of Myndus, the corners being channelled. On the west side of the same hill are two tombs, the entrances of
which lead out of a semicircular wall built into the face of the hill facing west. These tombs resemble in their construction the chambers in the Assarlik tumuli, the sides converging to the top, so as to support the covering stones. There are probably other tombs here, but the brushwood which covers the hill is quite impenetrable. This site seems to have been occupied in later times, as I saw many fragments of glazed pottery, black and red.

On the next summit is a very remarkable tomb. The dimensions of the chamber can be seen from the plans, Figs. 27, 28 (which were made for me by Mr. Calesperi, of Calymnos).

It is encircled at a distance of 8 m. from the centre by a wall, which is destroyed in some parts, and which consists now at least of only one course of stones.
The chamber is roofed by five enormous blocks of stone. The whole is encircled by a second wall at a distance of 24 m. down hill from the first (Fig. 29). Of this wall six or seven courses of stones are standing in some places. Opposite the entrance of the tomb there is a gate.

The masonry of the tomb is very beautiful. It has been used as a chapel or an anchorite's cell, as there are remains of rude frescoes on the walls. It was filled up with earth to a height of several feet. I removed this partly, in order to
measure the height, and found that the chamber was paved with blocks of stone of great size and thickness. Some efforts had been made to raise one of these. I found some fragments of marble, possibly forming part of the door or of a sarcophagus, and a very small fragment of an Attic vase, probably of the fifth century, with the design in red and fine glaze.

It would be hazardous to judge of the date of the tomb from this fragment, but if one could do so I should be inclined to think from its magnificence and conspicuous position that it was the tomb of one of those Carian princes who are mentioned in the Attic tribute lists.

At any rate it must be of a much later date than the Assarlik tumuli, and shows that the same style of sepulchral architecture survived long among these people.

Immediately above Boudroun almost on the narrowest part of the peninsula is an ancient acropolis now known as Tchoukcheler Kale (Chalar Kale in the chart). The walls are in fine preservation. A tower at the S.E. corner has still sixteen courses standing. The masonry closely resembles that of the wall of Assarlik. On the ridge to the S. is a series of tumuli of the same construction as those of Assarlik, but more numerous and of greater dimensions. The width of the chamber of one which I measured is 4.70 metres, the diameter of the outer circle about 15 metres. There are large tumuli on several other eminences in the neighbourhood of the acropolis. I had before I visited this site been convinced that the identification of Assarlik with Souagela and Chifoot Kale with Termem could not be maintained. The necropolis of Assarlik extends nearly half-way down to Chifoot Kale, and at the latter site are neither ancient tombs, nor other remains of a very early date. Myndus is described in the Athenian tribute lists as παρὰ Τέρμερα, and Assarlik is between Chifoot Kale and Myndus. The only evidence for identifying Assarlik with Souagela was the series of tombs there. The tumuli at Tchoukcheler are of the same antiquity but more remarkable, and I was led to conjecture that Souagela is to be placed here. I was fortunate enough to discover some further evidence favourable to this identification. Near the tumuli I came across two sepulchral altars of the type common
in Rhodes with bucraunia and garlands. One of them bore the inscription

ΕΣΤΙΟΔΟ. Ε
ΠΙΓΡΕΟ...ΓΕ

The existence of these altars here seems to indicate that the site was inhabited in later times. Souagela was one of the towns which Mausolus allowed to survive. We find in the Athenian tribute lists a Pigres who was despot of Souagela. Here it was doubtless a famous name and remained in use. If Tchoukcheler is Souagela, Assarlik must be Termera. They are evidently sister towns of the same age and the same people. Souagela and Termera were both towns of the Leleges, and we learn from the tribute lists that they were places of considerable importance in the fifth century B.C.

W. R. PATON.
IASOS.

To a traveller sailing over the Aegean from the West, and threading his course between the Sporades towards the Carian coast, two headlands would stand out as prominent landmarks, Mount Poseidion to the north and the city of Myndos to the south. Between these two points lies the middlemost of the three large bays into which the coastline of Caria is irregularly broken. And nearly in the innermost recess of this central bay—for the bay itself is subdivided into a number of lesser inlets—a little rocky island, of only a mile and a quarter in circumference, lies close to the Carian mainland, to which indeed in later days it has become united by a narrow isthmus.1 Upon this rocky islet, lurking as it were behind the shelter of inclosing shores, a Greek colony—from Argos, it was said—had early established itself. But in their struggle with the Carian natives, who resented their intrusion, the settlers experienced such reverses, that they were glad to invite the son of Neleus, the founder of Miletus, to come to their relief. This he did, and with important results; for this influx of Ionian settlers from Miletus, while it repaired the fortunes of the little colony, transformed Iasos from a Dorian into an Ionian city.2

1 Chandler’s Travels, i. pp. 226, 227, 230: ‘Their city covered a rocky islet lying near the continent, to which it is now united by a small isthmus.’ The north side of the rock of Iasos is abrupt and inaccessible. The summit is occupied by a mean but extensive fortress. At the foot is a small portion of flat ground. On that and on the acclivities the houses once stood, within a narrow compass, bounded to the sea by the city wall, which was regular, solid, and handsome, like that of Ephesus. This, which has been repaired in many places, now incloses rubbish, with remnants of ordinary buildings, and a few pieces of marble. Single pinks, with junquilles, grew among the thickets of mastic, and we sprang some large coveys of partridges, which feed on the berries.4

2 Pelyb. xvi. 12: ‘Ἡ πόλις Ιασών ἀκρωτηρίου καὶ τῆς Ἀσίας ἐν τῷ Μίλητῳ παλαιῷ παράγει τοῖς ἐν τῇ Ποσειδίῳ καὶ τῇ Μυνίων πόλεωσ"
Such was the story of its origin, according to the accepted tradition; nor is there any reason to doubt its substantial truth. The name of Iasos was undoubtedly brought from the Peloponnesus, where a number of mythical persons of the name were connected with Argos itself,—not to mention Iasios the legendary Arcadian who won the Olympic horse-race in the days of Heracles. The Peloponnesian origin of the name has been obscured by the manuscript tradition, which very frequently gives the word as Ιασος, perhaps misled by the analogy of the -σος—so common in the termination of Carian names. But Ιασος is the form invariably found in ancient inscribed monuments, and it probably ought to be restored in all the Latin and Greek texts.

A mere rock itself, the island of Iasos was encircled by rocky bays which none but pilots who knew the coast could safely navigate, and abounding in all kinds of fish. The one interest and industry of the place was therefore its fisheries, which must have given rise to something of an export trade, and furnished the Iasians with the means of accumulating wealth. At all

[...] with a bearded head of the Oekist (Hend, Historia Numorum, p. 523).

Steph. Byz. Ιασος, πολλες Καριες εν δρομοιροις και ολομπροιας, η και ομογενεια λεγομενη. Ει πολεις Ιασους, ώρων η χαριλαος εκ ιασους. Ιασος δε το Αργος και Ιασος αι κατοικουντες. Lobeck, Prolegomena ad Pathol, Scena. Gr. p. 403, in treating of -σαι.-σου, writes:

'Each manuscript is inconstantly laborant vocabula, quorum paucum modo spectantes loco praecum, ac primum Cariae oppida a Stephano nominata, primum Ιασος—και εν έστερω, quem accentum saepe habet in libris monitis, nec raro gravatur (c. Tzsch. ad Strabon. xiv. 626) plerunque uno signa scriptum ut in marmis et lapis-

dibus.'

The marble on which all the Iasos inscriptions I have myself seen and handled are engraved, is of a peculiarly flinty hardness, and very brittle. It is of a slaty-grey colour, and takes a fine polish.
events, Archestratos, the Sicilian poet of gastronomy, who flourished in the earlier half of the fourth century B.C., singled out a kind of shrimp or prawn caught at Iasos for special praise (Athen. iii. p. 105 c): ὅ ἐστι οὐδαμάτο δύνατο Ἀρχέστρατος παρανεῖ τεῦς Ἕν ἐν ποτ' εἰς Ἰασον Καρὼν πόλιν εἰσαφίκηαι, καρίτο εἰρεγένη λῆψει, σπανία ἐν πρᾶσθαι.

And Strabo, who generally gives his readers some historical notices of the cities he is describing, when he comes to Iasos, finds little to remark except that the inhabitants cared for nothing but the fishery. Next comes Iasos, situated upon an island lying close to the mainland. It contains a harbour, and the inhabitants get their living almost wholly from the sea; for the fish are abundant, and the soil is poor. And in fact there are all sorts of stories, like the following, told about the Iasians. One day a musician was there, singing and playing the harp, and for a while they all were glad to listen; but when the bell rang in the fish-market, they all hurried away to their fish except one very deaf man. Whereupon the musician stepped up to him and said, “Sir, I feel deeply grateful to you for the interest you have shown in me and in my art; for all the rest, directly they heard the market-bell, left me and hurried away.” “What do you say?” cried the man, “did you say the bell had rung?” “Yes.” “Then good-bye,” he replied, and jumped up to follow the rest.1

The history of Iasos before the middle of the fifth century is an utter blank. The town is not named by Herodotus in his account of the struggle with Persia; but we may believe that Iasos, like the rest of Caria, shared the fears and hopes, the victories and defeats of Ionia in those stormy times. Iasos, like the rest of Caria, must have passed under the sway, first of Croesus,2 then of Persia.3 Next it shared the vicissitudes of the Ionic revolt,4 and of the great Persian war; perhaps some of its sturdy fishermen helped to man the fleet of Xerxes.5 At all

1 Strabo, xiv. p. 658. This capital story will be better appreciated by those who have watched the herring boats come in, and have heard the market-bell and watched the fish auctions.4 Whitby or elsewhere.

2 Herod. i. 28.
3 Herod. i. 174.
4 Herod. v. 103, 117—120.
5 Herod. vii. 93.
events, when the great conflict ended, and the power of Persia was broken, Iasos was among the Asiatic cities that joined in the Delian confederacy under Athens. This we know, not only from the account of Thucydides, but also from the extant 'Quota-lists,' which record the names and reveal the amount paid by the tributary states. These lists (so far as their remains have come down to us) commence in B.C. 454-3 and go on in a more or less complete series down to the middle of the Peloponnesian war. The name of Iasos happens to be lost from some of these fragmentary marbles; but we are able to discover that in B.C. 450 its contribution was assessed at one talent; in B.C. 447 at the same sum, and again in B.C. 442. In the lists of B.C. 446, 445, 441, 436, the name of the Iasians is recognised, but the cyphers are lost which indicate the payment. A fresh assessment of tribute was made B.C. 425, when the policy of Athens, no longer controlled by the wisdom of Pericles, was beginning to lend itself to schemes of costly adventure. A Quota-list subsequent to this assessment indicates the Iasian tribute as raised to three talents. Towards the close of the year B.C. 412, Iasos was captured by the Peloponnesian fleet and Tissaphernes, and so became again subject to the Persian dominion. There was evidently no suspicion of treachery in the capture, nor do the townsmen seem to have been shaken in their loyalty to Athens by the trebling of their tribute. It is true that in the following year Peisander at Athens laid the loss of Iasos at the door of Phrynichus, declaring that he might have shown more energy in the Ionian waters. But it is plain that the city was simply taken by surprise, and the language of Thucydides implies that it made a gallant resistance. The

1 Thucyd. viii. 26, 28.
2 Kohler, Urkunden und Untersuchungen zur Geschichte des delisch-attischen Bundes (1870), p. 185, &c.; Corpus Inscrib. Att. i. p. 221, and No. 220 foll.
4 Corpus Inscrib. Att. i. No. 262.
5 Thucyd. viii. 28: καὶ δὲ Πυθαγόρει[ος Ἀθηναίος], Τισσαφέρεις τῷ πείρᾳ παρελθὼν πέδινα αὐτίκα καὶ Ἰασον, ἐν δὴ Ἀθήνῃ τὸν ἀρχηγὸν τελείου, πλεῖστως, καὶ προσελήνητε τῷ Ἰασον αἵρεσιν καὶ ἀφίδει. Ἀφεὶς τὸ προθλεκτικὸν ἀλήθειας ἢ 'Αττικὴς τὰς τοῖς εἷς αἵρεσιν καὶ μάλιστα ὑπὸ τῷ θεῷ οἱ Συρακούσιοι ἐγκαθέκισαν, καὶ τὴν Ἰασαν ὕποκήρυξαν καὶ χρήματα πάντα πολλὰ ἀνατείλαν. Καὶ τῷ χρὴν...τὸ τέλειον Τισσαφέρεις παραλάβω καὶ τὸν ἱερὸν κάτω, καὶ δοῦμι καὶ ηλεύθερον, ὡς καὶ ἔστων ἀντίθετοι διερεῖκαν παρ' αὐτὸν εὐρείας λαβεῖν, ῥυπον ἐκεῖνον ἑκάτον ἐν τῷ Μίλητοι. Comp. ch. 26.
6 Thucyd. vii. 27, 54.
historian speaks of Iasos as a mere 'town' (πόλισμα) and as a 'post' (χωριόν) occupied by Pissuthnes with a garrison or body-guard (τοὺς ἑπικούρους τοὺς περὶ τὸν Αμόργην). He adds that the plunder was considerable, as the town contained the accumulated wealth of generations (παλαιόπλουτον ήδρ ἐν τῷ χωριόν).

All these expressions exactly fit in with what we know from other sources of the character of the town. It was small, and with no capacity for enlargement; but the rugged remoteness of its site enabled its people to garner in, undisturbed for many a long year, their harvest of the sea; and also from time to time (as will also be seen later on) it became an opportune position to be held by any one who wished to command Caria by sea or land. The word παλαιόπλουτον does not necessarily imply great wealth, but only that the wealth was the accumulation of long years of thrift. This agrees with the evidence of the Quota-lists. When the tribute of Ephesus was seven and a half talents, of Teos six, that of Halicarnassus one and two-thirds, of Cnidus and Tenos three, that of Iasos was one talent.¹

For the next twenty years the history of Iasos is again a blank. The Peloponnesian war had meanwhile ended in the fall of Athens, and ten years of Spartan misgovernment had taught the cities that had been so ready to quit the Athenian alliance, to wish for the old days back again. This sentiment soon found terrible expression. If in the battles of Corinth and of Coroneia (B.C. 394) Sparta had escaped defeat with loss only of men and of prestige, the crushing defeat inflicted by Conon in the same year, off Cnidus, destroyed the maritime empire of Sparta at a blow. City after city proclaimed its independence, and many hastened to assist in creating a new confederation under Athens.² The name of Iasos is not to be read amongst the cities which inscribed their names on the famous stèle, recording the formation of the new Athenian alliance.³ That marble bears the date of the Archon Nausinicus, B.C. 378-7, and ten years before then the fatal Peace of Antalcidas had handed over Iasos, like all the other cities of Asia, to the dominion of the king. It has been shown however by M. Waddington, in an interesting essay, that

immediately after the victory of Conon (B.C. 394), and before any formal steps were taken to reconstitute an Athenian confederacy, several Aegean states, headed probably by Rhodes, entered into an independent league. We owe our knowledge of this movement to the silent testimony of the federal coinage struck on this occasion. Didrachms of Rhodes, Ephesus, Samos, Cnidus, and also of Iassos are found, all of them similar in standard, and identical in style, and stamped alike on the reverse with the infant Heracles strangling two serpents. This type, as M. Waddington suggests, was intended to symbolize the aspirations of the nascent league, whose liberties were threatened on all sides by the power of Persia, or of Lacedaemon, or of Athens.

From the time of the Peace of Antalcidas, B.C. 387, the Greek cities of Asia Minor were reckoned as part of the Satrapies of Persia. The Satrap of Caria about this time was Heactomnus, a native prince, whose son Mausolus, succeeding him probably B.C. 377, has left an abiding name in history, not only through the costly grief of his widow enshrined in the mausoleum, but also by virtue of his own energy and ambition. Transferring his royal residence from Mylasa to Halicarnassus, he not only consolidated his power in Caria, but aimed also by force or by persuasion at the annexation of the Ionian cities. His intrigues may be traced at Erythrae by help of an existing decree in his honour, besides other places. He joined B.C. 362 in the revolt of the Satraps against Artaxerxes Memnon, and in 357 B.C. was the chief instigator of the revolt of the allied cities against Athens. Inscriptions however reveal the fact, which might have been expected, that the centralizing policy of Mausolus, which was converting the loosely-defined authority of a 'Satrap' into the organized government of a 'king,' stirred up a violent opposition in some of the Greek cities. The decrees from Mylasa quoted above (dated respectively B.C. 367, 361, 355) declare the

1 Waddington, Mélanges de Numismatique, pp. 7 foll.; Percy Gardner, Samos and Samia: Coinas, p. 54; Head, Historia monetarum, p. 529.

2 Mausolus and his father were only kings (basileus) by courtesy; satrap was the proper title, and is duly transcribed into Greek letters in the well-known decree from Mylasa (C. I. G., 2681, c, d, e); 'Αρταξέρξης Βασιλεύς τοι Μαυσολου Ευκρατικός, τ. Β. Β. Dittenberger, Syllae, No. 75, where see note; my Manual, No. 101.

3 My Manual, No. 102, where see note.
confiscation of the property of certain who had conspired against Mausolus, and profess the profoundest loyalty of the city towards himself and his dynasty.¹ A similar document from Iasos² reveals that in that city also there was a party of opposition, whose efforts were promptly suppressed and their goods confiscated.

We have reached the threshold of a new era. Alexander crossed the Hellespont in 334 B.C., and thenceforward the little town, whose fortunes we have been endeavouring to follow, has no history apart from the empires successively of Macedon, Syria, and Rome. The summer of B.C. 334 found Alexander, after his victory at the Granicus, engaged in the capture of Miletus; with consummate skill he compelled the whole Persian fleet, from the neighbouring promontory of Mycale, to witness the taking of the town, without being able to effect anything for its deliverance. In vain did the Persians daily challenge the invader’s fleet; Alexander declined the challenge. An attempted surprise had no better result. Five ships of the Persians sailed right into the harbour that lay between the island of Lade and the mainland. The Greek army occupied the latter shore, the Greek fleet occupied the island: the hope was that the ships might be surprised on the shore of Lade while their crews were away upon forage duty. Some were so absent, but the rest were soon on board, and got afloat in time; so that the five Persian ships steered round and made the best of their escape to the main fleet out at sea. One of the five, says Arrian, was captured with her crew, not being a fast sailer; and this was the vessel of the Iasians.² If we may trust Arrian, and the authorities which he followed, the incident thus detailed agrees entirely with all we know of the Iasians. That they should serve on the side of Persia, as part of the fleet of Memnon,—that they should contribute only one ship,—that their sailors should be selected, or should volunteer, for this daring and perilous adventure—all is exactly what we could expect.

From Miletus Alexander marched into Caria, where the

³ Arrian, Anabasis, i. 12, § 11; καὶ ἀντικλῆσαν ἅπαντα κατὰ τὴν φορὰν ὅτι τακτικὸν τῶν ἃ ἔδεξαν ἵπποις ἡ ψευδής τρέχειν, ὅποια μὲν ἀντικλῆσαν ἐπρατταὶ ἐν Μιλησίῳ σὲ Πέρσα.
Persian forces had concentrated at Halicarnassus to make a final stand for the possession of the seaboard. His own fleet he promptly disbanded, confident in his own strength by land, and the proved impotence of the Persians by sea. The fall of Halicarnassus after a vigorous siege left him master of the western shores of Asia Minor. Leaving Ada in the Satrapy of Caria, he marched on into Lycia, having secured his hold on the coast not only by his garrisons on the Hellespont and in Caria, but still more surely by the affectionate loyalty of the Greek cities, to all of which he granted autonomy, restoring their democracies, and liberating them from tribute. Iasos, though not honoured by the conqueror’s presence, shared in the deliverance he brought.

The little town, however, was not without a personal interest in the great campaigns of Alexander. We know at least two citizens of Iasos who were with the conqueror in the far East, one of them (if not both) being on his staff as superintendent of the armoury (ἐπλοφύλαξ). He is the hero of a story repeated by Athenaeus in connection with the Dionysia which Alexander celebrated so magnificently in the autumn of B.C. 324.⁴ Many were assembled to the spectacle,” says Ephippus, “and proclamations were being made in a braggart and presumptuous vein, outdoing even Persian vain-glory. For while one and another was belauding the king with all sorts of toasting and crowning, one of the superintendents of the armoury, to outdo all flattery, instructed the herald (by royal permission) to proclaim how that Gorgos, the superintendent of the armoury, dedicates to Alexander son of Ammon, a chaplet worth three thousand gold-pieces; and when he lays siege to Athens, ten thousand suits of armour and a like supply of catapults and other artillery, as many as he may require.” This fierce allusion to Athens is exactly in tune with the feeling then prevalent with Alexander and his troops. Harpæsous had only a few months before fled to Athens; and a false rumour had reached the East that he had been welcomed by the Athenians as an enemy of Alexander, and had received

1 xii. p. 538, ἔτε Εὔβηδρον. Compare Arrian, viii. 14; Plutarch, Alex. 72; Droysen, Hellenismus, i. 2, p. 232 fall.
2 See Grote, ch. 95; and his note on the Satyric Drama Ages, quoted by Athenaeus, xiii. p. 596, and acted before Alexander at Susa in the spring of this very year.
the freedom of the city by way of manifesto against the Macedonian supremacy. It may be unsafe to identify, as Droysen proposes to do, the Gorgos of this story with Gorgos the mining engineer (μεταλλευτής) whose account of the Indian gold and silver mines is referred to by Strabo (xv. p. 700). But there is no doubt that the Gorgos who proposed the toast at Ecbatana is identical with the Gorgos named in a well-known Iasian decree which thanks him and his brother for using their interest with Alexander on behalf of their native town. It runs as follows: 2

'Επειδ'[ή Γόργος καὶ Μινιών ᾿Οδότ- ου νε[]οι καλοὶ κυβερνοὶ γεγένηται πε]ρὶ τ[α]ς κοινὼν τής πόλεως, καὶ πολλοὶ τῶν πολιτῶν ἰδίᾳ εὖ περὶ κοινῆς. 3

5 ἐποιήκασιν, καὶ ὡπέρ τῆς μικρῆς βαλάνσης διαλεχθέντες Ἀλεξάνδρῳ βασιλεῖ ἐκομίσαντο καὶ ἀπέδοσαν τῷ ὁδῷ βασιλεῖος ἀνδρῶν καὶ ἐγκύκλων ἀλεξίαν καὶ προεδρῇ εἰς τοὺς ἀεὶ ξὺνοιν ἀναγράφαι δὲ τὰ ψηφία ἐν τῇ παραστάδι τῇ πρό τοῦ ἀρχέτου.

Another inscription, from Samos, speaks of the same pair of brothers as using their influence with Alexander in 323 B.C. on behalf of the Samian exiles. The Samians who had been driven out of their country wholesale by the Athenians in B.C. 365, 361,

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1. Hellenismus, i. 2, p. 313.  
2. C.I.G. 2672; Hicks, Manual, 122; Dittenberger, Syll. trig., 116; Droysen, Hellenismus, ii. 2, p. 361.  
3. This unusual name occurs more than once in the lists of subscribers to the Dionysia inscribed in the theatre at Iasos; Le Bas-Waddington, Voyage Arch. iii. Nos. 285, 287.  
4. I cannot agree with Dittenberger in understanding μερήθρα δίασκα τοῖς a 'lake' or large fish-pond; he compares Syll. trig., No. 6, line 44. After what we have seen of the prevailing occupation of the Iasians, it seems natural to take 'the little sea' to mean some part of the Iasian gulf especially valued for its fishing, the exclusive right over which may have been lost to Iasos for a while, after Alexander's reconstruction of the government of Caria. Such rights to a fishery would be termed δίασκα; see my Manual, No. 28; compare the fishery of the Mare Piccolo at Tarentum (Head, Historia Numorum, p. 44).  
5. The φραγμός at Iasos, or Record Office, was a building of some importance, and adjoined the ἁριστῶν. Both appear to have been restored by the bounty of Antiochus the Great, as we shall see presently.
and 352, their island being simply repopulated by Attic colonists; they had taken refuge in various friendly states. A large number, we learn from this decree, had come to reside at Iasos; and when in 322 Pericles undertook to give effect to the decree of Alexander for the universal restoration of exiles—a decree which the "ins" were glad enough to postpone as against the "outs," on the plea of Alexander's death having supervened—the citizens of Iasos permitted the Samian sojourners to take away their property without payment of export duty, and provided them with transport vessels at the public cost. Gorgos and his brother had strongly urged these exiles' claim upon the kindness of the Iasian people; and we may perhaps trace in this action the same vein of hostility to Athens which inspired the vapouring toast at Ecbatana. It would seem that the wholesale restoration of all exiles "by order of the king" (κατὰ τὸ διάγραμμα τοῦ βασιλέως), which is known to have produced much disorder and strife in many cities, caused no disturbance at Iasos, where probably the whole free population (and it was not large) was loyal to the Macedonian cause. We hear of no parties or factions at Iasos until the time of Antiochus the Great,—of which presently. On the other hand we hear of Iasos being applied to by the people of Calymna to send them five dicasts to try the cases which had accumulated in that island upon the return of the exiles. C.I.G. No. 2671 is a decree of the Iasians complimenting the five dicasts upon their return; to which is appended the decree passed by the Calymnians in their honour.

The position of Iasos made it an important maritime outpost, and involved it repeatedly in the conflicts of those troubled centuries that followed the death of Alexander.

Asander, to whom his master had bequeathed the Satrapy of Caria, seems to have placed a garrison at Iasos. At all events, when Antigonus and Demetrius in B.C. 313 decided to crush the ambition of Asander, who was encroaching upon their Ionian dominion, their general Ptolemaeus was sent to reduce Iasos to submission. The policy of Antigonus and Demetrius was a policy of "freedom and democracy" for all Greek cities, and the expulsion of garrisons. We cannot be wrong therefore in sup-
posing that Iasos, when it passed under the sway of Antigonus and his son, enjoyed whatever liberty is capable of being conferred by a conqueror’s grace, and received a material pledge of freedom in the removal of the garrison. This autonomy was probably maintained for the most part, if not during the reign of Seleucus, at all events under Antiochus Soter and his successors.1

To this century (the third B.C.) of freedom and comparative peace we may probably assign the series of honorary decrees from Iasos published by Böckh, C. I. G. 2675–2678. They confer the citizenship of Iasos, with other privileges, upon citizens of Cariaus, Macedon, Miletus, and elsewhere, who had rendered services to the Iasians. The decrees are ordered to be inscribed upon the αντα in front of the Record Office (ἐν τῇ παραστάσῃ τῷ πρὸ τοῦ ἄρχειον). In this and in other particulars these decrees closely resemble the wording of the decree cited above in honour of Gorgos and his brother, and suggest a similarity of date. One expression, however, which recurs in them would imply that the autonomy allowed to Iasos under the Syrian kings did not permit them the entire control of the taxes and customs. Among the privileges decreed to distinguished strangers is ἀτέλεια δὲ τὴν πόλιν κυρία ἐστι. To this same tranquil period probably belong the coins of Iasos described by Mr. Head,2 as follows: ‘Obv. Head of Apollo (or else a lyre); Rev. IA or ΙΑΣΕΩΝ Youth swimming beside dolphin, which he clasps with one arm. Magistrates’ names.’ The best account of this singular device will be in the words of Duris, a Samian historian contemporary with Alexander, as quoted by Athenaeus (xiii. 606): ‘And there is a story of a dolphin at Iasos falling in love with a boy, as Duris narrates in his ninth book. He is speaking of Alexander, and he says as follows: “And he sent for the boy of Iasos. For there was a

1 See the letter of Antiochus Soter to the Ionian city Erythrai, Hicks, Manual, No. 164 (B.C. 278?): ἔτει τοῦ Ἀλεξάνδρου καὶ Ἀντιγόνου αὐτοῦ χρόνος ἔκει καὶ ἀπολογούτος ἡ πόλις οὕτως, κ.τ.λ. The Syrian monarchy so far lacked stability and concentration, that it was glad to purchase the allegiance of the Greek cities on the coast by allowing them to enjoy autonomy. The decree of Iasos in favour of Antiochus the Great, which will be presently mentioned (Inscriptions in the British Museum, No. cccxiii.) expressly says: [tῆς ἐθνοῦς] καὶ αὐτούς ἐπιφανείως, γέγονεν πλεονάσει τῆς δῆμος τοῦ τοῦτον καταλαμβάνων τῆς δια πάντων ἐναρευόμενον αὐτῷ πρὸς τοῦτο. Ἐλαίας εἰκεχρητικός.

2 Historia Numorum, p. 328.
boy about this town named Dionysios, who used to leave the palaestra with the others and go to the sea and bathe. And a dolphin would come to meet him out of the sea, and take him on his back and swim off with him ever so far, and bring him back safe to land." In the face of such contemporary evidence we must allow that the marvel was really believed at Iasos at an early date, however false to facts; nor need we doubt that this rival of old Arion was actually sent to Alexander at Babylon. Aelian, in his History of Animals (vi. 15; compare viii. 11), tells the story at greater length, but without reference to Alexander. He adds that 'the gymnasium at Iasos lies close to the shore, and the youths who have been racing and wrestling go down and bathe in the sea according to immemorial custom there.' He makes the youth lose his life by accidentally opening a vein by a scratch from the dolphin's fin, and says that the dolphin deposited his dying favourite on the shore, and lay down and died by his side. 'Whereupon the Iasians, in tribute to the strong affection between them, reared one tomb for both the beautiful boy and his dolphin-admirer, and set up a stele, adorned with a lad riding on a dolphin. And they struck a coin in silver and copper, with a device to represent their fate.' The version of Plutarch (De Solertia animalium, 36) so closely resembles that of Aelian, that we may suppose both writers to have borrowed from a common source later than Duris, which Pliny also (Nat. Hist. ix. 8) appears to have followed. Like Plutarch, he attributes the boy's death to 'repentinae procellae fluctibus,' and gives his name as Hermias. He also says that similar stories of dolphins were told in various parts of Greece, and that two youths at Iasos had a similar experience, one of them being sent for to Babylon by Alexander, who made him priest of Neptune.\(^1\) Plutarch (I.e.) and also Pollux (Onom. ix. 84) both mention the type on the coin, the former saying: καὶ τοῦ παθοῦς ἐπισημον Ιασεύς τὸ χαράγμα τοῦ νομίσματος ἐστιν, παῖς ὕπερ δελφίνος ὁχύμενος, and the latter: Ἰασεύς ἐς παιδα δελφίνε ἐποχούμενον τοῦ νομίσματι ἐνεχάρατον. It is curious that all these writers speak of the boy as 'riding on' the dolphin (ἐποχεῖσθαι, ὁχεῖσθαι, ἵππευσθαι), whereas the existing coins represent him as merely swimming by the dolphin's side, with one arm over its back. And the story itself may be

\(^1\) Compare the audacious story of Panemius, iii. 25, § 5.
perhaps accounted for by the established belief among the old Greek sailors in the friendliness of the dolphin, by the abundance of works of art wherein dolphins are represented in companionship with deities of the sea, and by the vanity of Iasos, which expanded some swimming adventure of an imaginative youth into a marvel. The legend, however, is interesting in two ways, as symbolizing the amphibious life of the people of Iasos, and as taking for granted the friendly relations we know to have existed between the great Conqueror and the loyal little town.

To this same period (third century B.C.) we may assign one or two other documents which indicate, by their rarity, how slight were the relations of Iasos with the outer Grecian world. A handsome monument is preserved in the British Museum which came from Iasos, and is inscribed with letters of a good time: 'Ελλανίων Ταρσεύς. This may be the tomb of a Cilician merchant who either died at Iasos, or was wrecked in the bay. In the large collections of later Attic inscriptions now published, hardly a mention of Iasos occurs: no Iasian is named among the foreigners (ἐξωτικοί) who trained among the Ephebi of the Athenian gymnasium; nor among the prize-winners at the Athenian Panathenaea, Lenaea, or Dionysia. It is quite in keeping with this, when in C.I.G. 2682 an Iasian declares that he was the first Iasian who had ever won the long race at the Pythia, Nemea, Isthmion, and Olympia in succession (πελάθος); he also had won a prize at the Capitolia at Rome instituted by Domitian A.D. 86. An Iasian, however, named Samiades is named in a list of mercenaries at Athens of the third century B.C. (C.I.A. ii. 963). Kumanudes also includes the epitaph of an Iasian family in his collection of Attic sepulchral inscriptions (No. 1850): 'Απολλώνιος Ίασεύς Βρόκασις Βεττό."¹

An inscription from Iasos, which I had the pleasure of first editing in its entirety,² gives a graphic picture of the diplomatic

¹ It is observable that Βεττά is known as the name of the women of Cos, of Samos, and of Halicarnassus, all neighbours of Iasos (see Pape-Bechtle, a. a.) I suspect Βρόκασις to be a mistake for Βρόκαθη, a name which occurs repeatedly at Iasos (see Greek Inscriptions in the British Museum, part iii. p. 98; and Dünckerberg, Syllag., No. 77, passim. But comp. Bechtle, Inschriften des Ion. Dial. No. 104, note.

² Manual, No. 182: Greek Inscriptions in the British Museum, part iii. No. ccexii.; compare Le Bas-Waddington, Voyage Archéologique part v. 251. This is the document described as follows
relations of Rhodes, Iasos, and Philip V, just before the outbreak of the Macedonian war, B.C. 200. The Iasians, whose interests Philip undertakes to champion, have remonstrated with Rhodes about certain encroachments and injuries which they have suffered at the hands of Rhodians dwelling in the Rhodian persea, a strip of the Carian mainland belonging to Rhodes. Their remonstrances had been backed by a letter from the king. The Rhodians return a very civil reply; they are most unwilling to harm or offend "their kinsmen" and friends the Iasians. Similar assurances of peace and goodwill are voted to Philip also. It was the last effort of diplomacy to avert a rupture. Within a few months the Macedonian war had broken out, which involved both sides of the Aegean in a sharp and decisive struggle. In the treaty of B.C. 196 the Roman Senate dictated as one of the provisions that Philip should withdraw his garrison from numerous cities, and among them from Iasos.

But the autonomy promised to Iasos by the treaty of B.C. 196 was not for some time to be realized. The Romans, while occupied in subduing Philip, had allowed Antiochus to pursue those ambitious schemes of conquest which gained him his title of Antiochus "the Great." Nor was he slow to take advantage of the Macedonian defeat. His garrisons at once took possession of the towns evacuated by Philip; and, among other cities, Iasos, under the plea of being protected in its liberties, became practically a subject-city of the Syrian monarchy. In the year 190 B.C. we are expressly told by Livy that Iasos was occupied by a royal garrison, and narrowly escaped attack from

by Chandler, *Travels in Asia Minor*, 1, p. 227; 1 By the isthmus is the vaulted substation of a considerable edifice; and on a jamb of the doorway are decrees engraved in a fair character, but damaged, and black with smoke; the entrance, which is beamen by a pile of stones, serving as a chimney to a few Greeks, who inhabit the ruin. This door-jamb is now in the British Museum, the most perfect portion of the inscription being of course the last twenty lines, which had been concealed from view and from injury by the accumulation of soil, until the marble was removed ex situ.

1 "Kinsmen," because Iasos was originally a Dorian colony from Argos.
2 Compare Polyb. xvi. 12; xvii. 8 with Livy xxxii. 33; and xviii. 27 (41) with Livy xxxiii. 30. Κύριος δέ καὶ Πέλας καὶ Περγαμός καὶ τὴν Ἡπατίαν τόλμησαν ἀσθενὴν, Θέρσων, Θέρσων, Μέριμνας, Παράκινος, ἑκατομμύρια ἀρέως, τὴν φρονήσιν ἄθετος μετατησίμησαν.
3 See Polyb. xviii. 30 (B.C. 194); ibid. 33: γελοιον γὰρ ἀληθὶς τῇ Ῥωμαϊκῇ ἀθήνῃ τῷ γεγονότοις πιτήν κολάζων τῷ Φίλιππος Ἀλεξάχω ἀπελύουτο παραλαμ-βάνω.
4 xxvii. 17.
the Roman fleet. The exiles of Iasos, who belonged to the Roman party, and were now serving under Aemilius, besought him to spare the town, assuring him that they represented the true feeling of the inhabitants, who had simply been overborne by the Syrian faction, assisted by the king’s soldiery. The Rhodians added their entreaties to the same effect, that the town might be spared. But an Iasian inscription which I first published in my Manual (No. 174), and more accurately in part iii. of Greek Inscriptions in the British Museum (No. ccxxii.), shows that Antiochus had secured Iasos to his side not by mere force, but by intrigue and by gifts. He had also appealed to the superstition of the people by an oracle from Branchidae in his favour; and he had steadily given himself out as the friend of democracy as against the Roman and oligarchical party. It is interesting to find the old party lines of Greek history still surviving, at least in name. The decree assures Antiochus that Iasos is ‘unanimous’ (μεθ’ ἐμονολας πολιτεύεσθαι) in supporting the democracy and in loyalty to the king. In other words, the philo-Roman oligarchs had been expelled, viz. those whom Livy speaks of as with Aemilius. Another inscription from Iasos in the Museum (No. ccxxiii. l.c) records a dedication made by certain ‘Commissioners of the Senate-house and the Record Office’ to ‘Concord and the People’ (Οἱ αἱριθέντες τοῦ τε βουλευτηρίου καὶ τοῦ ἀρχείου ἐπιμελητὶ καὶ ὁ ἀρχιτέκτων ... Ὄμονος καὶ τῷ δήμῳ). It is a safe conjecture that the gifts of Antiochus, mentioned in the decree just cited, had been laid out in the repair or adornment of those public buildings; so that the completion of the work was made to serve as a demonstration of the triumph of the democratic party and of the Syrian cause. The end soon came. Antiochus was hopelessly defeated at Magnesia, B.C. 190; and in the treaty which followed, Caria, and Iasos with it, was handed over to Rhodes—a striking commentary on the remonstrances which Iasos had made to the Rhodians, through the medium of Philip V., against their encroachments on the Carian mainland. After the war with Perseus, however, B.C. 168, one of the methods adopted by the Senate to humiliate and cripple Rhodes was to deprive her of her tributary cities on the mainland, and to declare the

1 The ἀρχιτέκτων is named repeatedly in the series of decrees which I have assigned to a century before Antiochus; C.I.G. Nos. 2673 foll. See above.
independence of Caria.¹ For the next forty years accordingly Iasos enjoyed again a formal independence until the city was merged, with the rest of Caria, B.C. 129, in the Roman province of Asia.

It is to this period of revived autonomy, during the middle portion of the second century B.C., that a considerable number of Iasian documents must (on independent grounds) be assigned, which curiously illustrate the inner life of a Greek city while the lamp of freedom was still flickering, shortly to expire.

Our attention is first claimed by certain inscriptions which are still to be read in situ on the wall of the Iasian theatre. They are thus described by Chandler: 'In the side of the rock is the theatre, fronting 60m. east of north, with many rows of seats remaining, but covered with soil, or enveloped in bushes. On the left wing is an inscription in very large and well-formed characters, ranging in a long line, and recording certain donations to Bacchus and the people.'² This inscription is really a series of inscriptions, extending over a period of forty years or more; they have been admirably edited by Le Bas-Waddington (Voyage Archéol. Nos. 252 foll.). They record the names of citizens who from year to year had furnished funds for the maintenance of the Dionysia, and the engagement of distinguished performers. One of them will suffice here for a specimen; it shall be No. 255, which comes early in the series, and is of importance as fixing the date of the whole:

'Επὶ στεφανοφόρου Ἀπόλλωνος τοῦ δευτέρου μετὰ Μένιππου, ἀγανακτέτου δὲ Πανταινοῦ τοῦ Ἱεροκλείους, οἴδε ἐπεδώκας τοῖς ἐπισυνάντων—ἀγανακτηθεὶς Πανταινοῦ Ἱεροκλείος
5 αὐλήτην Σάτυρον Ἀριστοκλείου Βοιώτου ἡμέρας δύο καὶ εὐρέως ἡ πάροδος δράχμην ἦ δὲ θέα ἔρευντο δωρεαί—Ἀριστάκριτος Γλαύκου

¹ Polyb. xxx. 5: κατὰ δὲ τὸν αὐτὸν καμάραν ἐνυκτήσατο ὑέβαλε δύομι δίδυς διὰ Κάρακ καὶ Λωνίου ξυλίθρου ἐναὶ τοῖς καταμαράθησας Ρόδινοι μετὰ τῶν ἀνταμοίρας παλάμου. So Polyb. xxxi. 7; Livy xlv. 15.
² Travel in Asia Minor, i. p. 227. Chandler’s description of the contents of these inscriptions is not very accu-

rately. There is one dedication Ἀμάνθιος καὶ τῷ Ἰάμου (C.I.G. 2681 = Le Bas-Waddington, No. 249) made by Sepatar son of Epicles, who is also named in No. 259 cidd. This determines the date of the dedication, and leads us to connect the expression τῷ Ἰάμου with the revival of autonomy at Iasos in a.c. 168.
κατα νοθείαιν ἐν Διονύσου χορηγήσας πρότερον
Κράτωνα Ζωτίγου Καλχηδώνος αὐλήτην ἡμέρας
10 διὰ καὶ εὖρει ἕ πάροδον δραχμήν ἢ δὲ θέα ἐγένετο
dορεάν—Ἡράκλειτος Φορμίδωνος χορηγήσας πρότερον
ἡ Ἀθηνόδωρον κομμιδὸν καὶ εὖρει ἕ πάροδον δρα-
χμήν ἢ δὲ θέα ἐγένετο δορεάν—Κλεάνας Κλεανίτου
ἀγανθηθήσας πρότερον Ἀθηνόδωρον κομμιδὸν
15 καὶ εὖρει ἕ πάροδον δραχμήν ἢ δὲ θέα ἐγένετο δορε-
άν κ.τ.λ.

(Three other citizens are similarly named as engaging three
other comedians respectively.)

Several points would deserve notice. In line 1, Apollo him-
self is the Eponymus of the year, and that for the second time
together, in succession to Menippus: on this practice of
nominating a tutelary god to the eponymous office, see Greek
Inscriptions in the British Museum, Pt. iii. pp. 10, 31, 32. In
treating of another Iasian document (ibid. p. 65), I have ventured
to translate the curious formula of lines 4—7 &c. as follows:
'The president of the festival, Pantaenos, son of Hierocles
[engaged at his own cost]. Satyros, son of Aristocles of Bocotia,
the flute-player, for two days; now his appearance commanded
a drachma [for entrance fee], and the performance cost [the
authorities of Iasos] nothing.' I imagine that Iasos could ill
afford to supply funds for the Dionysia (a theoretic fund) out of
the civic exchequer; accordingly the leading citizens undertook
in turn to engage popular performers at their own cost, and so
with this attraction the celebration became virtually self-sup-
porting. In this particular year the artists thus specially
secured were:

Satyros, a Bocotian flute-player;
Craton of Chalcodon, a flute-player;
Five comedians.

Craton of Chalcodon is well known from a series of documents
respecting him, emanating from the college of Dionysiac artists
at Teos (C. I. G. 3067—3071), one of which is in the Fitzwilliam
Museum at Cambridge (No. 3068). Craton flourished at the
court of Pergamon in the reigns of Eumenes II. and Attalus
Philadelphus, and died B.C. 151 or 152 (see Böckh on No. 3069).
This determines the date of this curious series from the Iasian theatre: it coincides pretty certainly with the period of autonomy from B.C. 168—129. Many of these lists record only subscriptions in money for the same purpose, and one\(^1\) is a decree of the Teian Dionysiac artists, in response to an appeal from Iasos, in which they undertake in view of the necessities of the Iasians (ἐν τοῖς ἀναγκαίοις καιροῖς) to send free of charge for the performance of the Dionysia at Iasos the following company of artists: two flute-players, two tragedians, two comedians, one harper and singer, one harp-player. Another Iasian inscription records the success of an Iasian poet named Dymas (ποιητής τραγῳδίων) whose tragedy on the \(^4\) Adventures of Dardanos\(^7\) had been received at Samothrace with much favour, as commemorating the ancient glories of that island.\(^2\) Dymas must be added to the one literary name recorded by Strabo (xiv. 658) in connection with Iasos—Diodorus the dialectician, surnamed Cronus, who flourished at the court of Ptolemy Soter, and was an Iasian by birth.

To the same period (the middle of the second century B.C.) belong two Iasian decrees published by M. Haussoullier, Bulletin de Correspondance Hellénique, viii. (1884), p. 455. Both are unfortunately incomplete; especially the second of the two, which recorded the names of certain citizens who had contributed towards the purchase of corn in a time of scarcity. The existing lines, as copied by M. Haussoullier, I would venture to restore somewhat as follows:

\[\ldots \varepsilon \beta \\
\delta \\
\delta \\
\delta \\
\delta \]

\[\ldots \varepsilon \beta \\
\delta \\
\delta \\
\delta \\
\delta \]

\[\ldots \varepsilon \beta \\
\delta \\
\delta \\
\delta \\
\delta \]

\[\ldots \varepsilon \beta \\
\delta \\
\delta \\
\delta \\
\delta \]

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\(^1\) See Waddington, Voyage Archéol., No. 281; Lüders, Die dionäsischen Künstler, pp. 87, 181.

\(^2\) Lately published in Greek Inscriptions in the British Museum, Part iii. No. cccxliiv; see lines 16 foll. i.e. τι

\(^3\) ἐπεί \νυν ητοι, κατά τὰς \χρυσάς τε ἀνέθείς ἐπισευσα τῆς μνήμεως καὶ πράγματας συναρταίος εὶ ἐκ ὁρμητῶν Ἀρταδίου πράξεως τὰς μεγάλας μνημοσύνες θεοῖς κ.τ.λ.
A Cleanax, son of Cleanax, is named in the theatre-lists above quoted passim, and [Νημερτέως] is restored from Νημερτέα in No. 252, ibid. The other decree is only partially restored by M. Haußsoulier, who observes that ‘Antenor, son of Evandrides of Miletus’ is the same who is named in a Milesian inscription (C. I. G. 2859) as προφητεύων, holding the office of ‘prophet.’ The wording and orthography of the decree so closely resemble No. cccxx of the Greek Inscriptions in the British Museum, that it must belong to the same age, and can be readily restored:—

Επὶ στεφανηθόρου Ἀπόλλωνος τοῦ δευτέρου,
μενὸς Ἀφροδισιώνος ἐδοξεὶ τῇ βο[νή]
καὶ τῷ δήμῳ ἐκτὸς ἰσταμένου Φιλίσικος
Ἀρτεμίδωρον ἐπεστάτην πρωτάνεων ἵππον
ἐπῆλθεν Δημαγόρας Ἔξηκε[εστίδου (?)]
ἐνα Ἀντὴνωρ Εὐανδρίδου Μιλήσιος ἐπ[αῖνεθ]
καὶ στεφαναβηθῇ τῷ ἑνόμῳ στεφ[άνῳ ἄρτης]
ἐνεκεὶν ἢς ἔχει περὶ τὴν τόλμην δεδοξῆθαι τῷ
δήμῳ ἐπηρήθαι Ἀντὴνωρ[α] Εὐανδρίδου
Μιλήσιον καὶ στεφανόσαι ai αὐτῶν τῷ ἑνόμῳ
[στεφάνῳ κ.τ.λ.]

It was a mark of a flourishing city when numerous aliens came to sojourn within its walls either to enjoy its comforts or to share its trade. The lists of subscribers to the Dionysia, above mentioned, include not a few such resident aliens (μέτοικοι), who subscribed side by side with the citizens. They are stated to belong to the following cities: Alabanda, Alinda (4), Euromós, Myndos (all in Caria); Antioch (probably the Pisidian city of the name,—4), Antioch on the Orontes (πρὸς Δάφνη), Phaselis, Magnesia (probably ad Sigyllum), Magnesia on the Maeander, Phocaea, Laodicea (probably the city on the Lycus,—3), Hierapolis, Tralles (the well-known city of the name), Tralles ‘beyond Taurus’ (Τραλλιανὸς Τραλλέων τῶν ἐπέκεινα τοῦ Ταύρου, i.e. probably the Phrygian city of the name: see Franz, Fünf
Inscriptions und fünf Städte in Kleinasiern, p. 31), Apamea (probably the Phrygian city,—2), Myrina, Cuma, Sinope, Thrace, Heraclea Pontica, Marathon, Syracuse, Seleucia (on the Tigris?), and—most interesting of all—there is a Jew of the dispersion, Νικῆς Ιάσωνος Ἰεροσολυμητής, whose mention in such a connection reminds us forcibly how closely the fortunes of the Jewish people were at this time bound up with the policy of the Syrian monarchs.

The liberation of Iasos from Rhodian control in B.C. 165 brought with it a release from tribute ¹ and restored the prestige of the city. But the revival of freedom, if accompanied (as it probably would be), with the restoration of exiles and the re-adjustment of parties in the city, would be likely to lead to some disturbances. To this period certainly (to judge by its orthography and general appearance), we may ascribe a long inscription in honour of a dicast from Priene and his secretary who had visited Iasos to decide some serious suits which demanded great impartiality. The document was found at Priene, on the site of the temple of Athena, and has been recently published by me.² It contains two decrees, one of the Iasians who testify to the benefits conferred by the Prienian dicast, and a second passed at Priene in acknowledgment of the former, a copy of which has been formally sent on from Iasos. The Iasians say: ο δήμος ὁ Πρινηλών ἐν τῇ τοιᾷ πρώτῃ χρόνῳ εὑρος ἐν καὶ φιλος διετέλει, καὶ μὲν ἀξιωσάντων οὕτως ἀποτελέσαν δικαστὴν ἀνέστησεν ἀνήρ καλὸν καὶ ἄγαθον Ἡροκράτην Ἀνδρίον, ὃς παραγνωμένος τὰς μὲν συνελυσε τῶν δικόν οὐθέν ἐλλέπιον προθύμος ἀλλὰ πᾶσαν σπουδὴν ποιούμενος ἦνα συνλυθήσεται οἱ ἀντίδικοι

¹ See Pulyk. xxii. 7, where the Rhodian envoys at Rome bitterly complain of their loss of Caria and Lydia: ὅτι Ἀσιάν καὶ Καριαν ἄρετολοκευον, οἱ δὲ ἀρχιτι καὶ Ἀπαντήσεως χρημάσω χωρὶς πλὴν, τριτοῦ πολέμου ἀναψαθήσωσιν πολεμίων αὐτοῦ, καὶ δὲ προβολήν ἐστίν οὗτος ἐπὶ ἠδαπάνην παρὰ τῶν προσωπικῶν. They reckon their revenues from Caria and Stra- tecian alone to have been 120 talents (£30,000) yearly.

² Greek Inscriptions in the British Museum, Part III. No. 20033, where I have given reasons for assigning it to this date upon internal evidence alone. In reference to the subject of this decree and the many others of its class, we may gather that δίκαι was a favourite weapon of faction and revolution—‘démastica seditionis tala’—from Thucydides’ account of the Corcyran sedition (iii. 70), and Aristotle, Politics, viii. 3, § 3—4 (Cic. de Leg. xxxi. p. 1302 B.): οὗτος δὲ φιλόντι σταυροδοτοῦν οἱ τε πολιτείας, αὐτίκες μὴ δώσει δίκαι, καὶ οἱ μέλλοντες δικαίωσιν, διερχόμενοι μὴ δίκαιον δίκαιον.
This language points to disputes which had a political bearing.

There is one other inscription which may perhaps be attributed to the same period, although its heading and its conclusion being both mutilated, we are left with the slighter evidence of date. Incomplete however as it is, M. Haussoullier who discovered and published it,¹ may rightly say that it gives us a picture of Greek life (vivid as an instantaneous photograph), which is true of each century of Greek freedom, and not of one town only but of many. The text as read by M. Haussoullier is as follows, the marble being broken at the top and bottom and left, and entire only on the right-hand side:

¹ It was found in the island of Caryanda. Il resterait à connaître le nom de la ville qui a rendu ce décret. Il semble probable que la pierre a été apportée dans l’île de Caryanda par quelque pêcheur, qui l’a ura prise pour
I have little to add to the excellent comments made by M. Haussoullier; but I think the text is capable of a much completer restoration than he has attempted to give. The heading and date are lost; the preamble, however, doubtless was drafted after the same pattern as the Iasian decrees we have just referred to, which run thus: Περὶ ὧν ἐπῆλθεν κ.τ.λ. In line 1, M. Haussoullier rightly recognizes the words [τ]ὸ ἐκκ[λησιαστικὸν] διδ[ῶναι]. But in line 2, instead of reading with him [τ]ὸ δῆμου, I am led by the proper names following to a different suggestion. I would note in passing that the Iasians appear in their public documents to have been rather fond of rehearsing at large the names of members of their magisterial boards or of their citizens who engaged in public life. And the names in lines 2—4, though sadly mutilated, can be restored with tolerable certainty by a comparison of other monuments. In line 6, I incline to suspect M. Haussoullier’s text of a slight inaccuracy. If I mistake not, instead of ΤΟΣ..ΔΟΝΚΟΝΤΑΕ, we should read ΤΟΚΑΟΗΚΟΝΕ. But this conjecture must stand or fall according to the evidence of a paper impression or a re-reading of the marble. I would restore the document thus:

["Εδοξὲν τῷ Βαυλῇ καὶ τῷ δῆμῳ προτάσεων γνώμην\]
[περὶ δὴν ἐπῆλθεν οἱ νεωτοῖς ἐπερωτώντεσ\]
πῶς δεῖ καὶ πότε τὸ ἐκκ[λησιαστικὸν] διὸ[ῶναι:
ὁ δεῖνα Εὐ[(δ)]οῦμον, Ἐπί(κ)ρα[τής] Κρόοντ[ος,
ὁ δεῖνα Ἡρακλείτου, Ἰστιαίος Ἀπολλονίδου,
5 τοὺς μὲν νεωτοῖς ἐκάστου μηνὸς τῷ κοιμη[τί δέξεσθαι] τὸ (καθ[ήκον] ἐκκλησιαστικὸν τοὺς δὲ ἄλλους) ἐκάστου μηνὸς ἐκτὸ ἱσταμένου, καὶ ταῖς [ἐκκλη-
σίαις ἐκτίθεναι ἄμα τῇ ἡμέρᾳ κεράμου μετρητιαίον
πλῆρες τρύπημα ἔχον κυμαίαν ἀπέχον ἀπὸ τῆς γῆς.
10τρέχων ποδῶν (ἐπ)τὰ τὰ (τὰ ἄφθαρτα δὲ τὸ ὕδωρ ἄμα τῷ ἡλισθάν-
ατέλεστι καὶ τοὺς νεωτοῖς καθήσαι, καὶ παρακείσθαι [ἐκά-
στῳ εἰσώσιον ἐφραίμισθαν ἐπὶ τῶν προστάτων, ἔχον.

laster sa barque. Elle vient donc d'une des villes vassales, Iasos, Bergylia, ou Karyanda. La présence des vassaux dans l'assemblée (C.I. 3671, &c.), l'époque des séances (le 5e jour du mois, C.I.G. 2673 & &c.), nous font penser à Iasos; c'est d'Iasos, croyons-nous, que l'inscription a été apportée."—Bull.
leth. de Corresp. Hellén. VIII. (1813), p. 218 foll. Its Iasian origin is simply confirmed by the Iasian names it con-
tains.
The proper names which I have ventured to restore in lines 2—4 appear to have been arranged symmetrically, two in a line. They are all (excepting Εὐθύδημος and Κρέων) known as the names of Iasian citizens from other documents: viz. Ἐπικράτης, Le Bas-W. Nos. 254, 259, 268, 269; Ἡράκλειτος, Le Bas-W. No. 255; Ἰστιάιος, Dittenberger Syll. No. 77; Ἀπολλωνίδης, Le Bas-W. No. 265, Ditt. Syll. No. 77; Μαντίων, Le Bas-W. Nos. 285, 287, Ditt. Syll. Nos. 116, 119 (see above); Φορμίων, Le Bas-W. No. 255, Ditt. Syll. No. 77; Ἡροκλῆς, Le Bas-W. Nos. 254, 255, 257, 258, 285, Greek Inscriptions in the British Museum, Part iii. No. cccxliii. These I take to be the names of the neopoioi or wardens of the temple of Artemis Astias, and perhaps of the temple of Zeus Megistos also (of which more presently). The neopoioi are commissioned by this decree to register the attendances made by the members of the ecclesia (lines 11 foll.), a duty which did not strictly belong to their office. Their proper business was to take care of the fabric of the temple, and superintend the erection of any kind of monument in the building. It is evidently implied by lines 11—16 that the neopoioi were a board elected (annually, no doubt), one from each tribe. It is certain that at Ephesus the neopoioi were twelve in number, elected annually, two from each of the six tribes. As representatives of the Iasian tribes the neopoioi would be well suited for the purpose here described, and the sacred dignity of their office, removed as it was from party politics, well qualified them to undertake this disciplinary function in the assembly of the people. It is true that in Iasian inscriptions we sometimes find τῶν νεωτοίον or τῶν νεωτοίον τῶν ἑωστώτα in the singular, as well as τῶν νευτολας (see C.I.G.

1 This will appear from a dedication of the first century B.C. (see C.I.G.) published in Part iii. of Greek Inscriptions in the British Museum, section 2.
Nos. 2673, 2675, 2677 as compared with Nos. 2671, 2678). But the singular number proves nothing, as we may understand it of the chairman of the board. Now there is good reason for concluding that the prytanes at Iasos were six in number (see Dittenberger, Syll. No. 77, note 4), and that they stood in the same relation to the boule and ecclesia as the similar board at Athens. If so, we may be pretty certain that the number of tribes at Iasos was six, and that each tribe furnished a neopoiesis and also a prytanis. In the decree about Maussolus just cited there are enumerated thirty-four citizens under the heading: οἶκε ἀπὸ φυλῆς. They seem to have been representatives nominated by each tribe as assessors to the magistrates in the matter of this confiscation. The number thirty-four is not divisible by any figure which might suggest a more probable number of tribes than six. The names, however, of the six Iasian tribes are wholly unknown. If recovered, they might give curious evidence of the intermingling of Dorian and Ionian elements in the population. The months of the Iasian calendar (line 7), so far as they are known to us, are Ionian: viz.:—

'Αφροδισίων, C.I.G. 2673, 2674.
Γηφορίων, Greek Inscriptions in the British Museum, Part III. No. cccxli.
'Ελάφημβολίων, C.I.G. 2675b, 2677b.
— eōn (闰 Ταυρεών), Dittenberger, Syll. No. 77.

In reference to έκάστου μηδός έκτη ισταρίων, M. Haussoullier observes truly that in the Iasian decrees the demos is always described as assembled on the sixth of the month. We conclude that the ecclesia met monthly on the sixth, for the despatch of ordinary business. In line 12, the προστάται are to seal the boxes supplied to the six neopoiai for the assembly. It is they therefore who, at the close of the meeting, had to examine all the vouchers and authorize the payment of the 'ecclesiasticus' to

1 But Dittenberger's explanation of the discrepancy in the numbers of prytanes enumerated in C.I.G. 2677 will not stand, as Επιδατ Μίλανος the ἑπετάρτις is named also among the ἑπετάρτις. Perhaps we should add: in the secretary (ἐπισκόπης Μιλανίου ἐπισκόπης) to make up the number to six. Compare my note on p. 86 of Greek Inscriptions in the British Museum, Part III.
those who had attended. If I am right in what I have said of the functions of the Ianian prostatæ in No. cccxx. of Greek Inscriptions in the British Museum, this board was concerned with the admission of strangers to the citizenship, and the keeping of a register of citizens. As such, none were better able to make sure that only citizens attended the ecclesia or received pay for such attendance. It is against any such fraud or personation that the precautions enjoined in lines 11 foll. are directed. The phrases ἐπηράφαι τὸ αἰτοῦ δομά πατρόθεν, καλεῖσθαι τὰ ὕφομα πατρόθεν, are abundantly illustrated by the way in which the citizens of Iasos are named in their public documents. At Athens the men’s deke would have been also added; at Ephesus probably his chiliastys or ‘thousand’; at Iasos, the citizen’s name is simply followed by that of his father. At Athens similar precautions against the intrusion of non-citizens were entrusted to the lexarchoi, six in number, who kept the entrance of the Pryx, assisted by a number of armed police (τοξόται). The lexarchoi no doubt had a list of all the citizens qualified to take part in the ecclesia, and could challenge the entrance of any whom they did not know by sight.

The other object aimed at in the Iassan decree, is to secure a good and punctual attendance. The assemblies of the ancient Greeks, met, I believe universally, in the early morning—in order, no doubt, to encroach as little as possible upon the ordinary duties of the day. Even then, however, there appears

1 The use of the term προστάτες in Greek authors and in the inscriptions is worth a careful enquiry; see Dittenberger, Syll. No. 317, note 3, quoting Sarnpe. As to the matricial dedication of a statue of Hercules found at Cnidos by Mr. Newton, I quite concur in Kalbel’s explanation (Epigr. Graeca, 786). But if at Cnidos the board of prostatæ was such as I have described, the appropriateness of the expression in this place is vastly enhanced. The inscription runs as follows:

Ἐν οἰκείᾳ προστάτων ἀρχήν ἔρρει ἀρετινή τάξειν ἀλλὰ χιλία  "Οὔτε ἡ προστάτα, γραφή παροῦ σημεῖα. (Then follow fifteen names.)

Kalbel’s comment is: ‘Quindecim viri, quorum nomen infra scripta, alimina Cnidum profecti Cnidium civitatem adopti sunt, cumque ambitiosus Mercimus, quem olim in Iasus patria maxime colabant cultus ut mercatorum imprimitis addicisti esset, Vasei necus conlocatur ... προστάτων nolimus publicum intelligi numus.’

2 See Schumann, Griech. Alterthümer, i. pp. 282, 335, 396; and the Lecronios, s. v. προστάτας, επηράφαι, and ἐπηραφάτων.

3 Plato, Laws, xii. 961 B: ἄτιν’ ἐν οἷς ὁμοῖος εἶναι τὸ σύλλογον, ἵνα ἐν τῷ ἀλλα ὅρκον τινί ναὶ καὶ μᾶλις ἐν τῇ σχολῆ πιστι.
to have been some difficulty in getting a good attendance; and, in the absence of party government, it was nobody's business to 'make a house.' In some cities, therefore the law inflicted a fine for non-attendance. But this fine, which could not be recovered from the poorer citizens, tended to pack the assembly with the richer class, and was regarded as a piece of oligarchical 'gerrymandering.'

1 In democratic Athens, however, some such penalty existed, the relic perhaps of an earlier time. The lexiarchoi, says Pollux, 'fined those who did not attend the ecclesia.'

2 We learn also from the opening of the *Acharnians*, and the note of the Scholiast thereon, that the lexiarchs and their policemen always closed the booths in the agora near the Pnyx as soon as the ecclesia was opened, and compelled all loiterers in the market-place to 'move on,' and, if citizens, to proceed to the assembly. Their method was to 'net' the agora (so to say) with a cord rubbed with red chalk, so that whoever was marked might be pursued and impressed into the assembly by the police, even though he eluded capture at the instant.

3 Schümann supposes the 'fine' inflicted for non-attendance by the lexiarchoi to have consisted merely in the loss of the attendance-fee by those who come thus branded with the mark of truancy.

4 This may be true of the period after Pericles; but I think these compulsory powers of the lexiarchoi, sur-

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1 See Aristotle, *Politics*, vi. 13 (Congreve = 1297 A.), a chapter which affords an admirable example of impartial and penetrating criticism of the actual working of Greek political machinery. Plato, * Laws* (vi. 764 A.), approves of thus compelling the richer citizens to attend: τους δὲ καὶ εἰκασίας καὶ τοὺς καυτὰς ἠλλογίαν ἐμπόλεμον, ἐπιτομοι γὰρ ἔτσι τὰς δεκτάρια καὶ πράτταυ τιμιάσει, ἀλλὰ δραχμαὶ ἁρμονίαν οὐ μὴ παρὰν ἔταιρόν ταῖς εὐδοκίαις. τρόγγον τὸ πρόκειται καὶ τῇ πλείους μὴ ἐπιτομοι, ἀλλὰ δραχμαὶ δράσεως, ἔριος τοῖς παραγγελίας οἱ δραχμαὶ τίποτε ἐν τοῖς παραγγελίαις ζυγότην. This Aristotle stigmatizes as oligarchical in his criticism of the Laws, *Politics*, ii. 6, § 19 (Congreve = 1266 A.)

2 Pollux, viii. 104: Λάκτυχος ἦ κατιστάμεν τῶν πολιτῶν ἐγγεγραμμένων ἐν λακατίαι, καὶ τριάκοντα ἀθρόιν ἀποτεῖς προσωπιθέντων, τῶν μὲ ἐκκλησίας καὶ τῶν ἐκκλησιαστάσεως ἡγεμόνοις καὶ ψηφίας παλαιστές διὰ τὰς τεσσαράς κυριακάς τῶν ἐν τῇ ἀγορᾷ εἰς τὴν ἐκκλησίαν. Pollux is no doubt copying from some much earlier authority.

3 *Acharnians*, 21:

οἱ οὗ ἄγρω διασεβοῦσιν, κἄτω καὶ κατὰ τὸ σχονίον φεύγομεν τὸ μεταλλωμένον.

4 *Griech. Alterthümer*, i. 395. 'Die Strafe bestand aber ohne Zweifel nur darin, dass ihnen die Marken (das σφυρώ-σολην) nicht eingehändigst wurde, dessen Verzögerung zur Erhebung des Ecclesiastenpfandes notwendig war, so dass sie, auch wenn sie wirklich noch der Versammlung beiwesen, doch des Soldes dafür verantwortlich gingen.'
viving as they did in the full blaze of Athenian democracy, were the relics of a system of fines which belonged to an earlier and much more oligarchical time.

In democratic Athens (as is well known) attendance at the ecclesia was encouraged, not by fining the rich so much as by paying the poor. At what date the practice was begun is unknown, but it was certainly later than the payment of the dicasts. The question has been discussed with much ingenuity by C. Würz, De Mercede Ecclesiastica (Berlin, 1878), and one point at least he has made clear. The proverb 'Οξιλόν εἴρε Παρνάτης (which a grammarian explains of 'Callistratus who established the payment of dicasts and ecclesiasts') refers to the Callistratus who prosecuted Melanopus for a discrepancy of 11 obols in his public accounts, according to Aristotle (Rhet. 1. 14: ον δ' Μελανόπουλος Καλλιστράτων κατηγόρει, στί παρελαγίσατο τρία ἡμιαξελία ιερὰ τοὺς παστοῦς'). Würz supposes that Agyrrihus was the first to propose any μισθός ἐκκλησιαστικὸς. All we certainly know is that for a time the payment stood at one obol, and that it was raised to three obols (a half-franc) by Agyrrihus, shortly after the fall of Athens. Some twenty years before this, Dicaeopolis in the opening of the Acharnians, complains of the unpunctuality of the ecclesia. The attendance is wretchedly slack, he says, and even the prytanes do not arrive 'until the day is half over' (μεσομβρινοι —a humorous exaggeration, of course). No mention is made in this play (produced B.C. 425) of the payment for attendance; and either it had not yet been adopted, or else the one-obol fee was too small to have effect. That the latter is the true account of the matter appears probable from the well-known lines of the Ecclesiazusae, 300 foll. (B.C. 392):

ορᾶ δ' ὅπως ὀδηγομεν τούσδε τοὺς ἔξ ἄστεως
ἐκοντις, ὅσοι πρὸ τοῦ
μὲν, ἣνικ' ἔδει λαβεῖν
ἐλθὼν' ὀξιλόν μόνον,
καθήστω λαλοῦστε
ἐν τοῖς στεφανώμασιν
καὶ δ' ἐνωγλαῦν' ἀγαν.²

¹ Certainly not long before the acting of the Ecclesiazusae, B.C. 392; see Curtius, Grecia, Gesch. ii. 292, and note; Böckh, Blauwii. i. 320. Schömann, De Comitiis, p. 63 foll.; ² Passages to the same effect, prov-
I am not aware of any evidence to show how many, and what cities adopted the practice of paying their ecclesiastics. We may infer from the language of Aristotle that it was the common practice of democratic states.¹ That it existed at Iasos, we learn from this decree. If I am at all right in my restoration of the preamble, the practice had been in existence for some time, and irregularities had crept in which needed correction by means of a new enactment. This may well have been at the recovery of Iasian independence in 168 B.C.

At Athens the method of ensuring punctuality in the ecclesia was by hoisting a flag by way of signal, which was lowered at the commencement of proceedings.² Any citizen who entered before the lowering of the flag received at the hands of the lexiarchoi a σύμβολον, or voucher; and upon the close of the meeting received his pay upon presenting his voucher to the Thesmothetae. This appears from the passage in the Ecclesiasticus (lines 282 foll., 289 foll.), where the women are hurrying betimes to the Pnyx disguised as men:

... ἀλλὰ σπεύσασθ', ὡς εἰσθ' ἐκεῖ
ταῖς μὴ παροισίᾳ ὑθρίοις ἐς τὴν πίκνα
ὑπαυποτρέχειν ἔχουσι μεθὲ πάτταλον.

... γυαρώμεν εἰς ἐκκλησίαν, ὀνόμας, ἤπείλησε γὰρ
ὁ θεομοβείας, δε ἄν
μὴ προ πάντων τοῦ κτέφους
ἡμὴ κεκονεῖνος
... μὴ
δόσεις τὸ τριόβολον.

... ὅπως δὲ τὸ σύμβολον
λαβὼντες ἑπείτα πλη-

ing that the τριόβολον found plenty of claimants, occur in the Plato, line 171: ἐκκλησία θεοφράττε μεθέναι γίγνεται; and line 329, foll.,

δευτὲ γὰρ τὸ τριόβολον μὲν ἀνεκά
ἀντικριὸν εἰς τὴν ἐκκλησίαν,
ἀπὸ τὸ τὸν πλατύν παρερή το ἱερᾶι.

¹ Politicus, vi. 13 (Congrove = 1297 Δ.), referred to above.
² Schumann, De Odissae, p. 159; Aristoph. Thesmophorium, 277: ἴστε

στενεῖς ταχέαις ὡς τὴν τὴν ἐκκλησίαν

νησίων ἐν τῷ θεομοβείας φαίνεται

Compare Andocides, De Mysteriis, § 36.

The payment of dikasts is a parallel but distinct subject; with them too, at Athens, the signal for attendance was a similar flag. See Warne, 689: ἡμὴ πρὸς τὸν ἵππον διειλιθῇ, ὡς ἐστιν ἐν ἑλέου | ἔφετες ὅλη τοῦ σήμειον
to τριόβολον ὁ κυρίτης.
σίον καθεδώμεθ', ὡς
ἐν χειροτονώμεν
ἐπανδ' ὀπός' ἐν δέχ.'

So extremely punctual was the ecclesia that morning, that
the whole proceedings were over soon after daybreak, and many
of the men were too late in arriving (ibid. 376):

BL. ἀτάρ πόθεν ἦκες ἐτέον; XP. εξ ἐκκλησιᾶς.
BL. ἡδὴ λέλυται γάρ; XP. νὴ Δῆ, ὅθριον μὲν οὖν,
καὶ δίπτα πολὺν ἡ μιλτος, ὡ Ζεὺς φίλτατε,
γέλων παρέσχεν, ἢν προσέρραινον κύκλω.

That is, the proceedings were over, and the ecclesia had
adjourned, before the toxotae had time to finish clearing the
agora of idlers. They were still busy with their chalky cord,
when the assembly broke up, and their performance (never a
very serious matter at the best) became a mere laughing-
stock.¹

At Iasos the modus operandi was more exact. A water-clock
of homely construction stood in a prominent position in the
ecclesia; and no citizen who failed to announce his name and
deliver his voucher (ποσοσός), inscribed with his name, to the
neopoies of his tribe before the clock ran down, could claim his
pay for attendance. The payment was made, it would appear,
by the prostatai.

This last period of freedom was of short duration; in B.C. 129
Caria was merged in the Roman province of Asia, and Iasos
henceforth has no history apart from Rome. Like the rest of
the province it took its share in the terrific assassination and
revolt under Mithridates, and met with scant mercy from
Sulla, who permitted the pirates to pillage the town under his
own eyes.² A decree of the boule and demos of Iasos, in-
scribed at Cos, which I would assign to the date of the Mithri-
datic War, has been recently published by S. K. Pantelides in
the Bulletin de Correspondance Hellénique (xi. 1887, p. 76). It

¹ Such, I feel sure, is the exact
meaning, although I have never seen
the lines so explained; observe the
imperfect προσέρρασις, they had not
done clearing the agora, and chalking
idlers with their rope, before the return
of the citizens from the Payx told
them it was all over.
² Appian, Mithr. 63: ἑκότι γάρ τι
καὶ Ζήσω καὶ Κλαερώτι καὶ Σαροβρή-
κα Σῆλλα παρεῖκαλέν ἔλθον, καὶ τὰ
ἐρήμων καλεῖν τὸ Σαροβρήκιον χιλιῶν
ταλάντων κλέαν, ὑπ' ἐκημίστα.
is nearly perfect, and apparently quite legible; various indications betoken the first century B.C.—the form of τι, the dissimilation of η in words like ἄναγγελή, πλείστου for πλεῖστου, the inconstant use of iota adscriptum, and so on. The decree is in honour of Teleutias, son of Theodorus of Cos, for his services to the people of Iasos, awarding him praise and a chaplet of gold, besides the privileges of πρωτεύεια, of citizenship, and of πρωτορία. Its opening words are as follows:—

"Εδόξε τῇ βουλῇ καὶ τῷ δῆμῳ. πρωτάνευν γυνὴσί περὶ δέν ἐπηλθὼν προστάται καὶ στρατηγοὶ, ἐπείδη Τελευτίας Θεοδόρου Κρός, ἄνηρ καλός καὶ ἀγαθός ἔστιν εἰς τὴν πόλιν καὶ ἕσταμεν τῆς βουλῆς καὶ τοῦ δήμου κ.τ.λ."

I do not think στρατηγοί (lines 2–3) are named in any other Iasian document. Here they join with the prostatai in proposing the grant of honours. This so far confirms the conjecture that Teleutias of Cos may have rendered some military service to Iasos at the outbreak of the Mithridatic War: Cos, like Iasos, declared for the king (Appian, Mithr. 23 f.). Moreover, we can hardly resist the conclusion that the Τελευτίας Θεοδόρου Κρόας of the decree is identical with a Teleutias, son of Theodorus, concerning whom an epitaph is extant in the Anthology, composed by Antipater of Sidon (Anth. Pal. ii. p. 32, No. xci.):—

A. Εἴπε, λέων, φθιμένου τι πρὸς τάφον ἀμφιβεβηκας, βουφάνε; τίς τάς σᾶς ἄξιος ἦν ἄρετας;
B. Τίς Θεοδόρου Τελευτίας, θεία πίστις φέρτερος ἦν, θηρῶν δοσον ἐγὼ κέκριμαι.

οὐχὶ μᾶται ἕστακα, φέρω δὲ τά σύμβαλον ἀλκάς, ἀνέρος; ἦν γὰρ δὴ δυσμενεσσι λέων.

We must not press too closely the poetical conceits of an epigrammatist, but certainly the symbol of the lion on the tomb, and the explanation given in line 6, would be more intelligible if Teleutias took a prominent part, and perhaps lost.
his life, in promoting the revolt under Mithridates; compare a similar epitaph from Mytilene (C. I. G. 2168 = Kaibel, 242). Antipater of Sidon flourished early in the first century (circa 100—80 B.C.), so that he would be a contemporary, and perhaps a friend, of Teleutias. After the Mithridatic War, Iasos is not (I believe) mentioned by any historian, and we are left to glean what we can from other sources.

Its fisheries were not exhausted, and its strong position marked it out as one of the Roman customs-stations for the province of Asia. The following inscription, first published in the Μουσείου και Βιβλιοθήκης of the Smyrna Evangelical school (1878, iii. p. 49), has received an interesting commentary from MM. Durrbach and Radet in the Bulletin de Correspondance Hellenique (x. 1886, p. 267):

Πούλχερ
κοινωνόν
λημένων Α-
σίας οίκο-
νόμος ἐν
Ἰασῷ.

Pulcher is a freedman, or perhaps a slave, who acted as oikonomos¹ (or villicus) of the publicani farming the customs of the province of Asia under the empire; the word κοινωνόν is a translation of sociorum (of sociates publicanorum). There is known to have been a similar customs-station at Miletus. The forms of the letters ΔΙ suggest the first or second century A.D.

Another inscription,² in Latin, is too fragmentary to be entirely recovered; but it records the restoration (restituit) of some public building at Iasos by one Servilius, in the ‘consulship of [C]alvisius Sabinus,’ i.e. either B.C. 39, or more probably A.D. 26. Coins of Iasos are found from Augustus to Gordian;³ but the town was not a libera civitas, nor anything more than one of the third-rate towns of the province (Διάτονος πόλεως, see Röm. Alt. iv. 185). Iasos is named by Hierocles in his

¹ On the meaning of this word, which is important to the understanding of Romans xvi. 23, see Menadier, Quaestionum Ephesii satisfact, p. 77; and C.I.L. iii. 447.
³ See Head, Historia Numorum, p. 526.

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Syncedemus (see Kuhn, *Verfassung des Römischen Reichs*. ii. 282, 284): and it sent its Bishop to the Council of Chalcedon, A.D. 451 (Harduin, ii. 64 and 477, Φλακίλλαος Ἰασσοῦ). Still later, in the middle of the sixth century, Paulus Silentarius, in his *Description of S. Sophia* (Migne, *Patres Graeci*, vol. 86, p. 2143, lines 630 foll.), speaks of a certain mountain at or near Iasos as yielding a beautiful kind of veined marble:

"*Οσσα φάραγγι βαθύκολπος Ἰασσίδος εὑρε κολώνης,
αἰμαλόφε λευκῷ τε πελιδώρθεντι κελεύθουσι
λοξοτενεὺς φαίνοντα.

A few words respecting the res sacrae of Iasos, and its sepulchral monuments, must bring our study to a close. The principal temple was that of Artemis Astias, concerning which Polybius (xvi. 12) records a curious superstition, and then adds a still more curious apology for mentioning it. 'What the Bargylians affirm and believe of their image of Artemis Kindyas, this the Iasians say of their image of Artemis Astias, namely, that although it stands in the temple open to the sky, neither snow nor rain ever falls upon it. Now it is hardly possible for me to go on throughout my work challenging and questioning statements of this kind made by historical writers. Such stories in fact appear to me to be simply childish, as falling outside the limits not only of probability but of possibility. The man's state of mind must be hopeless who declares that certain bodies can be placed in the light without casting a shadow: yet this is what Theopompus has done, when he says that those who enter the inner sanctuary of Zeus in Arcadia lose their shadows. And the story before us is of a piece with it. Of course in whatever tends to preserve the religious sentiment among the masses, we may excuse some of our historians for indulging in the marvellous and the mythical on such matters; but there are limits to our toleration. It may be difficult, I know, to draw the line, but it is not impossible. I am willing to extend a degree of indulgence to ignorance and prejudice; but beyond a certain point we are bound summarily to set them aside.' This temple is alluded to in the decree in honour of the Prienian dicast (*Greek Inscriptions in the British Museum*, Part iii. No. 420): ἀναγραφαὶ δὲ τὸ ψήφισμα καὶ παρ’ ἡμῖν ἐν τῷ ἱερῷ τῆς Ἀρτέμιδος. Again *C.I.G.* No. 2683 is a dedication to this
goddess and the Emperor Commodus: 'Αρτέμιδι Ἀστιάδε καὶ Ἀὐτοκράτορι Καῖσαρι Μ. Δύρηλῳ Κωμόδῳ 'Αυτοκράτορ Σεβαστῷ Κ.Τ.Λ. The other principal sanctuary at Iasos was that of Ζεὺς Μέγιστος. The most ancient inscription as yet discovered at Iasos is a public enactment of the fifth century B.C., defining the perquisites of 'the priest,' ο ἱερεύς τοῦ Διὸς τοῦ μεγίστου. In the decree concerning Mausolus, already cited, eleven priests of Zeus Megistos are enumerated; we must understand this of a college of ten with a chief priest at their head. Two boundary-stones (ὄροι), probably of imperial times, are published in the Bulletin de Correspondance Hellénique (viii. 1884, p. 456): one reads Διὸς, the other Διὸς υψίστου. They probably came from the temenos of the same temple.

The little island of Iasos being entirely occupied by the city itself, the burying-place had to be on the adjoining mainland. "The sepulchres of the Iasians on the mainland," writes Chandler, are very numerous, ranging along above a mile on the slope of the mountain. They are built with a slaty stone, and perhaps were whitewashed, as their aspect is now mean. They consist mostly of a single camera or vault; but one has a wall before it, and three chambers, which have been painted. Many of them have a small square stone over the entrance inscribed, but no longer legible. Perhaps their mean appearance, which offended Chandler, is due to the fact that the existing tombs are of a comparatively late time, when the sense of beauty was nearly extinct and the chief object of a funeral monument was to secure the absolute possession of the spot for a family burial-ground. Most of the Greek epitaphs of the imperial period have more to say about rights of property than about the merits of the departed, and in fact, they read like extracts from wills. Nearly all the funeral inscriptions from Iasos have this character: they may be found in C.I.G. Nos. 2685-2690; Le Bas-Waddington, Voyage Archéol.

E. L. Hicks.

P.S.—Since the foregoing article was in print, Mr. W. R. Paton has very kindly forwarded me his own transcript of the decree about the ecclesiasticicon, which for the sake of clearness I append here. He observes that 'the marble was dug up in the island of Tarandos; but as there is a ruined church close by, it may have been brought here in modern times.'

A comparison of Mr. Paton's text with that of M. Haussoullier (which I will term respectively P and H), demonstrates the substantial accuracy of both. Unfortunately I have not yet had
access to an impression: the forms of the letters might have helped us to fix the date. There is no apparent reason why the decree should not be assigned to the third or even fourth century B.C. In the earlier lines my conjectural restoration of proper names is now confirmed, with the one exception of the name Ιστιαίος in line 3, where P seems to give Ιστιαῖος. In lines 4, 5, P shows that two boards of magistrates were named, and not one only as I had restored. In line 6, P gives ΤΟΝΟΓΔΟ-ΗΚΟΝΤΑ, which disposes of any doubt concerning the accuracy of H. We must obviously restore: [ἐκα]τόν οὐδοίκοντα σε, δραχμὰς. It also becomes necessary to supply a fresh numeral at the beginning of line 7, possibly τριώδολον. Line 9: P reads ΣΓΑΗΡΕΣ, i.e. [ὑδατο]ς πλῆρες. Line 10: P confirms my conjectures, but we must write [ἐ]φ' [δ]σον ποδῶν ἐπ(τ)ά, and ἀφέσθαι instead of ἀφίεσθαι. Line 13: some word is wanted for the slit in the top of the box; τρύπημα does not agree with the letters read by P. Line 15: read [τῶν δ]ὲ εἰς τ[ῆν ἐκκλησίαν πορευομένων κ.τ.λ. Line 17: P leaves the beginning of the line as doubtful as before; [παρψ]όθε[ρ] is certain, but κατὰ τῶν νόμων is probably wrong. Line 18: apparently γραφέσθω instead of καλείσθω. Line 20: restore from P [τ]ὰν [σφα]γι[δ]ας τῶν κιβω[τίων]. The reason why the neopoiai and the members of the other board (probably the prytanes) are to receive their pay on the first of each month is because they had to take a prominent part in conducting the ecclesia on the sixth, and would therefore have no opportunity then of receiving their fees. Moreover, I conjecture that, as the prytanes and neopoiai formed two standing committees, the one for the political and the other for the religious concerns of the state, each member of both boards received daily the same pay which an ordinary citizen received for his attendance at the ecclesia. If we assume this to be three obols as at Athens, and if I am right in supposing either board to number six members (according to the probable number of the Iassian tribes), we arrive at the following curious coincidence. The payment to 12 men of 8 obols each for 30 days, amounts to exactly 180 drachmas, the sum we have to restore in line 6. We may now re-write the more important part of the inscription somewhat as follows:—

τοῦν μὲν | [πρυτάνεις 7 κ]αὶ το(δ)ς | [π]ε(σπ)οιας ἐκάστου

Ε. Λ. Η.
TWO NAUCRATITE VASES.

[PLATE LXXIX.]

The two vases of which portions are reproduced upon Pl. LXXIX. may serve as representative specimens of the two most important classes of Naucratite pottery. They were both found, mixed with innumerable other fragments, amid the rubbish that covered the whole area of the temenos of Aphrodite, excavated by me in the season 1885-6. The two smaller figures represent the two sides of one fragment. These two vases are of especial interest, because they were both beyond any doubt made in Naucratis. Last year the special name of Naucratite ware was given to a class of vases covered with a fine whitish glaze, and with a polychrome decoration outside; black inside, with lotus patterns in red and white. This ware was often found by Mr. Petrie in 1884-5, and also in 1885-6, with dedicatory inscriptions painted on before baking, thus proving beyond doubt its local origin. The fragment now figured with a sphinx is one of the finest specimens of this same ware; in its treatment both inside and outside it preserves the essential characteristics that may be seen in the simpler examples.

The other vase, with the lions and the stag, is one of a set of large bowls of which I found several nearly complete; in 1884-5 only a few fragments had appeared. These always have a dark glaze inside—red or black according to the firing; on this are painted concentric circles in white and purple. Their ornamentation is identical with that found on the inside of the eye-bowls; hence it would seem that these large bowls are a development of the eye-bowl type, just as the large polychrome vases are of the other Naucratite ware. On the inside of one of the large bowls, 14½ inches in diameter, I found an
inscription in large white letters, painted on before firing, 
...THI:THIENAUKDATI Αφροδίτη τῆς Ναυκράτης. Thus it is proved that these vases also are of local manufacture.

The specimens of these two local wares that are reproduced on our plate speak for themselves. The upper fragment is a portion of a large bowl, about 15 inches in diameter, of which some thirty or forty pieces have been recovered; below the part reproduced comes a band of lotus design, with alternating buds and open flowers, then another narrower band of maeander. Beneath this are wedged-shaped rays that diverge from the base. On the left of the plate is visible the end of a spiral lotus pattern, such as all these bowls have on both sides of their handles: its complete form may be seen in Naucratis i., Pl. xiii. 2.

All the figures and the ornaments are drawn in brilliant black varnish on a light ground; over this varnish are added details in red and white, and the figures are finished with incised lines. The background is still filled with various ornamental designs.

The two lower fragments represent the inside and the outside of a vase that is one of the richest specimens of what seems to have obtained by prescriptive right the name of 'Naucratis ware'; though, as we have seen, the claim of the other bowls to this title is just as well founded. These vases are almost always of the typical crater shape, even in the smaller specimens. The lower part of their body is generally ornamented with plain red horizontal bands, on a white ground; the upper conical surface is the field for a polychrome decoration. In this four colours are used, which produce a wonderfully rich effect. The ground is yellow, and the figures are executed in red, white, and brown, light or dark (the difference of shade is due only to accidents). It is natural to suppose that these four colours, often found in early decorative painting, are the four colours that we hear Polygnotus used. We see here what could be done with them in figure painting. Incised lines are never used on the finest specimens of this ware, but the outlines are drawn with the brush. The inside is covered with a black ground, over which are painted plain and decorated bands, and lotus

1 That to which our fragments belong must have been about 14\frac{1}{4} inches in diameter at the top.
and palmetto designs of great richness. Our plate shows the rim. Below is often similar, but less gorgeous, ornamentation, varied with broad bands where the black ground is left plain. In the centre or bottom of the bowl is generally an elaborate pattern of rays and concentric circles, also in red and white.

A few words may be added as to the subjects represented. The lions in our upper fragment are wonderfully strong and powerful beasts; with their square muzzles and powerful jaws, and their thick-set and massive proportions, they remind one of the lions in the magnificent Assyrian lion-hunt in the British Museum. When a lion or other beast is represented on the other, more delicate ware,¹ he is smoothed down to suit the style; sometimes his muscles become mere spiral designs and his rugged strength disappears. The stag, again, in our upper fragment, is characterized, in spite of the false drawing of the foreleg, with a freshness and vigour that can hardly be matched in early Greek work; certainly not among the more conventional animals that appear on the polychrome Naukratite vases. The sphinx on the lower fragment, with curved wings and a spiral rising out of the head, is of a type often found at Naukratis.

But this is not the place to arrange and discuss the styles of work we find at Naukratis;² such an attempt would require numerous illustrations and examples, and must be reserved for the more complete account that will, I hope, be published in the course of the present year. The two specimens that are now before us can only serve to afford some notion of the skill attained by the vase-painters of Naukratis in the sixth century before our era.

Ernest A. Gardner.

¹ Perhaps we see the hind legs and tail of one in our fragment; but there is hardly enough to identify the beast by. It may be another sphinx.
² Both Mr. Petrie and Mr. Cecil Smith have written of the pottery in Naukratis, I.; but last year the finest styles were either unknown, or represented only by very inadequate fragments.
THE TRIAL SCENE IN Iliad XVIII.

There are probably no twelve consecutive lines in the Homeric poems which have been obscured by so many explanations as Iliad xviii. 497—508. The interpretation which I propose to give has possibly been anticipated piece-meal, but I have not come across any case in which it has been presented as a whole. Still it is a matter of common courtesy only that one should begin by offering apologies to the unknown previous expositor, if he should after all prove to exist.¹

For convenience of reference it will be best to begin by setting out the passage at length.

Σ 497 λαοὶ δ' εἶν ἀγορῇ ἐσαν ἄθροιον ἐνθα δὲ νεῖκος ἀφορέτοι, δύο δ' ἀνδρεῖς ἐνείκουσ ἐνεκα ποινής ἄμφος ἀποκταμένου 2 ὁ μὲν εὐχέτο πάντ' ἀποδοῦναι. 500 ἄμμωρ πιθαύνσκοι, δ' ἀναίνετο μηδὲν ἐλέσθαι. ἀμφοὶ δ' οἴσαθην ἐπὶ ιστορι πείραρ ἐλέσθαι. λαοὶ δ' ἀμφοτέροις ἐπὶ ἐπὶ ποινήν ἀμφις ἀρωγοί. κηρυκεῖς δ' ἀρα λαόν ἐρήτων οἱ δὲ γέρωντες ἐλατ' ἐπὶ ξεστοῦσι λίθοις ἑροφ ἐνι κύκλω. 505 σεῦπτρα δ' κηρύκοιν εἰς χέρας ἔχοι Ἕρωφώνων τοῖς επειε' ἤισσον, ἀμοιβῆδες δὲ δίκαιον κεῖτο δ' ἀρ' ἐν μέσσοις δῶν χρυσοῦ τάλαντα, 508 τῷ δόμεν δὲ μετὰ τοῖς δίκαιη ἰδιντα ἑπτοί.

¹ Hofmeister ("Die Gerichtsszenen im Schild des Achill," in Ztschr. für vergleichende Rechtswissenschaft, ii. (1880), p. 443 ff.) as quoted by Ameis-Hentze (Anhang ad loc.) gives the right interpretation of the relation of the ὄσυν to the γέρων. Münchener in the Allg. Schulzeitung, 1892, ii. 579, takes ἀναίνετο μηδὲν ἐλέσθαι as negavit se quidquam acceptum (Ebeling, Lex. Hom. s. v. ἀναίνετο). I have not been able to see either of these papers.

² MSS. ἀποκτάμενον, but the text, which is clearer, was the reading of Zenodotes and αἰ πρεπτα according to Diodorus. The question does not affect the general sense.
'The people were gathered in the place of assembly, and there had sprung up a strife; two men were striving about the price of a man slain. The one averred that he had paid in full, and made declaration thereof to the people, but the other refused to accept aught; and both were desirous to take an issue at the hand of a daysman; and the people were shouting for both, taking part for either side. And the heralds were restraining the people, and the elders sate on polished stones in the holy circle, and in their hands they held the clear-voiced heralds' staves. With these they rose up and gave sentence in turn; and in their midst lay two talents of gold to give to him among them that spake the justest doom.'

Here there are obviously two scenes; first, the dispute in the market place, when the litigants are supported by the clamour of the crowd, and wish to refer the matter to an ἵσταρος. Secondly the scene 'in court,' where the γερουντες are the judges, and the shouting crowd are kept in the background. As elsewhere in the Shield the distinction of the two scenes is not expressly marked; but there need be no hesitation in admitting it. Beyond this there is little agreement as to details.

The first matter upon which it is essential to decide is the exact nature of the point at issue. That it is about the blood-price of a man who has been slain is of course obvious. But in their interpretation of line 500 commentators take the first opportunity of going astray; almost without exception they take the words to mean 'one asserted that he had paid the price, the other denied that he had received it.' The issue is thus a bare question of fact; had a certain price been paid over or not? A strange subject, surely, to be honoured with a place among the types of human activity which the Shield presents us, and hardly a worthy one to be chosen as the representative of that civic energy which to a Greek was the very breath of his nostrils. Why too such popular ferment, with the machinery of heralds and councillors and prizes for forensic eloquence, about a simple matter which could only be settled, if at all, by oaths and witnesses?

Happily, however, this unlucky interpretation, however respectfully supported, is one which the words will not bear. So far as I can see ἀνάλυειν μὴ δὲν ἔλεγαν can mean one thing only; 'the other refused to accept anything.' ἀναλυόμαι, at
least in Homer, always means 'to reject,' generally with the added notion of contempt and indignation, as will be clear to any one who will take the trouble to look up the passages in Ebeling's *Lexicon*. In two cases only it might appear to mean 'deny'; and in these (I 116 § 149) the context shows that it implies really the repudiation not of a gift offered but of an idea presented. The change in the conception of the scene arising from this difference of interpretation may seem small, but it is really fundamental, and requires a short review of the acknowledged steps by which criminal law arose.

The first stage of course is that of unmitigated blood-feud. If $A$ kills $B$ or one of his men, $B$'s men have to avenge his blood by killing $A$ or one of his men; and so the feud goes on *ad infinitum*. The obvious inconveniences of a system under which a purely accidental homicide might deprive the state of an indefinite number of its most useful members led to two successive advances. Firstly, the homicide might flee, and live in exile. Later, he might pay a definite price to the family of the murdered man, and be exempt even from the penalty of exile. By these means the blood-feud was extirpated.

The force by which the change was brought about is clear. It was not by any moralizing of the individual man; we have hardly even yet reached the stage at which the instinct of 'blood for blood' has vanished from the human heart. The work was done by pressure of public opinion in consideration of the common weal.

The point which had been reached by Homeric society is a comparatively advanced one. The first stage, that of actual blood-feud, seems to have been long passed, at least there is, I believe, no case in the poems where blood is ever exacted for blood. Homicide sometimes leads to exile, and is sometimes commuted for a fine; we are at the transition from the second to the third stage. In one of the latest portions of the poems, I 632-6, the payment of a fine in lieu of exile is indeed spoken of as the recognized course,

$kai\ \mu\epsilon n\ \tau\zeta\ \tau e\ \kappa a s t i g n \nu\zeta t o i o\ \phi o n o i o$
$\pi o i n \nu\iota\ \eta\ \o\\iota\ \pi a i d o s\ \epsilon \delta \xi a t o\ \tau e t a n \mu o\$\n$kai\ \beta'\ \delta\ \mu e n\ \epsilon n\ \delta e m\nu\ \mu e n e i\ \a u t o u\ \pi o l r'\ \a p o t i a s a s,$
$\tau o i\ \de\ \tau'\ \e r p t t o x a k r a d i \eta\ \k a i\ \u m o s\ \a g \iota n o r$
$\pi o i n \nu\iota\ \de \xi a m e n o u.$
But we find also numerous cases of exile, even for homicide of the less heinous sort, such as that of which Patroklos was guilty, and that this penalty was a familiar one we see from Ω 480-1,

\[ ως δ' οταν ἀνδρὶ ἀτη πυκνῇ λάβη, δὲ τ' ἐνι πάτρῃ \\
φώτα κατακτείνας ἄλλων ἐξῆκεν ἐπὶ δήμου, κ.τ.λ.\]

In passing, another point may also be mentioned as showing the advance made by Homeric society. It is the usual primitive rule where blood-feud exists that murder within the kin cannot be compounded by money-fines, but requires exile without any alternative; only where a man of another blood has been slain can the slayer avoid for a price the full penalty of his act. But in Homer the old tribal division is extinct. The doctrine of kindred blood has lost all the significance which in the oldest form compelled a kin of unlimited extent to take up the feud individually when any of a vast number of relations within known but often most remote limits had had his blood shed. So far at least as appears from the poems, the Homeric hero felt his family relationships much as we do; the father, brother, or son of a slain man takes up the feud so far as the receipt of compensation goes; but of any concern among more distant relations we hear nothing, much less of any obligation imposed by the mere bearing of a common tribal name. The tribe had no place in the organization of Homeric society. How it is that we find the tribes in full life in Attica at a much later date is an interesting question, and I think one to which a satisfactory answer can be given; but to touch upon this now would lead us too far afield.

What was the process by which society had advanced from blood-feud, first to the penalty of exile, then to the receiving of the blood-price?

The change must have been gradual. Public opinion would first decree that the homicide should be expiated by a payment in lieu of exile in cases where the bloodshed was either justifiable, as in self-defence, or purely accidental; the obvious public advantages of the milder system would gradually secure its extension. Reipublicae interest ut sit finis litium is nowhere clearer than here; and the community must needs claim the right of deciding in every case whether exile or a fine should
be the penalty. It is at this point that the scene on the Shield finds its appropriateness. The manslayer claims to expiate his bloodshed by a payment; the next of kin refuses to accept the money, and claims the penalty of exile. The matter is therefore one of a public character; it is taken up by the people at large, and referred to the council of γέρωντες to be decided with all the formalities of political debate.¹

We have now at least raised the dignity of the subject to a point at which it is well worthy of a place in the Shield. Instead of assisting at a mere squabble about the payment of a price, we see the state in its corporate capacity engaged in the actual creation of criminal law, in full consciousness of its momentous task. But we have yet several details to consider.

The disputants are anxious 'to take an issue before a judge,' ἐπὶ ἑτορῷ πείρας ἐλέσθαι, and yet we find directly afterwards that the decision is in the hands not of a judge, but of the council of γέρωντες. How are these things to be reconciled? The answer I believe is to be found in the interesting passage of Ancient Law ² in which Sir Henry Maine deals with this scene; though, with all humility be it said, he does not seem to have perceived the full significance of the parallel which he draws. He describes the archaic procedure known to Roman law as the Leges Actio Sacramenti, and shows that it is 'a dramatization of the origin of justice.' The primitive meaning of the quaint ceremonial which he describes is this. 'Two armed men are wrangling about some disputed property. The Praetor, vir pietate gravis, happens to be going by and interposes to stop the contest. The disputants state their case to him, and agree that he shall arbitrate between them, it being arranged that the

¹ The ordinary objection to the interpretation of ἀναλέεται as 'refused' is that the kin of the murdered man have free choice as to whether they will accept the blood-money or no. In primitive societies this is certainly true. But the mere fact that the blood-feud disappears shows that there must have been a middle stage when this free choice was restricted. I understand from Mr. Arthur Evans that the blood-feud is still prevalent in North Albania, but is mitigated by the occasional acceptance of the blood-price. The 'sanction' here is religious, reconciliation being effected through the Franciscans. Gross cases, however, as when a man is slain within a tribe under whose protection he is, come under the cognizance of the píkech or village council (literally = γέρωντα). It is much to be hoped that Mr. Evans will publish his inquiries into this important piece of social history.

loser, besides resigning the subject of the quarrel, shall pay a sum of money to the umpire as a remuneration for his trouble and loss of time.'

Here the resemblance is clear enough. The Praetor is represented by the ἱστωρ, referee or 'daysman,' to whom both parties are anxious to leave the settlement of the dispute. But there is an important difference. In the Leges Actio the question is merely a private one, which the Praetor can decide without more ado. But the question of the punishment for homicide is seen to be one of public importance by the zeal with which the people have taken it up. The ἱστωρ therefore cannot determine it alone; he must call the council to his aid. Thus the difference between the two cases is the whole difference between private law and public, between Torts and Crimes. It is this significant distinction which Sir Henry Maine misses when, neglecting the ἱστωρ altogether, he regards the collective γέροντες as representing the Praetor.

There is another point in which the Leges Actio may throw some light on the Homeric trial. Sir H. Maine says (p. 375): 'The subject of litigation is supposed to be in Court. If it is moveable, it is actually there. If it be immovable, a fragment or sample of it is brought in its place; land, for instance, is represented by a clod, a house by a single brick.' The words δήμος παρατηρεῖεν may indicate something of the same sort; for though it is quite possible to take them to mean only 'declaring his case to the people,' yet it is more natural to supply as the object the πάντα of the preceding line. He actually displays before the people the price of the man killed—whether in gold or oxen or tripods—as a proof of his ability as well as his willingness to pay. This constitutes a formal and legal tender; and it is in virtue of this act that he 'averts that he has paid the full price.'

The two talents of gold which lie in the midst have already

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1 This sense is conclusively established by the only other Homeric passage where the word occurs, Ὡ 486, where Agamemnon is named as referee to settle a bet.

2 It seems a priori likely that the division of public opinion, as qualifying a case for the cognizance of the state as a political body, would become a conventional form; in other words, that in trials such as these the litigants would have to come into court accompanied each by a body of friends, representing their party among the people. Can the custom of consiparatores have arisen from such a practice?
been identified by Sir H. Maine with the *Sacramentum*, or deposit by the litigants under the form of a wager, which was taken by the court as remuneration for trouble and loss of time. The explanation is at least probable, though not certain. We may suppose that the ιστορ as president of the council assigns it to that councillor whose advice he judges to have contributed most to the final decision. But the other alternative is equally possible; that the sum is really a wager, and goes not to the court but to the successful litigant. The question is quite insoluble, because we have not material for deciding whether δικαν εἶπειν means 'to pronounce judgment' or 'to plead a cause.' The latter is the sense in which the phrase—which is however rare, and occurs chiefly in the form δίκας λέγειν—occurs in Attic; but that of course decides nothing for Homer. In any case it is certain, as was long ago pointed out, that two Homeric talents are far too small a sum to represent the price of the man slain.¹

Now this account of the procedure may seem to be only a more or less plausible hypothesis, dependent upon reading into the text a great deal more than is to be found there. As a matter of fact the only important link which has been supplied is the actual appointment of the ιστορ, and the reference by him to the council of state. The omission to state this step explicitly will be intelligible if we can see ground for supposing that it was a well-understood and regular part of early Greek criminal procedure. Now it so happens that we have a most elaborate and explicit account of a trial conducted on what were supposed, at Athens in the fifth century, to be the most ancient of forms. And in this trial this very step is fully brought out as an important point in the process. The jurisprudence of the *Eumenides* will be found to fit in with and supplement the scene in Homer in a somewhat remarkable way.

Both trials are on the same subject. In the *Eumenides* a woman has been slain. One of the litigants, Orestes, asseverates that he has paid the price of the homicide, the other, the Chorus, refuses to accept anything, and insists on the full penalty of lifelong banishment. The price in question is not one in money, but in ceremonial offerings and lustrations; but that is due partly to the conditions of the story, partly to

¹ See Mr. Ridgeway in *Joura. Phil.* x. 30.
changed religious views. While the parties are face to face in the Akropolis at Athens, the Chief of the State, in the person of Athene, enters, and enquires the cause of dispute. The form of a casual appearance which Sir H. Maine points out is, it will be observed, fully kept up; the goddess has heard the cry of Orestes, but does not know in what capacity she is needed. In answer to her questions, both parties express their desire to refer the dispute to her arbitration; the αἰτίας τέλος placed in her hands in line 434 is only Attic for the Epic πείρατος.

Athene accepts the office, and asks for a statement of the case. On hearing it she immediately says that the matter is too great for a man to decide; even she, a goddess, must not give judgment in a case of murder, but must refer to the people (470—489).

τὸ πράγμα μεῖζον εἰ τις οἰetai τόδε
βροτὸς δικάξειν οὐδὲ μὴν ἐμοὶ θέμιν
φόνου διαειρέιν ὀξυμηνίτον δίκας.

κρίνασα δ' ἅστων τῶν ἐμὸν τὰ βελτίατα
ἡξω, διαειρέιν τούτο πράγμα ἐτητόμον
ὀρκον ποροίτας μὴδὲν ἐκδίκων φράσειν.

In the Eumenides, as in the Iliad, the transition from the first scene, the appeal to the judge, to the second, the actual trial, is marked by the heralds thrusting back the crowd (566),

ΑΘ. κήρυσσε, κήρυξ, καὶ στρατὸν κατειργάθου,

while the ‘holy circle’ in which the councillors sit is reflected by the hill of Ares which hallowed the deliberations of the Athenian court—a body like the γέροντες in Homer, originally political, the ‘privy-councillors’ of the state.

The limitations of the tragic stage did not permit Aeschylus to present the people of Athens taking sides, even if this part of the primitive trial had survived so long in memory. But we may perhaps see a trace of the conventional form, above alluded to, in the way in which Apollo presents himself not only as a witness but as a partisan, καὶ μαρτυρῆσον ... καὶ ἡμίδικεῖσον (576, 579). If so, we may find a trace of the factions of the agora even in the ἔφοδος, the modern ‘counsel,’ the prisoner’s ‘friend’ in the court-martial. But this is unessential. At all
events we may say that, as Orestes is unable to present in view of the court the ceremonies of lustration which he has fulfilled, he goes as near it as possible in presenting the god under whose auspices they have been performed; and it may not be without significance that Apollo in his address uses the very word πιθανόν (620) which may very likely have had a technical use in this connexion. Finally, the two trials continue parallel even to the rising up of the judges to give sentence in turn. That in the Eumenides they do not speak but only vote may again be a concession to scenic convention; but the silent voting of the γεροντες is at least consistent with one of the possible interpretations of Σ. 508.

The parallelism between the two trials seems thus to be close enough to justify us in believing that they both represent one form of procedure, the oldest in chronology, though not in evolution, known to us in the history of European law. A further illustration of the critical step by which criminal jurisdiction became a matter of ius publicum may be drawn from the most outlying member of the Indo-European family, and will serve to show that the assumed historical development is not a mere matter of fancy.

In the story of Njál the final catastrophe is brought about by the cowardly and unprovoked murder by Njál's sons of Hanskuld the priest of White Ness. The suit is taken up by Flosi, his kinsman by marriage, who appears at the Thing with his band. The endeavours of Njál's sons to obtain supporters among those present at the Thing are related in length; "Asgrim sprang up and said to Njál's sons, 'We must set about seeking friends, that we may not be overborne by force; for this suit will be followed up boldly.' The question on which the men of Iceland are thus made ἀμφίς ἀρωγός is precisely that which we have recognised in Homer and Aeschylus; is atonement to be accepted, or is the blood-feud to go on? The peculiar atrocity of the crime makes Flosi at first refuse atonement; only after others have failed does his father-in-law, Hall of the Side, 'a wise man and good-hearted,' induce him to yield; 'my wish is that thou shouldst be quickly atoned, and let good men and true make an award, and so buy the friendship of good and worthy men.' The question that

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actually comes up for decision is therefore only the awarding of
the atonement for the slaying.

The deliberations of the twelve 'daysmen' to whom the
award is referred may perhaps give us some dim idea of the
debate among the νεφοντες.

"'Will ye,' said Gudmund, 'award either the lesser or the
greater outlawry? Shall they be banished from the district,
or from the whole land?'

"'Neither of them,' says Snorri, 'for those banishments are
often ill fulfilled, and men have been slain for that sake, and
atonements broken, but I will award so great a money fine that
no man shall have had a higher price here in the land than
Hauskuld.'

"They all spoke well of his words.

"Then they talked over the matter, and could not agree which
should first utter how great he thought the fine ought to be,
and so the end of it was that they cast lots, and the lot fell on
Snorri to utter it.

"Then Snorri said, 'I will not sit long over this, I will now
tell you what my utterance is, I will let Hauskuld be atoned for
with triple manfines, but that is six hundred in silver. Now
ye shall change it, if ye think it too much or too little.'

"They said that they would change it in nothing." 1

If there had been a reward to 'the judge who gave the most
righteous decision,' clearly Snorri would have taken it. So far
from receiving money however, the judges here agreed to
subscribe half the fines. 2

This case I quote only to show the public importance of these
questions of the acceptance of an atonement, and the way in
which they are taken up by the community as matters trans-
cending mere family interests. In other respects the attitude
of the Icelanders towards the law is different enough from
that of the heroic Greeks. Though the question has to be
brought before the Thing, the community does not enforce
the acceptance of blood-money, but only gives a moral support

1 Burnt Njal, ch. xxxii.
2 In Burnt Njal, ch. 31. Hall of the Side gives Thorgeir, 'the priest of
Light-water, who was the old Speaker of the law,' three marks of silver as a
fee for an utterance as to the introduc-

to private influence. Their pure democracy admits no 'head of the state' to whom the question can be referred in the first instance as ἐστιοφ, as an intermediate step before it comes before the people. They have not even so much as a 'council of state' to whom the question is sent as a matter of course. The whole community has equal rights of judging. In spite of their elaborate procedure and lengthy formalities, the men of Iceland, living not in towns but in their scattered garthas, were far less amenable to the commands of the state than were the Greeks. In this very instance, after the award has been made, a few taunts on either side are enough to break down the reconciliation, and the feud is carried on to the bitter end. But such differences only show the more clearly that in the central interest of the trial-scene the poet of the 'Shield' has selected for us a typical moment in the evolution of society.

WALTER LEAF.
THE HOMERIC TALENT, ITS ORIGIN, VALUE, AND AFFINITIES.

This paper is an endeavour to discover (1) the origin, (2) the value, and (3) the affinity of the Talent of the Homeric Poems to other systems. In those Poems we find two systems of denominating value, the one by the ox (or cow), or the value of an ox, the other by the talent (τάλαντον). The former is the one which has prevailed and does still prevail in barbaric communities, such as the Zulus, where the sole or principal wealth consists in herds and flocks. For several reasons we may assign to it priority in age as compared with the talent. For as it represents the most primitive form of exchange, the barter of one article of value for another, before the employment of the precious metals as a medium of exchange, consequently the estimation of values by the ox is older than that by a talent or 'weight' of gold, or silver, or copper. Again in Homer all values are expressed in so many beeves, e.g.

χρύσας χαλκεῖων, ἐκατόμβοι ἐνεαβολοῦ. (II, vi. 236.)

The talent on the other hand is only mentioned in relation to gold; for we never find any mention of a talent of silver. But the names of monetary units hold their ground long after they themselves have ceased to be in actual use, as we observe in such common expressions as 'bet a guinea,' or 'worth a crown,' although these coins themselves are no longer in circulation. Accordingly we may infer that the method of expressing the value of commodities in oxen, which we find side by side with the talent, is the elder of the twain. Was there any immediate connexion between the two systems, or were they, as Hultsch maintains (Metrologie p. 165), entirely independent? It is difficult to conceive any people, however primitive, employing two
standards at the same time, which are completely independent of each other. For instance, when we find in *Iliad* xxiii. 751 that in a list of three prizes the second is an ox, the third a half-talent of gold, it is impossible to believe that Achilles, or rather the poet, had not some clear idea concerning the relative value of an ox and a talent. Now it is noteworthy that, as already remarked, nowhere is the value of any commodity expressed in talents. Yet who can doubt that talents of gold passed freely as a medium of exchange? A simple solution of this difficulty would be that the talent of gold represented the older ox-unit. This would account for the fact that all values are expressed in oxen, and not in talents, the older name prevailing, in a fashion resembling the usage of *pecunia* in Latin.1

Let us now see if we have any data to support this hypothesis. Pollux ix. 60, says: τὸ παλαιόν δὲ τούτο (εἰς διδραχμὸν) ὡς Ἀθηναίων νόμισμα καὶ ἐκατέτασαι θεῷ, δέ τι βοῦν εἶχεν ἐντευτομένον, εἰδέναι δ᾽ αὐτὸ καὶ ὁμηροῦ νομίζουσιν εἰπόντα ἐκατόμβου ἐννεαβολοῦ. καὶ μὴν κἂν τοῖς Δράκοντος νόμοις ἐστὶν ἀποτίνειν εἰκοσάβοιον καὶ ἑνὶ τῇ παρὰ Δηλίων θεῷ τῷ κήρυκα εκρίτπειν φαγίν, ὅποτὲ δωρέω τινι δίκαιοτό, δέ τι βοῖς τοσοῦτοι δοθήσονται αὐτῷ, καὶ δίδοσθαι καὶ ἐκατούρας βοῦν δώ οἱ δραχμᾶς Ἕλληνως διδραχμεῖα 'Αττικάς· δεδεμένων δὲ διὰ τὸ δηλίων άλλος τοις Αθηναίοις νόμισμα εἶναι ἐδεικνύον τὸν βοῦν νομίζουσιν. εὐτευθείω δὲ καὶ τῆν παρομίαν εἴρησαν τῇ βοῦς ἐπὶ γάλασιν βέβηκεν, εἰ τις ἐπὶ ἀργυρῷ σκοτεινῷ. From this passage we learn that the Attic didrachm was called βοῦς. On the other hand the best authorities maintain that the type of an ox is entirely unknown on the Athenian coinage. That, however, the name might be applied to a coin or sum of a certain value is rendered highly probable by the fact that Draco with true legal conservatism retained the primitive method of expressing value in oxen in his code. Now it is evident that the term εἰκοσάβοιον must have been capable of being translated into the ordinary metallic currency, whether that was bullion in ingots or coined money. The βοῦς therefore must have had a recognised traditional and conventional value as a monetary unit, and this is completely demonstrated by the practice at Delos. Religious ritual is even more conservative than legal formula, so we need not be sur-

prised to find the ancient unit, the ox, still retained in that
great centre of Hellenic worship. The value likewise is expressed
in the more modern currency. But we are not yet certain
whether the two Attic drachms, which are the equivalent of the
βοῦς, are silver or gold. Now Herodotus (vi. 97) tells us that
Datis, the Persian general, offered at Delos three hundred talents
of frankincense. Hultsch (Metrolog. p. 129) has made it clear that
the talent here indicated must be the light Babylonian shekel of
gold or the gold daric. For if they were either Babylonian or
Attic talents, the amount would be incredible. Frankincense was
of enormous value in antiquity, wherefore Hultsch is probably
right in assuming that in the opinion of the Persian who made
the offering the 300 'weights' of frankincense, each of which
weighed a shekel, were in value likewise equal singly to a shekel
of gold, or a daric. Now the gold daric = two Attic gold drachms.
But as the βοῦς at Delos = two Attic drachms, and the offering of
frankincense of Delos is made in τάλαντα, each of which is
worth two gold Attic drachms, there is a strong presumption
that this τάλαντον is the equivalent of the βοῦς, and that the
Attic drachms mentioned by Pollux are gold. Besides, it is
absurd to suppose that at any time two silver drachms could
have represented the value of an ox, and it is not at all likely
that the substitution of silver coin for gold of equal weight
would have been permitted by the temple authorities. But
we get some more positive evidence of great interest from the
fragment of an anonymous Alexandrine writer on metrology,
who (Reliquiae Scriptorum Metrologicorum, Hultsch, I. p. 301)
says: τὸ δὲ παρ' Ὀμῆρῳ τάλαντον ἵσον ἑδύνατο τῷ μετὰ τάντα
Δαρείῳ. ἀγεὶ οὖν τὸ χρυσόν τάλαντον Ἀττικάς ὑπάχθη γράμματα γ',
tεταρτάς δηλαδὴ τεσσάρεις. Here there can be
no doubt but that Attic drachms mean gold Attic drachms.
Are we wrong then in supposing that at Delos still survived
the same dual system which we found in Homer, the ox and
the talent? But that at Delos both were of equal value we
can have little doubt. For the βοῦς = 2 Attic drachms = 1
daric = 1 τάλαντον = light shekel = 130 grains. Who can
doubt that at Delos was preserved an unbroken tradition from

1 Even at Athens in times of ex-
treme scarcity of coin Solon put the
ox at five silver drachms.

2 Two Attic drachms = 155 gns; the Daric = 130 gns. But practically
they were equal.
the earliest days of Hellenic settlements in the islands of the Aegean?

This identification of the ox and the Homeric talent is of importance. For it gives a simple and natural basis for the earliest Greek metallic unit of which we read. It explains why on the coins of Euboea the ox-type appears, it explains the proverb ὁ δῶν ἐπὶ γλώσσῃ, which dated from a time long before money was yet coined, or the precious metals in any form whatever employed for currency, and clears up once for all some interesting points in Homer. In the passage (II. xxiii. 751) already referred to, the ox is second prize, a half-talent of gold is the third. The relation between them is now plain, the ox = a talent, or the half-talent = a half-ox.

The vexed question of the Trial scene (II. xviii. 507):

καίτοι δ ’ ἄρ’ ἐν μέσσουι δῶν χρυσοῦ τάλαντα
to δόμεν δς μετὰ τοῖς δίκην ἰθύντατα ἐίτοι.

can now be put beyond doubt. In the Journal of Philology (vol. x.) the present writer argued that the two talents represented a sum too small to force the ποιητή of a murdered man, and consequently must be the sacramentum, as proposed by Sir H. Maine. Now we know that the two talents = two oxen.

But in Iliad xxiii. 705, the second prize for the wrestlers was a slave woman, whose value was four oxen (τίνων δὲ ἐς τεσσαράβοιον). Now if an ordinary female slave was worth four oxen = four talents, it is impossible that two talents (= two oxen) could have formed the blood-gelt of a free-man. Probably four oxen was not far from the standard price for an ordinary female slave. Of course women of superior personal charms would fetch more; for instance, Eurycleia,

τὴν ποτε Λαέρτης πρίατο κτείτεσσιν ἐδώσει,
πρωτήπησεν ἐτ’ ἐνδύσας, ἑικοσάβοιι δ’ ἐδώκεν.
Ἰσα δὲ μὲν κεδυὴ ἀλόξῃ τίν ς ἐν μεγάρουςιν.

Od. i. 430—2.

The poet evidently refers to this as an exceptional piece of extravagance on the part of Laertes. We can likewise now get a common measure for the ten talents of gold, and the seven slave women, who formed part of the requital-gifts of Agamemnon to Achilles (II. ix. 124 seqq.), and can form some notion of the value of the prizes for the chariot race (II. xxiii. 262).
But results more important than merely the determination of the value of Homeric commodities may be obtained as regards the weight-standards of Asia and their congener in Europe. For by taking as our primitive unit the ox, we may be able to substitute a much more simple account of the genesis of those standards than that which hitherto has been the received one.

As a first step it is necessary to give a summary of that received doctrine.

First came the age of barter pure and simple, pastoral peoples estimating values in the produce of their flocks. In Egypt and Asia from the earliest times gold and silver were used in daily life, their value in relation to one another being more or less accurately determined. Abraham, who was 'rich in cattle, in silver and in gold,' weighed to Ephron 400 shekels of silver current (money) with the merchant. Gold was plenty in Ur of the Chaldees, but as there are no auriferous rocks or streams in Chaldea, it must have been imported from India by the Persian Gulf. Gold and silver were weighed, but it is probable that the scales were not employed in every small transaction, and that small pieces of gold and silver of fixed weights, though as yet unstamped, were often counted out by tale. These pieces or wedges of gold and silver served as a currency, and were regulated by the shekel and mina. This leads to the weight-standards. The Egyptian weights in most common use were the ten, or uten, and the kat. 1 ten = 10 kats. Two standards of the ten are found, one of 1400 grains, the other of 1436–1450 grs., giving respectively kats of 140 grs. and 143–5 grs.

The astronomical skill of the Chaldaeans is proverbial. They first divided the day into hours of sixty minutes, and the minutes into sixty seconds. It is thought that the Babylonian standards of weight and capacity were based on the same unit as their measures of time and space. As they determined the length of an hour of equinoctial time by the water-clock, they may have fixed the weight of their talent, mina, and shekel, as well as the size of their measures of capacity by weighing or measuring the amount of water which had passed from one vessel into

1 Hultsch, *Metrologia*, p. 162 sqq.
4 Brandis, *Münz-Mass-und-Gewichts-
xxviii. 

...
another during a given space of time. As $1 \text{ hour} = 60$ minutes, $1 \text{ minute} = 60 \text{ seconds}$, so $1 \text{ talent} = 60 \text{ minae}$, $1 \text{ mina} = 60 \text{ shekels}$. This sexagesimal system is characteristic of Babylonian arithmetic. The Assyrians diffused the systems of Babylon, which they adopted. The actual weights found at Nineveh, Khorsabad, and Babylon show that in the Assyrio-Babylonian system there were two weight-standards side by side; the one being just the double of the other. The light system seems especially Babylonian, whilst on the other hand both systems were in use in the Assyrian Empire. The weights of the light series are of stone, and are in the form of ducks, those of the heavy are of bronze, some of them fitted with handles, and in the shape of lions. Some of the former are inscribed with cuneiform characters, some of the latter both with cuneiform and Aramaean characters, indicating the amount. The heavy minae are just double the weight of the light, the former being about 1010 grms., the latter 505 grms.¹ The Aramaic inscriptions on the heavy series were probably for the Phoenician merchants. The later Phoenicians and Hebrews adopted the sixtieth of the heavy Babylonian $mœnâh$ as their own unit or $šèkèl$, but did not at the same time adopt the sexagesimal method in its entirety. They multiplied the unit by fifty to form a new mina of their own: then sixty minae made a talent.

The Lydians formed an important link between Hellas and Asia. They received (possibly through the medium of the Hittites), from Assyria the light Babylonian shekel, ‘which afterwards in Lydia took the form of a stamped ingot or coin.’ Why they took the light instead of the heavy mina is unexplained. By the extension of their kingdom (circa B.C. 700) the Lydians came into contact with the Asiatic Greeks, who had already learned the use of the heavy stater (260 grains) from the Phoenicians. The Lydians were the first to stamp coins which were made of $e$lectrum or ‘white gold,’ a native alloy of seventy-three parts of gold and twenty-seven parts of silver. Thus when gold was to silver as $13.3 : 1$, electrum : silver $=10 : 1$. By this relation the same standard served for electrum and silver, since $1$ stater of electrum $= 10$ staters of silver. Silver was not weighed by the same standard as gold, but by one

¹ Halbsch, op. cit. 396; Brandis, 46, 1899.
derived from the gold thus: gold was to silver as 13.3:1. This proportion made it difficult to weigh both metals on the same standard. That a round number of silver shekels might equal a gold shekel, the weight of the silver shekel was either raised above or lowered below that of the gold.

The heavy gold shekel = 260 grs., the light gold shekel = 130 grs.

**Silver Standards Derived from the Gold Shekel.**

**I.** From the heavy gold shekel of 260 grs.

\[260 \times 13.3 = 3458 \text{ grs. of silver.}\]

\[3458 \text{ grs. of silver} = 15 \text{ shekels of 230 grs.}\]

On the silver shekel of 230 grs., the Phoenician or Graeco-Asiatic silver standard may be constructed:

- Talent 690,000 grs. = 3000 staters.
- Mina 11,500 grs. = 50 staters.
- Stater 230 grs.

**II.** From the light gold shekel of 130 grs.

\[130 \times 13.3 = 1729 \text{ grs. of silver.}\]

\[1729 \text{ grs. of silver} = 10 \text{ shekels of 172.9 grs.}\]

On the silver shekel of 172.9 grs., the Babylonian, Lydian and Persian silver standard may be thus constructed:

- Talent 518,700 grs. = 3,000 staters = 6,000 sigli.
- Mina 8,645 grs. = 50 " = 100 "
- Stater 172.9 grs. = 1 " = 2 "
- Siglos 86.45 grs.

It is desirable to take note of the fact that in Asia Minor and in the earliest period of the art of coining, (a) the heavy gold stater (260 grs.) occurs at various places from Teos northwards as far as the shores of the Propontis; (b) the light gold stater (130 grs.) in Lydia (Κροιόσεως στατήρ) and in Samos (γ'); (γ) the electrum stater of the Phoenician silver standard chiefly at Miletus, but also at other towns along the west coast of Asia Minor, as well as in Lydia, but never however in full weight; (δ) the electrum and silver stater of the Babylonian standard chiefly, if not solely, in Lydia; (e) the silver stater of the Phoenician standard on the west coast of Asia Minor.

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1. Head, op. cit. xxxvi.
We are now in a position to inquire into the relation in which the Homeric talent or ox-unit of about 130 grains stood to these ancient systems which we have just enumerated.

Before doing so let us first inquire if there is any connexion between the Homeric unit, and the standards of historical Greece. The latter have been regarded by the highest authorities as imported from the East; I therefore feel that it is presumptuous on my part to re-examine the question. As long as the old Greek unit of the Homeric times was unknown, it was natural and right to seek for the sources of the Greek standards in the region from which Greek civilization came. But when the old Homeric unit is fairly fixed, scientific method directs us first to see if the later Greek standards are descended from it. It is only when we fail there that we must turn to extraneous sources.¹

There were two principal standards in the historical Greece, (1) the Euboic of 135 grs., (2) the Aeginaean of 194 grs. (Head, op. cit.) but originally over 200 grs.² The practical identity of the Euboic with the Homeric unit at once strikes us. Gold probably in early times in Greece Proper stood to silver as 15:1, so the round number of fifteen ingots of silver corresponded to one gold ingot of similar weight. Ten was a more convenient number than fifteen in certain respects, so that if they divided an amount of silver equivalent to 1 gold unit of 135 grs.

\[ 135 \times 15 = 2025 \text{ grs. of silver.} \]

\[ 2025 \text{ grs.} = 10 \text{ silver staters of 202.5 each.} \]

According to the common theory, the traders of the great Euboean cities, Chalcis and Eretria, which flourished especially in the eighth and seventh centuries B.C., had received from Asia through the medium of Lydia the light Babylonian shekel of 130 grs., and used it as the standard for silver and electrum which formed their earliest coins. They thus transferred the weight used for gold in Asia to their own silver, having little gold of their own, raising it to 135 grs. From Euboea it was diffused over a large portion of Hellas by the wide commercial

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¹ Head, op. cit., xxxvi.
² One of electrum weighs about 307 grs. Hultsch (p. 191) thinks the later Aeginetic really a Peloponnesian stand.
relations of Chalcis and Eretria. This may have taken place towards the close of the eighth century B.C. Several difficulties (irrespective of the fact that there was no need to borrow a standard already existing in Greece from very early times) meet this theory. (1) If the Euboeans derived their standard from Ionia, why did they not rather adopt the Phoenician standards on which the Ionian cities based their coinage of gold, silver, and electrum. Some very early electrum coins found at Samos (Head, op. cit. xli.), have suggested that Samos was the connecting link. But since the recognised Samian coins are of the Phoenician standard (Head, op. cit. 515), it would be strange if the Euboeans from occasional contact with Lydian coins in Samos would have adopted that standard in preference to that of the Ionian cities with which their commerce lay. (2) Why did they take the Lydian gold standard of 180 grs. instead of the silver standard of 172.9 grs. for their silver and electrum, if they were borrowing a ready-made standard? (3) Why did they raise the weight to 185 grs. ?

The earliest coinage of Greece Proper was struck at Aegina, from of old a meeting-place of merchantmen. This Aeginetic standard in early times was widely extended through not only Peloponnesus, but also the island states, such as Ceos, Naxos, Siphnus, and Crete, and in Central Greece, Thessaly, Phocis, Boeotia, and was used at Athens until Solon's time (590 B.C.). The derivation of this standard has caused much perplexity. Some consider it a raised Babylonian silver standard (172.9 to 230), others as a reduced Phoenician silver (230 to 194 grs.), and Hultsch regards it as an independent standard standing midway between the Babylonian and Phoenician silver standards, the old Aeginetan mina of silver being equivalent to six light Babylonian gold shekels, gold being to silver as 13.3:1. But there is evidence to show that in early Greece gold was to silver as 15:1. The early colonists of Sicily and Italy brought from home their standard of the relative value of gold and silver. The earliest coins of Cumae, Rhegium, Naxos, Zancle, Himera, all follow the Aeginetic standard (Head, op. cit. xlix.). The same relation between gold and silver would hold throughout all Sicily. Now Mr. Head (Coinage of Syracuse, 79,) has proved that at Syracuse in the time of Dionysius gold was to silver as 15:1, whilst in the time of Agathocles it was as 12:1. Syracuse, a colony of
Corinth, would probably have the relative standard of the mother-city, and Corinth would have the same standard as the neighbouring states. This being the relation between gold and silver in Greece, Hultsch's solution breaks down, unless it be assumed that the standard was constructed in Asia, of which there is no trace.

On the other hand from the old Greek standard unit, taking the relations of gold to silver as $15:1$, we get a singularly close approximation to the standard of the existing coins.

If we accept the doctrine that Greeks received their standards from Asia across the sea, the Aeginetic from Phoenician intercourse with Peloponnesus, the Euboic from Lydia, a difficulty meets us. In the time represented in the Homeric poems there is not as yet a single Greek colony on the coast of Asia Minor (Mr. D. B. Monro, *Historical Review*, January, 1886). We have seen that at the same time the Greeks are already employing a gold standard identical with the light Babylonian or Lydian gold shekel. But they were in commercial relations with one Asiatic race, the Phoenicians. If, then, they had got their standard from Asia, it must have been the heavy gold shekel of 260 grs. employed by the Phoenicians, and consequently the Homeric talent would be 260 grs. instead of 130 grs.

Hence it follows that the Hellenes before they came into contact with either Phoenicians or Lydians had a unit of their own based on the cow. It will be noticed that the fluctuation in value of the ox in later times does not affect my position. Most likely in Homeric times the actual purchasing power of oxen varied in some places from the conventional value set on the ox as the unit of barter, and which was represented by the Homeric talent. The metallic unit once struck, when differences arose between the talent and the cow, the metallic unit from its superior utility as a medium of trade would remain constant. Hence the fact that the Greeks did not coin gold till late is of no consequence. That they had a gold standard is clear. That the relation of silver to gold would have been learned empirically, as doubtless it was in Asia, is probable. The ordinary traffic in ornaments would render it necessary to know the relative value of the metals. In historic times the Sicilian Greeks had a small talent, probably likewise brought from Greece Proper, used exclusively for gold, the threefold of our
Homerian unit, side by side with the Aeginetic silver standard. For purposes of daily life the relation between their gold and silver standards must have been defined. Thus from Homerian times downwards the Greeks must of themselves have known the relative value of the precious metals, and consequently would have no need to import ready-made silver standards from Asia.

This small talent just mentioned (also known in Egypt, as we shall see below) is called Macedonian by Eustathius (τὸ δὲ Μακεδονικὸν τάλαντον τριεὶς ἦσαν χρύσινοι). Whether Mommsen is right in thinking that this name was given to it in Egypt in consequence of its introduction by the Lagidae or not, it equally indicates that from of old such a talent, confined to gold, and the threefold of the ox-unit, existed in Macedonia. Hence possibly Philip got the unit for his gold currency, and not from Athens. The fact that Philip’s standard was somewhat heavier than the ordinary Asiatic light gold shekel or daric is to be noticed. We have already seen a like variation of standard in the Euboeic stater of 135 grs. But we must return to the consideration of this point further on.

The objection may be raised that whilst granting that the Homerian talent is the parent of the standards in European Greece, and that that talent represented an ox, it is possible that the metallic unit was not indigenous, but that it was a standard borrowed from Asia and adjusted to the barter system of the primitive Hellenes. This brings us face to face with the theories which base all the standards on the scientific studies of the Chaldees.

Whilst some would obtain the unit by weighing or measuring the amounts of water which had passed from one vessel into another during a given space of time, the given space of time having been only previously determined by generations of astronomical observations, on the other hand, Dr. Hultsch (Metrologie p. 393) arrives at the unit thus: the Babylonian maris is equal to one-fifth of the cube of the Babylonian ell, itself based on astronomical observations. The weight in water corresponding to this measure of capacity gives the light royal Babylonian talent. This talent was divided into sixty minae, and each mina into sixty parts, or shekels. Their gold talent was derived from the sixtieth of the royal mina, with the
modification that now fifty sixtieths made a mina of gold, and sixty minae made a talent (Hultsch, op. cit., p. 407). At the outset I may remark that both hypotheses alike represent to us that the Chaldees, after spending long ages in gazing at the stars, and thus obtaining their famous sexagesimal method, neglected their invention when they came to frame a standard for the precious metals, the thing above all others to call for their most advanced scientific accuracy. Thebes and Babylon were not built in a day; these peoples, too, had their first beginnings of primeval savagedom and barbarism. Egypt and Babylon must have had their age of barter; certain natural objects, animate or inanimate, must have served as units of value. With them, as well as elsewhere, the ox probably formed the most common article of wealth, especially in the earliest times.

When gold came into use, certain portions of it, fluctuating more or less in size, would be adjusted to the ox-unit as in Greece, and as I shall show in the case of silver among the Celts in historical times. But we cannot rest here. We saw above that there was no gold found in Chaldaea, and that therefore it must have been imported by those Chaldaean merchantmen 'whose cry was in their ships,' from India by the Persian Gulf. But was there no gold in Chaldaea until the shipmen of Ur were able to construct vessels capable of a voyage, even though a coasting voyage, to the mouths of the Indus? Working in metals must have far advanced when such ships were built. That, however, gold came from India, we can have little doubt. Lassen and Max Müller have given good reasons for identifying the Ophir of the Old Testament with the land of the Abhîras, the modern Ahîrs, along the Indus. But it probably came overland for ages before any thing in the form of a ship larger than a 'dug out' had floated on the Indian seas. If any one doubts the possibility of such an overland trade in early times, let him remember that the implements of jade found in the lake-dwellings of Switzerland must have come across Asia from Turkestan, and that the golden Baltic amber could make its way in pre-historic times to Mycenae and Tiryns. The first voyage to the ancient El Dorado was probably to search for the region whence came the gold. In like fashion the merchants of Massilia sent out Pytheas to investigate the sources of
the tin and amber, which reached them overland from Britain
and the Baltic.

If we can gain any information respecting the people who
lived in the land where the gold was found, and their fashion of
life, we can then form a better estimate of the earliest origin of
the gold unit. Such a source is ready for us in the Rig-Veda.
The Aryans, who composed the hymns, had not yet extended
down to the sea, whither by the time of Solomon, according to
Max Müller, they had arrived. From the objects of their
prayers and invocations, it is easy to see in what the wealth of
these simple people consisted. One or two examples will suffice
for our purpose: 'The potent ones who bestow on us good
fortune by means of cows, horses, goods, gold, O Indra and
Vaya, may they blessed with fortune ever be successful, by
means of horses and heroes, in battles' (Mandala, vii. 90, 6;
606, 6). Again, 'O Indra, bring us rice-cake, a thousand
soma-drinks, and an hundred cows, O hero. Bring us apparel,
cows, horses, jewels, along with a manā of gold' (Mand. viii. 67,
1-2; 687, 1-2). Yet once more, 'Ten horses, ten caskets, ten
garments, ten gold nuggets I received from Divodāsa. Ten
chariots equipped with side-horses and an hundred cows gave
Acyatha to the Atharvans, and to the Pāyu' (Mand. vi. 47, 23-4;
488, 23-4).

Now we are at once struck by the word manā in the second
extract. Kaegi (Fleckisen's Jahrbücher, 1880) called attention
to its occurrence in the Rig-Veda. Hultsch (op. cit. p. 131)
says it is evidently a loan-word from Babylon ('offenbar aus
Babylon entlehnt ist').

Possibly this is not so very certain after all. For the word
has many cognates in Sanskrit, Greek, and Latin.

But what of the word hiranya-pinda, gold nugget, in the last
extract? Is it, too, borrowed from Babylon, or does it represent
the most primitive word which could be applied to a small mass
of gold? In the only place where the simple word pinda occurs
in the Rig-Veda (i. 162, 19) it is used of the pieces of flesh of
the sacrifice.

Bothlingk and Roth explain it by the words Ballen,
Klumpen, Kloss (Mehlkloss); it is also used of the knobs on the
end of the tongues. Now it is plain that this is no loan-word.
It cannot be identified with shekel. Yet it is evidently a fixed
amount. In the enumeration by tens of horses, chests, clothes, it is evident that the ten hiranya-pindas must have all been of equal value. Now return to the passage which contains manā. It is to be noticed that the words svayājana, and abhyājana are collective nouns in the singular, and so gām (cow) and asvam (horse) are both used in the singular collectively (cf. ἦ ἑκκόμος = a body of horse). The inference naturally follows that manā hiranya is likewise a collective noun, which of course implies subordinate units. Is it too rash to surmise that those subordinate units are represented by the hiranya-pindas? If so, we have at last hunted down the first gold unit, which was called shekel and stater by the Semites and Greeks respectively. The word shqāl means in the cuneiform inscriptions, and in the Old Testament, both to weigh and to count. The Greek στατόρ explains itself as the standard unit, or 'weigher.' But hiranya-pinda is the word of the gold-finder, just as much as our word nugget, or the Greek βάλος, or Spanish pata. Now all men know that the name of an article or product usually accompanies it from the place where it was first obtained. The words florin, besant, dollar, will serve as examples. Is it, then, not within the fair bounds of possibility that from the land, whence, as we saw, gold was first brought to Chaldaea, the name manā, meaning a certain number of the units (hiranya-pindas) likewise came? The borrowing people would naturally give a name expressing its position as unit to the hiranya-pinda, whilst retaining the collective term manā for a certain number of these nuggets. What that number was, we know not. The Rig-Veda furnishes us with no further information. It is worth noting that whilst the number ten occurs seventy-four times in the Rig-Veda, the number twelve only appears four times, and that the number one hundred occurs one hundred and twelve times, as compared with eleven instances of the number sixty. The number fifty occurs five times. I am perfectly sensible of the dangers of the statistical method when applied to words, but I think on the whole we are justified in concluding that the decimal system preponderates over the duodecimal and sexagesimal. So if the Aryans borrowed the manā from Babylon, they do not seem to have borrowed the system to which it belongs. Once more we have to face the question, 1 Haṭheḥ, p. 405.
How was this first metallic unit defined? Our answer is the same as before, by the unit of barter, and that that unit among the Aryans was the cow, will be seen by the following quotation: 'Who buys from me my Indra for ten milk cows?' (Mand. iv. 24, 10; 320, 10). For the sake of argument let us grant that the Homeric ταλαντον was a weight borrowed from the East, and simply adjusted to the ox-unit. If, then, the Greeks found it necessary to adapt to the ox-unit a standard which they found ready-made, à fortiori the Aryans for the first time making a metallic unit would have based it on the unit of barter. But we are not yet done with the Rig-Veda. We saw in Homer that the ταλαντον was only used of gold, never of silver. It is certainly curious to notice that both manah and hiranya-pinda are used of gold. But as each only occurs once, it would be most rash to lay much stress on such usage. When, however, we find that there is no mention of silver in the Rig-Veda, we can now draw some most important conclusions. First we see that the metal which is the most precious, gold, is the first to be weighed. The Homeric evidence alone would make this almost certain. But when we find definite weights of gold appearing in the Rig-Veda before silver is known to the Aryans, it is demonstrated. Secondly, it makes it almost impossible that the word manah was borrowed from Babylon. For on the supposition that the manah was invented by the Chaldaean when they had attained high mathematical skill, by that time they must have been acquainted with silver, and as it would form a ready and acceptable article to be given in exchange for gold, the Indians must thus have become acquainted with it. Finally if rupa, the Sanskrit word from which rupee is derived, really means cattle, as is asserted, we have here tradition to testify to the origin of the first metallic unit, just as we found it in pecunia, bovis, and English fæ, from the Anglo-Saxon feoh (gangende feoh) which retained its original meaning.

Now we are at last in a position to examine more closely some points in the received doctrines. First we shall deal with the Babylonian sexagesimal system. In the talent of merchandise the sexagesimal method, as shown by the weights discovered, was carried out completely in both the heavy and light system; sixty sixtieths = one manah; sixty manahs = one
talent. But in the case of gold and silver the system was different. The tribute-lists of the Egyptian king, Thothmes III., show us that at the beginning of the sixteenth century B.C. in Babylonia and the neighbouring countries gold and silver were not weighed according to the mercantile talent, but that fifty shekels = one manah; sixty manahs = one talent. We saw above how Hultsch obtained his unit by subdividing the mercantile talent into 3,600 (sixty x sixty) parts. Now we are told that the Babylonians got their sexagesimal system after great scientific researches, and Hultsch points out that the precious metals would call for the highest degree of accuracy in weighing, yet here we find them, after having employed their new scientific method most consistently in the mercantile talent, become strangely confused. Taking the sixtieth of the mercantile mina, their courage seems to fail them, and they can only multiply it by fifty. Then having got their gold mina, they screw their courage to the sticking-point, and multiply their mina by sixty this time. The same method of fifty shekels = one mina; sixty minae = 1 talent is followed in the case of silver. Turning to the Phoenicians, we find the same wavering and want of decision in these shrewd traders. 'The Babylonian sexagesimal system was foreign to Phoenician habits.' So accordingly they only took fifty shekels for their mina. But the next moment we find that the Phoenician suddenly overcomes his objection to the sexagesimal system, and takes quite kindly to a talent of sixty minae! We have already seen the same peculiarity in the case of the Lydian, Persian, and Greek systems. The Egyptian multiple of the unit is ten (ten kats = one uten). In the Rig-Veda we saw the predominance of the decimal system. The evidence of the Homeric poems points in the same direction. For we find ten talents of gold in the gifts of Agamemnon, and the same number in the ransom-price for Hector (reminding us of the ten *hiranya-pindas*). In the *Odyssey* (ix. 202) the priest Maron gave Odysseus *χρυσοῦ ... εὐεργέος ἐπτὰ τὰλαντα* (where the epithet *εὐεργέος* may refer to the gold being wrought into 'ring money'). Now 7 x 7 = 49, a close approximation to the fifty shekels of the Babylonian gold mina. To sum up our results, every where alike the first multiple of the unit in the case of gold and silver is decimal or quinquagesimal, not sexa-
gestual. Now Mr. Head has well remarked that the Phoenicians probably grafted the Babylonian system on a previously-existing one of their own: 'The Phoenicians, in common with the Egyptians, the Greeks, and the Hebrews, &c., with whom they dealt, were at no time without their own peculiar weights and measures [whence derived?], on which they appear to have grafted the Assyrio-Babylonian unit of account.' What if the very same principle applies to the Babylonians themselves? We have already seen reasons to believe that gold is the first article to be weighed. Now at no epoch have the ordinary run of mankind felt any pressing need for the employment of large weights such as the ton, or even the more modest stone, in weighing their gold and silver. Down to the present day Troy weight, with its pound of twelve ounces as its highest unit, serves us for weighing the precious metals, whilst side by side with it we have the avoirdupois scale for merchandise of larger bulk. Are we foolish in supposing that the ordinary Chaldee found that a system which went as high as 1 manah = 50 shekels (= 1 lb. 1 oz. 10 dwt. 20 grs. Troy) would amply suffice for his ordinary needs? Merchandise would only be weighed after long time. Corn was measured, not weighed. Now we can see that the mina of fifty shekels found in Babylon, Phœnicia, Lydian, Persia, Greece, was in use before the sexagesimal method was dreamed of. Then the latter was invented, and a scientific adjustment of weights and measures was attempted. For mercantile purposes, taking the original gold unit, they constructed a true sexagesimal system, corresponding to the division of minutes and seconds, with a great talent at its head. They made the standards of gold and silver tolerably symmetrical by adding a higher unit, the sixtyfold of the mina, just as our rulers have endeavoured to give us a taste of the decimal system by thrusting the florin in upon the crown and half-crown, and the shilling with its twelve pence.

I have spoken before of the small talent, used solely for gold, called the Sicilian and Macedonian talent. It is possible that it was used by the Carthaginians also, since the crown given by them to Demareta, weighing 300 talents, seems certainly to have been estimated on this system. But on the other hand it is more likely that the Sicilian Greeks, who were the recipients,

1 Cf. Brandis, op. cit. p. &.
described the crown in accordance with their own national standard. However that may be, the ordinary gold piece of the Carthaginians weighed about 135 grs., a very close approximation to our ox-unit, in fact being identical with the Euboic unit, and the Macedonian gold unit of Philip, and possibly, as we have seen, with the gold unit on which the Aeginetic silver standard was based. This same small talent is found in Egypt under the Ptolemies, whether introduced under Macedonian auspices, or dating from still earlier times. In favour of the latter view it may be noted that according to Lenormant and Hultsch (p. 375) the gold ring-money found in Egypt is based on a standard of 127 grs., where we once more obtain a close approximation to our ox-unit, and therefore this ring-money probably was based on the ox. The gold talent, then, is simply the multiple of this native unit. Again, in Genesis xxiv. 22, we read that Abraham’s servant gave Rebekah ‘a golden earring of half a shekel weight, and two bracelets for her hands of ten shekels weight of gold.’ The word translated ‘earring’ in the Authorised Version is taken by others to mean ‘nose-ring.’ The same word appears in Job xlii. 11: ‘Then came there unto him all his brethren and all his sisters and all they that had been of his acquaintance before . . . . every man also gave him a piece of money, and every one an earring of gold.’ There can be little doubt that the shekel mentioned in Genesis is the shekel of the Sanctuary, that is, the heavy Babylonian or the twofold of the so-called light Babylonian shekel. Consequently the ring of gold of half a shekel weighed 130 grs., that is the ox-unit. We are not told the weight of the earrings contributed for the afflicted patriarch, but it is evident that they were all of one recognised uniform standard, and it is hardly going too far if we conjecture that they were of the same standard of half a shekel of the Sanctuary, as the gift to Rebekah. It is not unlikely, then, that in both passages we have to deal with ring-money such as that found in Egypt. The practical identity of weight is certainly striking. Have we, then, in this Hebrew ring-money, simply another instance of the ox-unit? If these things be so, we need not trouble ourselves any longer as to whether the Egyptians borrowed the light shekel from the Babylonians or

1 Hultsch, op. cit. p. 433.
2 Cf. Hultsch, p. 471.
3 Cf. Brandis, p. 80.
the Babylonians from the Egyptians. We can explain the facts by the simple hypothesis that over all these ancient lands from the Indus to the Eurotas at an early period the cow formed the unit of value.

The objection may be raised that it is impossible to suppose that the ox had the same value in all parts of the ancient world for so long a period, inasmuch as fluctuations in its value are on record in historical time. This seems formidable at first sight, but is readily removed the moment we shake off our notions derived from modern life, and project ourselves into the conditions of early pastoral society. It will be admitted, I suppose, that there must have been a time when there was nothing in the nature of a large city between North India and the Hellespont. When the Indo-European family expanded it had already the ox, for the name appears in all the languages (Sanskrit gauṣ, Greek βοῦς, Latin bovus, Irish bo, English cow, German Kuh). Over all the region which they gradually occupied the cow would obtain as the unit. For where would the break come between community and community? For purposes of barter, or compensation between tribes, the cow would be the common measure. And naturally so. For cattle in a semi-wild condition, as now on the American ranches, differ but little in value from one another, the conditions under which they are reared and pastured being very equable, and at the same time artificial breeding and cross breeding has not marked off those wide distinctions between Shorthorns and Devonshires, or Alderneys, which affect the relative values of cattle in modern times. Again, the cost of production is uniform. The world is yet but sparsely populated; there is as yet no 'land hunger,' the whole earth is open, each man has endless space to pasture his flocks and herds, and has not to pay rent to any one. If the Aryans came into contact with other races in Hither Asia, Semitic tribes for instance, it makes no difference. For their Semitic neighbours were keeping cattle on exactly the same conditions as they themselves. 'Is not the whole land before thee?' said Abraham to Lot, when 'the land was not able to bear them: for their substance was great, so that they could not dwell together.' This gives us an insight into the way in which pastoral peoples expanded. When the family and their flocks became too
numerous to dwell together, its members divided off, but did not lose touch of each other. For we find Abraham coming to the rescue of Lot. At the present moment across wide regions of South Africa the ox has a constant value. So long as the barbaric tribes are in touch with one another, and not shut off by impassable barriers of flood or forest, from one end of the region to the other, the unit of barter will be as uniform as is the value of a sovereign between John o' Groat's and Land's End. If then in Northern India one branch of the Aryan race were the first to learn the use of gold, and by a purely empirical process came to regard a certain sized nugget, or *hiranya-pinda* as equivalent to a cow, their brethren who dwelt to the west of them, the ancient Persians, who had an almost similar name for gold, *zaranya*, having previously the same ox-unit, would receive in way of exchange the *hiranya-pinda*, as equivalent to a cow; from them being passed on from man to man it would cross all Asia, probably by that line of country which formed the trade-route of later times, and then dividing into two branches, one passing to the north, the other to the south of Taurus, the former passing along by the Euxine up to the Hellespont, crossing into Thrace and Hellas, the latter passing into Mesopotamia, Syria and Egypt. The gold-nugget having got a conventional value of an ox and the ox the value of a gold-nugget strongly impressed upon it, nothing but the development of large settled communities could shake their inter-relation. With the growth of city life the whole land is no longer open for the herdsman to move 'to-morrow to fresh woods and pastures new.' There is an ever-increasing demand for the produce of the herd, flesh, milk, butter, cheese, and hides. The value of the ox of course rises, but not so quickly as might at first be supposed. For instance, a tillage community like Babylon learns rapidly to live on the product of a most bountiful soil, and less and less depend for subsistence on the produce of herds and flocks, until at length they live almost entirely on farinaceous food. Such probably was the case at Babylon. Such we know to have been the


2 Of course the size of the nuggets would vary somewhat in different regions.
process with the Indians. Passing into India as a pastoral people, the Aryans under changed conditions of population, soil, and climate, gradually became more and more vegetarian, until at the present day grain forms the staple food of myriads. But the gold unit having been once conventionally fixed, it would remain just as constant as did actually the Euboic unit, supposed hitherto to have been borrowed from Lydia. Therefore I cheerfully admit that in historical times in various regions the ox had various values.

From this general uniformity in the value of the ox and its metallic representative would follow the close agreement between the standards of the various regions. At the same time we find a simple reason for certain slight deviations in the weight of the Egyptian ring-money, the Euboic and Macedonian standards already noticed, and which can be seen in the following table:

<table>
<thead>
<tr>
<th>Currency</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egyptian ring-money</td>
<td>127 grs.</td>
</tr>
<tr>
<td>Hebrew ring-money</td>
<td>130 grs.</td>
</tr>
<tr>
<td>Babylonian light gold shekel</td>
<td>130 grs.</td>
</tr>
<tr>
<td>Lydian gold stater</td>
<td>130 grs.</td>
</tr>
<tr>
<td>Persian gold daric</td>
<td>130 grs.</td>
</tr>
<tr>
<td>Euboic-Attic silver</td>
<td>135 grs.</td>
</tr>
<tr>
<td>Aeginetic (gold unit, on which the silver standard was based)</td>
<td>130-5 grs.</td>
</tr>
<tr>
<td>Carthaginian</td>
<td>135 grs.</td>
</tr>
</tbody>
</table>

To sum up, if my argumentation is sound, we have not merely learned the value and origin of the Homeric ταλαρτων, but also obtained a natural unit on which to base the various systems, Egyptian, Babylonian, Hebrew, Phoenician, Lydian, Persian, Greek, and Macedonian. This will explain why the Lydians employed the light instead of the heavy Babylonian shekel, and explains why the Persians 'adopted' the same standard when they became the masters of Asia. For the Lydians had this weight from of old without any need to borrow it, and the

1 That a very short time serves to fix a monetary unit based on an article of barter, is shown by the 'skin' = 2 shillings, employed in the Hudson Bay Territory. It meant originally a beaver skin. Though of course the actual value of a skin is now much more, the conventional money unit 'skin' remains unchanged. So the 'bar,' originally a bar of iron, represents at Sierra Leone 2s. 6d, worth of any kind of goods.
Persians brought it with them into the plains of Chaldaea, and retained it in preference to that double shekel, which was developed most probably among the Aramaic peoples of Syria. It is certainly curious to find another instance of the tendency to double the unit actually in the same region. At Antioch there was a talent used for weighing wood, and probably other bulky articles as well, called by the anonymous Alexandrine metrologist (Scriptor, Metrol., i. 301) ξυλικόν ἐν Ἀντιοχεία τάλαντον, which was the double of the heavy talent employed there (Hultsch, Metrologiae p. 591). Articles which cost relatively little compared to their weight and bulkiness require to be weighed after a heavier unit. Does this give us some clue to the development of the heavy Assyrio-Babylonian shekel? It is found especially in Syria and Phoenicia, and is possibly the weight of Carchemish, that is of the Hittites. We know the Phoenicians to have been a great community of merchants, doing chiefly a carrying trade. If the Hittites were likewise ‘mediators’ between Babylon and the West, we can now see a reason for the doubling of the light unit. Traders would require a heavier unit for articles less precious than gold. Did the Aramaic merchants devise the double shekel for weighing silver and other commodities as a first step before they devised their separate standard for silver, and before the standard for merchandise (60 × 60 = 3600) had been as yet developed? Possibly the doubled gold-unit was based on the double ox-unit, that is a yoke of oxen, which form the basis on which Solon rated the third of his classes, the ζευγιται (with which compare the bini boves quoted above).

We must therefore abandon the method of obtaining the gold-unit by subdividing the royal Babylonian talent, and instead we must start with a primitive unit of gold, based on the ox or cow. Gold, as the most precious commodity, is the first to be weighed. We find it current by weight in Homer, when as yet silver is not so employed, but only in manufactured articles. Finally, to clinch all, we found gold in the Rig-Veda estimated by the hiranya-pinda, or nugget, and the mana, whilst as yet silver is unknown. The first step towards a higher unit is in the multiplying of the ox-unit by ten, as in Egypt; by fifty in Babylon itself, Phoenicia, Lydia, Greece. Next a separate standard based on the gold-unit is devised and
employed over a large part of Asia Minor, its higher unit or mina being the fifty-fold of the original unit, exactly as in the case of the gold. The Aramaeans form a similar silver standard, based on the double gold-unit (itself a first step towards a unit for objects less precious than gold), their mina likewise being quinquagesimal. The next stage reveals the mathematical development of Chaldaea, and the application of science to their weights. The second higher unit for both gold and silver, called the talent, is obtained by multiplying the mina by sixty; but the force of custom is too strong for them to remake the already existing mina, the fifty-fold of the primitive unit, by dividing it into sixty parts in accordance with their new scientific method. But now a standard for bulky merchandise is required to meet increasing wants, and the scientific metrologists, taking the primitive gold-unit, frame a complete sexagesimal scale; 60 shekels = 1 mina, 60 minae = 1 talent. That at this time, and constantly in after days, ancient mathematicians devoted their attention to the adjustment of the standards of weight, length, and capacity, there can be little doubt. From the tables of Galen (Script. Metrol. i. p. 229), and from the table ascribed to Dioscorides (ibid. i. p. 241), it is plain that the ancients discussed the question whether water or wine was best adapted for a standard unit. Hence it is that scholars regarding all antiquity as one brief span have had as little hesitation in starting primitive peoples with standards based on astronomy or on Nile water, as philologists have had in making our Indo-European ancestors converse in abstractions called roots, utterly oblivious of the fact that men expressed their ideas of breadth and depth by such homely phrases as 'the breadth of a crow's foot,' or 'the depth of an ox-hoof,' before they ever conceived the idea of 'one-fifth of a cube,' and expressed the changes of the seasons by the flight of the cuckoo and the crane ages before they had marked out the zodiac. A little reflection therefore will convince us that the scientific adjustment of standards took place only at a late period of human development, just as with ourselves in the case of the relation between the pound and a cubic foot of water. But because in modern times we have discovered a scientific standard for weights and measures, are we to look for such nineteenth in the systems of primitive peoples?

Lastly, if it is recognised that the Homeric talent is the
equivalent of the light Babylonian shekel, not that of the Greeko-Asiatic or Phoenician heavy shekel employed at Miletus and along the Ionian coast, we get another indication that the Homeric poems were composed in Hellas Proper.

If I can adduce historical evidence to show that many of the steps in the evolution of the monetary system from a primitive ox-unit, for which we could only claim probability, have actually occurred within historic time in an Indo-European community, the general hypothesis will have been greatly strengthened. I shall accordingly now add such support to the views advanced concerning the systems of the East by illustrations from the West. In Ireland there existed an Indo-European race, who (unfortunately) lay outside the limits of the Roman empire.

In ancient and mediaeval Ireland the cow was the unit, and a single glance at almost any page of the Brehon Laws will show that the nomenclature remained unchanged long after the precious metals were used as currency. To this very hour the Irish-speaking people of Munster have a phrase, 'she is cowed,' meaning that she has got her portion of the paternal property. Now in the Laws we find a term cumhal constantly employed. This properly means 'a female slave,' but is commonly used to express the value of three cows. We saw that the slave-woman offered as a prize by Achilles was valued at four cows. Whether Achilles gave a slave of the most ordinary description, or one a little out of the common, we cannot say. But the fact that the poet makes the onlookers express her value (τιον δὲ ἐ τεσσαράκοις) would imply that they are expressing their admiration of the munificence of the hero. Also the poet describes the woman as ἀράμωνα ἐρύμα ἑων, the expression employed by Agamemnon in reference to the seven Lesbian women selected as part of the compensation for Achilles, whom we may regard as picked specimens, just as the horses sent are described as 'prize-winners.' It is not a point on which to lay much stress, but the close coincidence in the conventional value of an ordinary handmaid as measured in beeves among the Homeric Greeks and Celts illustrates the persistency of the value of conventional units over wide areas and long periods. Now we found the twofold of our primitive unit (which may have been based on the yoke of oxen) and also its threefold employed in certain regions. Am I overbold in throwing out the suggestion that
the small gold talent (= 3 Homeric talents = 3 light shekels) may correspond to the Irish *cumhal*, and have originally represented the value of a slave? We found the ox as the unit of value in the penalties of Draco and in the ritual of Delos: similarly in the penitentials of the Irish and Welsh churches do we find ‘ancillae’ and ‘vaccae’ retained as symbols of value. For instance, in the ancient laws of Wales, ‘si quis rixa maectaverit hominem, sive manum, sive pedem, sive oculum excusserit, ancillam sive servum redditurum cognoscat. Quodsi pollicem manus excusserit, ancillae medium, id est, dimidium pretii, sive servi medium reddat’ (c. 11, 12). Again, in the Irish canons (*Wasserschleben, die Bussordnungen der Abendländischen Kirche*, p. 142), ‘si quis iecerit episcopum et si mortuus fuerit, accipiatur ab eo pretium sanguinis eius I ancillas reddet, id est, VII ancillas uniuscuiusque gradus.’ Here it is to be noticed that 7 x 7 are regarded as equivalents to the round number 50, which supports my suggestion in reference to the seven talents in the *Odyssey*. We find the value of a *cumhal* given in money (*Wasserschleben, op. cit. p. 137*): ‘XII altilia vel xiii sioci praetium uniuscuiusque ancillae.’ But the value of a cow is put beyond all doubt by a passage from the Brehon Laws (i. 246): 1 cow = 1 ounce of silver. But the ounce is the monetary unit everywhere in the Brehon Laws, so here we obtain a clear example in actual practice of the adjustment of the metallic-unit to the primitive ox-unit. But the Irish went farther, and adjusted the subdivisions of the ounce to their various kinds of stock.

The unga (Lat. uncia) = 24 screpalls (Lat. scripulum).
The screpall = 3 pingins or pennies.
1 cumhal (ancilla) = 3 cows (tri ba).
1 milch cow (bo mor) = 24 screpalls = 1 unga.
1 three-year old heifer (samhaise) = 12 screpalls = \(\frac{1}{4}\) unga = \(\frac{1}{2}\) cow.
1 two-year old heifer (colpach) = 6 screpalls = \(\frac{1}{4}\) unga = \(\frac{1}{2}\) cow.
1 yearling heifer (dairt) = 4 screpalls = \(\frac{1}{2}\) unga = \(\frac{1}{2}\) cow.
1 sheep (caera) = 3 screpalls = \(\frac{1}{4}\) unga = \(\frac{1}{2}\) cow.
1 kid (mennan) = \(\frac{3}{8}\) pinginn = \(\frac{1}{16}\) unga = \(\frac{1}{4}\) cow.

This illustration will, I think, help us to understand the process.

1 President Sullivan called my attention to this use of ‘ancilla.’
by which rude peoples pass from barter to the use of metallic currency. The most general article of wealth is taken as the standard; their other live possessions are adjusted to it, either as a multiple, as the slave, or as fractions, as in the case of the calf and sheep. The first metallic unit is adjusted to the animal unit, and its multiples and fractions are adjusted to those of the animal unit. If the objection is raised that the Irish did not evolve the system of ounces and scrupulls, but borrowed them from Rome, my answer is as before, that if, when a people borrow a ready-made metallic system, they nevertheless find it necessary to adjust it to their own primitive system, a fortiori a people evolving for the first time a metallic unit must certainly base that unit on the primitive unit of the age of barter. Even on the orthodox doctrine that the Greeks got their unit from Asia, the analogy of the Kelts, when they borrowed the Roman system, adjusting it to their own animal unit, affords good support for my identification of the ox and talent of the Homeric poems.

It is with great diffidence that I have ventured to propound those suggestions which touch on the origin of weights, and especially the province of Greek numismatics. Indeed, did I not feel that, when once we had learned the value of the ancient Greek standard of the Homeric age, and found that it was identical with one of the two chief standards of historical Greece, the coincidence is too striking to be left unnoticed, I would never have dared to question the decision of scholars of the highest abilities, who have devoted their lives to these difficult questions. It is for others to judge if I am justified in so doing.

William Ridgeway.
RECENTLY DISCOVERED ARCHAIC SCULPTURES.

The last year has been most fruitful of results to the archaeologist. Excavations on many Greek sites have supplied abundant material for new work and speculation. But important as may be the gains to other branches of archaeology, none are so brilliant as those that have so greatly increased our knowledge of the early history of Greek sculpture. It must be many years before archaeologists are agreed on the exact position and import of the new statues in relation to the early history of art; longer still before all that those statues can teach us shall have been learnt. In the present paper no attempt can be made to criticise and discuss fully the many difficult questions to which their discovery has given rise—much less to assign finally to each of them its place in the history of religion and sculpture. Many of the early chapters of that history must be reconsidered and in part rewritten before all the statues we now possess find their due place in a recognised and unbroken series of monuments of various ages and of various local schools. Meanwhile it may be well to indicate the directions in which the influence of our newly-acquired knowledge is likely to be felt, and to endeavour to estimate the meaning and the importance of the new material that the science of archaeology has acquired.

Though the Acropolis has been the richest and most important field of discovery, other sites have also yielded their contributions. And even on the Acropolis itself other schools besides the Attic are represented by interesting and important specimens of their work. But it is of the Attic school more than of any other that our knowledge has been so greatly increased:
and therefore it seems best to first give some account of the statues that show us how sculpture had progressed in Athens before the Persian wars. Afterwards it will be easier to apply our new information to the history of other early schools, and to attempt to estimate the value of what we learn about them. For not only do many of them receive fresh illustration from new specimens of their work, but their relations both with one another and with the early Attic school are now far clearer than they could be before.

In order to realise the importance for the Attic school of the new discoveries, it is necessary to call to mind how little we knew of it before the recent excavations on the Acropolis. Brunn's criticism 1 was most delicately refined in its description and its apprehension of the characteristics of early Attic art; and it has been wonderfully borne out by later discoveries. But it was practically based upon a single monument, the stele of Aristocles, and though we may admire the success of his conclusions in contrast to the scantiness of his material, it must be most satisfactory to feel that there is now a broader foundation for them to rest upon. A seated statue, without a head and with but little of the original surface of the marble unworn, and a few reliefs or fragments, were all that then or for many years later could be added to our store of old Attic sculptures. The Athenian masters who worked before the Persian wars were mere names to us, not to be connected, however indirectly, with any extant work or style. Of Simmias, Autenor, Amphricrates, we knew practically nothing; the name of Endoeus had, indeed, by a not impossible conjecture, been associated with an extant work, the seated Athena found on the Acropolis; but Aristocles alone was a known artist. In names we are now far richer. The period of Autenor has been dated by an inscription; and we know now that Euenor, Eleutherus, Philo, Thebades were during the same period busy in Athens; but of their work we must speak afterwards. For though it may be still impossible to assign any extant statues to the hand of any known artists of this period, we can now at least present to ourselves a very fair picture of the school to which they belonged, of its aims and tendencies in art, and of

its influence upon its contemporaries and its successors. Even of these successors, the Attic artists between the time of the Persian wars and Phidias, we knew little before: of one of them, perhaps the most characteristically Attic of all, we possess no work, nor even a certain copy. This defect is not remedied; but perhaps it is now possible to imagine what a statue by Calamis may have been. For though even the most advanced specimens of early Attic art that we now possess must fall short of the perfection and grace that made his style famous even in an age of later and corrupted taste, we may already see in them a possibility of growth, a tendency to those very characteristics that have been praised in him by Lucian and other critics. But this is a matter of inference. We must first retrace our steps, and investigate from the beginning the growth of the school that found in him its culmination.

It would be beyond the scope of this paper to give a narrative of the various excavations that have been recently made upon the Acropolis; but the circumstances of the chief discovery must be remembered, for they supply valuable evidence as to the date of the statues it brought to light. These statues, together with several inscriptions, were found buried to the north-west of the Erechtheum, close under the wall of the Acropolis: among them, at three different levels, was refuse from the construction of that wall; hence they must have been buried while it was being built. It is generally acknowledged that this part of the wall was constructed immediately after the Persian invasion; the conclusion is obvious that the statues were among those that had been thrown down and broken by the Persians when they captured the Acropolis. Thus we have the year 480 as the lower limit for their date. The inscriptions found with them all fall by their forms into periods V. and VI. of Schütz's table of the Attic alphabet, and so may be assigned to 525-500 B.C. Hence we may, from external evidence, suppose that the statues themselves belong to the latter half of the sixth century, or the earliest years of the fifth. But no inscribed pedestal can be with certainty associated with any of the statues; hence for their relation to one another, and their chronological sequence, we have to depend only on their style. By this test they may be

1 Cavvadas, Εφ. Αρχ. 1886, p. 74. where other authorities are quoted.
2 Michaelis, der Paßthenon, p. 8.
roughly classified; such a classification will make lighter the
task of considering them singly. Two of the statues, however,
must at once be excluded from our present arrangement, as
certainly not belonging to the Attic school; these will be
separately noticed in their own place.

If we speak of the rest of the Acropolis statues as products
of the Attic school, a few words of explanation are necessary.
Statues of a type that seems at first glance identical have been
found in great numbers on other sites: they are similar in
position and in drapery. Such have come to light, for instance,
in Delos; and their rougher prototypes, in great numbers, in
Cyprus, in Rhodes, and at Naucratis. But the Acropolis
statues, especially in the treatment of the face, show so much
character and originality, that it seems justifiable to regard
them as the product of an independent local school, though
doubtless preserving something of the type from which they
are derived.¹

Regarding them accordingly as works of purely Attic art, we
may distinguish three periods, which may conveniently be
named: I., the archaic Attic; II., the transitional Attic; and III.,
the early fine Attic. In the first of these periods, again, we
may notice two distinct types, which we may call (a) the com-
mon type Atticised, and (b) the Attic type. The use of these
terms may seem somewhat arbitrary, but they will fairly
indicate the characteristics that seem in each case the most
important. We must now briefly consider each of these classes
more in detail.

¹ It has been my object in writing
this paper to give the results produced
by independent examination of the
originals. I have not therefore referred
often to previously published accounts.
Among these may be especially men-
tioned those of Dr. Waldstein, in the
Pall Mall Gazette, 13 March, 1886,
giving a criticism of the style and a
theory as to its origin; of Mr. W.
Miller, in the Amer. Journ. of Arch.
1886, p. 61; and of M. S. Reinsch, in
the Revue Arch. 1886, p. 77. In the
first part of the Musées d’Athènes, M.
Cavvadas has only given a brief ac-
count, beside those which he published
in the 'Εφ. Αρχ. for 1886. Archae-
ologists will look with great interest
for his fuller discussion and criticism
in the second part of the same pub-
lication. I cannot here attempt to
give a complete bibliography of the
daily increasing literature to which
these statues have given rise. If I
have unconsciously repeated the views
of others, an independent confirmation
will be afforded; if I have differed
from them, it may yet be possible to
learn something from this difference.
I. Archaic Attic.

(a) Common type Atticised, B (Fig. 1), D.

In these two statues, B and D, we may already observe a tendency to the delicacy and refinement of detail, and the

1 For purposes of reference some notation is necessary: I have therefore lettered the statues of the great find consecutively, A, B, C, &c., beginning from the north-west corner of the room they occupy in the Acropolis Museum; so from A to M; N and O were found in 1888, and are reproduced in the 'Eph.
striving after meaning and expression in the face, which we observe in the rest; therefore they have a right to be considered as belonging to the Attic school, as we now represent it to ourselves. But, on the other hand, these tendencies are as yet but very slightly developed: we do not yet find that grace of position and that pleasing effect of the general impression produced, which Brunn, knowing only the stele of Aristocles, had almost prophetically indicated as the great characteristic of the early Attic style. Nor again do we find the small, narrow eyes, the delicate, often-exaggerated richness of the curves of the mouth which in the other classes are so remarkable. Here the eyes are wide open and staring, though not prominent, but rather flat: the mouth forms a simple curve, or even two straight lines, at an angle to one another, with their junction rounded off; its ends are rather sharply terminated by the vertical lines at the two extremities. Thus the general impression is of a pleasant and smiling but somewhat vacant stare—a great contrast to the lively expression of the next class.

If we may notice in the face the survival of a treatment common to many schools of archaic Greek sculpture, much more is this the case in the figure. In the case of B, the body from below the waist is merely an oblong pillar, with the lines of the drapery marked upon it: it is essentially of the same form as the primitive image dedicated by Nicandra in Delos—a type well enough known in the earliest art. Doubtless it is originally derived from the primitive Ξέναρω, a mere beam or plank, with the semblance of a head and arms indicated. On B some attempt is indeed made, both by relief and painting, to indicate the drapery; in this respect it is perhaps more advanced than any other example that so completely adheres to the primitive type. But even in the upper part of the body there is a merely conventional rendering of the forms, and no attempt at a direct imitation of nature.

In the treatment of the hair and in the head-dress B and D are almost identical. Both wear a plain band round the back of the hair from ear to ear: over the forehead, in both alike,
are a series of holes for the insertion of bronze rays, pieces of which remain here and there; in addition to these, B has over the forehead a woollen fillet, or a chain of beads. Under this head-dress the hair is waved in broad curves over the forehead; from the head-dress it passes in parallel tresses to the back of the head, whence it descends in a mass of similar parallel tresses down the back. In front of each shoulder fall three separate tresses; these are subdivided by wavy lines parallel to their length, and so are strongly distinguished from the similar tresses we find in the next class. In all these details B and D are identical.

In the treatment of the body D is distinctly more advanced than B; the ξύλαωρ type seems to have disappeared; but in the shape it is preserved; for a section of the figure at the waist and at the hips would present two almost perfect rectangles of about the same size. But, with this exception, if due allowance be made for the flatness of the folds that is a natural consequence of such a shape, the drapery is treated with some truth and feeling for nature, and is not so stiff and conventional as in B. Yet it must be acknowledged that the impression produced by this figure is of a dull and flat work, in great contrast to the life and feeling we shall meet with in the next class. The well-worn conventional archaic type has indeed been infused with a little Attic brightness; but this has not been enough to permeate the whole statue, and to raise it to the level of a free and independent work of art.

Before we pass on to the next class, there are one or two more examples that must be referred to, though they need not delay us long, as the most important of them is already known. This is the head of Athena, helmeted, found in the Acropolis, and reproduced on Pl. I. in Mrs. Mitchell's History of Ancient Sculpture. In the prominence of the round eye-balls this face is different from all the other statues of the Acropolis; and also in the gentle finishing of the ends of the lips; in all other cases they are either cut at right angles by the vertical line of the cheek, or pointed off in continuation of the curves of the mouth. The epithet one would apply to this head is distinctly γλαυκώπτις; the others, especially of the classes to follow, seem rather to require the description ἀλκώπτις; but this is a point to which we must afterwards recur.
This head has now been fixed to the upper part of the body of an Athena, armed with the Aegis, seemingly from a pedimental group of a gigantomachy. But the fracture is much broken away, and the lines do not seem perfectly continuous, so that the real connection of the two may perhaps be regarded as still a matter of uncertainty. Neither the head nor the body.

gain in their effect by the union, and it is hard to avoid the impression that they do not belong to the same figure.

Here also we may insert F, the smallest, and in most respects

the least pleasing of the statues found together in 1886. The eyes are roughly shaped protuberances, with no attempt at form: and the mouth, with a simple but absurdly exaggerated
curve, forms an arc of a very small circle, whose centre would be about the tip of the nose. But the drapery, which is very peculiar, is treated with much more care and feeling. The treatment of the hair is also in most respects similar to that of B and D, though in the clumsy overhanging mass above the forehead it differs strongly from them. It might be possible, by adducing various fragments in the Acropolis Museum and elsewhere, to add more examples of this class, as of others also. But these instances will suffice to give some general notion of its characteristics.

I. (b). Attic type, A (Fig. 2), C (Fig. 3), E.—As might be expected from the title, the statues included under this head are of much greater interest and more pleasing effect than those just described. It would hardly have caused much surprise had the statues of the I. (a) type been found upon any site of early Hellenic art. But it is hardly rash to assert that those we now approach find their due place nowhere but in Attica; and that any resembling them found elsewhere must show either Attic work or Attic influence. For scanty as may be our evidence as to the early tendencies of Attic art, it seems to point in this direction, especially when we consider the characteristics of Calamis, the master in whom it found its highest especial perfection, before it was raised by Phidias to be the art no longer of a single city, but of Greece and of the world. It is especially in the general impression and in the treatment of the face that these statues are distinguished from those of other contemporary schools. In drapery their care and delicacy has perhaps elsewhere been rivalled, though not surpassed. But the expression of the face is so full of life as to be astonishing at so early a date: it is often indeed exaggerated, so that the next step in development must necessarily be towards restraint rather than towards fuller power of expression. The eyes are always small and narrow, almost as if drawn up to concentrate the intense expressiveness of the glance. But the lines of the mouth are even more remarkable. They preserve indeed the well-known archaic smile; yet it is no longer a meaningless grin, but full of meaning, often only too much exaggerated in its striving after expression and effect. The lines of the lips never form a simple curve: but the central bend is always supplemented by
a smaller and shallower one on each side; and the outer ends of these are delicately finished and pointed off, often with a slight subsidiary curve at the outer end. The extraordinary expressiveness of the appearance thus gained is most remarkable in C, where it is combined with a rich fulness of the lips that greatly enhances its effect. But the same result is obtained more or less in the other examples, though in their case it is not at first glance so striking.

Some details of treatment that are common to this class are worthy of notice, not only for their own sake, but because they serve as a confirmation of the classification adopted, and show that it is not merely accidental or fanciful. In the treatment of the hair, A, C, and E are remarkably similar: all three wear a similar head-dress, an upright stephane of even width; within it on the top of the head the hair is worked only in broad, low, curved ridges, as if covered by a cap of some thin material: at the back it descends in parallel zig-zag tresses, as in the case of B and D, but with this difference: in the case of A, C, and E the tresses are not all precisely similar, but the two in the middle are opposed, or rather united so as to form a single tress of double width. Again, the tresses that descend on the shoulders are varied by transverse cuts or depressions in each zig-zag, not by lines parallel to their length; hence it is clear that a different system was adopted by the masters of this style. The treatment of the hair over the forehead was more a matter of individual caprice, thus in A and C we have varieties of a system of waves; while in E we find descending zig-zags, ending in spiral curls. The fact of a similarity in just the parts that were executed most mechanically, and on which least thought or invention was expended, is the best possible proof of connection with the same school of artists.

To this class we may also assign a head from Eleusis, now in the Central Museum at Athens (No. 363). The statue N, discovered in 1883, and published on Pl. 5 of the Ephemeris of that year, also finds best its place here; though it is by no means a typical specimen of this class. It is chiefly remarkable for its drapery, similar to that of A. Of this we must speak afterwards. But in the treatment of the face, especially in the finely-finished curves of the mouth, it seems most to resemble the statues we have just been considering.
No hard and fast line can be drawn between this period and that which follows it. Even as regards style and development the two have much in common; and viewed chronologically the distinction has even less claim to certainty. But it is convenient to make some distinction, even if it be a vague one; and the statues now to be described seem more pretentious, though sometimes not more successful, in their execution, and in other ways appear to bear the stamp of a more developed art.

II. Transitional Attic.

As a typical example of this class we may take \( I \) (Fig. 4); and with it the smaller statue \( O \) (found in 1883; and reproduced 'Εφ. 'Αρχαία, 1883, Pl. 8) has an affinity so strong that the two can hardly be separated. \( I \), in general appearance, is one of the most pleasing and graceful of all; but it must not be forgotten that the richness of the impression produced is in part at least due to the extraordinary preservation of the colour upon the borders. If one comes to look more into details, it becomes very easy to find defects. Thus the drapery, though carefully and elaborately worked out in detail, and though at first sight very light and graceful, is hung in a manner that seems hardly possible. The folds, though in no way held in or constrained, and though the material of the dress is clearly soft and flexible, do not hang vertically. They have a distinct slope from the left breast towards the front of the waist, such as could be produced in reality by quick motion; yet the statue is evidently at rest. It seems as if the artist did not imitate his drapery from nature. He must have started from a certain fixed and stiff scheme of arrangement; then to modify this he perhaps introduced the slant in the folds that seemed to give a more varied and rhythmical appearance to the whole, without considering the way in which such a slant could be in reality produced. Very likely he had been struck by the effect in some statue by another artist in rapid motion, such as the torso of Nike, which we must soon consider, and tried to imitate the effect without remembering the motive that justified it. This slant is a peculiarity also to be observed in \( O \) and in \( K \).

While we are considering the treatment of the drapery in this class, it will be best to refer to the Nike just mentioned, which is by far the most remarkable example. It is an extremely
interesting early study of drapery under the influence of quick motion. Large oblong holes in the back of the figure show the places where the wings were once fixed, and every fold is curved by the wind of their motion. Here we find the strongest striving to express speed in the lines of the drapery. The statue flies along towards the right of the spectator. In many
details great success is attained, but not in the general tendency and harmony of the whole drapery. Thus the skirts float away to the spectator's left, the folds on the breast curve to his right, and some bits hang undisturbed. But in spite of this, the whole effect must have been very fine, and in many details the treatment is more advanced than in any other of the Acropolis statues. But it is full of inconsistencies and inadequacies, such as were likely to attend an early and bold attempt to represent floating drapery. When the artist felt confident, he has often produced an excellent piece of work, though sometimes it does not harmonise with the general system of the drapery or the result of the motion: but when he was timid, he fell back on the old conventional treatments, which have thus a strangely incongruous effect.¹

The treatment of the drapery has led us into a digression from the typical examples of the transitional class, to which we must now recur. In the treatment of the hair on the top of the head, I, O, and K again show a marked similarity; in all three the circular area within the stephane is divided into four quadrants, in each of which the wavy lines are parallel, so as to produce an appearance of radiation from the centre. But in each case the hair on the forehead is treated in a different manner; this seems always to have been a field in which an artist tried to display his originality, so that hardly two of all the statues found are alike. In K, moreover, the tresses that descend over the breast are treated differently, with a spiral, screw-like, arrangement, perhaps a reminiscence of bronze technique, which is also indicated by the fact that the tresses are worked free between head and shoulder. The treatment of the hair above the forehead in I is of interest, as it is found also in the most perfect example of the third period, I, and in the intermediate type P—a wavy arch in the middle, overlaid by a descending curve over each temple.

In type of face and figure, I seems to combine the characteristics of the two distinct types which we observed in the earliest period; of the other transitional statues, H seems rather to tend towards a massive dignity that may be the outcome of the class

¹This Nike forms the subject of a very important article by Prof. Petersen, just published in the Mitt. d. d. Inst., 1886, pp. 375 sqq. The above paragraph was written before that article had appeared.
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denoted \( I a \); while \( K \) has more of the angular delicacy that belongs to \( I b \). \( H \) and \( K \) have, however, one peculiarity in common, that the eyes were inserted. In the case of \( H \) the crystal still remains, though damaged in surface. The eyes of \( K \) have lost their filling; but the peculiar hollow remains; the whole space within the outline of the lids being uniformly cut out to a depth of about \( \frac{1}{8} \) in., so that the lower surface is parallel to what the outer would have been.

One other example of this class must be noticed, \( P \); the statue discovered on March 10, 1887. It is mentioned in this place because in the rounded forms of the face, and in the treatment of eyes and hair, it approaches more nearly than any other to \( L \). But it is in some other respects, especially in the treatment of the drapery, less advanced than many that we have already considered. The lines of the mouth are peculiar, not exactly like any other of the statues found; but they seem to show rather a refinement of the type we have already seen in \( I a \), than of the richer and fuller forms which seem more characteristic of archaic Attic work; perhaps here, too, we may see a tendency towards the more perfect type, in which the exaggerated but lively forms are not discarded, but softened to a delicacy worthy of the best period.

III. Early fine Attic, \( L \). This class has only one representative specimen among the recently-discovered statues; but we have no cause to complain, for that one specimen is of such extreme excellence and in so wonderful preservation\(^1\) that this class is really, as we could wish, the most adequately represented. The head of the statue \( L \) is, indeed, one of the most perfect and beautiful specimens of original Greek marble work that is now extant; as such it seems strange that it has not hitherto attracted more notice. We know that it was in marble especially that the early Athenian masters excelled; and that it was by the inheritance of their tradition that Praxiteles acquired the most perfect treatment of marble that was ever known, now happily exemplified to us by a masterpiece from the sculptor's own hand. But of his predecessors we know

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\(^1\) Especially as to surface, the tip of the nose is gone; otherwise the head is perfect. All below the waist is lost, so that it is impossible to say much as to the treatment of drapery.
little from extant monuments. Neither architectural sculptures nor the work of handicraftsmen could supply adequate illustrations of this early Attic marble work. And from the pre-Persian period we had only one work whose execution and artist's signature made it an exception—the stele of Aristocles. This work was indeed invaluable; and the most instructive use was made of it by Brunn. Yet it was only a relief, and thus could only give partial information as to the work of the same school in free sculpture. Hence a statue which bears even more unmistakably the stamp of a master's own handiwork deserves to be studied with the utmost care, and to occupy the most prominent place in any future attempt to estimate the influence and the attainments of the early Attic school of marble sculptors.

It can hardly be disputed that we are justified in regarding the statue as a typical example of the work of this school; but it is perhaps as well to briefly review the grounds on which such a supposition is based. It is borne out alike by the evidence of extant monuments and by that of literary tradition. The evidence of the former has already in part been indicated in what has been said of the other statues of the series that finds in this work its highest perfection. In the treatment of drapery, Λ preserves the same scheme, even some of the same conventional inadequacies that are apparent in the rest: the hair too, though worked with the utmost care and delicacy, has still the somewhat conventional arrangement that we have seen elsewhere. But it is in the expression of the face that both the similarity of treatment and the wonderful advance in feeling and in effect are most evident. The lively and pleasant, but sometimes exaggerated, smile has been ennobléd and idealised here into a σεμνόν καὶ λευθός μετάλμα, as of a half-conscious delight in its own perfection; and this is tinged also with an almost melancholy, half-pathetic, expression, such as has often before been noticed in the greatest masterpieces of Attic art. These are things which cannot be described, but they are well enough known to all who have looked with care and appreciation at the few original works that we now possess. But it is not only with the series on the Acropolis that this face shows an idealised affinity. The face of Aristion, as represented by
Aristocles upon the stele we have already more than once had occasion to refer to, is the one work that more than any other produces on the spectator the same impression as does the statue L. In detail too the resemblance can be traced. The eye in both cases is the most inadequate part of the work: in both cases it is the mouth in which the expression mostly lies. The delicate lines of the mouth of Aristion (always unsatisfactorily reproduced in illustrations) are well known; and the mouth of the statue L is worked in exquisitely rounded curves, and with a softness and care in the modelling which it would not be easy to match. This is a point which is of considerable significance, as we shall see when looking at the literary evidence. Yet another thing is common to these two early Attic works: in both alike we see a technique distinctively adapted to work in marble, as in hardly any other example that we now possess—excepting, of course, the Praxitelean Hermes, also in Parian marble. There is a delicate roundness of modelling and a play of light and shade upon the surface that would be completely lost in any other material: thus it is impossible to obtain any notion of the impression produced by the stele of Aristocles from a cast, just as it is of the Hermes. I know no other works that suffer as much as these from such a manner of reproduction, and a cast could give but a very faint notion of the Acropolis statue, for the same reason. Hence it is clear that our knowledge not only of early Attic art, but also of the highest perfection of Greek work in marble, will be increased by the new discoveries.

If we turn next to literary tradition, our evidence, though but scanty, tends again to prove that in the best of the Acropolis statues we find the most typical specimens of a really Attic art. Of the style of Attic sculptors before the time of the Persian wars we hear little or nothing. But of the time immediately before Pheidias our information is more abundant; above all the names of Calamis and of Myron stand forth conspicuous. But though Myron doubtless conformed in many respects to the Attic type, he was not a native Athenian; he was a pupil of the Argive

1 The possibility that Aristocles was connected with Aristion, and so a Parian by origin, hardly affects the question. For his art was imported to Athens from Paros, as much as the marble in which he and other early Attic masters worked. And it was in Attic soil and in the Attic climate that it reached its perfection.
Ageladas, and he worked almost exclusively in bronze, never in marble. For the same reason the dry and muscular work of Critius and Nesiotes has little connexion with our present discussion. It is Calamis, then, who is the representative in literary tradition of the highest attainments of the Attic school of marble sculptors, distinguished for the grace and delicacy of their style. And there were certain characteristics of the work of Calamis that were never surpassed by his successors. Hence even in an age when all the refinements of art had been exhausted by the various masters that came after him, it was still to Calamis that the critic went back for the highest perfection of expression in the face, and more especially in the treatment of the mouth. This often-quoted passage of Lucian \(^1\) is most important to us in connexion with the judgment just expressed as to the same feature in the most beautiful of the Acropolis statues. Selecting for his eclectic statue the most beautiful points from all the greatest works known, he says, \(\varphi \Sigma\sigma\varsigma\alpha\nu\sigma\varsigma\tau\alpha\rightarrow \tau\epsilon\varsigma\nu\) \(\kappa\alpha\iota\lambda\mu\alpha\mu\iota\varsigma\varsigma\iota\varsigma\) \(\alpha\iota\delta\o\iota\kappa\omicron\mu\acute{\mu}\rho\sigma\varsigma\varsigma\varsigma\nu\iota\varsigma\nu\varsigma\iota\varsigma\iota\iota\varsigma\) \(\alpha\upsilon\tau\iota\nu\), \(\kappa\alpha\iota\tau\chi\omicron\iota\delta\iota\iota\iota\varsigma\iota\varsigma\mu\iota\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigm
cannot be mistaken. It would be rash to assert that in this statue we have a work from the hand of Calamis himself; but we shall not be going beyond what our attested knowledge will justify, if we assume that it is really a typical example of the best work of the school to which he belonged, at the time when he was already becoming the chief representative of the Attic art of marble sculpture. And if this view be correct, it must henceforth take its place not only as one of the most perfect examples of marble work that we possess, but also as affording the most valuable and indispensable evidence as to the early history of art in Athens and Greece.

There are certain questions in connexion with the statues now in the Acropolis Museum that can best be considered separately, as they are for the most part common to the whole series, and it is simpler thus to look at them in a connected manner than to notice each indication as we meet it in each individual case.

It would be tedious to discuss all these questions in detail, especially without more numerous and elaborate plates than we have now before us; but some of them are of so great interest that they must be briefly mentioned, at least in their more general aspects. For the sake of clearness it will be as well to number them, and then to consider them in turn; they are:

(1) The use of insertions, marble and metal.
(2) The drapery and its treatment.
(3) The use of colour.
(4) The subjects represented.

(1) This is not a matter that need detain us very long. The commonest case of an insertion in marble is the lower arm from the elbow, when it is bent at right angles; this is a part frequently inserted in all statues; but the manner of fixing calls for notice: the part to be inserted has a long wedge-like end to fit into the socket made to receive it; a circular hole is then drilled through socket and wedge, and it is secured by a closely-fitting peg of marble. Sometimes the tresses hanging over the breast in front have the portion between the ear and the shoulder made separately and affixed. Sometimes the tresses are lengthened by hanging ends that are fixed by pegs upon the
breast. M. Cavvadias asserts¹ that sometimes the head, and frequently the feet and legs from the middle of the shin-bone, were made of a different piece of marble and joined: this he explains by the fact that the material, being Parian marble, was imported. Hence it would be valuable, and the transport of large blocks would be as much as possible avoided.

The use of bronze insertions as ornaments, both in the head-dress and elsewhere, will cause no surprise. But one very peculiar insertion is found in many (not, as is sometimes stated, in all) of the statues. This is a straight spike of bronze, which is fixed vertically in the middle of the crown of the head. It is hard to find a better explanation of this than the one mentioned by M. Cavvadias, that the spike served to support the disk which we know to have been used to protect statues in the open air from rain and other accidents; the rich colouring of these statues would make such a protection especially necessary in their case. Perhaps an analogy may be here suggested. Terracotta figurines, as is well enough known, often wear, balanced as it were on the top of their heads, a little flat disk, rising to a point above; this is worn by figures who are already veiled, and so need no hat; and it does not fit as a hat, nor could it possibly stop on the head, if used as one, in the slightest wind or motion. It seems that this disk is merely a survival;² a reminiscence of that used to protect statues in the open air, reproduced in figurines which needed no such protection. If so, it may give us some notion of the appearance and shape of those disks. Except the spike that supported them, they were probably not made of bronze, but of wood or some other perishable material. For no remains of them have been found; and, moreover, the drippings from a bronze disk would be likely to damage and discolour a statue more than the rain that it kept off.

Bracelets are in two or three cases worked in the marble itself, and painted in imitation of bronze, not added in bronze, as we might have expected.

(2) The drapery of the Acropolis statues gives rise to so many and so difficult questions that it is impossible to fully discuss it.

¹ Musées d'Athènes, pt. 1.
² This suggestion is so obvious that it has probably been already made in the case of the terracotta; but I do not remember having seen it anywher.
here, without swelling this paper to an inconvenient bulk. And moreover it cannot be treated separately from that of similar archaic statues or statuettes found on every site of early Hellenic civilization. Hence the only possible course is to reserve it for consideration on some future occasion; only it is to be observed that no account of Greek dress in any existing handbook is sufficient to explain more than a very small number of the schemes and arrangements on which the earliest archaic artists delighted to exercise their ingenuity, and which their successors or imitators often reproduced without understanding or intelligence. For the present it must suffice to notice a few of the simplest and commonest arrangements, and to see how they were rendered in sculpture.

The chiton represented, whether it be covered by an upper garment or not, is in every case the Ionic, not the Doric; that is to say, it is elaborately made up into a dress, and is not merely an oblong piece of material draped upon the body and secured only by brooches. The sleeves are sometimes loose, sometimes close-fitting, and they are often decorated with elaborate borders. Similar borders or lines of ornamentation are often found on other parts of the dress, not only round the neck and along the edges, but down the middle of the front. The most usual over-garment is of the ordinary himation form, with the upper edge folded over so as to form a diplois that falls to the level of the waist; it is frequently passed under the left arm and obliquely across the breast, and is then fastened with a succession of brooches upon the right shoulder and upper arm. But sometimes, in E for instance, instead of being allowed to hang beneath the left arm, it is drawn up tight in front and behind, and fastened with a brooch upon the left shoulder also. If so arranged, it clearly differs in no essential respect from the so-called Doric chiton; and in any case this upper garment is girt round the waist, beneath the diplois, and is ornamented not only with borders but with a line of decoration down the middle of the front; this line often descends from the middle of the girdle, and then rises in a curve to the left hand that holds up the drapery. These details are of considerable interest, since they seem to indicate that the rigid distinction between chiton and himation is hardly to be observed; or that, if it be observed, the garment commonly known as the Doric chiton is
to be regarded as, in origin at least, not a chiton at all, but rather an ἐπιβάθημα than an ἐνδύμα.

The upper and the under-garment are usually of different materials. The upper is as a rule of a stuff that falls in broad smooth folds, but is light enough to hang very gracefully. The under-garment is, on the other hand, almost always represented as offering the peculiar crinkly surface of zigzag lines that is often found upon archaic sculptures. This surface is rendered in various ways; it is instructive to notice the various sections that it offers, here roughly reproduced.

\[ \text{AFK} \]
\[ \text{E} \]
\[ \text{BDHLP} \]
\[ \text{C} \]
\[ \text{INO} \]

There is a texture still made and worn in Greece in which threads of a different material are inserted at intervals in the woof; and this, when a little worn, is drawn up so as to present a crinkly surface just like that represented in these early statues. It seems hardly improbable that to represent some similar material may have been the intention of the sculptor.

There is one peculiarity that is common to almost all the statues—the treatment of the folds that radiate from the clasps upon the shoulders. These are treated exactly alike both in the under and the upper garment, in spite of the difference of material, and this fact is quite in accordance with the conventional and unintelligent treatment of the folds themselves. One can hardly deny that they are the weakest point in the whole work. On each side of each clasp or brooch three or four thin lines of zigzag diverge, either to lose themselves in the plain surface, or to join into a system of crinkly surface that is often quite at variance with the rest of the drapery. These folds evidently offered a difficulty that was not met by original
observation, but avoided by a blind adherence to the old and
conventional method of rendering them. It is singular that
this characteristic should survive even in work that is otherwise
thorough and careful in every detail.

One more difficulty can hardly be now passed over; this is the
very curious scheme of drapery which we see in A and in N; in
other cases, such as F and P, it again recurs, but is obscured by
a veil drawn across the back and shoulders; it is found also in
the well-known seated Athena, and in a small statue in the
Acropolis Museum (now numbered 281), which perhaps affords a
clue to the meaning of the arrangement in the other instances.
Here the position of the figure and the arrangement of the
drapery are apparently the same as may be seen in A; but there
are important differences. The line of division between the
crinkled and the smooth drapery is not, as in A, continued
round the back; but it rises from the left hand in gentle curves
towards the elbows, and gradually becomes less marked as it
rises; and these curves are not even symmetrical on the two
sides. At the back, which is however but roughly worked, the
garment seems continuous from head to foot. Hence it would
seem that only a single garment is meant to be represented,
both in this case and in the others; were there two, it is hard
to see how the garment visible on the legs is held up, if it be
over the other; or if the garment visible on the body be the
outer one, its shape is incomprehensible. If then only one
garment be represented, the difference in treatment between the
upper and lower part is due to the fact that in the lower part
it is strained tight by the hand that draws it together in front,
and so is prevented from assuming the crinkled appearance
that it presents when, as in the upper part here, it is allowed to
hang loose.

These are but a few of the more difficult and important
questions that we meet in the drapery of the Acropolis statues;
but it is hardly possible here to go into more detail on this
subject, which really requires a separate treatment, both from
the point of view of art and from that of the history of
dress.

(3) One of the most important acquisitions gained from the
Acropolis statues is the light thrown upon the vexed question
of the application of painting to sculpture among the Greeks.
Much baseless theorising has been written upon this matter, both by those who defended the practice, and by such as found it at variance with their taste. The use and the preservation of the colour on the recently-found statues has perhaps attracted more attention than anything else about them; and so, its importance being already fully recognised, we need only add a few remarks as to its principles.

Colour is never applied in mass to a broad flat surface; thus neither the flesh nor the whole surface of the drapery are tinted, but they are left in the pure whiteness of the marble, relieved only with painted details and ornaments. The only exceptions are the hair, which was always of a uniform reddish-brown colour, and occasionally the under-garment; but this was only painted over its whole surface when but a small part of it showed, so that the extent of the colour was very limited. Thus in the case of E it is dark green, in J dark purple; but in neither case does much of its extent show. In other cases, beside the borders in the places already referred to, we sometimes find the whole surface dotted with stars or other ornaments. The stephane also is generally painted. The commonest designs are the maeander and the palmetto. The colours most used are dark-green and dark-purple; red and blue are also found. In the nude parts, we find red applied to the lips and the iris of the eye; the eyebrows, the outlines of the eyelids and the iris, and the pupil, are sometimes coloured with a dark pigment.

But it is in the general effect and the impression produced upon the eye that the chief interest lies; for it has hitherto been impossible to judge of the real appearance of the Greek coloured sculpture of the best period, of which so much has been written. When the colour is thus applied, so as in no way to obscure the modelling or to hide the texture of the marble, there results a richness and harmony of effect that plain white marble would not possess: this will, I think, be admitted by any unprejudiced spectator. There is not the slightest tendency to the revolt of modern taste such as is felt when we see a completely coloured cast;\(^1\) for it is the suspicion of inferior material and the hiding of the true surface that most offends us. From the Acropolis statues these objections are

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\(^1\) E.g. the tinted cast of the Parthenon frieze at the Crystal Palace.
entirely removed; in them the colouring adds to the effect of the sculpture, but takes nothing from it.

(4) One question remains which can be neither ignored nor answered. Whom do these statues represent? A goddess or a human being? And what goddess, or what human being? The external evidence seems at first sight clear enough: the statues were found on the Acropolis of Athens, together with dedications to Athena; hence those who give great weight to such evidence will probably assert that they represent that goddess. But few if any archaeologists who have carefully studied these statues, and who are also familiar with the Athena type in Greek art, will be satisfied with such an explanation. The head of Athena found on the Acropolis is typical, and is as different from these as possible: even Athena Ergane could hardly change her nature when she lays aside her warlike attributes. But it is easier to reject this view than to substitute another for it. Of the type it is not so hard to speak. Its gradual development can be traced in a now numerous series of examples, which show that it originated in the primitive representations of a great female goddess, often spoken of as the later Greek Aphrodite. The Aphrodite type is still unmistakable in some of the Acropolis statues, notably in C; yet it would be rash to assert that they represent Aphrodite. For the type was often in early times transferred from the goddess to her worshippers, who thus dedicated to her their own images; this is clear at Cyprus, and perhaps at Naucratis, where many such female figures were found dedicated in the temple of Aphrodite; and some male figures also, one of a hunter with his spoils. So priestesses and worshippers, as well as goddesses, were thus represented and dedicated; the statues would not be portraits, but variations on the original type. But until more decisive evidence be found, it is impossible to come to any definite decision. One inscribed pedestal, with a statue that certainly belonged to it, would decide the question; and while there is still hope of such a discovery, it need cause no surprise that archaeologists hesitate to venture an opinion that may next day be refuted by indisputable evidence. Meanwhile we must be content to leave the matter in doubt; only holding, for help in our appreciation of the statues, to the opinion that seems least at variance with our knowledge of established styles and types. Whatever may have
been the intention of the artist, his work was, at least in outward form, connected with a series with which we are familiar. And thus we shall be able the better to appreciate his progress and his attainments in art.

In the preceding section of this paper an attempt has been made to indicate what we may learn from the statues recently found on the Acropolis as to the early history of Attic art, and to estimate their value as examples of archaic sculpture. But they have hitherto been considered only in their relation to one another. It is necessary also to regard them as representing one of the many schools that were active in the age of growth and development—and of a school that exercised a very great influence on its contemporaries and successors, yet was hitherto but very imperfectly known to us. This influence could not previously be certainly defined or accurately estimated: and now that we have gained some notion of the history and tendencies
of early Attic art, it will be as well to make a brief review of other archaic schools that seem to have been connected with it or to have felt its influence. In this way we shall also have an opportunity of noticing other works of archaic sculpture that have been found either on the Acropolis or on other sites. Especially important among the latter is the temple of Apollo Prous in Boeotia, where the French excavations, conducted by M. Maurice Holleaux, have brought to light some extremely interesting statues and heads.

One of these heads (Fig. 5) shows so little affinity with any known style, and is of such excessively primitive workmanship, that it may best be treated separately before we proceed to any classification. It is represented in the Bulletin for 1886, Pl. V., from which our figure is reproduced. The very extraordinary appearance of this work is obvious at first glance; all the effect is produced by flat intersecting planes and mere cuts in the surface of the stone, in no way shaped or rounded off. The nose is formed merely by intersecting planes, with no attempt to indicate the natural structure; the mouth is little more than a long shapeless slit. These planes and cuts may be the work of a man used to working in wood; but perhaps another possibility is worth considering. In general appearance, especially of the nose, eyes, and mouth, this head strongly reminds one of some of the Mycenaean gold masks.\(^1\) Of course we cannot assume any artistic or typical connexion between the two; but if the resemblance in appearance be a coincidence, that appearance is perhaps due to the same cause in both cases. Now the Mycenaean masks were formed simply by beating a thin plate of metal into a certain shape: this same process was, as we know, used by some early Greek artists in making the bronze statues known as σφυρήλατα, or 'hammered out' in plates. May not the head found by M. Holleaux preserve the characteristics of this primitive metal technique? If so, it is of great interest, as giving us some information as to a class of early works of statuary of which we had hardly any knowledge before. This suggestion is made with all reserve; but the head has so little resemblance to the specimens we have hitherto regarded as preserving the characteristics of other early methods of working,

\(^1\) The similarity is not in style or expression, but only in such details as seem to depend mostly on the material and the technique.
that it seems worth while to consider all the possible explanations of its peculiarity.¹

Leaving this head out of our account, as being quite isolated in character, we may now proceed with our more general sketch, and assign other new examples to their due places as we go on.

In the earliest works of Greek sculpture that we possess, it seems possible to notice two types, distinct in countenance and expression. It is not easy to assign either to any particular schools; but in the period when artists wandered so often from place to place, it may be admissible to recognise a tendency without giving to it 'a local habitation and a name.' The two types referred to we may roughly distinguish as the stolid type and the grinning type. The first is the natural result of an early realistic art, copying what it sees before it, perhaps in a model tired by long sittings and a fixed attitude; the second as naturally results from an attempt to avoid lifelessness by the addition of a 'pleasing expression,' which only result in a grimace.² Instances of either will occur in plenty: of the stolid type the best known and most representative is the so-called 'Apollo of Orchomenus': of the grinning type we may mention the Hera of Olympia, the winged figure sometimes identified as the Nike of Archermus,³ the 'Apollo' statues of Tenae and of Thera.

For the sake of clearness, it is perhaps as well to state here by anticipation the later development of these types, as it will

¹ Part of the face has stains of bronze. This might seem to indicate it was originally covered with φωσφαλασ bronze plates. But there are no signs of the attachment of them, such as we should in that case expect to find.

² These two types are curiously enough illustrated by photography, which mechanically reproduces the realism of a primitive art.

³ Though the highest authorities have decided against the connexion of this figure with the Archermus pedestal, I venture to think the evidence for this identification is at least as strong as that for many others now accepted. Whether Archermus himself called the winged figure Nike is another question. As to the size of the base, which is thought too small for the statue, the following measurements seem conclusive. In a precisely similar small figure in the Acropolis the height is 3½ inches, the breadth from foot to foot 2½, the length of the part inserted in the pedestal is only 1½; for both feet are left free in the air, as in flight. The figure is supported by the drapery only. The height of the Archermus figure was about 40 in., the length of the hole in the pedestal 15 in. (Since writing the above note, I see that Prof. Petersen (Math. d. d. Inst. 1888, p. 333) has, on the same grounds, connected the Archermus base with the winged figure from Delos; his thorough discussion may be held to settle the question finally.)
be traced and exemplified in the following pages. The first, or
tolid, type is represented by $G$ among the statues found on the
Acropolis, and by the life-size statue found at the temple of
Apollo Ptonus: it seems not to have been so popular as the other
for a time, but to have persisted till it was filled with life and
idealized in the finest period. This improvement must have
been gradual; we see the transitional period in $M$ of the
Acropolis; but it took place without passing through the stage
of the so-called archaic smile. Finally it became the prevalent
type of the schools independent of the Attic; we see its direct
descendants in the works of Pythagoras of Paros and of
Rhegium, and of the Argive school.

The second, or grinning, type had a more varied history. It
was adopted in a more refined form by the Aeginetan and
Attic schools; and was especially, as we have seen, by the latter
filled with a meaning and expression that it originally had not.
The success of the Attic artists led to the spread of Attic
influence; and hence we find elsewhere imitations that often
fail to reproduce the life of the Attic models they strive to
follow. Some interesting specimens of these imitations have
been found, again at the temple of Apollo Ptonus; and to them
may perhaps be added a stele from Abdera.

This brief outline must now be filled in by a description of the
newly-found examples, most of which have already been referred
to. The statue $G$, as has already been said, is totally different
from all the others found with it upon the Acropolis, and is
made of a different marble. The subject is a female figure,
who holds an apple or pomegranate to her breast in her left
hand—a common archaic type. It certainly is not a product of
Attic art. The eyes are small and flat, the lips simply drawn in
incised outline; the mouth quite straight; thus it is very weak
and lacking in character. The hair is rendered by shallow wavy
lines in front; at the back it is blocked out in squares. The
drapery is also indicated by parallel shallow lines, only varying
slightly in their distance apart according to the texture repre-
"sented; in arrangement and treatment it resembles that of the
column-like figure found at Samos: but as that figure lacks its
head, the comparison cannot be carried further. The whole

\[1\] Assuming Dr. Waldstein's identification of the 'Apollo on the Omphalos' to be correct. If so it seems a Pael-telecan copy.
seems to show very timid work; and all effects are gained by very slight and diffident touches. The general forms are carefully shaped, and their details are added by the most shallow lines or modelling. The effect is painfully weak, in contrast to the bold, often-exaggerated Attic work by which it is surrounded. In our dearth of exact knowledge as to other early styles, it seems inadvisable at present to assign this statue more definitely to any local school.\(1\)

\[1\] M. Carvadis at first suggested its connection with Theodorus; but he has now given up that view, and associates it with Archermus, *Eph. *αιτ. 1836. But for this latter view also the evidence is by no means conclusive; there is no resemblance to the Nike which, as we have seen, probably is the work of Archermus.
Our next example, the life-size statue found by M. Holleaux at the temple of Apollo Ptous (Fig. 6), belongs to a well-known series; it takes its place, in the history of art as in the Museum at Athens, beside the 'Apollo' statues of Thera and Orchomenus. A comparison of the three is very interesting. The 'Apollo' of Palagia—for we may conveniently name the recently-found statue, like the others, after the place where it was found—is in general proportion nearest to that of Thera, but it has even rounder and slighter forms. The face is of an evenly rounded oval shape, without any marked projections in outline: the highest points of the arches of the eyebrows are nearer together than in the 'Apollo' of Thera, the eyes are more almond-shaped. The mouth, though it has not the brutal stolidity of the 'Apollo' of Orchomenus, is quite straight and absolutely lacking in expression—a great contrast to the broad grin of the Theraean figure: in this feature the 'Apollo' of Palagia strongly resembles the statue G on the Acropolis.

All the forms of the body have a more marked downward curve than is to be noticed in the other two 'Apollo' statues. The play of the muscles at the lower part of the chest is clearly but slightly marked; owing to the state of the surface they can now be seen only if caught in outline from the side. Below them the front of the body is not so flat as in the Theraean statue, but is well rounded. No muscles are distinguished, and thus we have a marked contrast to the strange and exaggerated ribbed surface of this part in the 'Apollo' of Orchomenus. The back is only roughly finished, and here again we find a contrast to the other Boeotian figure, which is in this part most carefully finished. The form of the arms is rather peculiar, as two of the surfaces form a sharp angle where they meet, close to the side; but this is perhaps only due to the position, as there is only a narrow opening between the arms and the body in this place. On the outside of the elbow is a decided hollow, but it is marked in the flesh, not in the skin, as in the case of the 'Apollo' of Orchomenus.

On the whole, this new statue is decidedly more advanced than either of its two fellows, yet it does not much resemble the

1 The name 'Apollo,' usually applied to these statues, is so firmly established in usage that it is almost necessary; to adopt it. But it is by no means free from doubt. See below.
Apollo' of Tenea; in the treatment of the face, especially, it is totally different. Thus it serves to fill a gap between the early 'Apollo' figures we before knew and the athlete statue of the more perfect art that succeeded.

The discovery of one of these 'Apollo' statues in the sacred precinct of Apollo Pteus is of great importance; it seems to make untenable the theory that these figures stood upon graves as portraits of the deceased; but they may still be athlete statues; such were usually erected in the precinct of the god in whose honour the contest had taken place. Here, as in the case of the female statues on the Acropolis, it is as yet impossible to decide whether the statues represent a divine or a human personage.

The next example before us is that denoted as M among the Acropolis statues. This seems to be the product of an art quite as highly developed as that of L, but of a totally different kind. The face and figure seem younger and more girlish. The face certainly does not seem to be of an Attic type; it has a low brow, and rather strong and angular forms; the eyes are long and narrow, and the ridge of the eyelids strongly projects; the line of the mouth is nearly straight, but slightly depressed towards the corners, and thus is gained the half-contemptuous expression that we often see in fifth century work of other schools than the Attic. The drapery is very peculiar. Where it is thin, it can hardly be distinguished in texture from the nude; where of thicker material, it lies in very broad, smooth folds, almost devoid of any indication of texture. On the thin chiton, over the breast and the left shoulder, is a very peculiar ornamentation—a frieze of chariots and horses. These are drawn very freely in dark outline, and sometimes filled in with red colour. This decoration is again in marked contrast with the exclusively conventional ornaments found upon the dresses of the Attic statues. The work we see in this statue is perhaps more surprising than that in any of the others found with it, if it really belong to a date before 480 B.C.

One more head must be here mentioned—the remarkable small bronze in the Acropolis Museum, reproduced in Les Musées d'Athènes, Pl. XVI. In expression this is not unlike M; but it bears a strong resemblance to the Apollo of the West Pediment at Olympia. The significance of this resemblance cannot here
be followed out; it is enough to say that neither this head nor that found at Olympia bears any resemblance to the type we have in this paper regarded as Attic; they seem rather to belong to the other of the two great classes we have noticed.

We must now pass on to the second of these great classes—the class which starts from the archaic smile, turns it from a grinace into an expression, and thence derives its more perfect type. To the primitive specimens of this class belongs a small marble head in the Acropolis Museum, which even in details resembles closely the Hera of Olympia, thus affording another example of the wanderings of early artists, or the wide prevalence of early types. The two great schools which ennobled and handed on the characteristics of this class were, as has been said, the Attic and the Aeginetan. To the first of these the first section of this paper has been devoted. As to the Aeginetan, a few words may be here added. The close relation of the Aeginetan artists with Attica is proved both by inscriptions and by other evidence. A basis, bearing the name of Callon of Elis as its artist,¹ was previously known; recently another basis has been found, with the words Ὄρατος ἐκοίμησεν. Nor are we only tantalised by the bare name which shows that works of the two great Aeginetan masters existed once on the Acropolis. A life-size bronze head has been found,² which is so similar to what we recognise as specimens of Aeginetan work, that it can without hesitation be assigned to the Aeginetan school, perhaps even to one of its two best-known sculptors. In any case its importance can hardly be over-estimated. Our previous knowledge of the famous Aeginetan style was derived mainly from architectural works, the pedimental figures now at Munich. Now we have the head of an independent statue; and that too in bronze,² the material constantly used by Aeginetan artists. Of its characteristics it is not necessary now to speak at length, as they are those with which we are already familiar in the Aeginetan pediments; but here more marked, as the material is that to which the artists are most accustomed. It is enough to observe that this head must in future occupy a most prominent place

¹ Löwy, Juschr. gr. Bildh. 27.
² Reproduced in Musées d'Athènes, Plate xv.
³ It would be worth while to analyse this bronze, to discover the Aeginetan mixture which Myron preferred to all others.
in the account given of the Aeginetan school by any historian of Greek sculpture.¹

Next in order come those works which seem to show a more or less direct dependence on the Aeginetan and Attic schools. A remarkable example of these is the statue² found by M. Holleaux, with a dedication to Apollo Prous inscribed on the outside of its thighs. In the treatment of the body there is a resemblance to the Strangford Apollo;³ and so to the Aeginetan sculptors to which the affinity of that statue is now generally recognised. In the face there is an exaggerated smile, which is very different from what we have seen in the earlier examples of Boeotian art; more expression is aimed at, though hardly attained. This may be also due to the Aeginetan influence; but the smile seems too strong for such an explanation. It looks more like an unsuccessful attempt to reproduce the lively expression of contemporary Attic works. In profile this statue is almost exactly similar to the head of a youth on a stele from Abdera;⁴ and it is perhaps easiest to trace the common influence in both cases to Athens.

But however this may be, the Attic influence in a female head, also found near the temple of Apollo Prous, is unmistakable. Though similar statues are common,⁵ the resemblances in detail to the Acropolis statues are too strong for us to deny an Attic influence; we find the same diadem, the same ear-disks, the same spike in the top of the head. Yet the work is not Attic: the smile is copied, but its characteristic life is lost; in all the forms there is an absence of that delicacy and refinement of feeling that we find in a really Attic statue. Here then, beyond doubt, we see an attempt by a Boeotian artist to copy an Attic model: and thus we have a certain proof of the influence exercised by the Athenian school on its contemporaries.

There are many more statues that might be included in this notice: but those that have been selected seem to be the most representative. It is obviously beyond the scope of such a

¹ M. Cavvadias suggests that this head may be the work of Theodorus of Samos, whose name is found on a basis on the Acropolis.
² Reproduced in the Bulletin, 1886, Pl. vi. (without the head, which has now been added).
³ Observed by M. Holleaux, Bulletin, loc. cit., but his further inferences are different.
⁴ Athens, central museum, No. 7.
⁵ As argued by M. Holleaux, Bull. 1887: he thinks the coincidences may be accidental.
paper as this to attempt a complete or exhaustive enumeration or discussion of the abundant new material that has been gained. Our object will have been attained, if we be found to have given some notion of the importance of last year's discoveries, and at least to have indicated the direction in which we may hope they will increase our knowledge of the early art of Greece.

Ernest A. Gardner.
§ 33. Disputes between Venetians and Lombards.—In 1303 a subject of dissension arose between the Republic and the Lombard barons. It was probably about this time that Beatrice da Verona, who shared the Third of her father Ghiberto with her mother Maria, contracted a second marriage with John de Noyers, Lord of Maisy. Thus John became on his marriage lord of one Sixth, and as the Sixth of his mother-in-law Maria would revert on her death to Beatrice, he was prospectively lord of one Third. Moreover he was practically master for the present of the Sixth in the north of the island which had belonged to Beatrice's first husband Grapozzo, and was administered by her as guardian of her son Pietro. Hence John de Noyers was in a position to make his influence felt in Euboea; and being a man of energy he asserted himself. He assumed an independent attitude towards Venice.

A demand was made by the Lombard podestà in 1303 on a Venetian citizen named Meo, who resided in Lombard territory, to pay taxes. For twenty years he had been a resident in the island and never been called on to pay them before. The requisition is very plausibly ascribed by Hopf to the suggestion of John de Noyers. A dispute arose in consequence, and the attitude of the Lombards was so hostile that Venice directed Francesco Dandolo (4 January, 1304) to close the Venetian
quarter in Negroponte off from the rest of the town. That the affair assumed a really serious aspect is shewn by this measure and the means they took to execute it. The cost was calculated at 2,000 hyperpers. This sum was to be contributed by the Jews, and the 400 hyperpers which formed the salary of each of the Bailo's councillors, and was paid by them, was reduced to 300. Before the year 1308 the aspect of the town must have been somewhat changed as the walls were erected round the Venetian quarter, a new street for Jews was built and a Dominican monastery. Considerable care and money was spent on the Euboian settlement by Venice, and in 1309 proveditori were sent to report on the state of the island. It was ordained that the Bailo and one of the councillors should always be within the walls.

The double government in Euboia was sometimes found convenient for shifting blame. It is recorded that in 1309, one Enrico de Lusani put in at Oreos with a cargo of slaves. The slaves were disembarked, concealed in the houses of the Templars, and set free. Enrico, being a citizen of Spigno, laid the matter before Frederick, king of Sicily, who communicated on the subject with Venice. That city declined to interfere as Oreos was not completely Venetian, and directed the appeal to be made to the Lombard lords, who gave no satisfaction.

The Greek war had been in more than one respect advantageous to Venice. The lords of the islands who had been dispossessed by the Greeks used to acknowledge the overlordship of the dukes of Naxos. When Venice expelled the Greeks and restored the islands to their Latin lords, the latter professed allegiance to the Republic. This caused hostilities between Guglielmo Sanudo, who desired to restore the old relations, and the island lords with the exception of the Ghisi. Venice was often obliged to interfere, as indeed the matter more or less concerned her; privileges entail obligations. Sanudo imprisoned J. Barozzi; the Republic interfered; he was set free and sent to Negroponte. In these disputes Sanudo and Ghisi were for referring to Philip of Savoy, Prince of Achaia, as the suzerain of the Aegean islands, while their opponents desired to make the Bailo of Negroponte arbitrator.

The general result of all these quarrels was the growth of Venetian influence in the Aegean.
§ 34. The Catalan Grand Company.—After 1303 Venice had no occasion to feel much alarm from the Greeks in regard to Euboia. But about that time a new power appeared in the East which was destined to occasion it considerable uneasiness in 1309 and the following years. The mercenaries who had been employed by the House of Aragon in the wars of Sicily and Naples were no longer required when the peace of Calatabellotta had been concluded in 1302, and were let loose on the East, where they appeared as the Catalan Grand Company in the service of the Greek Emperor Andronikos against the Turks under the leadership of Roger de Flor. Having inflicted perhaps more injury on their employer than on the foe, they finally quarrelled with him in consequence of the assassination of their leader. Roger was succeeded by Berenger d'Entenza who established himself in Gallipoli, as a basis for pillaging expeditions, and styled himself 'By the grace of God Grand-duke of Romania, lord of Anatolia and the islands of the empire.' He was taken prisoner in a battle with the Genoese and succeeded by Rocafort. For two years the company resided at Gallipoli, until they had reduced to a wilderness all the land between Constantinople and Selymbria. They were then obliged to move their quarters; and as their leaders quarrelled they went westwards in three detachments, under Entenza (who had been released), Rocafort, and Fernando Ximenes. The members of the company always looked upon themselves as subjects of Frederick of Sicily, and he always showed himself interested in their fortunes. It was now threatened with dissolution on account of the divided leadership, an evil which Frederick tried to remedy by appointing his nephew the Infant Ferdinand of Majorca captain of the company. Ferdinand visited Negroponte on his way to Gallipoli, and was well entertained there. He soon discovered that it was quite impracticable to deal with Rocafort, and that the problem of uniting the company was beyond his power, so that he determined to return to Sicily. It is from this point that the Catalan expedition begins to affect the affairs of Euboia.

The Catalan expedition was fortunate in the fact that a gifted historian was in the number of the company; this advantage it shared with the Fourth Crusade. Ramón Muntaner resembles Geoffrey Villehardouin in that both were less personally ambitious and perhaps better than their comrades, and yet neither was too
good for the company he was in. Villehardouin’s narration lends a dignity to the Fourth Crusade which few historians can resist, even though they should agree with Finlay that the heroes of 1204 were a mere crew of adventurers. Of Muntaner too, it is hard to say a hard word, though he belonged to a force purely and recklessly destructive, and yet never appears to doubt that the company was perfectly justified in their conduct. He attributes its success to two causes; they always attributed the glory to God, and they always practised justice among themselves. The second of these causes is a condition of the success of the unjust as well as of the just, as Plato explains in the Republic; and we may concede thus much to the apologists of the Catalan soldiers, that they were only ‘half-wicked,’ ἵπποι χοθηραί. It is amusing and in some ways instructive to read the laudations bestowed by modern Spanish writers on the Catalan heroes. For example, a monograph, which shows considerable learning, entitled ‘La Expedición y dominación de los Catalanes en oriente juzgadas por los Griegos’ by Don Antonio Rubió y Lluch glorifies the expedition as a series of exploits of which the Spanish nation and especially Aragon may be proud.  

As midway between the virulent antipathy of the Greeks and the partiality of the Aragonese, we may note the simple statement of G. Villani, that under the leadership of Fra Rugieri, a Knight Templar, a dissolve and cruel man, the Catalan soldiers proceeded to Romania to conquer lands and ‘si chiamaron la Compagna, stando e vivendo alla roba d’ ogni huomo.’

§ 35. The infant Ferdinand and Ramon Muntaner at Negroponte.—Accompanied by Muntaner, the historian of the expedition, he set sail from Thasos with four galleys and two boats. He

1 For example (p. 6) he speaks of ‘los secretos de heroísmo maravilloso que encierra la conquista del Oriente por nuestras armas, no menos digna de admiración, bajo muchos conceptos, que las inmortalas expediciones de las Cruzadas.’ With less extravagance he compares the company (p. 7) to Xenophon’s Ten Thousand. Characteristic of his point of view is the mode in which he introduces an extract from the violently anti-Catalan essay of Theodulos γράφει τῶν ἐν τῇ Ἰταλίᾳ καὶ Περσίᾳ ἀρχαῖς γεγονότων. He writes, ‘Y casi delito imponderable de las nacionalidades sería dar a conocer, si por una parte no la devota y atípica entusiasta y declamatoria,’ &c.

2 Bk. x. Cap. 50. But we may readily accept the words of Mancini in the Proemio to his celebrated history: ‘las cuales [fueran] fueron tan formidables que causaron temor y asombro a los mayores príncipes de Asia y Europa, perdiendo y total ruina a muchas naciones y provincias y admiración a todo el mundo.’
determined to visit Negroponte, remembering the good entertainment he had received on his outward journey; and they reached it by Halmynos and Skopeles, where they killed the inhabitants and plundered their property. At Negroponte they found ten Venetian galleys which had just arrived under the command of Giovanni Quirini and Marco Minotto, sailing in the name of Charles Valois to join the company. The envoy of Charles, Thibaut de Cepoy, was also there. En Fernand demanded and received a safe-conduct from the lords of Negroponte and likewise from the captains of the galleys. But when he landed the Venetian galleys attacked the Spanish ships, especially that of Muntaner who was reported to have untold treasures. They killed forty men; Muntaner himself was fortunately afloat with the Infant. Cepoy then proceeded to hand over the prince and his attendants to 'Jean de Nixia,' that is Jean de Noyers, the triarch. John sent him to the Duke of Athens, who owing him a grudge for his behaviour at Halmynos, confined him in the castle of St. Omer at Thebes.

With Muntaner they dealt otherwise. He and one Garcia Gomès Palasin, a personal foe of En Rocaforde, were sent back to the company at Kassandria, the Euboians expecting that both would be put to death. And Rocaforde was highly pleased to see both, but for different reasons. Without sentence and in the presence of all he caused Garcia's head to be cut off; but Muntaner was treated by him and by all the company with the greatest consideration. In the negotiations which followed between Cepoy and Rocaforde, the latter made it a sine quâ non condition of his alliance with Charles of Valois, that Muntaner's property which had been robbed at Negroponte should be restored; the Venetians promised to restore it. Muntaner was determined to leave the company and did not listen to Cepoy's persuasions to remain. He returned to Euboia with the ships of Quirini, and as soon as he reached Negroponte, John de Noyers the triarch, Bonifacio de Verona and the Venetian Bailo—the three most important persons in the island—made a proclamation that Muntaner's property, valued at 100,000 gold florins, should be restored. It proved, however, impossible to recover it; but the matter was not forgotten. Fifty years afterwards, as we learn from a document in the Libri Commemorabili, Muntaner's

1 Muntaner (Buchon's version): Jean Tari et Marc Miyot.
grand-daughter Valenzia, wife of Pasquasio Mazana received as an indemnity 10,000 gold florins.

Muntaner then proceeded to Thebes to visit the imprisoned En Fernand.

§ 36. Attitude of the Venetians of Negroponte.—Venice looked with great suspicion on the Grand Company. Its alarm for Negroponte had considerable foundation; for Duke Guy II. of Athens, the next neighbour of the islanders, was well-disposed to the Catalans, and his friend Bonifacio da Verona, the influential Baron of Karystos, was always on friendly terms with the Company. The Venetians feared that Bonifacio might invite the Spaniards to Negroponte and make use of them to diminish the Venetian power.

One of the elements which contributed to the dissolution of the Company was the want of unity among the leaders. Cepoy and Rocafort were now at enmity, and it was the policy of Venice to keep this enmity alive. At this juncture Venice and Cepoy coalesced in preventing the projected marriage of Rocafort with Jeannette de Brienne, step-sister of Duke Guy. Twice in 1308 was the Bailo of Negroponte warned to keep vigilant guard against Catalan designs.

A change in the situation was produced by two events. One of them was the death of Duke Guy and the succession of his step-brother, Walter of Brienne, to the dukedom; the other was the arrest of Rocafort who died in the dungeons of Aversa, and the consequent assumption of the sole command by Cepoy. He conducted the Company to Thessaly, where they remained for a year 1309–1310 at peace with the Thessalians. Benedetto Falier, Bailo of Negroponte in 1309, received an embassy from Cepoy proposing a Veneto-Catalan alliance. Here again the existence of the Lombards in Euboea made an evasive reply easy. Falier said that he could not conclude a treaty without consulting O. Ghisi and A. Pallavicini—John de Noyers is not mentioned. When information in regard to this matter had been received at Venice, the Bailo was directed to take the most careful precautions for the safety of the island and to arrange a money claim of Cepoy—probably the money claimed for Muntaner. The triarchs, Ghisi and Pallavicini presumably, were ready to pay two-thirds or half of the amount, and Venice hoped in time to be able to pay the residue also at the cost of the Lombards. But
the money was not paid. The directions from Venice to the Bailo are dated November 29, 1809; and Cepoy, weary of the Grand Company and despairing of making anything out of it, had left Greece in September.

The situation is now changed again. After Cepoy's departure the Catalans formed themselves into a republican company, and in the spring of 1310 passed into Boiotia, to serve under Walter of Brienne, Duke of Athens, who had become acquainted with the ways and manners of the Catalans in Sicily, and knew their language. This alliance confirmed Venice in her distrust; and in the treaty with the Greek Emperor (Nov. 11, 1310) all Venetian Rettori were strictly forbidden to have any dealings with the Catalans or the lands in which they were quartered.

§ 37. Battle of Kephisos.—The Duke of Athens who had hired the company for the war in Epeiros obtained some successes there, but probably found, as the Emperor had found before, that the Catalans were troublesome servants. So having made peace with Anna, the Despoina of Epeiros, he resolved to dismiss them, and declined to pay the arrears. But the Catalans were not men to be so easily disposed of; they retired to Thessaly and prepared for war. Walter on his part made extensive preparations, and collected seven hundred chosen knights, including Pallavicini and Ghisi, the triarchs of Euboia, and Bonifacio, Lord of Karystos, and a large army besides. The battle took place on the plain of Kephisos (March 15, 1311), and would have resulted in a victory for the Duke, whose army was far superior, but for the craft of the Spaniards, who, by means of the waters of Lake Kôpais, turned the plain into a marsh. The knights advanced unsuspectingly on the Catalans who stood still where they were drawn up, and their steeds sank in the morass. Then the Spaniards rushed in and massacred them. Only two survived; Roger des Laux, who had arranged the negotiations between Walter and the company, and Bonifacio da Verona, who had always been friendly to the Catalans, and whose life was preserved as soon as he was recognised.¹

¹ An old wall fell in the citadel of Chalkis in 1840 and an immense number of arms was found behind it. Buchon put forward the theory that these were the arms of the knights slain in this battle, suggesting that they were collected and heaped up as a monument by Bonifacio da Verona. Of
The company wanted a leader. Their republican government did very well while they were in Thessaly; but now they were in a more dangerous position, hedged round by foes, and they concluded that the rule of many was not a good thing. They offered the command to Bonifacio da Verona, but he prudently declined it, and Roger des Laux was appointed.

Thus in 1311 Catalan mercenaries were in possession of Attika, 'le dilizie de' Latini,' and the next neighbours of Euboia.

§ 38. Schemes of Bonifacio da Verona.—The triarch Giorgio Ghisi and the hexarch Alberto Pallavicini had fallen in the fatal battle of the Képhiros. The son of the former, Bartolommeo, inherited half of southern and half of northern Euboia, and the islands of Ténos and Mykônos; as he was a minor his mother Alice acted as his guardian. Pallavicini’s widow Maria married Andrea Cornaro, lord of Skarpanto (Karpathos), in the following year (1312), and thereby he became hexarch of Euboia and lord of half Bodonitza, the other half of which was the portion of Maria’s daughter, Guglielma.

The third war in which Euboia was engaged during the Lombard and Venetian period now approached.

It became apparent to the Venetians that the lord Bonifacio was scheming to invite into Euboia the Catalans who were now established in Attica. If we inquire what would probably have happened had the Catalans conquered the island we may be able to guess the object of Bonifacio’s design. The Venetians would have been expelled from it, or at least their influence would have been annulled; and the island would have been subject to a Spanish lord, or a lord in the Spanish interest. Bonifacio himself would have certainly been elected; he had already been offered the duchy of Athens; he might then have become the first Duke of Negroponte. In time Euboia would probably have become completely Lombard, as Bonifacio (or his successors) would have doubtless shaken off the Catalans when they had served his turn. It is at least plain that Bonifacio's motive was not a peculiar affection for the Spaniards; his object was the expulsion of the Venetians, for which purpose he planned to make use of the company.

This there is of course no proof, and it seems improbable, as the Catalans would have hardly granted all the valuable arms to Bonifacio, even though he was their friend.
The Grand Company, which felt itself in a precarious condition and required powerful recognition and assistance against the enemies by which on all sides it was surrounded—the Franks of Morea, who had lost many of their best knights in the battle of Képhisos, the Venetians of Negroponte, the Angeloi of Epeiros, who remembered their campaign with the Duke of Athens, the Palaiologoi, who had not forgiven their behaviour in Thrace—did not forget that they were subjects of Frederick of Sicily, and asked him to appoint one of his sons Duke of Athens. He appointed Prince Manfred, who was still a boy, and sent as his representative Berenger Estañol to Athens, who governed the land during the years 1312-1316.

In the meantime Johanna, the widow of Walter of Brienne, was stirring up hostilities in the west against the new lords of Attika, and trying to enlist Robert King of Naples, Prince Philip of Tarentum, and Pope Clement in the interests of her son Walter. Many negotiations in the west took place, but they remained negotiations.

The republic of St. Mark did not delay to take measures in good time for the defence of the island against an only too possible attack. Money was borrowed in September, 1311, for this purpose; and in January, 1312, on the appointment of a new Bailo, Enrico Delfino, it was arranged that the salary of the Bailo should be increased by 200 hyperpers, and the salaries of the counsellors by 100 hyperpers, until the affairs of the island should again run smooth. In the following year more money was borrowed, and some reserve forces were sent from Crete. The organisation of a fleet was one of the most important measures, and in this Venice expected the Lombard barons to cooperate. Andrea Cornaro, the new hexarch, came to Negroponte in May, 1313, and took an energetic part in concert with the Bailo for the protection of the island. All the triarchs and hexarchs, that is, John de Noyers, A. Cornaro, and Alice the mother of Bartolommeo Ghisi, agreed to contribute their share to the costs of providing half the fleet.

At this juncture Boniface manifested openly his disaffection. He was asked to contribute his share to the costs of the fleet, and he refused.

Three other points in which he fell foul of Venice and the triarchs who were cooperating with Venice are recorded. (1) He
claimed a Jewess, doubtless a subject of Venice, as his slave; (2) he plundered the ship of Giacomo Butiello, which carried a cargo of barley for the triarchs: in regard to this point Bonifacio charged Butiello with having pillaged in his villages; (3) he committed some act of violence against the property or subjects of Cornaro who revenged himself in kind. These things took place in the spring and summer of 1313.

The hostile relations between Bonifacio and the other powers of Euboia seem to have smouldered until 1317 without any serious outbreak. In the meantime Venice had made anti-Catalan alliances with the House of Anjou, Fulco Villaret, and the Pope.

§ 39. Venice and the Triarchs at war with the Catalans (1317).
---Berenger Estañol died in 1316. King Frederick’s illegitimate son, Alfonso Fadrique, succeeded in 1317 (as Manfred was dead), and his arrival in Attika at the beginning of the year brought the relations with Negroponte to a point.

He immediately married Bonifacio’s daughter, Marulla da Verona, a fair girl of sixteen, whom Bonifacio made his heiress, although he had a son, Tommaso. ‘She is assuredly,’ writes Muntaner, ‘one of the most beautiful Christians in the world. I saw her in her father’s house when she was only eight years old, the time when the lord Infant and myself were imprisoned and kept in the house of Messire Bonifacio.’ From the same authority we learn that she brought her husband thirteen castles on terra firme in the duchy of Athens, and the third part of the town of Negroponte and of the island. The latter part of this statement is due to the false idea that Bonifacio was a terziere.¹

As early as March hostilities began. At first the Catalans were successful; Cornaro, with whom Bonifacio was especially at enmity, and the Bailo Morosini were forced to conclude a truce. The enemy then took possession of Chalkis; infantry and cavalry to the number of 2,000 marched from Boiotia over the bridge, and having expelled Morosini from the city proclaimed Alfonso lord.

¹ Moneada, p. 63 (ed. G. Rosell, 1852), ‘Tenía esta señora la tercera parte de la isla de Negroponte y trece castillos en la tierra firme del ducado de Atenas. El infante don Almán se tuvo en ella muchos hijos, y ella vino á ser una de las mujeres mas señaladas de su tiempo, aunque Zurita no sé lo tanto en esto con Muntaner á quien yo sego.'
At this point the triarchs looking about for aid bethought themselves that Matilda, the princess of Achaia, was their liege lady. She was then at Andravida, and they sent to beg her protection. She could only appeal to the Doge to take the most rigorous measures to preserve the island and dissolve the truce (March 28). Venice acted with vigour. On July 10 Francesco Dandolo was named successor to Morosini, and money was borrowed for the necessary costs.

In the meantime Bonifacio of Karystos, just when he was beginning to see a chance of the accomplishment of his favourite design, died. Alfonso was acknowledged in Karystos and Larmena without resistance on the part of Tommaso. The truce had not expired, but the company, in possession of both Negroponte and the strong places of Bonifacio in southern Euboia, proceeded to take possession of the rest of the island. Venice protested against this violation of the truce, and made representations to King Frederick, who, not wishing to exhibit himself with that state which was then supported by the pope, signed an order commanding the evacuation of the island. Francesco Dandolo sailed to Negroponte with twenty galleys, and laid the order before Alfonso. He refused to obey, and a battle ensued in which the Venetians were victorious. They recovered Negroponte, and the Spaniards had to recross the bridge to the continent about November, 1317.

The war of 1317, of which Venice had borne the brunt as champion of the island, served to increase her influence in it. In this way it proved advantageous to her domination there, just as the war against the Greeks had proved. She had advanced another step towards the complete possession of Euboia. On December 6, 1317, a decree of the Doge was published announcing the intention of the Republic to occupy all the towns and fortresses and calling on the triarchs to act cordially in unison with Venice, their protectress. The measure was carried out without resistance. It was soon found necessary to appoint a second chancellor to administer justice in the new acquisitions of Venice (1319).¹

§ 40. Hostilities continued (1318).—Venice was inclined to make peace with the Catalan Duke of Athens, and Frederick

¹ The Jews were very loyal to Venice in the war and were released from the duty of 5 per cent. on exported wares.
of Sicily did his utmost to promote it. On the other hand, pressure was brought to bear on Venice by the Angiovins of Naples and Pope John XXII, as well as by Walter II of Brienne, titular Duke of Athens, to continue the war.

The arguments of Philip of Tarentum, the titular Emperor of Romania, and King Robert of Naples, rested on the conduct of Alfonso, who had both devastated Euboea and invaded Morea.

The arguments used by His Holiness (in a letter) for war against the Catalans were that they employed Turks to devastate Christian lands and that Alfonso ousted Tommaso da Verona from his rightful heritage.

The envoys of Brienne (March 1318) promised material advantages to Venice if he were restored to his duchy; namely, complete exemption from custom duties within the limits of his ducal territory and an arrangement whereby Euboea should become completely Venetian. In regard to the latter point it is not certain whether Walter intended to induce the triarchs to do homage to Venice as suzerain, or to persuade the Prince of Achaia to transfer his feudal rights over Euboea to Venice. They asked Venice for a loan of 40,000 gold florins, 400 to 500 cavalry, and 1,000 to 1,500 infantry.

But Venice did not see her way to closing with these proposals, and took no hostile measures against Alfonso, but strictly preserved the truce.

Some time after this, perhaps in May, three Catalan ships captured and plundered a number of individuals, among them two Venetians who were soon released, as Alfonso hitherto punctiliously observed the peace with the Republic. But the Bailo Francesco Dandolo acted here independently. In June he induced Nicolau, the patriarch of Constantinople and Bishop of Negroponte, to dispatch a summatio to Alfonso, which two Franciscan brothers delivered. For the plundered Venetians forty hyperpers were claimed, but the cause of the other sufferers was also espoused.

On June 21, before receiving a reply from Alfonso, the Bailo heard that a galley was to sail to Athens to hire Turkish mercenaries, and gain imperial aid. He commanded Captain Ruggero Foscarini to keep watch for it in the Euripos; and he, hearing that two of the three vessels which had caused the dispute then pending were anchored at Talandi, and the crews
had disembarked, immediately repaired thither, and burned the two vessels.

In the meantime Alfonso's reply arrived; it was to the effect that he was most strict in his commands: that no harm should be offered to Venetians, and was most unwilling to break the truce. He advised Venice to remember that war was a risky thing and to beware of rushing into it without justification.

If this refusal to take the claims of the two Venetians into consideration seemed equivalent to a declaration of war, Alfonso made a more unequivocal declaration when he learned that his two ships were burned. He forbade all traffic and intercourse with Euboia; for the intercourse of the island with Attika had not been disturbed for the last six months.

We learn from a letter of the Duke of Kandia, dated July 16, that Alfonso obtained aid from that island to reconquer Euboia. At the same time he made an expedition against his enemy the Duke of Naxos, and plundered Mêlos, carrying off 700 prisoners. There can be no doubt that at the same time he used his strongholds, Karystos and Larmena, for plundering southern Euboia.

Meanwhile King Frederick had been endeavouring at Venice to bring about peace between the Euboian Venetians and the Catalans; and King Robert, on the other hand, had been continuing his attempts to bring about an offensive alliance between Venice and Walter of Brienne. In September the two chief charges against Alfonso, to which the envoys of the King of Sicily at Venice had to reply, were the expedition against the Duke of Naxos and the occupation of southern Euboia. In reply to the latter charge it was said that he had taken possession at the wish of his wife, Marnilla, her brother Tommaso not objecting at first. When he afterwards protested and appealed to John de Noyers, his overlord, John decided the matter in favour of Alfonso. Besides, Alfonso had further interests in Euboia, as Pietro dalle Carceri had transferred to him a third of all his property in the island including the vassals, castles, and villages therein contained. As for the Duke of Naxos, he was the vassal of the Princess Matilda, not of

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1 The castle of the barons of Karystos may be seen in Buchon's *Atlas* (pl. xv.).
2 When Boniface disinherited Tommaso he procured him an appanage in the island. It must have been in Central Euboia and belonged to John de Noyers.
Venice. At the same time the envoys, demanding that Alfonso should be recognised as a feudal lord in Euboia, undertook that he would pay the usual tribute to the Republic and recompense all injury that had been done to their citizens.

On September 4—two days after this statement—Venice was called upon by the Cardinal Nicolaus, Bishop of Ostia, in the name of the Pope and King Robert, to take measures against the Catalan Company, 'the canaille of humanity.'

But Venice was disposed to make peace. The truce with Alfonso expired on December 24, and when that day came the senate informed the Sicilian ambassadors that the Republic would renew this truce until April if Frederic and Alfonso promised to repair completely all injuries and losses inflicted by the Catalans, to renounce corsairs, to maintain no ships except a boat for the transfer of envoys, to surrender the towns in Euboia unjustly occupied. The Duke of Naxos and his son Nicolò as well as the triarchs, were to be included in the peace. Venice surrendered all claim to Larnena and Karystos. It seems to have been also stipulated that Alfonso was to have his share of the tolls of the bridge of Chalkis, and a collector of his own.

The peace was concluded on these terms, and in the following year (June 9, 1319) was renewed for six months. The triarchs are enumerated: John de Noyers, Pietro dalle Carceri (now of age), Andrea Cornaro, Bartolommeo Ghisi.

§ 41. Pietro dalle Carceri.—Tommaso da Verona had not inherited the ambition and energy of his father Bonifacio. But about the time at which Bonifacio died (1317), or not long before, Pietro dalle Carceri, the son of Beatrice de Noyers and Grapozzo, came of age and soon showed that the cloak of Bonifacio—ambition and anti-Venetian tendencies—had fallen upon him. His character set a new obstacle in the way of the development of Venetian influence in Negroponte.

The first hint we receive of disputes among the Venetians and Lombards at this time is the announcement of the Bailo Dandolo, shortly after the affair of Talandi in 1318, that the presence of the ships of Foscarini at Negroponte was absolutely necessary to check the hostile feelings prevailing among the Lombards who were like to annihilate each other. We cannot doubt that the young lexarch, Pietro, was at the bottom of these feuds.
The next point is the important statement, cited above, of the Sicilian envoys in the Venetian senate on September 2. This proves that Pietro was already following the policy of Bonifacio, and had entered into an alliance with the Catalans contrary to the interests of Venice and the other Lombards.

Pietro was not at all satisfied with being merely a hexarch. Half of southern Euboia belonged to his first cousin Maria, Marchioness of Bodouitza, and her husband Andrea Cornaro. Maria died in 1322, and Pietro immediately occupied her Sixth. Cornaro, who was absent in Crete, appealed to Venice, and an investigation of the matter was arranged. But Cornaro's death in 1323 secured to Pietro his acquisition. Maria's daughter Guglielma, wife of Bartolommeo Zaccharia, laid claim to it, but her claims did not endanger Pietro's possession, who in the meantime took care to foster good relations with Alfonso Fadrique.

§ 42. The affairs of Larnena.—For some time Alfonso remained at peace with the Balli of Negroponte. In 1321 (May 11) the treaty was renewed for a year with certain new conditions. When Alfonso's treaty with the Turks expired, he was to cease relations with them and take measures to protect Christian states against their plundering expeditions. He was to build a new castle in the barony of Karystos, and Venice undertook to erect no fortified place between Larnena and Karystos. The triarchs as before subscribed to the treaty, Michele da Benevento representing B. Ghisi, and T. Sturione acting for A. Cornaro.

The hostility of the Pope to the Catalans did not alter their relations to Venice; on October 1, 1322, he promulgated a bill against them. But the Turks, Alfonso's discarded allies, continued hostilities, and in 1324 carried off a large number of Euboians into slavery.

Venice made attempts to purchase Karystos from Alfonso, offering as much as 30,000 hyperpers, but in vain. In 1324, however, he conceded Larnena to Tommaso da Verona, who lived only two years to enjoy it. His death at the beginning of 1326, probably in February, formed a turning-point. It occasioned the causes of the second war between Alfonso and Venice.
Tommaso's only daughter and heiress was Agnese Sanudo, the wife of Angelo Sanudo, one of the Naxos family. But she was not allowed to inherit Larnena peaceably. On March 1, Athenian ships well-manned appeared at the bridge of Chalkis, and Marulla, the wife of Alfonso demanded admission to the capital to do homage to the Bailo Marco Minotto. He, suspecting the designs of the Catalans, referred her to the Doge, and immediately sent information to Venice; Bartolommeo Ghisi and Beatrice de Noyers took his part, for which support the Bailo expressed his acknowledgments. He then invested Agnese Sanudo with Larnena. Preparations were made for defending the island in case Alfonso should begin hostilities.

In May 1327 the news arrived in Venice that Alfonso had declared war. In the island itself, moreover, there was a philo-Catalan coalition against Venice. Pietro dalle Careeri, who had all along acted as an ally and friend of Alfonso, induced Bartolommeo Ghisi, Constable of Achaia, to Catalanize also, and Ghisi went so far as to betroth his son Giorgio to Simona, the eldest daughter of Alfonso, while Alfonso invested him with the castle of St. Omer at Thebes. The disaffection of Ghisi was a great blow to Venice.

In the following year (1328) the death of his mother Beatrice de Noyers, whose husband John had died two years before, gave Pietro an opportunity of extending his influence and possessions in the island. He immediately took possession of the central Third, and was thus lord of two Thirds of Euboea. Thus in 1328 there were only two triarchs, and both were anti-Venetian; and so Venice was apparently in a worse position than she had been in 1317 when all the triarchs (except Pietro, who had then little influence), supported her.

§ 43. Euboea plundered by Catalans and Turks.—We have not a detailed account of the warfare of 1328 and the following years; we have only a few notices in letters of Sanudo that Euboea was laid waste by Catalan and Turkish corsairs. (1) Sept. 18, 1328, the Bailo Marco Gradenigo wrote to Sanudo that there was imminent danger of Euboea and the Archipelago falling into the hands of the pirates (Ep. 20). (2) In the latter part of 1329 the archbishop of Thebes (Ep. 23) mentioned that the Turks had laid waste Thrace since Easter, and had even approached Chalkis. (3) In 1330, Negroponte was again
harassed with the plundering raids of the infidels, and the danger was very serious.\(^1\)

During the following three years, 1331–1333, the terrible devastations of the Turks continued, fraught with slavery to multitudes. In 1331 more than 25,000 Christians were led captive and sold into bondage. But Alfonso was becoming tired of these Turkish allies, who did not in the least scruple to plunder their employers; and Walter of Brienne was making active preparation against the company,\(^2\) with the help of Pope John XXII, who in 1330 commanded the patriarch of Constantinople to bid them depart from the duchy. These two circumstances determined Alfonso to conclude a truce with the Bailo (Filippo Belegno), April 5, 1331, on condition that he was to remain in possession of Karystos. The term of the truce was fixed at two years, commencing May 1, 1331, and the two triarchs were included. The triarchs had no doubt soon experienced that war under the conditions of the case was very disadvantageous, and that an alliance with an ally of the Turks was not in every respect desirable. Alfonso pledged himself to give up his alliance with the infidels, to build no forts in Euboia, and to pay the Venetians 5,000 hyperpers for the damages they had suffered since the war began in 1327. It was arranged that corn-growers in Alfonso’s Euboian possessions might bring it in safety to Negroponte for sale. In 1333 this treaty was renewed, and again in 1335, the Republic preferring these minor treaties to a peace of a long term, which Frederick of Sicily wished to bring about. In 1333, Alfonso consented to surrender a portion of Tommaso’s property to Agnese, in whose favour the Assizes of Morea had decided.

There were two places in the island which Venice was especially anxious to secure for herself—Oreos, the chief town

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1 Compare G. Villani, x. 150: 'Etiando i detti Turchi con loro legni armati corrono per mare e presso o rubarono più isole dall’ Arcipelago . . . E poi continuamente ogni anno fecono loro armate quando di 500 o di 500 legni tra grossi e sottili e correvano tutte l’ isola d’Arcipelago rubandole e commandando e menandone li huomiini e femine per ischiavi a molti ancora ne fecero tributari.'

2 G. Villani, x. 190, notices this expedition. At the end of August, 1331, 'il duca d’Atene, cioè conte di Brunna, si partì di Branditto e passò in Romania,' with 500 French cavalry and 300 Tuscan infantry. In open battle he would have regained his land, but 'quelli della compagnia maestre volmente si tennero alla guardia dalle forteze e non vollonouroire a battaglia'; so that the expedition came to naught.
in northern Euboea, and Karystos, the most important place in southern Euboea. She made further attempts in 1332 and 1333 to acquire these places; Pietro dalle Carceri would not concede Oreos, and Alfonso was determined on retaining Karystos. At the end of 1334 she gained possession of Larnena, and placed in it Giovanni Dandolo as castellan.

The treaties of the Catalans did not bind the infidels. In May and June 1332, 380 Turkish ships plundered Negroponte and the archipelago. Pietro Zeno, the Bailo, was obliged to pay tribute to save the inhabitants of the island from extermination.

In the meantime in the west Marino Sanudo and others were preaching a combination of Christians against the Turkish infidels.

§ 44. Increase of Venetian influence in Euboea.—Troubles with the Catalans of Attika were now over. They began to turn respectable and make common cause against the Turks, who inflicted as much injury upon them as upon the Euboians.

Alfonso Fadrique died in 1338. In the same year the Venetian senate commanded that the walls of Negroponte should be raised higher and the expense defrayed by a tax of 5 per cent. on all wares imported. The measures which the Republic was obliged to take for protection against the Turks

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1 These misfortunes are mentioned by two Italian contemporaries, G. Villani and L. Monaldeschi. The latter writes (Muratorii, S.R.I. xii. p. 534): "Nel detto anno [1332] li Turchi messero al Mare 250 navi e andarono a Constantinopoli contro l'Imperatore dei Greci; ma fu ajutato l'Imperatore da' Venetiani e Genovesi; così lassarono la grande impreza e fecero gran guadagno, che pigliarono più di mille Greci, fecero tributarli li Negropontesi." Villani (x. 234) says that in May and June 1332 the Turks manned 380 vessels with more than 40,000 men and attacked Constantinople. Desisting from this enterprise, as the emperor was strongly supported, they "guastarono piu isole d'Arcipelago e menaronsi in servaggio piu di 10 mila Greci e quelli di Negroponte per paura di loro si fecero tributarj, onde venne in Ponente grande clamore al Papa e al Re di Francia e ad altre Signori di Christiani; per la qual cosa s'ordinò per loro che l'anno appresso si facesse armata sopra Turchi e così si fece."

2 The impression made by the Catalans on the Greeks of Euboea has survived to the present day in a proverb, αὐτὰ ἄνευ ἢ Καυκάσιον τῷ Ἀκατανία, 1869 quoted by Rubió y Lluch, op. cit.). Similarly in Thrace, the scene of many Catalan cruelties, a curse came into use, ἀ ποτέλεσε τὸν Καυκάσιον ἄνευ ἃς. In Akatania the name Catalan is the equivalent of a brutal villain.
helped to consolidate and extend its power in the island. The chief object of taxation is the protection of the community, and conversely the protecting power has a claim to the right of taxation; Venice looked now on the whole island as taxable.

It had been a subject of complaint that criminals in Negroponte found shelter in the territories of the triarchs. It was now ordained that for such the triarchs must be responsible to the Bailo, who should decide criminal cases every Friday. The triarchs were made aware of this on Sept. 8, 1338, and informed that all persons banished by the Bailo were banished from the territory between the rivers Lilantus (Lêlantos) and Argaleos (a river to the north of Chalkis). This territory was in the central Third, which belonged to Pietro dalle Carceri, and as he did not approve of this obligation, which he could not however resist, he resorted to the plan of selling central Euboia to the Duke of Naxos. But the Duke of Naxos was too powerful to be an acceptable triarch in the eyes of Venice, and the Bailo succeeded in hindering the proposed transaction. The affair shows how the power of Venice had increased and that of the triarchs diminished during the preceding fifteen years. The Baili had still their eyes on Karystos, which they had so often attempted in vain to obtain; it was now in the possession of Alfonso's son, Bonifacio Fadrique. In 1339 the castellan offered for a certain sum to give it up to Venice, but the Bailo unfortunately had not the requisite money to hand.

In order to strengthen Venetian influence among the inhabitants, Venetian citizenship was bestowed on many individuals. The Jews who used to pay taxes to the amount of 100 hyperpers to the Lombards were transferred to the jurisdiction of Venice, and paid 200 hyperpers.

In the year 1340 (December) the chief element of opposition to the Venetian domination was removed by the death of Pietro dalle Carceri. After him the triarchs were never recalcitrant; the footing of the Republic was securely established, and the suzerainty of the Princes of Achaia was a thing forgotten.

The history of the Venetians in Euboia is a good example of the manner in which the efficient protector becomes the ruler. It was the three wars, (1) with the Greeks, (2) with the Catalans, (3) with the Catalans and Turks, that contributed more than
anything to secure the Venetian supremacy in Negroponte. The other side of the same fact is the declining power of the Lombards; Pietro dalle Carceri was less powerful than Bonifacio, and Bonifacio was less powerful than Guglielmo da Verona.

JOHN B. BURY

(To be continued.)
AN INSCRIPTION FROM BOEAE.

By the kindness of the Rev. H. J. Bidder, we are enabled to publish the following inscription, obtained by him from Bomi, the modern Neapolis, in Laconia. On a slab of white marble: size 11 in. x 7½ in. x ½ in., height of letters ½ in. The slab is broken away at the top and right side; more lines may be lost above; it is also broken across.

The forms of the letters are somewhat inconsistent; thus we find Λ 1. 6, Λ 1. 11, P twice, l. 15, beside the more characteristic forms. In l. 14, the fifth letter was first inscribed as Ν, by a mere inadvertence, and then corrected.

Before the inscription was cut, faintly scratched lines were ruled to keep the letters in even rows.

The date, from the forms of the letters, seems the second or third century of our era.
Transcription:—

'Αρέσκουσαν τήν δὲ γυναῖς κλαίονσιν θανόσσαι,
ἡδ' ὁσσοί ταῖς τῶν λαοῖς ἔχουσι πόλιν,
ἂν μὲν γὰρ γενέθις ἑδὸς περὶ καλλίς ἀγάλμα,
ὡς σῖλας ἥλιον, ὡς ρόδεος στέφανος,

5 εἴδος ἔχουσιν ἑπτάν ἑκείνων χαρὰς Ἀσκοδάτην,
ἔφη γὰρ Ἄθηναίη καὶ φρέατις ἤδε νόον.

οὐ κέν τις ψεύσατο πρὸς Οὐλυμπον [κλυθείσαν
Κύπριον νησιώλων ἄθανάτους μ[εθέστω,

ἡ καὶ Ἄθηναίης πάρεδρον βέμει, ἣδε γε νῦμφων

10 Ἀρτεμίτος καλῆς τοξοφόρων λοχῆς,
παντούς ἄρεν καὶ εἴδος εἶναι [ν ἄγνοι
καὶ πνεύτης ἐφανής καὶ φρενός ἕγαθέν[έγο.

τῷ ρ' ἄμαντον κλαίοντες, ἐν ὁδοὶς ὀποθ' ὑπέστε,
αἰσθαθή δικρῶν πλήσοσιν γενετ[αι,

15 σήν ἄρετήν ταῦτα, ἐφηασαφροσύνην, τε πυθοῦντες
εἴδος τε ἔγγαθεν, Ἀρέσκουσα κλατή.

The name Ἀρέσκουσα (= Blandina, Papo) occurs in a Boeotian inscription, C.I.G. 1626. The wish to introduce it as near the end as possible seems the cause of the lameness of the last pentameter: and that before it is made equally bad, perhaps by way of preparation.

E. A. Gardner.
NOTES ON A TOUR IN ASIA MINOR.

In the summer of 1884 I was permitted to accompany Professor Ramsay on his journey in Asia Minor, assisted by the Senate of the University of Cambridge with a grant from the Worts Fund. To my great regret, however, a fever compelled me to return home after spending only two months in the country, during which time I had been a novice in the various arts required for scientific travel. Hence, therefore, so far as my personal share in the expedition is concerned, the results obtained are limited both in number and in value. Such as they are, they are embodied in the following pages, and in the accompanying map; I have also introduced matter, as will be seen by the references, of which the credit belongs entirely to Professor Ramsay.

It will be seen from a study of the map, that our route during the part of the journey to be discussed in these pages, lay in the upper valley of the Maeander, with its tributary the Karasu (Morsynus); in the upper valley of the Gerenis Tchai (Indus); in the valleys of the Gebren Tchai and of the Istanoz Tchai, and in the district west of the Lake of Buldur. As regards the political divisions, it lay in the border lands of Caria, Phrygia, and Pisidia. The whole journey occupied about five weeks, as we left the railway at Kuyujak on May 28, and rejoined it near Deni on July 5.  

1 To avoid the necessity of constantly quoting the name of Professor Ramsay, I must at the outset make a general acknowledgment of my obligations to him for much help received. I must also express my thanks to the Rev. E. L. Hicks for his kindness in reading these sheets, and making valuable suggestions.

2 Some account of the route followed, with dates, will be found in the Cambridge University Reporter, May 5, 1885, in the form of a letter to the Vice-Chancellor of the University.
Different parts of the district had already been visited by various travellers, some of whom carefully worked out their routes. But no rigid survey has ever been made, and great inaccuracy of detail must necessarily therefore prevail in the maps. And until a scientific triangulation shall have been made by skilled observers, of which event there seems to be no near prospect, recourse must be had to the rougher methods of map-making, and a certain value attaches to each observer's results, erroneous though they may be. In the absence of absolute knowledge, the result is inevitably a compromise based upon the various and sometimes apparently conflicting pieces of evidence available, each of which is in itself imperfect.

The materials which I have attempted to combine in the construction of the present map are as follows:

(1) Astronomical positions.

(a) Latitude.—I have a few observations, taken with a 3-inch sextant and artificial horizon kindly lent me by the Geographical Society. The only other observation that I have used in the construction of the map, is that of Hamilton for Denisli, as I was then unaware where Wrontchenko's results could be found, and I know of no other observations within the area in question, with the exception of an untrustworthy observation by Fellows at Aphrodisias, and those quoted below, for Buldur.

1 T. F. de Schubert, Exposé des Travaux Astronomiques et Géodésiques, etc. des Découvertes Géog. des nations Européennes, ii. p. 404.

2 Cf. Vivien de Saint Martin, Hist.
<table>
<thead>
<tr>
<th>Date</th>
<th>Place</th>
<th>Value</th>
<th>Method</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 17, 1884</td>
<td>Andya, ¼ mile S.</td>
<td>37° 18' 53&quot;</td>
<td>Polaris and Antares.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Foula, ¼ mile N.E.</td>
<td>37° 16' 0&quot;</td>
<td>ditto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kestel</td>
<td>37° 24' 6&quot;</td>
<td>ditto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Buldure, N. eutakirta</td>
<td>37° 44' 18&quot;</td>
<td>Polaris</td>
<td>Wrontchenko 37° 42' 24&quot;</td>
</tr>
<tr>
<td></td>
<td>Güle Chiflik</td>
<td>37° 23' 18&quot;</td>
<td>Polaris and Antares.</td>
<td>Hamilton 37° 42' 45&quot;</td>
</tr>
<tr>
<td>July 1</td>
<td>Derekewi on Beynder Göl.</td>
<td>37° 38' 1&quot;</td>
<td>Polaris</td>
<td>Pococke 37° 39'</td>
</tr>
</tbody>
</table>

I take this opportunity of publishing the latitudes I obtained in the second part of the journey, before I was obliged to start home.

| July 14 | Hammamler                  | 38° 38' 47" | Polaris and Antares. |                  |
|         | Selindi, S.E. of           | 38° 46' 33" | Polaris           |                  |
|         | Ishki Inn                  | 38° 49' 47" | Polaris and Antares. | Wrontchenko 38° 44' 36" |
|         | Kushu                      | 38° 57' 21" | ditto            |                  |
|         | Shakhnesh, ¼ mile to the North | 39° 0' 58" | Polaris and ζ Ophiuchi. |
(b) Longitude.—In placing the lines of longitude I have assumed as an arbitrary initial point the position of Karayuk-bazar as given by Wrontchenko, and have not used any other astronomical observation.

(2) Measurements of Distance by Time.—It is obvious that this method of measurement is only approximately accurate, if the roads are of varying degrees of straightness, as is usually the case in a rough country, and if the horse varies his pace.

(3) Prismatic Compass Observations.—Apart from the risk of local variations in the amount of deviation, it is very difficult even for a practised observer accurately to fix points on either side of his course, if there is uncertainty as to the lengths of the base lines, and any error tends continually to increase. In constructing the map, I have assumed a uniform deviation of 5° W. In two instances in this map, a region has been mapped in from observations taken at the two ends of a base, estimated with some care, though not measured. The cases are (a) in the neighbourhood of Kizil-Hissar, (b) between Tefeny and Sazak.

(4) Other Sources.—The Maeander and its villages are inserted from a railway survey, a copy of which is in the possession of Mr. Ramsay. The villages immediately north of Karayuk-bazar are entered from Mr. Ramsay's map.

Considering the character of the materials, it will readily be seen that the results obtained can only be approximate, and that it is therefore likely that discrepancies should appear in the results of two observers passing over nearly the same ground. That being the case, I ought expressly to assume sole responsibility for the map as here given, since, in certain details, it does not exactly agree with Mr. Ramsay's results, and further observations are required to ascertain the truth. I append in a note references to the best maps published for studying the general lie of the ground in this region.

1. Kiepert, Karte von Kleinasiien und Türkisch Armenien (1842), with corrected sheet for Lydia and Pisidia (Memoir über die Construction der karte Kleinasiens, redigirt von Dr. H. Kiepert, Berlin, 1854, taf. iv.).
5. Kiepert, Lykia; Wien, 1884.
The observations for altitude were made with an aneroid and two boiling-point thermometers, lent me by the Geographical Society, and all corrected at Kew. The altitudes thus calculated cannot of course claim to be as precise as they appear with respect to the sea, though fairly true with respect to the neighbouring heights. On returning, however, to the sea-level after about five weeks, and after having ascended 6,000 feet, the discrepancy between the real and calculated height was only about fifty feet. The results are also satisfactory, when they can be compared with other observations. Thus Spratt, and Forbes\(^1\) give the altitude of Istanoz as 3,500 feet, whilst I make it 3,522 feet; Tschihatscheff\(^2\) makes the altitude of the Kestel-Göl 2,608 Paris feet = 2,856 English feet, whilst I obtain 2,813 feet.

The chief topographical results of our expedition have been already published by Professor Ramsay,\(^3\) who has made his own the study of Hierocles and the Byzantine lists considered in relation to the actual topography of the district.

The following tables contain the names of the sites established within the area of the map. The first table contains the names of towns that had been already determined or plausibly conjectured before our expedition, with references to the evidence on which the identification is based. The second table gives the sites ascertained by inscriptions found on the spot; and the third table gives certain conjectures, based upon other arguments, which have been published by Professor Ramsay.

\(^1\) *Travels in Lycia*, vol. i, p. 244.  
\(^3\) *Athenaeum*, Dec. 20, 27, 1884; *Mittheilungen des arch. Inst. in Athen*, x. p. 385.
### Table I

<table>
<thead>
<tr>
<th>Modem Site</th>
<th>Ancient Name</th>
<th>Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>All-Aga Chilik</strong></td>
<td>Antiochiat</td>
<td>C.I.C. 1890, col. No. 1.</td>
</tr>
<tr>
<td><strong>Bassam</strong></td>
<td>Antiochiat</td>
<td>C.I.C. 1890, col. No. 1.</td>
</tr>
<tr>
<td><strong>Beysema</strong></td>
<td>Antiochiat</td>
<td>C.I.C. 1890, col. No. 1.</td>
</tr>
<tr>
<td><strong>Chiluk</strong></td>
<td>Antiochiat</td>
<td>C.I.C. 1890, col. No. 1.</td>
</tr>
<tr>
<td><strong>Habani</strong></td>
<td>Antiochiat</td>
<td>C.I.C. 1890, col. No. 1.</td>
</tr>
<tr>
<td><strong>Ormeini</strong></td>
<td>Antiochiat</td>
<td>C.I.C. 1890, col. No. 1.</td>
</tr>
<tr>
<td><strong>Yama</strong></td>
<td>Antiochiat</td>
<td>C.I.C. 1890, col. No. 1.</td>
</tr>
</tbody>
</table>

*This name is spelt Tefanny in official documents, but travellers are unanimous in representing the local pronunciation by a single **n**; Kaptey, etc., p. 48.*

### Table II

<table>
<thead>
<tr>
<th>Inscription</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Zahid-Menneir</strong></td>
<td><strong>Herodotus</strong>, 680, s.</td>
</tr>
<tr>
<td><strong>Zahid-Menneir</strong></td>
<td><strong>Herodotus</strong>, 680, s.</td>
</tr>
<tr>
<td><strong>Zahid-Menneir</strong></td>
<td><strong>Herodotus</strong>, 680, s.</td>
</tr>
<tr>
<td><strong>Zahid-Menneir</strong></td>
<td><strong>Herodotus</strong>, 680, s.</td>
</tr>
</tbody>
</table>

*Names also identical.*

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**Note:**
- **TABLE I** — List of Places identified, 1884.
- **TABLE II** — List of Places identified, 1884.
TABLE III.

<table>
<thead>
<tr>
<th>Ancient Name</th>
<th>Modern Site</th>
<th>Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adriane</td>
<td>Belenli</td>
<td>= Olbass.</td>
</tr>
<tr>
<td>Ceretapa</td>
<td>Kayadibi.</td>
<td>= Limnohria †</td>
</tr>
<tr>
<td>Limnohrama</td>
<td>On Kestal Göl</td>
<td>= Ormelion.</td>
</tr>
<tr>
<td>Lycisna</td>
<td>Enesh 1</td>
<td></td>
</tr>
<tr>
<td>Maximipopolis</td>
<td>Tefny</td>
<td></td>
</tr>
<tr>
<td>Phyllakation</td>
<td>Elles.</td>
<td></td>
</tr>
<tr>
<td>Rege-salamara</td>
<td>Royo on Lake of Buldúr.</td>
<td></td>
</tr>
<tr>
<td>Sinda (near Silbyra)</td>
<td>Alankewi</td>
<td>So Kiepert.</td>
</tr>
<tr>
<td>Trebenna</td>
<td>Between Elmaly and Termessus.</td>
<td>At Eyde Khan. 2</td>
</tr>
</tbody>
</table>

PART I.—TOPOGRAPHICAL NOTES AND INSCRIPTIONS.

ATTUDA.

In the year 1701 Dr. W. Sherard, at that time British consul at Smyrna, visited Aphrodisias, accompanied by the physician Piceninì. Thence they crossed over the shoulder of the Baba Dagh, and returned to the valley of the Maeander. At a distance of 'four short hours' from Aphrodisias they arrived at a village whose name they give as 'Ipsilli-Hissar.' Here

1 Athenæum, Dec. 20, 1884.
2 Mittheilungen der Arch. Inst. x. p. 343.
3 I should like to take this opportunity of calling attention to a fact which has not been noticed, so far as I am aware. If it has not been destroyed by Turks or other barbarians, there is an elaborate piece of sculpture at Aphrodisias, which seems to belong to the Pergamene school. 'In the walls of the city, towards the southwest corner, there are some very fine reliefs, which seem to have been part of a frieze; they are mostly Cupids or winged persons, encountering the giants with spears, bows, and arrows; the latter are represented below with two serpents instead of feet, turning up like the tails of Tritons. At one end Jupiter in a small figure has one under his feet, and is levelling his thunder at another; a person near is drawing a bow at them, and there is a trophy near Jupiter.'—Pococke, Observations on Asia Minor (1745), p. 79.
they copied certain inscriptions (C.I.G. 3950-3952) assigned indeed by Sherard to Aphrodisias, but more rightly by Picenini to the so-called Ipsili-Hissar (C.I.G. 3950).

One of the inscriptions in question (No. 3950) contains a part of a name restored by Boeckh, 'A]τυνας[ω]ν' and hence Attuda has been placed at Ipsili-Hissar. Mr. Ramsay's inquiries of the natives failed to discover any place of that name, but it is certain, from Chandler's account, that we followed the same route across the shoulder of the mountain as did Sherard, and that the place described by him as Ipsili-Hissar is a village now known as Assar, which we reached in about four and a half hours. We failed, unfortunately, to discover the important inscription above quoted, but we found in this village another of the inscriptions assigned by Picenini to the village of Ipsili-Hissar, thus confirming the inference, based upon Chandler's account, that Ipsili-Hissar is identical with Assar.

This inscription, a decree in honour of the boy athlete Neikias, has been published (C.I.G. 3952) from an excessively incorrect copy by Sherard. Le Bas (pt. v. No. 743-744) and Bailie (cf. C.I.G. add, p. 1105) have furnished more correct copies of this inscription, which apparently are derived from an identical source, Bailie's version having been touched up by himself.

The inscription, as we saw it, appeared to be complete, having a margin of four inches at the bottom, and consisted of the same twenty-five lines that had been copied by Sherard; nor was there anything further to be found in the village. On the copy, however, given to Bailie and Le Bas there is an addition of several lines, chiefly made up from data furnished by the first part of the inscription. This fragment is certainly not inscribed on the stone in question, and if it comes from Assar, it must have been arbitrarily connected with the chief inscription. The copy given by Le Bas is nearly correct, and I will therefore only give differences of reading.
In line 13, the erasure of 12 in. is deliberate. In line 14 v is written in the middle of Ω.

Line 14. **ANDΡΙΑΝΤΕΙΑ** is certainly the true reading as given by Le Bas, though Sharad reads **ΑΝΔΡΙΑΝΤΑΙΑ**, which Boeckh emends to **ΑΔΡΙΑΝΕΙΑ**, as does Bailie. These games therefore were not held in honour of Hadrian, but were probably established by the *agonothetes* Andreas, and named in his honour. Cf. Le Bas, V. 1233 (C.I.G. 4380m, addenda, p. 1169) 'Αγωνοθετούντος... Εὐαρέστου πανηγυριστος ἐστι [ἀγώνων] Εὐαρέστελου ἰς αὐτὸς συνεστήσατο κ.τ.λ.

**THE RIVER CADMUS.**

At a distance of about six miles (one hour, fifty minutes) from Denizli, and in a direction from it of about east-south-east, there is a remarkable natural phenomenon which has already attracted the notice of travellers, and has been discussed by Arundell.²

The road from Kızıl-Hissar to Denizli traverses a narrow pass between Khonas Dagh on the east, and the eastern spurs of Baba Dagh on the west. This pass is also traversed by a stream of some size, the Tchukur Tchai (see Kiepert's map), which drains a small deep valley, shut in on all sides by mountains. On entering the pass from the south, the stream is at first on a level with the road. But, as commonly occurs in Asia Minor, the stream has made a deep gorge for itself in the narrow part of the pass, whilst the road skirts the side.

of the hill, and descends more gradually into the plain. Hence, towards the northern end of the pass, the road is some 200 feet above the river bed. At this point the pass becomes somewhat broader, so as to form a small green valley. Here, at a point slightly to the west of the road, a copious supply of water springs into a pool forming a charming natural bath, and thence flows under the road which crosses this stream by a bridge, and onwards towards the main stream. After flowing thus for a few hundred yards the stream disappears in the ground, and makes its way by a subterranean passage to the main river. It is heard flowing from the side of the deep gorge and falling down to the bed of the river.

Arundell recognises (p. 174) that there are two noteworthy instances of a river disappearing in this neighbourhood. There is the disappearance of the Lycus at Colossae, which is described by Herodotus, and which has probably been identified by Hamilton, though Arundell himself failed to find it, and there is the disappearance of the Cadmus mentioned by Strabo (xii § 8, p. 578): Τερέχεται δὲ τῆς πόλεως ὅρος Κάδμος ἐξ οὗ καὶ ὁ Λύκος βεί, καὶ ἄλλος ὄμονυμος τῷ ὄρει. τὸ πλέον δὲ ὄντος ὑπὸ γῆς ρείσιν, εἰτ' ἀνακάψας ἔσωσεν εἰς ταῦτα τοῖς ἄλλοις ποταμοῖς κ.τ.λ. It is possible indeed to make oútos refer to ὁ Λύκος, regarding the mention of the Cadmus as inserted parenthetically, and so to make Strabo refer to the same disappearance as Herodotus. But seeing that the disappearance actually takes place at Kara Göl as well as on the Lycus, we are justified in understanding Strabo’s text in the natural manner. It has been shown that Mount Cadmus must be identified with Khonas Dagh rather than with Baba Dagh, which is Salbakos. Two streams flow from Khonas Dagh, one of which, the Techoruk Su, drains its north and north-east sides, and the other, the Techkur Tchai or Gieuk Bounar Su of Hamilton, drains the west side. The Techoruk Su is undoubtedly the Lycus, and hence the River Cadmus must be the only other important stream flowing from the mountain, namely the Techkur Tchai, or Gieuk Bounar Su, for the Bounar Bash Su is not of any great length. This is the view of Arundell, though his account of this river is not quite accurate, and of Hamilton

1 vii. chap. 30.
2 Hirschfeld, Monatber. der Akad.
3 In Berlin, 1879, p. 325.
NOTES ON A TOUR IN ASIA MINOR.

(i. p. 153), though he does not recognise that the Cadmus disappears.

KARAYUK-BAZAR (THEMISONIUM ?).

No. 2.—Milestone, built into a fountain, outside the village. Diameter of column, 21 in.

W. M. R.

A. H. S.

OIC OIC HIAVON
AYTOKRATOPCIN
DIOKHIANWKAI
KAIV MIANWCEBB
5 KAIVWCTANTW
KAIVMAZIMIANNW
EPITPFO'KECAPCIN

M A

Τ]οις [όσιωτάτοις ἡμῶν
ἀυτοκράτοραίν
Διοκλητιανὸ καὶ
καὶ Μ[αξί]μιανὸ Σεβ(αστοῖς),
5 καὶ Κωσταντῖο
καὶ Μαζιανὸ
ἐπιφ(ανεστάτοις) Κέσαριν,
μ(λια) ἀ.

SAZAK.

No. 4.—Rectangular basis, in the graveyard, about 3 ft. high. On side to left of main inscription, Hermes, with wings. On side to right, a female head, perhaps Hera. In centre of front side, bust of Zeus, with chlamys over left shoulder and sceptre.

W. M. R.

A. H. S.

ΑΠΟΧΟΙΤΕ • Μ • ΚΑΛ
ΠΟΥΡΝΙΟΥΛΟΓΓΟΥ
ΠΑΤΡΟΝΟΣΙΔΙΟΥ

Bust of Zeus
M. KALPOURNIOΣ
5 ἘΠΙΝΕΙΚΟΣΜΙΟΣ
ΤΗΤΩΝΤΕΡΙΑΛΑΣΤΟ
ΤΟΠΩΝΔΙΜΕΓΙΣΤΩ

Ἀπὸ κοίτης Μ. Καλ-
πουρνίου Λόγγου
πάτρων τοῦ
Μ. Καλπουρνίου
5 Ἐπινεικὸς μισθω-
τὴς τῶν περὶ Ἀλαστο[ν]
tόπων Διὸ Μεγίστῳ.


M. Collignon does not attempt 1-3. Line 6, ΤΕΡΙΑΔΑΣΤΟΝ.

* Liées.

The name of M. Calpurnius Epineikos appears on an in-

Δήμος Περμινοδέων.

Opposite the spot marked in the maps as Kizilkaya-bazar, a
place altogether deserted except on market days, is the village
of Kizil-agatch. The village stands near the mouth of a small
valley, or rather of an arm of the plain, which penetrates a
short distance into the group of hills upon the south side of
the Lake of Kestel.

At a little distance up this valley, there are interesting remains
of a rock-cut shrine, proved by its inscriptions to have been
dedicated to Apollo. A terrace has been cut into the rock some
twenty feet above the level of the plain, and in front of this
terrace of rock there seems to have been an additional level
space made up with soil, and bounded by a perpendicular
wall. For though the earth has now fallen forwards into the
plain, and there is now no difficulty in approaching from the
front, the original mode of approach appears to have been by a
passage in the rocks, and a small staircase. This passage is at
the south-west rock of the shrine. At the north-west angle
there is a rock of a peculiar natural shape, which perhaps
reminded the Perminodeis of the Omphalos of Apollo at Delphi,
and so suggested the construction of the shrine. In this omphalos-like stone there are a few small niches cut, whilst there are other niches in the main or east wall. The niches were empty, and no trace remains of the figures presumably once placed in them. But the following inscriptions still remain, being cut in the rock itself:

No. 5.—A panel in the rock-shrine of Kizil-agatch.

A. H. S.

ΜΑΙΔ ΑΙΤΟΥΝΕ
ΥΙΟΙΛΑΙΟΥΟΤ Ν ΤΥ
ΑΠΟΛΛΩΝΙΠΕΡ
ΔΕΛΝΕΠΝΚΟΥ
5 ΧΗΝ

Μα[...]αι[
νο[...
'Απόλλων Περμ[ενο-
δέων ἑτηκόρ
5 εὐ[χήν.

No. 6.—Rudely scratched on rock.

ΕΤΡΥΤΡΟ
ΙΟΣ ΕΥΧΗΝ
ΑΠΟΛΛΩ

'Ε(πτ)τρο-
ποσ εὐχήν
'Απόλλω[ν.]

No. 7.—On northern side.

ΕΥΧΗΝ εὐχήν

No. 8.—On northern side.

W. M. R.

ΜΑΡΚΟΣΤΙΒΕ
ΠΙΟΣ ΑΝΤΩ
ΝΙΟΣΙΝΙΝΔΕ
ΥΣΕΥΧΗΝ

Mάρκος Τιθέριος
'Ἀντώνιος Ἰσίνδεντι
εὐχήν.

Cf. Mittheilungen des arch. Inst. in Athen. x. p. 340, for Ἰσίνδεντι, a native of Isinda or Istanoz.
Ṭι(βέριος) Κλα(ώδιος) †Ρούσων †Απόλλωνι Περμυνδέων ευχήν.

In the list of Hierocles (680, 3) an entry occurs δήμου Μενδενέων. It has been shown by Mr. Ramsay1 that these inscriptions, and the position that the Mendeneis occupy in the list of Hierocles, plainly justify the correction of the text to δήμου Περμυνδέων, and at the same time establish the ancient name of this site.

BERREKET.—Κώμη Μοιτρέων.

No. 10.—Rude figure in high relief: stone 4 ft. 6 in. high, with inscription at side. Figure that of Herakles, nude; head lost; lion’s skin and club in left hand, patera in right hand.

A. H. S.
W. M. R.

ΠΡΑΚΛΗΣ
ΚΩΜΗΣΜΟΙΤΡΕ
ΩΝΔΙΑΕΙΜΗΕ
ΛΗΤΩΝΜΑΝΟΥ
ΤΑΤΑ
ΚΑΙΑΤΤΑΛΟΥ
ΑΠΟΛΛΩΝΙΟΥ
ΚΑΙΤΡΟΙΛΟΣΑΡΝΕ†C...
ΤΟΥΤΥΔΕΩΣ
10 ΗΡΓΑΣΕΤΟ

1 'Ηράκλης καίμης Μοιτρέων διὰ ἐπιμελής Λητωνίου
5 Τατα, καί Αττάλου Απολλωνίου καί Τρ(ω)λος Αρνέ[ο
10 ἡργάσετο.

t
Line 10 ἡργάσετο, cf. No. 57, line 4, ἐστρατεύσετο.
The existence of this village of the Mostreis is only recorded in this inscription. In the lists of Hierocles there is no name

1 Athenaeum, Dec. 20, 1884; Mittheilungen des arch. Inst. in Athen, x. p. 334.
in which the true title of the place can be lurking concealed. The town can never have been of much importance—for it is high up amongst the spurs jutting out on the western side of the Kestel range, where I came upon it without previous warning.

At the same time the existing remains are not altogether inconsiderable. The adjacent Turkish graveyard contains a large number of architectural fragments, and there are also still in situ the four lower courses of a heroon or some such building, whose dimensions were 26 ft. 5 in. × 32 ft.

**DUWAR.**

No. 11.—Stelè in centre of village.

ΑΥΤΟΚΡΑΤΟΡΕΙΚΑΙΣΑΡΕΙ
ΓΑΙΩΑΥΡΟΥΑΛΕΡΙΩΔΙΟΚΑΛΗ
ΤΙΑΝΝΕΥΣΕΒΙΕΥΤΥΧΙΣΕ
ΒΑΣΙΝΑΚΑΙΜΑΡΚΩΑΥΡΗΛΙΩ
5 ΟΥΑΛΟΜΑΞΙΜΙΑΝΝΕΥΣΕΒΕΙ
ΕΥΤΥΧΕΙΣΕΒΑΣΤΗΚΑΙ
ΦΛΑΒΙΝΟΥΑΛΕΡΙΩΝΚΩΣΤΙΑΝΤΙΩ
ΚΑΙΓΑΛΑΙΩΚΩΣΤΙΑΝΤΙΩ
ΕΠΙΦΑΝΕΣΤΑΤΟΙΙΣΚΑΙΣΑΡΕΙ
10 ΗΛΙΑΝΠΡΑΓΑΛΛΑΧΕΙΩΝ

**ΠΟΛΙΣ.**

Αὐτοκρατορεὶ Καίσαρεὶ
Γαλήνοι Ῥως. Οὐαλερίῳ Διοκλη-
τιανῷ Ἑυσέβῃ Ἐντυχὲ Σε
βάστῃ, καὶ Μάρκῳ Ἀυρηλίῳ
5 Οὐαλερίῳ Μαξιμιανῷ Ἑυσέβει
Εὐνυχεὶ Σεβάστῃ, καὶ
Φλαβίῳ Οὐαλερίῳ Κωσταντῖῳ
καὶ Γαλ[ερίῳ Κωσταντίῳ
ἐπιφανεστάτοις Καίσαρεὶ
10 ἡ λαυρᾶ Σαγαλασσῶν

πόλεις.
NOTES ON A TOUR IN ASIA MINOR. 231

The stone is a large one, and it is not likely that it has travelled far from its original position. Hence follows the natural inference, that the territory of Sagalassus extended along the south side of the Lake of Buldur, and this is proved by a boundary-stone found by Mr. Ramsay in the burying-ground of Duwar—ὁροβήτησιν τὰ μὲν ἐν δεξιᾷ εἶναι Σαγαλας-

YARISHLI (TAKINA).

No. 12.—Stone built into the village fountain.

1. IAC (KAI.) AID. IOUDAIA
MONHCTWNMEFITCTWNKAIAGAI....IOWNYTOKRATO RWN
2. CEONYRP AOIMAYPANT
WNAINIOY.............(AKAI)I............
3. NEARCHPAIOUYIAIC [Here follows a long erasure of about seventy letters] KAITOU
4. CYNAPANTOCOIKOUYTONCERACTWNKAIPEPACYNKALHTOYKAI
ΔΗΜΟΥΣΤΟΥΡΨΜΑΙΝΕΠΙΑΝΟΥΠΑΤΟΥΤΟΥΛΑΜΠΡΟΤΑΤΟΥ
5. TAPIOUTITIANOY. TΗΓΛΑΥΚΥΤΑΤΗΠΑΤΡΙΔΙΤΩΤΑΚΙΝΕΩΝΑΗ
ΜΥΜΕΤΑΠΑΣΑΓΑΣΑΧΑΣΤΕΚΑΙΑΙΕΣΙΤΟΥΡΓΙΑΣΚΑΙΔΑΙΠΟΝΤΙΟΥ
6. ПРОСБЕОАСАХНУСЕНЕПИΣΕΟΥΚΟΜМΟΔΟΥΤΡΥΦΩΝ
ΑΠΟΛΛΩΝΙΟΥΠΟΣΧΟΜΕΝΟΣΟΠΟΡΙΟΚΙΝΙΑΣΟΥΓΑ
7. ΤΡΟΣΚΙΑΙΡΔΛΟΚΑΙΠΡΟΦΙΛΟΤΕΙΜΗΚΑΜΕΝΟΣΜΕΤΑ
ΤΗΣΓΥΝΑΙΚΟΚΑΜΜΑΔΑΟΥΚΑΙΕΙΣΤΟΝΒΑΣΙΛΩΘΗΣ
8. ΟΥΓΑΡΤΟΜΑ...ΟΝΛΟΤΟΝΕΠΙΤΩΚΑΙΑΙΑΥΤΑΔΙΑΒΙΟΥ
ΜΕΤΕΧΕΙΝΚΕΛΕΣΤΟΒΑΛΑΝΕΙΟΝΠΑΡΕΔΩΚΕΝ]

1 Τπέρ σωτηρίας καὶ [νείκες καὶ [αιωνίον διαμονῆς τῶν μεγάτων καὶ [διενεκτῶν αὐτοκρατόρων]
2 Λουκίου Σεπτίμιον] Σευνήρο[ν καὶ] Μ. Αὐρ. "Αρτονέινον [καὶ]
3 Νέας "Ηρας Ιουλίας [καὶ Π. Σεπτίμιου Γέτα . . . . .] καὶ τοῦ
4 σύνπαντος οἴκου τῶν Σεβαστῶν καὶ ιερᾶς συνεκλήτου καὶ δήμου τοῦ
"Ρωμαίου ῥήτι αὐθωπάτου τοῦ λαμπροτάτου
5 Ταρίου Τιτίνου ὑγικυπτήρυ πατρίδι τῷ Τακινεών δήμῳ μετὰ
πάσας ἀρχαῖς τε καὶ λείτουργίαις καὶ διαποντίουζ.
6 προσθείας δ' εσ ἡμεσεν ἐπι θεοῦ Κομμόδου, Τρόφιον Απαλλούνδου ὑποσχόμενος ἀπὸ προικὸς Ἰακώς θυγα-
7 τρὸς ἱδίαν ἡρε[βδ]ος, καὶ προσφιλοτειμησάμενος μετὰ τῆς ἄμαικας Ἀμμας Διόν καὶ εἰς τὸν Βασιλιότητις
8 [θυγατρὸς α[ύτ]ίων λο[γ]ιον, ἐπὶ τῷ καὶ αὐτάς διὰ βίου μετέχειν, ἐκτελέσ(ας) τὸ βαλανείον παρέδωκεν].

This inscription, which must have been copied very hastily by Arundell [Asia Minor, i. 117] was first published by him as restored, and translated by Colonel Leake [loc. cit. p. 115, C.I.G. 39568]. Bailie's copy, C.I.G. add. p. 1106, Le Bas V. No. 1700, is not an independent copy, but Arundell's version, slightly improved; it is given an affected appearance of originality by the use of uncial.

A very faulty but independent copy is given by Mr. E. J. Davis, who makes a correct division of the lines. Line 4. Leake, τῶν Ρωμαίων; Davis, ΤΟΥΡΡΩΜΑΙΩΝ; Leake, ἐπὶ ἀνθυ-
πάτου λαμμπροτάτου; Davis: inserts ΤΟΥ. Line 5. Leake, Τατιῶν; Davis, ΤΑΡΙΟΥ; Leake, Λακυνέων; Davis, ΤΑΚΙΝΕΩΝ. Arundell remarks (p. 118): 'The name ΛΑΚΑΝΕΩΝ ΔΗΜΟΣ occurs in the inscription on the fountain. From the form of the first letter it might be mistaken for ΤΑΚΑΝΕΩΝ.' It is, however, undoubtedly ΤΑΚΙΝΕΩΝ. Cf. Waddington—Le Bas, V. 745, ΤΩΤΑΚΙΝΕΩΝΔΗΜΟ, communicated to Le Bas by Dethier, the companion of Arundell, as the first line of a long inscription copied by Arundell. It can hardly fail to be derived from this inscription, though not from the first line. Line 7. Arundell, Ἀμμίας; Davis, ΑΜΜΙΝΗ.

Νέα Ἡρα Ἰουλία is Julia Domna. Arundell's copy gave ἘΡΩΜΑΙΩΝ instead of ἸΟΥΛΙΑΣ, which is the true reading (Davis, ΤΟΥΜΑΣ). Hence the commentators have hesitated between Plautilla, wife of Caracalla (Leake and Boeckh, C.I.G. 39568) and Julia Domna (Boeckh, C.I.G. add. p. 1106, and Waddington, Fastes des Provinces Asiaiques, No. 162). Τῷ Τακυνέων ὁμοῦ = Takina. This place does not appear in Hierocles or the Notitiae. Mr. Ramsay conjectures that it has dropped out from Hierocles, p. 680, 8.

This inscription in 1872 was a 'cornice over the fountain.' But since then the fountain has been rebuilt, the inscription

1 Anatolia, p. 128.  2 Athenaeum, Dec. 29, 1884.  3 Anatolia, p. 138.
occupies a different position, and its last line has gone. This is
given, however, by Davis as above. With the help of a
correction by Mr. Hicks, ΛΟΓΟΝ for ΛΟΤΟΝ in the line now
wanting, the general sense becomes clear: Tryphon, a munif-
cent citizen of Takina, had done good service by holding various
civic offices, and by going as an envoy (to Rome?) in the time
of Commodus. Then, when the public bath needed building
or rebuilding, he undertook the cost of it out of the portion he
had intended for his daughter Ias, who had died (ἡρωίδος).
Moreover, he made a further generous contribution, acting in
concert with his wife Amma, and making a payment on the
account of his daughter Basilote, the two ladies making their
contributions on the condition that they, as well as Tryphon
(καὶ αὐτὰς), should have the use of the bath for life, free of
charge. Tryphon, on these conditions, completed the βαλανεῖον,
and handed it over to the state.

PART II.—MISCELLANEOUS INSCRIPTIONS.

The preceding inscriptions have been grouped together, as
being of topographical interest. Those which follow are of a
miscellaneous character.

No. 13.—Dede to the north-east of Ali Agha Chiflik.
Stone 28½ x 12 in.

ΤΟΜΗΜΕΙΟΝ
ΑΠΟΛΑΛΩΝΙΟΥΤΟΥ
ΑΠΟΛΑΛΩΝΙΟΥ
ΖΗ
Τὸ μεμεῖον
'Απολλωνίου τοῦ
'Απολλωνίου.
Ζη.

ΚΑΒΑΛΑΧΗΒΑΖΑΧ.

No. 14.—Circular tombstone, by mosque.

A. H. S.
A. M. R.
NOTES ON A TOUR IN ASIA MINOR.

ΜΑΝΔΙΚΑΙΧΟΓΔΑΔΗ
ΤΟΙΣΑΔΕΛϑΟΙΣΚΑΙ
5 ΜΑΝΗΔΟΣΤΕΚΝΩΜΑΠΟΛ
ΛΑΙΔΕΙΚΑΙΠΡΩΤΙΝΙ
ΤΑΣΚΥΝΤΡΟΦΩΙ ΑΙ ΕΙΑ
ΗΜΗΤΗΡΖΩΣΑΜΝΕΙ
ΛΣ ΧΑΡΙΝ

Αμούνανις 'Απολ-
λόδος Πλευίου or Πλευ(ρ)ου?
Μάνηδι καὶ Χο[ρ]βάδη
τοις αδελφοῖς καὶ
5 Μάνηδος τέκνω 'Απολ-
λόδει καὶ Πρωτίονι
τῷ συντροφῷ ... εἰς
ή μήτηρ ζώσα μνει-
ας χαρίν.

C.I.G. 3953m.
This inscription was copied by Fellows and Schönborn, who
omitted to uncover the left-hand side of the lines.
Line 7. Schönborn ΓΑΡΕΙΑ.

YUSUCHA.

No. 15.—Circular basis, beside entrance to the mosque.

Α. Η. Σ.

ΟΔΗΜΟΣΚΑΙΟΙΠΡΑΓΜΑ
ΤΕΥΟΜΕΝΙ ΕΝΤΑΥΘΑΡΩΜ
ΟΙΕΤΙΜΗΣΑΝΜΗΡΗΝΕΥΠ'
ΧΡΥΣΩΙΣΤΕΦΑΝΟΙΜΙΟΙΣ
5
ΚΑΙΕΙΚΟΙ

'O δήμος καὶ οἱ πραγμα-
tευτόμενοι εἰς ἐντάφθα 'Ρωμ[αί-
οι ἐτίμησαν Μήθρην Εὐ[......
χρυσῷ στεφάνῳ..............
5 καὶ εἰκόνι.

Copied by Falkener, and published by Henzen, Annali dell' Inst. 1852, p. 177, and Waddington—Le Bas V. No. 1218. The
right side of the stone is engaged in a wall, and difficult to see from its position as well as obliterated. My copy adds several words to that of Falkener.

Falkener reads l. 2, TEYOMENI: l. 4, STEFANGOSTIM: l. 5, EIKOI.

Compare with this stone the inscription of Cibyra (Bull. de Corr. hell. ii. p. 598, No. 5).

Compare also the inscription of Cibyra (ibidem, p. 599, No. 6), which can be restored with the help of the inscription here given.

**Reliefs representing the θεός σαύγων.**

The inscriptions from Tefeny, Nos. 16, 17, were found in company with a series of rock-reliefs of a class already well known as existing in this neighbourhood.

Having been informed of the existence of 'written stones' whilst at Tefeny, we went somewhat sceptically to look at the rocks on the south-east side of the hill to the west village. We found it covered with a large number of reliefs of this peculiar class. The usual type of relief may be described as follows: A seated figure on horseback is carved on the rock in low relief. He wears a flying cloak, the left hand rests on the horse's neck, and the right hand brandishes a club. In one instance the figure carries an object on his shoulder, hardly distinguishable from the effects of weather, and presumably a double axe, though to me the group was suggestive of a Hermes on a ram, carrying a caduceus.

The series of figures on these rocks may be classed as follows:

<table>
<thead>
<tr>
<th>Specimen</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) The Hermes-like figure just mentioned</td>
<td>1</td>
</tr>
<tr>
<td>(2) Large figure in high relief. The figure is 1 ft. 2 in. high, and the horse is 1 foot from head to tail</td>
<td>1</td>
</tr>
<tr>
<td>(3) Figures of horsemen 9 in. high, the right arm extended to the back waving a club, the left hand on the horse's neck</td>
<td>54</td>
</tr>
</tbody>
</table>

Total number | 56 |
All the figures are enclosed in shallow niches, which are either square, or with a rounded top, or surmounted by a pediment. These reliefs are additional members of a class which is already numerous, and has been discussed and illustrated by M. Collignon, who met with several examples, all of them in the immediate neighbourhood. The most important group is at Khodja Tash, a short distance to the south-west of Tefeny. The sculptures of Khodja Tash are very similar to those of Tefeny. Of the accompanying inscriptions, however, only insignificant fragments remain.

Thus the title of the god cannot be ascertained from the inscriptions either at Tefeny or at Khodja Tash.

But No. 18, from Karamanli (Collignon, Bulletin, iv. p. 293), a marble seen by Collignon at Tefeny (ibidem), and a marble at Adalia (ibidem, p. 294) leave little doubt that the same title of θεὸς σαύζων must be given to the equestrian figures of Khodja Tash and Tefeny. The θεὸς σαύζων is thus a local god, who, as M. Collignon points out, shares the attributes of Men, of Zeus Labrandeus, and of Zeus Masphalatenos, but is not identical with any of these deities.

**TEFENY.**

No. 16.—Rock inscription, upon the rocks to the west of the village, attached to one of the best preserved reliefs of mounted horsemen.

W. M. R.

A. H. S.

ΜΕΝΕΛΑΟΣ ΜΗΝΙΔΟΣ

ΟΡΟΦΥΛΑ

ΕΥΧΗΝ

ΕΤΘΥΣ

ΣΟΡ

Μενελαος Μηνιδος

οροφυλαξ

ευξην.

ετθος

(σορ)

εσορ = 175. Assuming that these inscriptions employ the era of Cibyra, the date is 199 A.D.

'Οροφυλαξ is a word which I cannot find elsewhere. It


seems to mean 'guardian of boundaries,' used as a title of an official; a word based on the model of λιμενοφύλαξ (Dittenberger, No. 343), ὑπλοφύλαξ (C.I.G. 3902γ), &c. Or perhaps the word is ὁροφύλαξ, mountain-guard.

With reference to the reliefs, vide supra.

No. 17.—Rock inscription on cliffs.

Engraved on a panel 11 × 9 inches. Remainder of panel never engraved.

W. M. R.
A. H. S.

ΕΤΘΥΣ ΒΟΡ
ΙΕΡΩΝ ΒΥΚΟΙΟΥ

\(\gamma\) (if any letter should be read here, which is doubtful).

'Ετ(ο)ὺς Βορ'
'Iέρων Βυκοίου'

or a more probable reading of the inscription

'Ετοὺς Βορ'
'Iέρων Β' Κοίου'

\[\text{Βορ'} = 172 = 194 \text{ A.D., according to the era of Cibyra.}\]

KARAMANLI.

No. 18.—Stone built into a fountain, outside the village. On the lower part is a relief representing a horseman, riding towards the right, and carrying a double axe on his shoulder.

Stone 1 ft. 10½ in. × 11½ in. Height of figure 12 in.
About three inches broken away on left [= three letters].
Transcribed and took an impression.

The inscription is published by Collignon, Bull. de Corr. hell. ii. p. 172, and the relief, ibidem, iv. pl. x. fig. 3. Line 1. Collignon, AMAD; Duchesne, ΑΡΤΑΛ. I have no doubt the true reading is ΑΤΤΑΛ. Line 3. Collignon reads ἦτη κθ', but suggests ἔπηκὼς as a possible reading.

The name 'Οσαεῖς appears to have been very common in this particular region. Cf. C.I.G. 4366c, line 16, 'Οσαεῖς 'Αττάλου and passim. Compare also No. 23, side A, line 7, 'Αττάλου 'Οσαεί.

Tefeny.

No. 19.—Large pedestal, standing in a cross-road, in a suburb of the village.
NOTES ON A TOUR IN ASIA MINOR.

Καὶ δονας Μηνι-δος και οι νιοι αυ-του εποιησαν Μη-νιδι Ποσιδωνιου μνημης ονεκαν.

TEFENY.

No. 20.—In the yard of the Bey's house.

A. H. S.

J. R. S. Sterrett.

ΔΗΜΗΤΡΙΟΣ ΔΗΜΗΤΡΙΟΥ
ΕΑΥΤΩΚΑΙΘΗΓΥΝΑΙΧΙ
ΖΩΝΕΠΟΗΣΕΝ

Δημήτριος Δημητρίου
εαυτῷ καὶ τῇ γυναιχί
ζων ἐπήσεν.

γυναιχὶ, cf. δκλον and δχλον used indiscriminately in the Hei-ja inscription, No. 23.

TEFENY.

No. 21.—Stèle (six feet high) in front of a house near that of Bey.

A. H. S.

ΕΝΑΧΓΥΝΗΑΥΤΟΥ
ΚΑΙΜΟΥΣ ΑΙΟΣΚΑΙ
ΙΕΡΩΝΟΙΙΟΙΑΙ
ΤΟΥΚΑΙΜΟΥΣΑΙΟΣ

Sic Y. 5 ΟΑΝΥΨΙΟΣ ΑΥΤΟΥ
ΑΡΤΕΜΙ ΤΩΠΑΤΡΙ
ΜΝΙΑΣ ΧΑΡΙΝ

"Ενας ἡ γυνη αυτοῦ
και Μοσαιος και
"Ιερων οι νιοι αὐ-
tου και Μοσαιος
5 ὁ αὐτός αὐτοῦ

Ἀρτεμὶς[aiw] τῷ πατρὶ
μνιας χήριν.

No. 15 (b).—On the lower part of the same stèle, somewhat further round to the right, the same inscription is repeated.
NOTES ON A TOUR IN ASIA MINOR.

Sic

ΕΝΑΧΡΥΝΗΛΑΤΟΥ
ΚΑΙΜΟΥΣΑΙΟΣ ΚΑΙ
10 ἸΕΡΩΝΟΙΙΟΙΑΥ
ΤΟΥΚΑΙΜΟΥΣΑΙΟΣ

Sic y.

ΟΑΝΥΞΙΟΣ ΑΥΤΟΥ
ἈΡΤΕΜΙΣΙΩΤΩΝ ΠΑΤΡΙ
ΜΝΙΑΣ ΧΑΡΙΝ

"Ενασ ἡ γυνὴ α(υ)τοῦ
καὶ Μουσαῖος καὶ
10 Ἰέρων οἱ νιὸι αὐτοῦ
καὶ Μουσαῖος
ὁ ἀνύψιος αὐτοῦ
Ἀρτεμισίω τῷ πατρί
μνίας χάριν.

The name "Ενασ does not seem to occur elsewhere, except in this neighbourhood; cf. No. 68. It may perhaps be restored in No. 27, and in Bull. de. Corr. hell. ii. p. 603, No. 15.

TEFENY.

No. 22.—Stone built into the wall of a house, in the street leading towards Sazak.

A. H. S.

W. M. R.

ΛΚΑΙΜΗΝΗ
ΙΑΚΟΝΙΚΑΙΕΙΑ
ΖΩΕΙΝ

..... ἐ καὶ Μήνης.
Ἰάσου καὶ Εἰδᾶ.
ζώσιν.

Cf. Bull. de Corr. hell. ii. p. 263. The edges of the stone are perfect, and it is therefore impossible to restore Εἰδοθέγ, as Collignon conjectures.

HEI-JA (near Tefeny).

No. 23.—Square base, inscribed on all four sides.

Height, 4 ft. 2 in. Breadth, 1 ft. 5 in. at top, 1 ft. 7 in. at bottom.
ΑΓΑΘΗ uncut
ΚΑΤΡΟΦΙΜΟΣΙΤΑΛΙΚΟΥΣΤΙ
ΜΗΣΕΤΟΝΟΧΛΟΝΞΑ
ΓΛΕΙΟΣ∆ΙΚΗ uncut

5 ΑΝΕΣΤΗΣΕΝ

ΕΠΙΠΡΟΑΓΟΝΤ ΩΝΗΜΗΝΙ∆ΟΣ∆ΙΚ
ΝΕΙΚΑ∆ΟΥ
ΑΤΤΑΛΟΥΟΟΑΕΙΑΥΑΤΤΗΣ
ΔΙΣΤΟΥΟΟΑΕΙΠΡΟΑΤΩΝ
ΕΤΕΙΜΗϹΕΝΤΟΝΟΧΛΟΝ

10 ΧΡΟΑΕΙϹΙΜΗΝΗΝΙ∆ΟϹΙΟΟΑΕΙΟΥ
Α∆ΑΡOΥΟΚΕΡΗΓΕΛΑΟϹΕΤΙ
ΜΗϹΕΝΤΟΝΟΧΛΟΝΞΝ
ΚΑΛΛΙΚΑΛΗΜΗΝΗΝΙ∆ΟϹΜΕΑ
ΤΩΝΟϹΕΤΙΜΗϹΕΝΤΟΝΟ

15 ΧΛΟΝΞϹ

ΣΟΛΩΝΝΙΚΑ∆ΟΥΜΗΝΕϹ
ΘΕΟϹΕΤΙΜΗϹΕΝΤΟΝ
ΟΧΛΟΝΞΝ
ΠΑΝϹΑϹΑϹΙΟϹΕΤΙ

20 ΜΗϹΕΝΤΟΝΟΧΛΟΝΞΚΕ
ΜΗΝΙϹΕΑΡΚΟΥΛΑΠΟΥ
ΕΤΕΙΜΗϹΕΝΤΟΝΟΚΛΟΝΞΝ
ΜΗΝΙϹΗΡΑΚΑΕΙ∆ΟΥΚΑϹ
ΤΟΡΟϹΕΤΕΙΜΗϹΕΤΟΝ

25 ΟΧΛΟΝΞΚΕ

ΑΤΤΑΛΟϹΚΕΜΑΚΟϹΟΙ∆
ΟΝΥϹΙΟΤΟΥΒΡΟΜΙΟΤΕ
ΤΕΙΜΗϹΕΝΤΟΝΟΚΛΟΝΞΝ
—ΑΗΝΙΔΑΙϹΚΑ∆ΑΤΟΥΕ

30 ΜΗϹΕΝΤΟΝΟΧΛΟΝΞΝ —
ΑΗΜΗϹϹΥΜΑΚΟΤΟΥΙΟΥ
ΝΙΟΥϹΕΤΕΙΜΗϹΕΝΤΟΝΟΚΛΟΝ

H.S.—VOL. VIII.
35 ΟΝΧΚΕ

'Αγαθῆ (τύχη)
Κλ(αυδίος) Τρόφιμος 'Ιταλικοῦ [ἐ]τι
μῆσε τὸν ὦχλον Ἐ λ.
Γάεως δὲς Μήνιδος

5 ἀνέστησεν
ἐπὶ προαγόντων Μήνιδος δὲς
Νεικάδου,

'Αττάλου Ὀσαελ. Λῦ. 'Αττης
dὲς τοῦ Ὀσαελ προά(γ)ων
ἐτίμησεν τὸν ὦχλον

10 Ἱρ. Ὀσαεῖς Μήνιδος Ὀσαελ Ὀυ-
αδάρου, οὐ 'Ρηγέλλος ἐτί-
μησεν τὸν ὦχλον Ἐ ν.
Καλλικλῆς Μήνιδος Μελι-
tωνος ἐτίμησεν τὸν ὦ.

15 χλον Ἐ σ.
Σόλων Νικάδου Μενεσ-
θέος ἐτίμησεν τὸν
ὀχλον Ἐ ν.
Πάνθας Κ[α]σίου ἐτι-

20 μῆσεν τὸν ὦχλον Ἐ κ.
Μῆρις Νεάρκου Δάπου
ἐτίμησεν τὸν ὦχλον Ἐ ν.
Μῆρις Ἰρακλείδου Κάσ-
tωνος ἐτίμησε τὸν

25 ωχλον Ἐ κ.
'Αττάλος κε Μαίρικος οἱ Δι-
συναδον τοῦ Βρομίου ἐ-
tίμησαν τὸν ὦχλον Ἐ--
Μῆρις δὲς Καδαύον Ἐ-

30 τίμησεν τὸν ὦχλον Ἐ ν.
Δημῆς Συμάκου τοῦ Ιο-
νίου ἐτίμησεν τὸν ὦχλον
Ἐ ν. Μῆρις δὲς 'Ιε-
ρῶνος ἐτίμησεν τὸν ὦχλον

35 σω Ἐ ε.
ΚΑΣΙΟΝΔΙΟΥΠΑΝΝΑΕΤΙ
ΜΗΣΕΝΤΟΝΟΧΛΟΝΧΡ
ΚΡΑΤΕΡΟΣ ΑΥΔΙΟΥΕΤΙΜΗ
ΣΕΝΤΟΝΟΧΛΟΝΧΡ

5 ΑΠΟΛΛΩΔΟΤΟΣΜΗΝΙΔΟΣ
ΜΙΔΑΚΟΣΕΤΙΜΗΣΕΝΤΟΝΟΧ * Ν
ΛΟΝ
ΜΗΝΙΚ ΤΡΙΣΜΕΛΙΣΣΟ
ΡΓΟΥΣΤΙΜΗΣΕΝΤΟΝ
ΟΧΛΟΝ Χ ΟΕ ΑΠΟΛΛΟ

10 ΔΟΤΟΣΔΙΚΑΠΟΛΑΩ
ΝΙΟΥΜΙΛΛΑΚΟΣΕΤΕΙ
ΜΗΣΕΝΤΟΝΟΧΛΟΝΧΡ
ΜΗΝΙΚΑΠΟΛΛΟΔΟΤΟΥ
ΜΙΛΛΑΚΟΣΚΕΛΛΤΟΟΕ

15 ΤΙΜΗΣΕΝΤΟΝΟΧΛΟΝΧΝ
ΜΑΡΚΟΣΜΗΝΙΔΟΣ ΔΙΣ
ΣΑΤΑΡΑΔΟΣΕΤΙΜΗΣΕΝ
ΤΟΝΟΧΛΟΝ Χ Ν
ΑΤΑΛΟΣΜΕΝΝΕΟΥΚΙΚ

20 ΚΟΥΕΤΕΙΜΗΣΕΝΤΟΝΟΚΛΟΝΧΝ
ΜΕΝΝΕ ΑΚ ΚΙΚΚΟΥ ΕΤΙ
ΜΗΣΕ ΤΟΝ ΟΧΛΟΝ Χ Ν
ΑΡΑΓΑΩΕΤΙ
ΗΝΙΔΟΣ

25 ΥΕΤΕΙ
ΟΧΛΟΝ

Κάσιος δις τού Πάνσα ετί-
μησεν τον ὄχλον * ῥ.
Κρατερός Λυδίου ετίμη-
σεν τον ὄχλον * ῥ.
5 Ἀπολλ(ο)δοτὸς Μήνιδος
Μίδακος ἐτέμησεν τὸν ὄχλον * ἗.
Μήνις τρίς Μελισσο-ργοῦ ἐτέμησεν τὸν
ὄχλον * ὡς Ἀπολλό-
10 δοτὸς διὰ Ἀπολλο-
vιὸν Μίδακος ἐτέμη-
μησεν τὸν ὄχλον * Ἠ.
Μήνις Ἀπολλοδότου
Μίδακος καὶ αὐτὸς ἐ-
15 τίμησεν τὸν ὄχλον * ἥ.
Μάρκος Μήνιδος διὸς
Σατάραδος ἐτέμησεν
τὸν ὄχλον * ἥ.
Ἄτταλος Μενεέου Κίκ-
20 καὶ ἐτέμησεν τὸν ὄχλον * ἥ.
Μενεέας Κίκκου ἐτέ-
μησε τὸν ὄχλον * ἥ.
ὁ δεῖνα Σμιραγδόου ἔτι [μησὶ τὸν
ὄχλον * . . . ] [ὁ δεῖνα Μ]ήνιδος
25 τοῦ δείνος] ἐτελ [μησὶ τὸν
ὄχλον [*. . .

Side C.

ΙΗΝΙΚΜΕΝΑΝΔΡΟΥ ΜΑΡΚ
ΕΤΙΜΗΧΕΝΟΧΟΛΟΝ * ΚΕ
ΧΑΛΠΧΑΡΕΤΩΝΕΛΡΚΟΥ ΜΙΝ
ΝΕΙΑΝΟΥΕΤΕΙΜΗΣΕΝΟΧΟΛΟΝ

5 ΚΑΣΤΩΡΜΗΝΙΔΟΣ ΜΟ
ΛΥΚΟΚΕΤΙΜΗΧΕΝΟΤΟ
ΧΛΟΝΟΡΧΟΥΡΝΟΧΥΜ
ΜΑΧΟΥΚΡΑΤΕΡΟΥΕΤΕΙ
ΜΗΣΕΝΟΧΟΛΟΝΧΑ

10 ΑΝΤΩΝΙΟΣΜΗΝΙΔΟΣ
ΙΒΥΡΟΥΕΤΕΙΜΗΣΕΝ
ΤΟΝΟΧΟΛΟΝΧΑΗΜΗΣΜΗ
ΙΔΟΣΚΙΒΥΡΟΥΕΤΕΙΜΗΣΕΝ
ΟΝΟΧΟΛΟΝΧΕ
15 Ἀνικαίκοιοι δούμενοι εὐπρόσεις κατεμποτονοξλόν Μενεκτευγαίκιστος ἡμεῖς οὐετειμοτονοξλόν οὐετικόσμηνιδοκοσμολύν 
κοστὴ τον ἡμεῖς ἡνετοπλώς ἐσκόκλις

20 Αἰοιοιοκαύτος οὐνικοὶ 
οὐκετειμοτονοξλόν 
οὐνικόσμηνιδοκοσμολύν 
κοστὴ ἡμεῖς ἡνετοπλώς ἐσκόκλις

25 Ιοκαύτος

τρίκετι ἡμεῖς ἡνετοπλώς ἐσκόκλις

Μηδος Μενικαίροι Μάρκου μεταχειρίστηκε τον ὀξλον κε.
Χαλπ. Χαρέτου Νεάρκου Μι

5 Κάστωρ Μήμιδος Μόλυς ἐπίμητες τον ὀξλον μ Ρ. Σούλλος Συμμάχου Κρατέρας ἐπιτέμησες τον ὀξλον λ.

10 Ἀντώνιος Μήμιδος 
Κιβύρου ἐπίμητες 
τον ὀξλον ν. Δημήτριος Μή-

15 Μηδος Διάσκουροι Β[ο] 

Μενεσθεύς δις Φύρρον ἐπι-

Μακανάς Μήμιδος Καδα(υ)ο

20 καὶ τὸν ὀξλον 

'Ομηρικος Μήμιδος Μόλυ-

25 μίδοις αὐτοὺς 

τρίς ἐπιμήτησε τον ὀξλον...
ΜΗΝΙΚΑΧΙΛΛΕΟΣ
ΤΙΜΗΣΕΝΟΧΛΟΝΧΝ
ΑΧΙΛΛΕΥΜΗΝΙΔΟΣΜΟ
ΥΝΓΟΥΤΗΜΗΣΕΝΟΧΛΟΝΧΝ * sic
5 ΕΡΜΗΣΒΚΑΔΟΥΡΚΟΥΕΤΙ
ΜΗΝΟΧΛΟΝΧΑ
ΔΙΟΝΥΣΙΟΔΙΕΤΟΥΒΙΠΙΝ
ΟΣΕΤΙΜΗΣΕΝΟΧΛΟΝΧΚ
ΜΕΝΝΕΑΚΔΙΟΥΜΕΝ
10 ΝΕΟΥΚΙΚΟΥΕΤΗΜΗΣΕΝ
ΟΧΛΟΝ ΛΕ
ΔΗΜΟΦΩΝΔΙΟΥΣΙΟΥΕΤΙΜ
ΟΧΛΟΝΧΚΕ
ΜΕΝΝΕΑΚΑΡΠΟΚΑ
15 ΠΟΛΛΑΘΕΙΟΥΕΙΣ
ΡΕΟΣΕΤΙΜΗΣΕΝ
ΤΟΝ ΟΧΛΟΝ ΛΕ

Finis.
Side A, line 10. ΟΥΑΔΑΡΟΥ. So also, in an inscription at Tefeny, Collignon and Duchesne (Bull. de Corr. hell. ii, p. 58, l. 85), correct Schönborn’s reading (C.I.G. 4366ω, l. 56) ΟΥΑΔΑΡΟΥ to ΟΥΑΔΑΡΟΥ.


This large stone was standing, inverted and half-buried, in the grave-yard of Hei-ja, a village somewhat to the north of Tefeny. It had been seen both by Schönborn¹ and by Collignon.² Schönborn copied a considerable part of one side (A), beginning at line 7, and a few words on a second side (B), but did not observe that the stone was engraved on more than two sides. Collignon copied nearly the same part of the side A that Schönborn had done, beginning at line 12, but did not observe that the stone was engraved on more than one side. When the stone had been dug out, and set erect by the united efforts of the villagers, it proved to be closely inscribed on all four sides.

The stone contains little except a list of subscribers with their respective contributions for some public purpose. Collignon (loc. cit, p. 257) conjectures that the money was distributed amongst the people, but as the inscription opens after the invocation, Ἀγαθή (Τέχνη) (and some interpolated names) Γάεως . . . ἀνέστησεν, the rest of the list seems to refer to contributions towards the expenses of erecting a statue. Mr. Hicks suggests that possibly the statue may have represented the δίκαιος or people.

Inscriptions containing similar long lists of names are of frequent occurrence in the neighbourhood of Tefeny.³ In many instances, as might be expected, the same names and combinations of names occur on more than one inscription.

Line 6, ἐπὶ προσγίμωτον κ.τ.λ. This title of a magistrate occurs on other inscriptions from this neighbourhood, but does not appear to be met with elsewhere.⁴

SAZAK.
No. 24.—Fragment in a wall.

A. H. S.

W. M. R.

Io Ixi
Neiaoc
Eleuoy

... ...
Neiido
'Eleuou

So Collignon. The lines, however, are complete at each end, instead of being fragments from the centre of the stone as represented by Collignon.

HEI-JA.
No. 25.—Fragment of a stelé, lying in graveyard.
Inscription hastily and rudely scrawled.

A. H. S.

W. M. R.

Mhnicdoylla
Etpohcemhn
Ditwadelpw
Katmhtpircaiay sic

5 Twkaih'

Mhnes Dovla[la]:
eponoe Mhns-
di to adeelpo
ka(i) to mupei kai au-
o to kai to y[ynaii.

KALJIK.
No. 26.—Built into house of Bey.
Relief of man on horseback, as on other inscriptions in this neighbourhood. Cf. No. 16.

Relief.

ΚΩΒΕΛΛΙΔΙϹ ČΤΟΥΑΤΤΗ ΠΟϹΕΙΔΩΝΙ ΕΠΗΚΟΩ 5 ΕΥΧΗΝ

Κοβελλίς δις τοῦ Ἀττῆ Ποσείδωνι ἐπηκόω 5 εὐχὴν.

Cf. a similar inscription in cemetery at Karamanli. Δάμας Μήνιδος Διφίλο[ν] θεῷ ἐπηκ[ό]ῳ Ποσείδωνε εὐχὴν.

No. 27.—Small rude stone, about one foot high.

ΠΟΛ ὩΝΙϹ ΣΩΙΠΑΟ ΥΤΩΝΙΕ Ι ΟΑΝΙΤΟΛΟΙ 5 ΤΟΝΕΥΚΗΝ sic

Ἀ]πο[λ]λωνιο- s Διλ Πλο- ὑταιν Ὑ.....
......τὸ λοι- 5 πὸν εὐκῆν.

Mr. Hicks suggests Ἠ[π][τ] | (φ)αν for the illegible epithet of line 3.

NOTES ON A TOUR IN ASIA MINOR.

No. 28.—House of Bey.

J. R. S. S.
W. M. R.
A. H. S.

Uz-baghche.

No. 29.—Base in graveyard—much weatherworn.

A. H. S.

"Εμμενίδης
'Αρχοντός
'Ατευκεύς
'Έμμενίδης

KACT
NACK
OPOC
OIKALHCONOMOI

5 IAT
IM
ICKEN

Κάστωρ [καὶ] "Ε- 
νας καὶ "Ατας 
ό Ποσ[ . . . . οί κλη[ρ]ονόμοι 
5 κ]ατ[εσκεύασαν 

"Ε]νας, compare remarks on No. 15.

KALOWISLAR.

No. 30.—Stone outside mosque.
Defaced relief. Inscription below.

A. H. S.

ΠΟΠΑΙΟΣΚΟΡΗΛΟΙΟΣ
ΑΒΑΣΚΑΝΤΟΣΚΑΙΚΟΡ
ΝΗΛΙΑΤΥΧΗΜΑΡΚΩ
ΚΑΛΠΟΥΡΝΙΩΒΙΡΡΙΩ
5. \textit{Eγγεικτώμων}
\textit{τουκασατοίων}
\textit{Μνημεσεκεν}

Πόπλος Κορυθλός
'Αβάσκαντος και Κορ-
νηλία Τύχη Μάρκω
Καλτνουρίω Βιρρίω
5. Εὐτυχῆ τῷ νῷ αὐ-
τῶν καὶ ἐὰντοῖσ
μνήμης ἑνεκεν.

6. έτοίς. Cf. No. 15 (b), line 1, ἀτοῦ. The form frequently occurs in inscriptions of the post-Augustan period. Cf. Meister-
hans, \textit{Grammatik der attischen Inschriften}, p. 69.

\textbf{Belenli (Olbasa).}

No. 31.—Stblē in front of mosque. The latter parts of the lines much obliterated.

A. H. S.
W. M. R.

\textbf{NIKANΔΡΟC}
\textit{MARPWT}
\textit{IOK T}
\textit{KICE, NK}
\textit{ΛΙΩΤΩΨΙΩΩ}
\textit{CIONLATH}
\textit{TIPOWN}
\textit{ECTHCAMN}
\textit{HMHC/}

Nikandros
Márko τ[φ] ν-
ω κ[ε] Τ[ατία γυνε-
κλ [κ]ε . . .
5 λ[ω] τῷ νῷ [κε]
Elo(ν)Λ[τ] τῇ [θυγα-
Parts of the above are taken from Mr. Ramsay’s copy.

**ISTANOZ (ISINDA?)**

No. 32.—Small stone, about two feet high, produced by a native.

Beneath a rude relief apparently representing a female figure.

ΕΡΜΑΙΣΤΡΟΣ
ΘΟΔΟΥΟΥΓΑ
ΤΡΙΜΝΗΜΗΣ
Χ ΑΡΙΝ

"Εμαί(ο)ς Τρο(χ)
όπων θυμα-
τρι μνήμης
χάριν.

Cf. Τροκόνδας 'Εμαίνου on an inscription from the supposed site of Cretopolis, published by Mr. Ramsay, Bull. de Corr. hell. vii. p. 268. See also C.I.G. 4367g.

Names in -ος are often thus contracted into -ις in late documents. Cf. Keil, Specimen Onomatol. Gr. p. 78.

No. 33.—In graveyard.

The stone is broken in two, and the fragments are a little distance apart.

W. M. R.
A. H. S.
NOTES ON A TOUR IN ASIA MINOR.

10 ΚΑΙΓΥΝΑΙΚΙΜΕΛΙ
10 ΤΙΝΗΚΑΙΚΟΙΡΙΛΑΗ
10 ΤῪΝΕΝΘΕΡΑΑΥΤΟΥ
10 ΕΑΝΔΕΤΙΣΕΤΕΡΟΣ
10 ΒΙΑΣΧΤΑΙΔΩΞΕΙ
10 ΤῪΝΟΛΕΙΧΑΦ

ΚΑΙΓΥΝΑΙΚΙΜΕΛΙ καὶ γυναικὶ Μελι-
ΤΙΝΗΚΑΙΚΟΙΡΙΛΑΗ τῖνῃ καὶ Κοιρίλλῃ
tῆς πενθερᾶ αὐτοῦ.
ΕΑΝΔΕΤΙΣΕΤΕΡΟΣ ἦν δὲ τὸν ἑτερὸν
ΒΙΑΣΧΤΑΙΔΩΞΕΙ βιάσθηκε δῶσει
ΤῪΝΟΛΕΙΧΑΦ τῇ πόλει ἃφ

ΑΒΥ ΦΑΡΑΔΙΝ ΥΑΙΛΑ (ΛΑΓΒΩΝ).

No. 34.—Large rock tomb, with sculptured lion, upon lid of sarcophagus.
(a) On lid.

W. M. R.
A. H. S.

(b) On face of tomb.

ΚΑΙΘΙΘ
ΕΣΤΑΙΕΠΙΣ
3 ΤΩΕΡΓΩΤΟ
ἹΜΙΕΙΩΒΦ

ΔΕΝΙΕΣΩΝ
ΣΤΑ ΟΕΠΙ Η
ΕΑΙΝΕΡΩ ΑΤΩ
ΦΚΑΙΤΩ ΑΤ
ΟΝΜΙΚΘ ΩΘΗ
ΧΩΡΙΟΧΦ
ΙΔΕ ΤΙΒΟΙΧΕΣΧΧ
ΤΛΕΤΙΖΩΝΕΤΙΓΡΑΥ

ἐτοὺς ἔς, Αὐρ Κε , . . . . [τὴν σόρον
κατεα[κειασθεν ἑαυτῷ
καὶ τῇ [γυναικὶ . . . . . "Αλλὰ δὲ οὐδὲν ἔχειν ἔσται ἐπισ[ενεγκεῖν
3 τῷ ἐρυγῷ τῷ [ τῷ ἵεροτάτῳ [τα
μιειῷ ἃ βφ [καὶ τῇ πόλει β] φ' καὶ τῷ [κατὰ
tοπ[οὶς μίσθῳ, τῇ [δὲ
γερουσία τῇ κηδομένῃ τῷ χωρίῳ ἃ φ'
ἐ[ι δὲ τῇ βουλῇ[ὐ[ς ἀλλο
ταῖς ἐτὶ ζών ἐπηγράψω.

ἐις = 215, which by the era of Cibym, is equal to 237 A.D.
ZIVINTKEWI.

No. 35.—On a stone lying by the side of a street, carved in a sunk panel.

ΗΒΟΥΛΗΚΑΙΟΔΗΜΟΣ
ΕΤΕΙΜΗΣΕΝΜΑΡΚΟΝ
ΠΛΑΝΚΙΟΝΑΕΛΕΓΑ
ΤΟΝΚΤΙΣΤΗΝΚΑΙΦΙΛΟ
ΠΑΤΡΙΝ

Ἡ βουλή καὶ ὁ δῆμος
ἐτέλεσεν Μάρκον
Πλάνκιον Δέλεγα
τὸν κτίστην καὶ φιλό-
πατρίν.

For a similar decree in honour of the wife of this M. Plancius see No. 36.

ZIVINTKEWI.

No. 36.—Square pedestal, 4 feet high.

ΗΒΟΥΛΗΚΑΙΟΔΗΜΟΣ
ΕΤΕΙΜΗΣΕΝΙΟΥ
ΛΙΑΝΧΛΙΔΗΝΥ
ΝΑΙΚΑΜΑΡΚΟΥ
ΠΛΑΝΚΙΟΥΛΕΛΕΓΟ
ΣΩΦΡΟΝΑΚΑΙΕΝΑΡΕΤΟΙ

Ἡ βουλή καὶ ὁ δῆμος
ἐτέλεσεν Ἰου-
λιαν Χλίδην γν-
ναίκα Μάρκου
Πλανκίου Δέλεγος
σώφρονα καὶ ἐναρέτον.

For M. Plancius, cf. No. 35.
No. 37.—Part of a small relief. The lower three-fourths of a female figure, closely draped.

ΔΙΟΝΥΣΙΟΣ ΔΙΟΝΥΣΙΑ
ΔΙΑΕΙΜΗΝΗΣ ΤΟΥΜΗ
ΜΗΣΧΑΡΙΝ
Διονύσιος Διονυσία-
δι 'Αειμήνης του μνή-
μης χάριν.

Andya (Andeda).

No. 38.—Inside mosque. An oblong marble slab. On top, a surface of polished marble with device in the centre.


On side

† ΤΟΥΑΓΙΟΥΚΩΣΤΑΝΤΙΝΟΥ †
ΚΕΤΙΚΑΓΙΑΣΕΛΕΝΙΚ

On front face

ΕΥΧΙΦΙΛΙΠΟΝ ὙΜΕΝΥ

ΑΜΙ

† Τοῦ ἁγίου Κωσταντίνου †
κε τῆς ἁγίας Ἐλένης,

'Ευχὴ Φιλίπον (Κ)ομεν(ι)ου
'Αμη


Foula (Pogla).

No. 39.—On a pedestal in the graveyard near Foula.

ΣΩΕΙΜΟΣΚΑΙ
ΣΑ
Τ

Σωσίμος καὶ
Σα...
Λ. Η. Σ.
W. Μ. Ρ.

ΗΒΟΥΛΗΚΑΙΟΔΗΜΟΣ
ΕΤΕΙΜΗΣΕΝΑΥΡΗΑΙ
ΑΡΜΑΣΤΑΝΣΙΝΚΑΙ
ΤΕ\ ΤΙΑΝΜΕΛΟΝΙΟΣ
3 ΑΡΤΕΜΕΟΥΣΓΥΝΑΙΚΑ
ΣΩΦΡΟΝΑΓΕ ΝΟΥΣ
ΤΟΥΠΡΩΤΕΥΟΝΤΟΣ
ΙΕΡΑΣΑΜΕΝΗΝΗΡΑΣΒΑ
ΣΙΛΙΩΣΩΔΗΜΙΟΥΡΓΗ
10 ΣΑΣΑΝΑΡΧΙΑΙΡΑΣΑΜΕΝΗ
ΚΑΙΠΑΝΤΑΤΑΕΠΙΤΟΥΤΟΙΣ
ΝΕΝΟΜΙΣΜΕΝΑΠΟΙΗΣΑ
ΣΑΝ ΤΟΝΔΕΑΝΔΡΙ
ΑΝΤΑΝΕΣΤΗΣΕΝΑΥΡ
15 ΑΡΤΕΙΜΙΑΝΟΣΔΙΛΕΙΤΡΙ
ΑΝΟΣΑΡΤΕΙΜΑΣΟΑΝΗ
ΑΥΤΗΣ

'Ἡ βουλή καὶ ὁ δήμος
ἐτειμήσεν Ἁυρηλί[αν]
Ἀρμ[α]τόταν, [τ]ὴν καὶ

5 Ἀρτεμέοις γυναῖκα
σώφρονα, γένους
τοῦ πρωτεύοντος,
ἰερασαμένην Ὁρᾶς βα-
σιλίδος, δημιουργή-

10 σασαν, ὕρχιαιρασαμένην,
καὶ πάντα τά ἐπὶ τούτοις
νενομισμένα ποιήσα-
For a defective copy of the first ten lines by Schönborn, see C.I.G. 4367f.

Line 10, ἀρχαιοπαραμένην. Compare a companion inscription from Foula, published by Mr. Ramsay, Mittheilungen, x. p. 335. Line 5, ἀρχαιόποιος.

KARIBTCHI.

No. 42.—Square base in front of a house in the village, Small relief, of two figures.

| ΔΑΜΑΣΤΗ | Δαμᾶς Τη........τ]οῦ |
| ΟΣΑΙΠΟΙΣΕΝ | 'Οσάει (ε)ποίησεν |
| ΚΑΛΛΙΟΠΗΤΩΟ | Καλλιόπη τ(οῦ) 'Ο- |
| ΣΑΕΙΤΣΥΝΑΚΙ | σιά τη γυνα(ι)κι |
| 5 ΜΝ-Μ-ΕΧΑΡΙΝ | μνήμης χάριν, |
| ΚΑΙΕΑΥΤΩ | καὶ εαυτῷ. |


KESTEL.

No. 43.—In graveyard on hill, one hour to the north-east.

| ΗΒΟΥΑΗΚΑΙΟΔΗΜ | 'Η Βουλί] καὶ ὁ δῆμ[ος |
| ΕΣΕΙΜΗΚΑΝΓ-ΟΥΛΑ | ἵτειμησαι Γ(αῖτοι) Οὐαλ- |
| ΕΡΙΟΝΙΟΥΛΙΑΝΟΝΙΟΥΝΟΡΑ | ἱριον Ἰουλιανὸν Ἰούνορα |
| ΗΡΩΑΤΟΝΕΑΝΔΡ | ἦρωα. Τὴν δὲ ἀνδρ[ι- |
| 5 ΑΝΤΑΛΑΣΘΕΣΠΗΝ | 5 ἀντὰ ἀνέστησεν ἢ |
| ΜΗΘΡΑΥΤΟΥΑΥΡ | μήτηρ αὐτοῦ Λύρ· |
| ΜΑΡΚΙΑΜΗΤΡΩΝ | Μαρκία Μητρών- |
| ΣΙΑ ΛΟΥΔΗΜΗΤΡΙΟΥ | (δ)ου Δημητρίου |
| ΦΙΛΟΣΤΡΩΤΙΑΣΚΑΙ | φιλοστρώτιας καὶ |
| 01 MNHM ΗCXAPIN | 10 μνήμης χάριν. |

H.S.—VOL. VIII.
NOTES ON A TOUR IN ASIA MINOR.

SITE TO WEST OF GULDE CHIFLIK.

No. 43.—Two large architectural fragments.

(α) ΜΕΝΑΝΔΡΟΣΤΡΑΥΠΛΟΥΤΩΝΙΚΑΙΚΣ ΠΕΥΧΗΝΕΚΤΩΝΙΔΙΩΝΑΝΕΘΚΕ

Μένανδρος ΤραύΠλοτον Καὶ Κόρη ευχὴν ἐκ τῶν ἱδίων ἀνέθηκε.

No. 44.—Rude late relief. Two figures. Line 5 is cut on the field of the relief.

5 ΕΙΣΕΑΥΤΗΝ

......οὐν Κόλαινος ἀνέθη-

κε τοῦτο τὸ <ν> μηνεῖο-

ν Ἀμμα τῇ θυγατρὶ μνήμης

χάριν καὶ εὐνολας τῆς

eīς ἐαυτῆι.

Line 5. Apparently a scribe’s blunder for ΕΑΥΤΟΝ.

No. 45.—Fragments of panel of a sarcophagus.

(a) ΚΕΡ ΤΑΥΤΗ ΜΟΙΧΟ ΘΗΕΙ

(b) ΘΝΕΟΡΟΝ ΑΗΡΟΝΟ ΚΟΛΟΥ

These two fragments may perhaps be fitted together thus:

[ὁ δεῖνα ἀνέθη-

κερ 

τὴν κορὸν]
Taughtv. Tois κληρονόμοι
muoi o[υκ α]kolou-
θήσει.

Tois κληρονόμοις κ.τ.λ. a translation of the ordinary Latin
formula, 'Heredem non sequitur.'

Cf. Rev. Archéologique, N. S. xxx. p. 51, an inscription at
Smyrna, Kai toúto to μνημον κληρονόμω o[υ]k akolouthísei.

HADJILAR.

No. 46.—Small sepulchral relief in wall of a fountain
opposite the mosque.

ζω οι
\[\begin{array}{c}
\gamma /
εποιήσ.
\gamma
οῦγα
\end{array}\]

Relief. Three
figures.

ΤΡΙΜΝΗΜ

Ζω[σιμ]ός
... εποιήσ.
[ε ... τῆ]θυγα-
τρι μνήμ.
[ης χάριν].

YARIKEWI.

No. 48.—In graveyard.

1 ΑΒΑΝ[1]
ΟΙΣΠΑΡΩΙ
ΚΟΙΣ....
............
5 ...........
..... ΙΤΩΝ
...... ΜΕΓΑΛΩΝ
ΒΑΣΙΛΕΩΝ
10 ΚΑΙΠΟΥΛΙΑ

[Δουκίφ Σεπτι]
[μιφ Σεουήρφ]
[Εσεβει Περτινα-
κι και Μάρκο]
[Αρηλλόν Αντωνένφ]
[Σεβάστοις μεγίστοις]
[Armákoi]
[Αδίαβηνί]
[κ]οις Παρθι-

s 2
NOTES ON A TOUR IN ASIA MINOR.

ΔΩΜΗΝΗ
ΜΗΤΡΙΚΑ
ΣΤΡΩΝ
κοίς.[καὶ Π.
Σεπτυμῖο
5 Γέτα......
......]τῶν
μεγάλων
βασιλέων
10 καὶ Ἰουλία
Δόμη
μητρὶ κα-
στρων.

The inscription was written between the elevation of Caracalla to the empire (198 A.D.) and that of Geta (208 A.D.).
Cf. O.I.G. 4371.

ELLES.

No. 49.—In graveyard.

[Ἡ βουλῆ καὶ σ]
[ἄνθις ἐτείμησαν]
Ἀντωνεῖνον
Μενεότισι
Σαῦλανδρόω
Παλαιομείδος
Λογιλαχάσα
Ποξριματών
Μαμιλιουλόω
Γούπρατῆς
Αχθεισίτου
Καλαγγονοθε
Τοῦνόσδια
Βίου

YARISLII.

No. 50.—Square stone inscribed on its four faces, supporting one beam of porch of mosque.
Side A.

I NUNCOIPIAPTATELEIDAIHMWNKAIIEIC
ORIONODHEGEI PRAZERCEPTAKA
TANOYMM-KETITRUXECEAYTON
sic Ζ ΕΠΙΤΕΥΖΗΧΥΤΕΑΜΕΜΠΤΩΣΩΝΑΝΕΠΙ
5 OYMEIC

Side B.

ΙΣΚΑΙΑΜΗΧΑ ,ΣΤΟΟCA
ΥΛΗΝΗΝΠΡΑΣΕΙΟΕΟΟΥΚΕΑΑΑΑΑΑΑΝΑΙΝΟΝ
ΕΙΝΟΝΔΕΕΙΕΡΙΝΕΠΧΕΣΘΑΙΑΙΓΨΝΑΔΙΚΗΝΔΕ
ΓΓΓΔ ΙΟΛΑΚΤΙΖΕΙΠΡΟΚΚΕΝΤΡΑΠΡΟ
10 ΝΤΙΑΚΥΜΑΤΑΜΟΧΘΕΙΣΩΙΧΘΥΝΕΝΠΕΛΑΓΕΙ
ΗΤΕΙΜΗΣΠΕΥΔΕΤΙΡΑΖΙΝΟΥΣΟΙΧΡΗΣΙ
ΟΝΕΣΤΙΘΕΟΥΣΒΙΑΚΑΣΘΑΙΑΚΑΙΡΨC
-ΛΑΓΓ ΙΟΛΜΗΔΕΣΥΦΡΙΚΤΑΝΘΕΙΜΗΔΑΝ
ΤΙΑΔΑΙΜΟΝΟΣΕΡΦΧΟΥΠΑΝΤΑΦΡΟΝΕΙΝΟΤΗΘΕ
15 ΓΑΡΟΝΗΣΙΜΟΝΕΣΤΙΝΑΠΤΟΥΟΥΘΟΥΟΥΔΟΔΟΝ
-ΙΝΣΤΕΙΧΕΙΣΚΕΡΔΟΣΤΙΚΟΙΣΤΙΝΑΠΑΥΤΗΣ

Side A.

'Ονω σοι πάντα τελεί δαμών και εις
όρθον όνημει. Πράζεως πάντα κα-
tά νοῦν, μηκέτι τρύχε σεαυτόν.
'Επιτεύθηγος ού τε ἀμέμπτως οὖν ἀν ἐπι-
5 θυμεῖς.

Side B.

-ς καὶ ἀμήχανα
Β'ούλημν ἢν πράσσεις θεός οὐκ ἐὰν ἀλλ' ἀνάμεινον.
Δ'εισίν δὲ εἰς ἑρίν ἐρχεσθαι καὶ ἀγώνα, δίκην δὲ.
γγηγ' ιδ' οὗ Λακτίζεις πρὸς κέντρα, πρὸς[8
10 ἄντα κύματα μοχθείς. ΣΤ' Ἰχθὺν ἐν πελάγει
ξητεῖς, μὴ σπεύδε τι πράξων. ΣΟ οὖν σου χρησι-
μὸν ἐστι θεος διώσας<σ>θαὶ ἀκαίρως.
17 ΝΟΔΟΝΟΡΜΑΣΘΑΙΚΑΙ

18 ΞΕΕΙΝ uncut  ΞΕΕΕΕ uncut
ΑΜΒΑΙΝΕΟΥΜΕΛΛΕΙΣ ΚΟΙΣΧΤΑΙΑΜ

20 ΟΝ ΟΡΟΝΓΑΡΣΟΙΟΡΑΜΣΙΝΟΜΕΤΑ
ΤΑΔΕΕΣΤΑΙΦΟΝΤΟΝΤΕΦΟΝΟΝ
ΝΟΝΤΑΔΕΟΡΑΣΕΙ

Side D.

25 ΗΧΥΧΑΒΟΥΛΕΥΟΥΚΑΙΟΙΔΕΟΧΕΟΘΕΜΕΝΟΥΕΙ
ΓΓΓΕΕ ΚΑ
ΕΙΣΙΚΑΛΑΙΠΡΑΞΕΙΣΤΕΥΔΕΣΕΧΡΗΜΟΔΟΥΔΑΔΑ
ΕΚΦΕΥΖΗΓΑΡΝΟΥΚΟΥΧΑΛΕΠΗΣΠΑΝΤΩΝΔΕ
ΚΡΑΤΗΣΣΙΚΑΙΤΟΝΑΛΩΜΕΝΟΝΕΝΕΙΗΩ

30 ΡΗΣΕΙΝΘΕΟΣΟΛΑΔΑ

Side C.

γ]αγ[η] iόσι  Μηδέ συν φρικτά νόει μηδὲ ἀπτιὰ δαλμονος ἐρχον. Πάντα φρονεῖν οὐθέν
γάρ οὐσιμον ἔστιν ἀπ' αὐτοῦ, οὐδ' οὖν ἢν στείχεις, κέρδος τι σοι ἔστιν ἀπ' αὐτῆς.

Side D.

25 ὉΣΣΑΘΕΛΕΙΣΠΡΑΞΕΙΣΕΥΡΗΣΕΙΚΟΚΚΑ . . . ΜΝΑ
ΕΝΧΕΙΡΙΖΕΝΕΘΑΡΧΗΣΙΑΣΠΑΝΤΕΣΚΕΙΝΤΕΟΙΜΑ

30 ΤΗΣΕΙΝΘΕΟΣΟΛΑΔΑ

Side C.

τήν ὄντων ὁμμάσθαι καὶ
...σειν. σσι
ἀμβαίνει οὐ μέλλεις, [τάδε γάρ] σοι ἔσται ἀμ-

Side D.

"Ο[σσα]θέλεις πράξεις, εὐρήσεις οὔσα [μερί]μα[σ]
Ἐν χειρὶ, ἐστίν θεοῦ ζωῆς, πάντων ἐστίν ἐν ζωῆς.
"Ήσυχα βουλεύον καὶ σοι θεὸς ἡγεμονεῖ,
γηγος' καὶ
Εἰς καὶ καλι πράξεως οπλίζω σε χρη[σ]μός ὀδ' αὐθὴ
Ἔκεφυτὴ γάρ νοῦσον χαλέπης, πάντων ἄν 
κρατής[ε]ς. Καὶ τοῦ ἀλώμενον ἐν ξενίῃ ἄρ-

ηὲ εῖν θεὸς αὐθὴ.
In Arundell's time, the stone stood against a wall, and he could only copy sides A and D.\(^1\)

Side C is very much defaced, and difficult to read.

For a series of γρώματα μυοῦστιχοι (in iambics) very similar to this, cf. C.I.G. 4310, addenda.

No. 51.—In graveyard.

A. H. S.
W. M. R.

1 ἘΤΟΥΞΕΙΩΜΗΝΟΣΑΡΤΕΜΙΕΙΟΥΓΕΡΟ
ΣΑΡΤΕΜΩΝΟΣΚΑΙΜΥΡΕΙΝΗΝΑΝΑΣ
2 ἈΠΟΔΕΙΞΑΜΕΝΟΥΔΙΑΤΗΚΕΝΟΤΗΤΟΤΕΛΕ
ΙΟΥΠΡΟΕΠΑΝΤΑΗΩΝΚΑΙΦΥΕΙΝΑΤΙΕΠΙΛΗ=*

1 Έτους σιθ', μύρος Αρτεμισίου, Σύρος Αρτέμωνος
καὶ Μυρσίνη Νανίς . . . . . .
2 ἀποδεξαμένου διὰ τῆς νεότητος τελείου πρὸς
πάντα ἥθη καὶ φύσιν, ἄνεπιλήπτου.

These two lines, which are incomplete on the right, are inscribed on a large architectural fragment, doubtless the cornice of a heroon, erected by Syrus and Myrsine to their son (!), whose name is lost. ἀνεπιλήπτος is given by Liddell and Scott, as used by Aristaeus (450 A.D.) in the sense of 'never to be forgotten.' One would expect ἀνεπιλήπτου, 'blameless,' reading the inscription: ἀποδεξαμένου διὰ τῆς νεότητος τελείου πρὸς
πάντα, ἥθη καὶ φύσιν ἀνεπιλήπτου; but the stone hardly admits this reading. \(σιθ' = 219 = 135\) A.D.

KAYADIRI.

No. 52.—Sarcophagus in main street of village.

A. H. S.

ΕΛΠΙΣΕΛΛΔΟΣ
ΜΗΝΙΙΤΡΠΙΧΩΥΩ
Ο ΓΛΑΥΚΥΤΑΤΩΝΑΡΙ
ΚΑΙΕΑΥΤΗΡΝΗΣ
ΡΩΝΚΑΤΕΚΙΚΕΛΕΝ

\(^1\) Arundell, *Dict. in Asia Minor*, ii. p. 116; C.I.G. 5956 b.
"Ελπις Ἀλύσιος
Μήνιδι Τροφίμου
γόνος ἄνδρι
καὶ ἑαυτῇ τὴν σο-
ρὸν κατεσκέυασεν.

No. 53.—Stèle built into a house in the Bazaar.

ENACPOPIAIOY
ΓΥΝΗΚΑΙΠΟΠΑΙ
ΟΧΔΙΚΑΙΜΗΝΙC
ΟΙΑΔΕΛΦΟΙΑΝΕC
ΤΗΣΑΝΤΟΙCΓΟΝI
ΕΥΣΙΜΗΜΗCΧΑΡΙN

"Ενας Ποπλίου
γυνὴ καὶ Ποπλα-
ος δις καὶ Μήνις
οἱ ἀδελφοὶ ἀνέσ-
τησαν τοῖς γονι-
εῦσι μνήμης χαίρω.

"Ενας, cf. No. 15.

No. 54.—On a small altar, lying in the Bazaar.

DIEIKAIACAPI
Διεί Καίσαρι.

No. 55.—Built into a house adjoining the Bazaar.

№56.—Built into a house at corner of Bazaar. In part
concealed; but the missing parts were communicated by a
Greek living in village.
'Ετούς τελθ' Τρόφιμος γ' τοῦ Παπίου κατεσκεύασε (ὁ) αυτῷ καὶ τῇ γυναικείᾳ αὐτοῦ Λύρῳ Ἀμμία Ζωσίμου τὸ ἀντέιον.

τελθ' = 339 = 255 A.D.

No. 56a.—Built into a house in the Bazaar.
NOTES ON A TOUR IN ASIA MINOR.

No. 57.—Built into a wall near the Bazaar.

A. H. S.
W. M. R.

ΧΕΡΕΤΕΠΑΡΟΔΕΙΤΑΙ

Relief.—A man on horseback, and a small figure in front.

ΛΥΡΕΙΡΗΝΑΙΟΣΕΙΣ
ΤΡΑΙΩΝΗΣΕΣΤΡΑ
ΤΕΥΣΕΤΟΕΝΔΟΞΩΣ
ΠΟΛΛΟΥΣΩΛΕΣΕΝ
ΣΤΑΣΙΑΙΧΙΡΩΝΕΣΤΕ
ΛΕΥΘΣΕΝΕΝΑΥ
ΚΙΑΛΙΩΡΟΙΣΕΙ
ΔΙΩΒΑΝΝΑΤΩΙ
ΔΕΛΠΟΙΑΤΟΥ
ΠΑΠΙΑΣΚΑΙΣΙΜΑ
ΙΑΣΟΙΑΠΟΛΑΙ
ΝΙΟΥΤΟΥΣΥΡΙΧΕ

χέρετε παροδειται

[Α]υρ' Ειρηναίος εισ-
τρατιώτης εισ-
τρατιώτης τεύστο εινδόξως.
5 πολλοὺς ὀλεσεν.
στὰς διὰ χιρῶν ἐτε-
λεύτησεν ἐν Δυ-
κία Διμύροις εἰ-
διώθθανάτω. Ο[α-
10 χελποι αὐτοῦ
Πατίας καὶ Τειμ-
λίας οἱ Ἀπολλο-
νίου τοῦ Συρίχ[ος
[ανίστησαν μνήμης
[χάριν.]

Line 4, ἐστρατευόμετο, cf. No. 10, line 10, ἦργάζετο. Line 2,
εἰστρατιώτης. An example of the introduction of a vowel
before a double consonant [cf. Ismir = Smyrna, etc.]. So

The meaning seems to be that Eirenaeus slew many of his
enemies, and finished by dying himself in hand-to-hand combat.
I have failed to find any special warfare in which this veteran
met his death. Lycia had been made a Roman province by
Claudius, on account of intestine quarrels, and it doubtless
remained a very wild region.
The following inscriptions, copied during this journey, have already been published elsewhere, from our copies.

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<td>**</td>
<td>** 1368.</td>
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Where the initials are quoted, the inscription has only been seen by the observer indicated.
VASES REPRESENTING THE JUDGMENT OF PARIS.

(Note.)

With reference to the plate and the amphora with representations of the Judgment of Paris, published in the last number of the Journal, Professor Milani, Director of the Museo Greco Etrusco at Florence, kindly sends me the following note:—

"Il piatto fu di me acquistato pel Museo di Firenze insieme con tutta la collezione Spannochio Sergardi di Cortona e non esattamente di esso proviene dagli scavi fatti presso l'ipogeo di Camucie. Riguardo all'anfora, essa entrò nel Museo insieme con molti altri vasi a f. n. (corinzi ed attici arcaici) e vasi di bucchero trovati dieci o dodeci anni or sono alle Pescie Romana."

By some mistake I had understood Professor Milani to say the provenance was unknown.

Jane E. Harrison.
EXCAVATIONS IN GREECE, 1886—1887.

The following list enumerates the chief places in Greece where archaeological investigations are now, or have very recently been carried on, namely, Athens, Piræus, Eleusis, Oropus, Thoricus, Sicyon, Mycenæ, Ptoos, Elateia, Orchomenos, Dimini near Volos, and in the islands of Delos, Thasos, and Cephalonia, to which Tiryns, Olympia, and Epidaurus should be added, although at these places, for the present, the works have been discontinued. There is also the expectation that the French examination of Delphi will be shortly resumed.

In Athens very important results have been obtained. First in interest is the ancient temple on the Acropolis which, although some of its foundations were visible even in 1845, has been practi-
cally discovered and the discovery energetically followed up by Dr. Dörpfeld. The position of the temple is shown on the sketch-plan (fig. 1) which accompanies this paper. A careful plan of the site and the foundations, and a description, has been contributed by Dr. Dörpfeld to the Mittheilungen in the first part for 1887 (see p. 337, and plate). A plan of the restored temple is given by him in the Antike Denkmäler of the Kaiserlich Deutsch. Archæol. Institut, band 1, 1887.

I have not yet been able to devote sufficient time to go into the architectural evidence of the restoration which Dr. Dörpfeld has made from a diligent combination of scattered fragments found in the Cimonian wall and various parts of the Acropolis, and which he also supports by ingenious references to passages in the ancient writers; but I cannot but think that much will have to be considered before a final judgment can be passed on the exact restoration or history of this temple. It is, however, a most reasonable supposition that most of the archaic sculptures recently found were contained in it.

A very important discovery is that of the Calchotheke near the Propylæae, and towards the north-east. It seems to have been built earlier than the Propylæae of Mnesicles, and to be founded on walls of a still older structure, apparently those of a large cistern; for a drainage channel connected with the older structure has been solidly filled up by its walls. An inscription having reference to the Calchotheke was found in the excavations, and two bronzes in its immediate vicinity.

The true access to the grotto of Aglauros has been found where marked on the sketch-plan, so that the stair-case a little to the east of it, which, though itself evidently of more recent construction, had generally been thought to follow the old direction, has been proved to be of Turkish or medieval work.

Around the Erechtheum the ground has been almost entirely ransacked and the rock exposed to view. This operation has been rewarded by the discovery of the archaic statues which have become so famous, and by the discovery of some foundations of buildings, of one especially of great solidity, as the sketch-plan will show, and others of a slighter and domestic character. There are also a few remains which will merit careful study, due west of the Erechtheum in the place where probably the Arrephori had their dwelling. In the Ephemeris Archæologiæ of 1886, p. 73, is an account by Cavvadias of the archaic sculptures, and also in the Practica of 1886, p. 11. The exposure of the back of the Acropolis wall to the north and north-east of the Erechtheum, where the wall rests upon drums
of marble columns, shows that the lower courses were constructed
in great haste, whilst above them a wall of very carefully squared
and jointed masonry was subsequently erected. It is into the
latter that the entablatures of the original Parthenon (as I still
must hold, notwithstanding Dr. Dörpfeld's desire to attribute them
to his 'ancient temple') have been inserted. The appearance of
these lower courses seems therefore to confirm the theory of their
Themistoclean construction during the crisis so well-known.

A very deep excavation has been made at the south-east angle of
the Parthenon, nearly forty-feet below the upper step of the temple.
The architectural results obtained have been the recovery of some
very curious materials—fragments of pre-Persic architecture—some
of which must have belonged to the ancient temple, and others no
doubt to the earlier Parthenon as well as to other buildings. One
fragment is remarkably curious, namely of poros stone, apparently
the drum of a column with twenty or twenty-four Doric flutes
covered with the usual fine stucco of the early period: but the
flutes twine spirally up the column—an arrangement with which
we are familiar in very late Roman work, but which seems to be a
solecism in Greek architecture of an early period: and this fragment,
found in company with pre-Persic remains, was certainly thrown
into the place where it was found at least as early as the time of
Pericles. One of the architectural fragments is of a Doric cornice
fully coloured, in which the guttae stand out white, having been
formed of white stone and inserted into the mutules like so many
pegs. Some pieces of sculpture were also found which are preserved
in the Museum.

Near the extreme east end of the Acropolis some walls of a large
building have long been visible. The site has now been cleared and
some marble fragments of columns have been found, and of a cornice
with extremely peculiar mouldings. The execution, however, shows
it to be a work of the best period. This building abuts against a
portion of very ancient walling of polygonal masonry which formed
once the outer defence of the Acropolis; filling up a weak place in
the rock. This wall has been laid open on both sides.

All the above-named works have been undertaken at the cost of
the Athenian Archaeological Society. In the lower town, under the
auspices of the German Archaeological School, search has been made
for the ancient Agora in the valley or rather gentle slope lying
between the Pnyx and the Temple of Theseus. Nothing of any
importance has been discovered excepting that in the part of the
excavation nearest the Pnyx an enormous depth of earth had to be
removed; which seems to have been washed down by the rains.
from the Pnyx itself, confirming an opinion which had already been advanced by an American archaeologist, that originally the Bema of the Pnyx was the centre of a theatre-shaped cavea which was upheld by the wall of massive stones, of which part still exists, but which was originally very much higher than at present.

Also, in the Dionysiac Theatre, an excavation conducted by the Germans has exhibited a wide and deep channel resembling a drain in front of the lowest row of seats and concentric with them. Similar channels have been found in other theatres, for instance, Epidaurus, Oropus, and lastly, Sicyon. At Epidaurus, however, the depth is not great. The very great area given to the section of this channel in the other instances is difficult to explain if merely

intended for the discharge of rain water; but it could also have been used in fine weather, and during the performance of a play, as an underground and concealed passage from one side of the stage to the other.

At and around the temple of Jupiter Olympus a good deal has been done. An accidental cutting to improve the road on the north side of the Peribolus disclosed a portico of which the plan can be perfectly recovered, as well as the pedestal and base of its columns and antae, which formed a sort of Propylaea ranging with the east end of the temple. There was probably a similar portico westwards, but whatever existed there has been entirely cleared away. I give on fig. 2 a plan of this portico, which, from the style
of the architecture, may with the greatest probability be assigned to the time of Hadrian. It was never completely finished. Near it are the foundations of pedestals of statues and parts of the pedestals themselves with inscriptions upon them were found near them.

Near to this portico as shown on the plan are the foundations of a building evidently of an earlier epoch, which are formed of segments of the drums of large columns unfluted and of poros stone. The diameter of one of them is not less than seven feet ten inches. It can hardly be doubted but that they are parts of Doric columns prepared by Peisistratus. An examination of the temple itself has shown that one of the isolated standing columns rests upon a pile of complete drums of similar material and diameter, and probably some of the other columns were supported in the same way. Some excavations for the purpose of determining the plan of the temple itself have been carried on by the Society of Dilettanti under my direction, and have resulted in proving that the temple was octa-style instead of deca-style, as generally supposed. The foundations have been much uprooted by the searchers for building stone in past times, but amply sufficient has been found for recovering the complete plan of Antiochus' temple, and also some interesting particulars respecting the earlier foundations. It is remarkable, however, how very few fragments of the superstructure, excepting drums of the external columns, have been brought to light, and absolutely no sculpture.

A little more clearance has been made in the interior of Hadrian's stoa, where a fine Roman mosaic was discovered two years ago. See Practica, 1886.

The Practica of 1886 gives a description, page 63, and also a plan, of the slip or docks of the port of Zea; and connected also with the Piraeus is a paper in the Bulletin de Correspondance Hellenique for 1887, p. 129, on the fortifications &c., of the harbour, by M. Barnay.

The most important investigation out of Athens has been that of the temple at Eleusis, see plan in Practica 1885 by Dr. Dürpfeld, and in the same volume is a description by the Ephor Philios who superintended the work; p. 64. Since that year the whole of the Peribolus has been excavated, and a stoa and an apsed structure, which has been named the Bouleuterion, has been found between the church shown on the plan and the gate marked B, but little else of importance in that part.

The most conspicuous objects in the interior of the temple itself are the shafts of columns four and a half feet in diameter of Eleu-
sinian stone, of some of which the lower drums are standing. These
are marked on the plan by the numbers 1, 2, 3, &c. They seem to
belong to a comparatively late period and to be of Roman construc-
tion. The traces of the pre-Persic temple, which are marked in red
colour on the plan, can be very clearly made out. It did not,
however, occupy much more than one quarter of the area finally
covered, and there are also evident traces of a subsequent recon-
struction; in which perhaps the columns of the pre-Persic temple
may have been re-used; which extended the building considerably
towards the north-west; these are marked by the letter \( \beta \) on the
plan. The great and celebrated work of Ictinus, by which the area
of the construction which immediately preceded it was nearly
doubled, is represented on the plan by three square spaces in the
lower left-hand corner of the plate, where solid piers were found.
These have been since covered up, but other traces of a corresponding
size cut in the rock, which were subsequently discovered, are left
in evidence. They occur in the continuation of the line \( \delta \ 3' \) and
in the parallel line passing through the \( \delta \) of the plan. The inter-
columniation was upwards of twenty-eight feet, so that no doubt
the architraves were of timber. Besides the above there are some
traces sufficient to show that even the pre-Persic temple, referred to
above, was not itself the original foundation.

In the *Ephemera Archaiologike* for 1886, p. 188, is printed a
curious inscription, giving instructions to an architect \( \Phi^{\alpha} \alpha^{\gamma} \rho \rho \),
relative to the supply of stone from Pentelicus, Aegina, Piraeus, and
the local stone of Eleusis for the use of the temple.

Near the summit of the Acropolis of Mycenae the Athenian
Archaeological Society have found the remains of a building
resembling that excavated by Dr. Schliemann at Tiryns, having a
strong confirmation of a very early date, because a Doric temple has
been founded upon a portion of the site, subsequently to the
destruction of the older building.

At Corinth the whole plan of the temple has been laid open and
found to have been built upon foundation lines cut in the rock.
The temple, shown on the accompanying fig. 3, was peculiar, having
been distinctly double; with entrances and pronai both east and
west. A careful plan by Dr. Dörpfeld is given in the first part
of the *Mittheilungen* of 1887, and there is a description, also by him,
at page 297 of the preceding number. I took the levels of the
western stylobate of this temple, and of the contiguous portion of
the south flank, and found that a curvature had been given to the
horizontal lines amounting to a rise in the centre of the front
of 0.70 foot (not quite \( \frac{3}{2} \) of an inch) in a length of about seventy
feet, or one part in 1000. This was probably one of the earliest experiments in this direction. Afterwards it was found desirable to make the 'adjection,' as Vitruvius calls it, more considerable. In the Parthenon it is one in 400. There was a corresponding rise from the south-west angle towards the east extending a short distance along the flank; but the general line of the flank appears to be level. In this respect the temple resembled that of Neptune at Paestum.

The work of the Athenian Archaeological Society has been very successful at Oropus. A plan of the Amphiteatre in the Practica of 1885 shows what had then been found. During the last autumn a very important extension of the excavation has been made to the right hand of what is there shown, and extremely interesting remains of a theatre has been discovered. Some account of this has been given in the Mittheilungen of 1886, p. 328. By these excavations a considerable portion of the Proscaenium with small Doric columns, still erect, has been found, together with the orchestra and with five chairs for the dignitaries level with it. The actors also were clearly on a level with the orchestra.

A drain channel similar to that at the Dionysiac Theatre at Athens has already been noticed. Two valuable inscriptions were found on friezes lying outside the Proscaenium wall recording that one of the Agonistae built the Proscaenium and the Pinakes, and another, which belonged to the outer architrave, refers also to some donor. The two are:

\[\text{anonethsea} \text{tostoproskenionkaitouysin} \text{akas thenskhennkaitagur} \text{[muata} \]

The grooves in the stone between the columns of the Proscaenium for inserting the Pinakes still remain in their original places. The caves has not yet been excavated.
Neither at Olympia nor Tiryns has anything fresh been done recently. During the autumn a Roman structure of no particular interest was found at Epidaurus, but the workings there were shortly discontinued.

At Orchomenos Dr. Schliemann has further explored the domed building resembling the Treasury of Atreus at Mycenae, and two other similar structures have been found; one in Mazarakata of Cephalonia; and the other at Dimini near Volo, where the Athenian Archaeological Society have also found some very curious gold ornaments.

The researches of the French Archaeological School are being continued at Delos, where the general plan of the temple of Apollo and of the sacred Temenos has been established. A plan by M. Nenot has been published in a work entitled Les Archives de l'Intendance Sacrée à Delos, par Théophile Hombolle, Paris, 1887. Also at Ptoos the site of the temple of Apollo has been found, together with some good specimens of painted architecture, as well as the sculpture of which full accounts have been given from time to time in the Bulletin, but there is much difficulty in exploring these ruins completely; owing to the Byzantine and other more recent buildings which occupy the site.

The work at Elateia has also been prosecuted diligently, and the last number of the Bulletin de Correspondance Hellenique, page 39, contains a very full and interesting account of the researches on the temple of Minerva Cronaia.

The French archaeologists have lately obtained leave from the Greek Government to resume their explorations at Delphi, discontinued since 1881.
The Committee of the American School have excavated at Thoricus a theatre, which is in many respects remarkable. The plan of the cavea is not, as usual, the segment of a circle, but more of an elliptic shape, and of rather irregular curvature. It was evidently a rough and provincial work. A small temple, probably of Bacchus, opens directly upon the scena.

The Americans have also commenced operations at Sicyon with very promising results; the primary object being the theatre. It occupies a large area, but it would be premature to give dimensions or any definite particulars. I am enabled, however, to give a rough sketch-plan showing what the excavations have already pointed out. Fig. 4.

Mr. Theodore Bent at Thasos has discovered a Roman triumphal arch and some pieces of sculpture. One of these, representing Hercules and the Lion, he considers to be the work of a good period. He has also found some inscribed pedestals.

F. C. Penrose.

April 29, 1887.
There are two directions in which there has been much good work to report from Greece during the last few months; the discovery of new antiquities, and the arrangement and exhibition in accessible places of those which were known before, the whole now profiting by the able direction of M. Cavvadias. All students of archaeology will be glad to hear that the excellent principle has been adopted of bringing together all the most important sculptures now on Greek soil in the new Central Museum at Athens: the only considerable exception will be in the case of the Olympian discoveries, for which a fine Museum has been built upon the spot. It is thus possible now for archaeological travellers to study the art treasures found upon any site in Greece at their leisure, while living comfortably at Athens; they will then be free, when travelling in other districts, to devote their attention to those questions of architecture and topography that can only be studied upon the sites themselves. In accordance with this principle, many sculptures from various sites have been brought to the Athenian Central Museum; and the arrangement of that Museum is now rapidly progressing. Among well-known works now exhibited there may be mentioned the heads of two heroes and the boar from the pediments of the temple of Athens Asea at Tegea, which we know to have been designed by Scopas; the archaic statues from Delos, including that dedicated by Nicanira, and the pedestal of Archermos, with the winged figure that high authorities now refuse to associate with it; and the statues found in the Greek excavations at Epidaurus before 1884, notably the pedimental figures of mounted Amazons, &c. Other and more recent discoveries have also been brought to the Museum; but these must be mentioned rather among the new results of excavation.

While we are expressing our gratitude to the authorities for thus facilitating the study of the objects in their charge, it may be as well to refer to one thing that does much to impair the
enjoyment that students and lovers of Greek art can now gain in the Central Museum. The pedestals and the large frames in which the most beautiful of the Attic grave reliefs are set are constructed of wood; and over its surface the brushes of a gang of those workmen who produce imitation marbling of the most gaudy description have been allowed to run riot. The result may be better imagined than described. It is obvious that it thus becomes impossible to duly appreciate the effect of the simple and delicate work that is surrounded on every side by these unsightly frames. Surely better pedestals might as easily have been obtained in the land of marble; or at least the wood might have been painted a neutral and inoffensive colour. It would be easy even now thus to restore a possibility of undisturbed appreciation to the works preserved in this unrivalled collection.

The Acropolis Museum is rapidly filling, though it receives only the objects found on the spot. It has also been arranged now in such a way that one can easily see and enjoy the most interesting works it contains. The largest hall is occupied by the statues found in February, 1886.

At Olympia no fresh excavation is being made, but the working up of the abundant material already found is still being vigorously carried on. Professor Treu is in charge of the work on the spot. An important acquisition to our knowledge of the topography is an inscription, proving that Herr Bötticher was right in identifying the south-west building as the Leonidaum. The building of the great Museum is now practically finished: it contains, as well as smaller rooms and galleries, a great hall, large enough to contain in their full length the pediments of the temple of Zeus. Here the German sculptor, Herr Grüttner, is employed in piecing together and erecting in their proper position all the statues and fragments that have been found. The arrangement adopted for the originals is that advocated by Prof. Curtius, which is certainly the most harmonious and imposing, whatever may be the technical arguments for and against it. The metopes are also being pieced together, in many cases out of a great number of fragments. The Hermes of Praxiteles is not yet finally put together and erected: but in choosing a position for this statue, due care will be taken that the light shall, as far as possible, fall upon it in the same way as in its original position in the Heraeum—a consideration that will be appreciated by all who have seen the wonderfully soft and delicate modelling of its surface.

The new discoveries of the past year are already in part known, for some of them are of such importance and interest that they
could not long remain in obscurity. Many sites have contributed their share, but it is the Acropolis that has yielded the richest and most varied results: these are now mostly in the Acropolis Museum. Two very archaic works there exhibited may perhaps be mentioned here, though, having been known since 1884, they do not take their place among new discoveries: for their extreme importance as the earliest specimens of pedimental grouping is hardly yet recognised. It is pointed out indeed in a paper by Herr Studniczka in the Mittheilungen d. deutsch. Inst. of 1886, but with a criticism that seems hardly convincing: the relief, though low in one of them, is well rounded, and does not seem to show any trace of wood technique. This pediment in low relief (one and a half inches) represents the fight of Heracles and the Hydra: the fitting of the design to the space is excellent. Iolaus has a chariot, in which the fastening of the yoke is very clear and interesting. The other pediment, of a relief varying from six inches in the middle to four inches at the sides, represents the struggle of Heracles with the ‘old man of the sea.’

The statues found in February, 1886, have already received so much attention that it is not necessary to again describe them here. They exhibit specimens not only of the Attic school, but of two others—of what it is difficult to decide. Their number has been increased by the discovery, on March 10, 1887, of another similar statue, of Attic type: though less advanced than many in drapery, its treatment of face seems in some ways to fill the gap between the earlier and the most advanced of those before known. This statue was found almost immediately when the level was reached at which its fellows had been discovered: but now the whole neighbourhood has been nearly cleared, and there seems little hope of any more for the present.

Several recently discovered fragments have been with considerable ingenuity and probability explained by Herr Studniczka (Mitth. d. deutsch. Inst. 1886), as coming from a pediment representing a gigantomachy: several are limbs of conquered giants; the most important is the upper part of the body of Athena, with an aegis splendidly decorated with red, white, and blue scales. On this has been fixed the well-known archaic head of Athena found before on the Acropolis. But its connexion is hardly incontestable.

Two other statues, which formed part of the great find of February, 1886, call for notice. One of these is a winged Nike, in rapid motion, and is a most interesting study of floating drapery, though often inadequate. On the whole it is the most advanced piece of work in this direction that was found: unfortunately the
head is lost. The other is a great contrast; it represents a nude horseman. The treatment of the man's body is very curious. The outlines of the muscles, both in front and behind, are most carefully drawn, by incised lines; but are hardly modelled at all. The work in the horse is much better; the chest, in particular, being very finely modelled.

One of the best preserved specimens of coloured sculpture yet remains to be noticed—the fragments of a Phrygian archer clad in a tightly-fitting dress, which is divided in a lozenge-shaped pattern, and brilliantly coloured.

Bronzes have also been found; two or three to the north-east of the Propylæae, whence some think this the probable site of the Chalcoteæa. Some of these are of great interest. One is a small head that recalls in type that of the Apollo of the Olympian pediment. Another, of a bearded and once helmeted warrior, is distinctly Aeginetan, and in connexion with the names of Aeginetan artists found on the Acropolis seems to afford a proof of close artistic relations between Aegina and Athens. The age of the inscriptions, in the Attic alphabet, precludes the possibility of their importation from Aegina after the Athenian conquest.

Another most interesting small bronze was found last month in the excavations to the north of the Erechtheum: it is fifteen inches high, and represents Athena, unhelmeted, but clad in chiton and aegis. Its construction is very peculiar. It is nearly flat, and consists of two bronze plaques worked in very low relief and then fastened together; the feet, the right arm, and the left wrist are worked almost in the round. Both sides were gilded. The right, which represents the body about three-quarter face, is the best preserved; on the left, which is consequently three-quarters back for the body, the aegis hangs lower down, as is usual. On both sides alike the face is exactly in profile. The work is extremely careful and delicate, of the finest archaic style, the forms of an exaggerated slimness. It is difficult to conjecture for what purpose this bronze was used: a hole in the top of the head and several remains of nails or attachments elsewhere seem to show it was part of the ornamentation of some richly-decorated piece of furniture, perhaps a tripod: both sides must have been visible, though probably the right was meant to be seen more clearly.

Near the Erechtheum there has also been found, at a depth of half a metre, a life-size marble head: it certainly belongs to the period after Alexander the Great, to whom its likeness is considerable.

Together with the statues upon the Acropolis have been found
numerous inscriptions: especially interesting are those containing the names of artists, which already make a supplement to Loewy's invaluable collection desirable. Most are probably Attic, for instance Euenor (three times), Antenor (the sculptor of the original tyrannicides), Eleuthernus, Philo, &c.; Thebades seems Bocotian. Other foreign artists' names are well known to us; such as Onatas and Theodorns; Archermus of Chios also occurs in an inscription, the alphabet of which differs greatly from that used in the Delian dedication of Archermus; it seems then that not he, but a local stone-cutter, is responsible for the strange forms we find on his Delian basis. Some of the inscriptions referred to have been published in the 'Εφορείας Αρχ for 1886; so also has a list of dramatic victories dating from the latter part of the fourth century, recording among others the year when Aeschylus won with the Agamemnon.

Elsewhere in Attica the interest has chiefly centred in the plan and architecture of the buildings discovered. At Oropus an inscription has been found containing regulations as to the management of the sanctuary of Amphiaras. At the temple of Apollo Ptoos in Bocotia the French excavations, conducted by M. Holleaux, have found some most valuable statues; these have been brought to the Central Museum. They throw considerable light on early Bocotian art. As they have all been published by M. Holleaux in the Bulletin de Corr. Hell. 1886–7, it is not necessary to describe them here: but one or two seem worthy of especial notice. The bottom of a ξίονες preserves ὄρος, half an artist's name, and the form ἐποίησις, similar to which one is already known on the inscription of Ἄρων, of Ἀργος. May this be an earlier member of the same family? There are two almost perfect statues of the Αpollo type, one inscribed, several other heads, and some small bronzes. Two of these are inscribed, one with Εὐγεράτιος ἀνέθηκε πό Προκεύω (genitive, read το[θ] Προκεύω by M. Holleaux); the other with a name Κόσος (which is known, and seems more probable than M. Holleaux' Κῦκος.) Taken altogether, these discoveries rank only second to those of the Acropolis statues in their importance for the history of early art.

The excavations of the Greek Archaeological Society at Epidaurus have been resumed during the last year, and have again proved very rich in their yield. The inscriptions are only of Roman period, and do not seem to approach the interest of those previously discovered; but the newly-found statues, now all in the Central Museum, are numerous and important. They make an imposing list, arranged according to subjects. (Αρχ Αντίκων, October, December, 1886.)
Asclepius standing; seven. One life-size, and a relief, representing Asclepius seated.

Aphrodite; four. One, life-size, represents the goddess standing, in a transparent chiton, and with a himation round her lower limbs; she wears a sword slung over her shoulder.

Athena; three. Two of these, though only of Roman period, are very interesting, as being extreme examples of the *laos* *eidos* type; armed with shield and spear, the goddess rushes violently forward, stretching out her arm to incite her followers.

Hygieia, with a snake wound about her body; three.

Nike; a winged figure, with floating drapery, the breast half bare.

Apollo; a torso, of the sauroctonus type.

Pan, on an inscribed basis.

To these may be added other torsos, heads, and fragments of statues, male and female.

In the early palace on the top of the hill at Mycenae have been found some most interesting paintings, both on the walls and on the basis of the *Eoría*. The ground is usually a light yellow, the colours most used red, blue, and light and dark brown. On the walls the designs are mostly spiral and vegetable. The report that monsters have also been found similar to those spoken of by Prof. Milchhöfer in his *Anfänge der Kunst in Griechenland* is true; but pending their publication by their discoverer, M. Tsountas, I am not at liberty to give a description of them. The steps of the *Eoría* are decorated with a cymatium pattern, and with circles surrounded with dots, such as are often seen on early vases.

For the date of the vases of Mycenae some new evidence has appeared. It was known that vases of similar types had been found in Egypt, but the record of their discovery was in no case preserved. I have received a letter from Mr. F. Ll. Griffith, now excavating with M. Naville at Tell-el-Yahudiyyeh, twenty miles north-east of Cairo, in which he says: 'I believe we have found some facts of importance bearing on the early Greek pottery. There are tombs here in the desert with shell-lamps like those of Naucratis (saucers with one side pinched in), pilgrim bottles of red ware with concentric circles, and Cypriote bottles like those of Nebesheh, and a two-handled vase with false mouth in the middle between the handles and spout at the side [a sketch is added, proving it to be of the typical Mycenae shape]. This is decorated with red bands round the vase. I cannot be certain whether these are native Egyptian or foreign, but I think they are twenty-sixth dynasty or earlier. They are distinct from a set of nineteenth dynasty tombs which also...
give us a quantity of pottery. I hope this will be cleared up soon. Probably they should belong to mercenaries.'

If it be found possible to date this discovery accurately, the gain will be very great. In any case the evidence seems to tend against the extremely high antiquity now generally given by the best authorities to the Mycenaean vases, and to bring them nearer to the earliest historic times.

Mr. and Mrs. Theodore Bent are now exploring in Thasos. They seem not as yet to have come across any of the archaic sculptures or inscriptions for which the island seemed so promising a field. But the agora has been found, and a triumphal arch with an inscription in honour (apparently) of Caracalla; if so, it gives him, in addition to his other titles, that of Pertinax, not hitherto met with on his inscriptions. In front of the arch were two bases. One of them held a statue, more than life size, which has been recovered. It is a female portrait, and on the basis is the following very curious inscription, calling Flavia Vibia Sabina μητέρα γερουσίας, and stating that she was the first and only woman from all time that ever shared equally in the privileges of the senators.

'Αγαθή τέχνη, ἡ γερουσίας Φλ. Οἰκοβίων Σαμβίνας τῆς αἰειωμετάτης ἀρχαιᾶς καὶ ἀπὸ πρώτου ἀνέκρητος, μητέρα Λαυρίας, μίνην καὶ πρώτην τῆς ἄγιας μεταχούσαν τῶν ἑτέρων τεμίου τῶν γερουσίων.

Flavia Vibia Sabina seems to have been an ancient and successful champion of the political rights of her sex: and if, as may be hoped, her statue be transported to London, it should not in these times miss its due honour. On the other basis was a colossal group of Heracles and the Lion, of better period; Mr. Bent hopes to recover all the fragments of this work. Eight other inscriptions have also been found in the first few days of work.

In the province of epigraphy, the great discovery of the year comes from Crete. Dr. Halbherr has there found, at Vigle in Gortyna, some fragments of laws earlier than the great code of Gortyna. These are not only prior to the codification of the law, but also to the introduction of money, since the primitive manner of reckoning amounts in λίθητες and τρίποδες is still in full use. On these and also on epigraphic grounds Prof. Comparetti, who has published the inscriptions in conjunction with their discoverer in the Museo italiano di antichità classiche, 1886, seems fully justified in assigning them to the first half of the seventh century B.C.; a date as early as can be claimed for any Greek inscription known. Hence the forms of the letters are of the highest interest: π and ϖ have curious rounded forms, but β is most peculiar of all: it is in the form of a crook, with a curving spiral at the top ( ). This is for two reasons important:
in the first place it can be derived from no other Greek form, but must be an independent modification of the Phoenician original; hence it adds a strong confirmation to the view that the borrowing of the alphabet took place directly from the Phoenician at several Greek centres, to which Crete must now be added: in the second place, this character, as well as those of π and ϊ, is not a lapidary form; a curve is a very difficult form to cut on stone without mechanical aid, and would hardly be adopted. Hence some other material for writing on must have been in use among the Cretans or those from whom they borrowed; this is an interesting indication that is worth following out.

M. Reinach, in his *Chronique d'Orient* for the beginning of 1887, gives an account of Herr Richter's excavations in Cyprus, with illustrations of some of his most interesting discoveries. At Tamassos were found tombs; in one was, among other things, a large vase of grey earth, painted with red figures; these had black outlines. The drawing is extraordinarily primitive and lacking in style; various scenes of war and the chase are represented; one apparently of the decapitation of a prisoner by two enemies is interpreted by M. Reinach as Perseus and the Gorgon. A bilingual inscription was also found. At Arsinoe also were tombs; and 131 inscriptions in Cypriote characters have been recovered.

To turn from the past to the future, the most important results may be hoped from the excavations for which the French have obtained leave at Delphi. Delphi has not been so wonderfully protected by an accumulation of earth as Olympia; yet the site must once have been as rich. With such a prospect for the coming season, it seems hardly rash to hope that the brilliant attainments of the past year may be equalled or even surpassed by future discoveries. It is becoming daily truer that Greece is the only place where it is possible to study adequately the history of Greek art.

E. A. Gardner.
NOTICES OF BOOKS.

(4.)—ART AND MANUFACTURE.


Since the termination of Mr. Wood's excavations at Ephesus in 1874 Englishmen have made no systematic excavations in Hellenic countries, until Mr. Petrie was fortunate enough to light upon the site of Naukratis. The Egypt Exploration Fund was established rather for the exploration of Biblical than of Hellenic sites, but the committee wisely made an exception in favour of so important a spot as Naukratis, and the result of the first year's digging is contained in the present volume. The volume containing the results of the second season's digging will probably be published by Mr. Ernest Gardner towards the end of this year.

It is Mr. Petrie's rule "to let each year see the publication of the year's work;" he thinks the publication of somewhat hastily compiled accounts of excavation a less evil than the delay which would be caused by waiting to thoroughly work out his matter. That the highest authorities in Germany do not accept these views as to speedy publication we know, from the long time which elapses before the marbles of Pergamon and the Lycian heroon are published to the world. There is something to be said on both sides, but it were ungracious to complain of Mr. Petrie for adopting a plan by which archaeologists in general are benefited, while he himself must have been driven to labour under most painful pressure.

The character of the book before us, with its merits and its demerits, is the result of Mr. Petrie's doctrine as to the desirability
of speedy publication. It bears however the highest testimony to Mr. Petrie's merit as an excavator; the depth at which objects were found is exactly recorded, and the plans of the town and the great temenos, identified by Mr. Petrie with the Hellenion of Herodotus, show the utmost care in measurement, and great labour in induction.

There are four chapters containing dissertations of a very important character. Chapter vi., by Cecil Smith, deals with the painted pottery, which is in general of the archaic period, and like the well-known pottery of Cameirus in Rhodes (cf. our plate lxxix.). Chapter vii., by Ernest Gardner, analyses the dedicatory inscriptions, which are on the whole the most important fruit of the Naukratite excavations. The conclusions at which the writer arrives are set forth in his paper on the early Ionic Alphabet in our vol. vii. p. 220. See also Prof. Hirschfeld's article in the Rheinisches Museum, xiii. 209. Chapter viii. by Barclay Head, gives lists of the coins found; most important among them are autonomous coins of Naukratis itself, of the end of the fourth century B.C. Chapter ix., by Mr. Petrie himself, contains a most laborious inductive investigation of the weights found.—P. G.


In this little book—one of the volumes of Leroux's Petite Bibliothèque d'art et d'archéologie—M. Reinach gives some useful advice to travellers in Greece and the East. The writer does not address himself only to professional archaeologists but also to ordinary travellers interested in Hellenic studies, who would often be willing, if they knew how, to render some humble service to knowledge by such researches and observations as they are able to make during their journey. Even without excavating, the traveller may find plenty to do: there are unpublished inscriptions to be copied; badly published inscriptions to be recopied; places and antiquities to be photographed; distances to be calculated and geographical observations to be made. At present the traveller, and even the archaeologist, often starts with the intention of observing everything and ends perhaps by doing little or nothing. The ambitious traveller, (remarks M. Reinach) takes counsel with the specialists a few weeks before he starts:—"le botaniste, l'entomologiste, le géologue, le préhistorien, le météorologiste, le géographe, l'archéologue, l'anthropologiste chacun recommandera 'quelques légers instruments' et
redigera des instructions concises. A la veille du depart, les instruments rempliront une grosse caisse et les instructions un volumineux dossier." The traveller must make up his mind beforehand as to what he means to undertake, and if he listens to M. Reinach he will not burden himself with impedimento. Chapter I. ("Epigraphy") gives some hints on copying inscriptions and directions for taking impressions. The traveller is advised before starting to compile from Boeckh, and, if possible, from some of the principal periodicals a little pocket 'Corpus' of inscriptions found in the districts he intends to visit, as a guide to what is already published. In Chapter II, the writer points out how many ancient monuments—hundreds of sepulchral reliefs, for instance—are known only from verbal descriptions and still need to be drawn or photographed. Useful directions are given as to photography, and M. Reinach well remarks that the amateur photographer need not be a learned man—'L'habitude seule de la photographie sur papier sensible le mettrait en mesure de rendre les plus grands services et de combler une veritable lacune dans notre connaissance... des monuments figurés de l'antiquité.' On the delicate question of purchasing antiquities the writer remarks: 'L'exportation des oeuvres d'art antiques etant interdite par les lois grecques et turques, nous ne conseillons pas au voyageur d'acheter les antiquités qu'on lui offrirait. S'il a la chance de trouver une Venus de Milo, le courage et l'habileté de la transporter en lieu sûr, nous lui adresserons tous nos compliments; mais les présents Conseils n'ont pas la prétention d'enseigner ou d'encourager la contrebande.' Terra-cottas (of which 'on a fabriqué un très grand nombre de fausses') should rather be photographed than purchased by the ordinary traveller, who should also beware of the engraved stones offered him for purchase. The safest plan would be to secure a sealing-wax impression of the latter objects. In the chapter on numismatics the different methods of taking copies of coins are described. So great is the danger of buying forgeries that the traveller is advised to eschew gold and silver coins as costly temptations, and to buy only bronze coins, especially those offered by the peasants in out of the way places—for 'les pièces fausses pullulent dans les villes.' The concluding chapter deals with topography. M. Reinach in every case gives the addresses of shops where the photographic apparatus, &c. recommended by him can be best procured, though, unfortunately for the English traveller, only the names of French firms are mentioned.

W. W.
Königlichen Museen zu Berlin. Beschreibung der Vase
sammlung im Antiquarium. Von ADOLF FURTWÄNGLER.

The first volume of the old Catalogue of the Vases in the Anti-
quarium at Berlin was issued by Levevow in 1834; the last supple-
ment, by Gerhard, appeared in 1846. Since that date the collection
has been enriched by upwards of a thousand vases. It would have
been easy to furnish a new supplement, and thereby add another
element of confusion to the student. The Direction of the
Berlin Museum felt, however, that the time was come for a fresh
departure. A catalogue in the present state of science must no
longer be merely a printed inventory, it must be a classification—a
register not only of material, but of the high-water mark of opinion
as regards the ordering of that material.

Berlin boldly leads the way; the other great vase collections of
Europe can scarcely refuse to follow. Criticism of the particular
classification he adopts Dr. Furtwängler provisionally deprecates.
He had intended to preface each class with a statement of the
grounds on which he based his arrangement. He—wisely we think
—modified his plan, and the classification now challenges opinion
without its substructure of theory. This theory he promises to em-
body in a hand-book, the appearance of which will be eagerly looked
for; till then, criticism may fairly wait. No one would be more
disappointed than Dr. Furtwängler if new material and further
study did not modify opinion. While a catalogue remained a state-
ment of fact, a correction was the confession of a blunder; now
that to fact it adds theory, to correct is often merely to register
advance.

Without attempting to criticise, we may note that to the amateur
Dr. Furtwängler's classification will probably appear excessively
minute. Under four universally accepted heads he has thirty-five
subdivisions, and, to take one example, C. Alttatlasche rotfigurige Vase
II. der schöne Stil, ältere Hälfte—in itself, one of the thirty-five sub-
divisions—has within it no less than eighty-five further sub-
divisions; in fact, it frequently happens that a vase has a sub-class
to itself. This minuteness has, however, a double justification.
First, the catalogue is manifestly so framed as to be a basis for the
classification of all vases, not merely those in the Berlin collection.
Sub-heads sparsely represented there may be of large content else-
where. Secondly, minute classification tends to economise space.
Vain repetition is the besetting snare of the catalogue compiler;
the ideal catalogue notes in respect to individual specimens only

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variation. In the troublesome terminology of decoration, Dr. Furtwängler makes an effort after brevity and precision. He adopts Lau, *Die griechischen Vasen*, as his system; and surely, till a better system appears, we might all do the same, and employ uniformly such convenient terms as *Punktrossette*, *Stabornament*, *Netzornament*, for certain familiar, decorative schemes. The admirable brevity of his descriptions can only be appreciated by those who know the difficulty of the work. The body of the catalogue is preceded by a preface stating the general plan, and by a history of the growth of the collection. It is followed by a series of excellent registers, drawn up by Dr. Wernicke. These include a comparative table of the numbers in the old and new catalogue, an index of shapes, of provenance, of inscriptions with the exception of proper names and of subjects. It seems a pity not to have given a separate index of potters' signatures: these are included under the general head of proper names. Dr. Furtwängler has not seen his way to what we may hope for in the future—a register of *types forms* as well as subjects. By this catalogue, as a monument of patient and accurate labour, Dr. Furtwängler has deserved well of his country. Of the book, as a testimony to his insight and ability, till his promised handbook appears, we cannot speak.—

J. E. H.


In speaking of the second edition of Dr. Klein's *Meistersignaturen*, I shall confine myself rigidly to the new material which now appears. Presumably the altered form of the book is due to a desire for uniformity with the new edition of the *Euphronios*. It is a uniformity deeply to be regretted. Any one who has used the old *Meistersignaturen*, with its ample pages and easy conspectus, its ready facilities for comparison, will regret the wearisome turning of pages, the reference forward and back necessitated by the new form. However, form is a trifle, and in substance the new edition makes a marked advance. The main sources of the advance are, Dr. Klein notes, the issue of the new Berlin Catalogue, the important papers by P. Meier, A. Z. 1884, s. 237, and 1885, s. 179; and, in a less degree, Wernicke's *Beiträge*, A. Z. 1885, s. 2 and 9, besides a host of minor references that have reached him from scattered museums and individual archaeologists. Briefly, the sum of the new material is this: In place of 88 signatures in the old edition we have now 90;
in place of 389 signed vases, now 429. (I include those mentioned in the Nachtrag.) By far the most important edition is the beautiful polychrome alabastron of the British Museum, with the hitherto unknown signature "(P)asiades." Dr. Klein, on what authority is not stated, restores "Iasiades." Mr. Cecil Smith (Classical Review, I. 26), from traces remaining of the first letter, restores conjecturally "(P)asiades."

A few trifling supplementary notes we may be allowed to register here. To the 78 pieces signed by Nikosthenes must be added an amphora in the Ashmolean Museum, Oxford, No. 55 of the same master, "Kelle mit einem hohen Henkel," is in the private collection of Signor Augusto Castellani; the handle is ornamented by an animal's head, the design as described. Exekias 5, "Hals eines Deinos," is in the same collection. No. 5 (p. 109), "Hermoglpyh bei der Arbeit," is in the museum at Copenhagen. The Brygos vase (3) Parisurtheil—is in the Campana collection of the Louvre. The Euthymides vase, p. 222, has disappeared from the Turin Museum. It may not be amiss to note that much remains to be done not only in the discovery of hitherto unknown signed vases, but also in the rediscovery of vases known to us now only by literary record or publication. The long-lost Troilos Euphronios vase has reappeared at Perugia, but, to pass over a host of less important instances, we have still to seek for the following vases, of which all clue is lost, but which are presumably intact somewhere:—The Praxias amphora, an oinochoe by Taleides, a cylix by Archikles and Glaukytes, the last notice of which is that it came to England; the Xenokles cup, with the Judgment of Paris, last heard of in the Hope collection; four vases by Panthias, five by Epiktetos, three by Kachrylion, one of great interest, with a cycle of Theseus' exploits; four by Darius, three by Hieron, one by Hermonax. The most elementary knowledge of vase painting and inscriptions would enable the chance traveller with Dr. Klein's book in his hand to identify any of these. We cannot refrain from recommending the task to members of the Society. Reference in the new edition is greatly facilitated by five excellent indexes. In addition to the single list of "masters' names" we now have registers of the lovenames, subjects represented, publication, present "habitat." Under this heading 139 are marked "Ubekevant." Surely the number might be reduced.—J. E. H.

The new external form of the second edition of the Euphronios is as much matter for rejoicing as that of the Meistersignaturen is for regret. Still more satisfactory is the addition of illustrations. Hitherto, the full series of Euphronios vases had been accessible only to the few who possessed the Wiener Vorlesebücher V.—a series now out of print. Apart from this publication the Euphronios was difficult reading. In the new edition the nine Euphronios vases (including the Berlin Ilioupersis fragments) are all reproduced: on a small scale, it is true, but with quite sufficient clearness to enable the reader to follow the commentary. Added to these plates, the text is freely interspersed with about fifty wood-cuts illustrating various points connected with the technique of Euphronios. The change will only be appreciated by those who have achieved the laborious, though fruitful task of mastering the first unillustrated edition.

As with the Meistersignaturen, I shall confine myself strictly, in noticing the text, to the new material incorporated. Passing over numerous slight modifications of opinion, two notable enlargements must be summarized:—

1. The discussion of the Pamphaio Hypnos and Thanatos vase.
2. The Ilioupersis fragments.

As the Hypnos-Thanatos vase is in the British Museum, Dr. Klein's discussion has special claims on English readers. Briefly Dr. Klein maintains that Pamphaio made the vase, that he painted the Silen in the interior, that he began to decorate the exterior, but only got so far as the black-figured ornament; that the vase then, for some reason unknown, fell into the hands of his contemporary and possible fellow-workman Euphronios; that Euphronios executed the design on the reverse, Hypnos and Thanatos with the body of Memnon, and also that of the reverse, the seven Amazons arming. The arguments by which this somewhat startlingly minute supposition are supported are as follows:—

1. As regards the signature ΠΑΜΦΑΙΟΣ ΕΙΟΙΞΕΝ, it states nothing but that Pamphaio was the potter. Moreover, it is on the foot. Usually, if a potter signs on the foot and paints the vase also, he considers it necessary to repeat his signature on the design.
2. The Silen in the interior is quite in the manner of Pamphaio. It is harsher in style than the customary Silen of Epiktetos, less humorous than that of Kachrylion, and accords well with the somewhat schematic and receptive rather than creative spirit of Pamphaio.
With respect to this Silen, it is natural to ask if the exterior designs are to be referred to Euphranios, why not refer the Silen also, and thus obtain the simpler position that Pamphaios was pottier, Euphranios sole painter? Dr. Klein thinks not; he makes a careful examination (from three “Panaithios” vases) of the Silen type of Euphranios and from the wood-cuts of these three Silens compared with the supposed Pamphaios Silen, it is difficult to conceive he can be wrong. 3. The arming scene of the Amazons on the reverse, when compared with a known arming scene by Pamphaios, presents a markedly different type. 4. The anatomy of Pamphaios is in his other vases beneath criticism; the anatomy of the body of Memnon shows the hand of a master, and, moreover, shows just the kind of skill evidenced by Euphranios, e.g., in the Antaios Krater. 5. The difficulty arises why, if Euphranios painted, did he not sign? This Dr. Klein gets over by the supposition that Pamphaios intended to finish the vase, as shown by the black ornament, but that, from some change of plan, it passed into the hands of Euphranios.

It will be seen that the theory rests clearly on consideration of points of style. The decision can scarcely, therefore, be made on any other basis than personal judgment. To this (presumably) Euphranios vase Dr. Klein adds three other, two of which have the “Panaithios” inscription. The other is included on the grounds of style.

2. The Ilioupersis fragments. When the first edition of the Euphranios appeared, these fragments were already in the Berlin Museum; in fact, they formed part of the bequest of Gerhard, but, as is so often the case with fragments, they remained unnoticed. They were published by Dr. Robert, A.Z., 1882, Taf. 3. Dr. Klein’s commentary on them will be of absorbing interest to all students of the typography of the Ilioupersis. As is well known, we have no B.F. collective Ilioupersis scheme. The Berlin amphora at best unites the two principal scenes—the slaying of Priam and the meeting of Helen and Menelaos. On the other hand, R.F. painting presents us with a well-established collective scheme, notably in the two familiar instances of the Vivenzia and the Brygos vase, to which is now added the Euphranios cylix. From this fact Dr. Robert has advanced the theory that a collective Ilioupersis was unknown to archaic art, which contented itself with single episodes of which Dr. Robert enumerates five. The collective red-figured Ilioupersis formula was due, Dr. Robert thinks, to the influence of the monumental wall-paintings of Polygnotus and his contemporaries; also to the fact that the Ilioupersis was a sort of mythical prototype of
the Persian war. This double influence no one will deny: but as Dr. Klein in his finely discriminating way points out, though the red-figured cylix masters were specially influenced by the monumental painter and sculptor of their day, it was rather in the choice of subjects than in the manner of depiction. The reason is obvious: Euphronios and his contemporaries were craftsmen, and closely bound by the traditions of their craft, i.e. by the type-forms handed down to them. Dr. Klein takes up therefore a position diametrically opposed to that of Dr. Robert. He supposes that the isolated scenes of the Hioeperis which B.F. vase paintings have left us are only fragments of a collective Hioeperis type, an instance of which we may any day recover. He pertinently calls attention to the fact that Kleanthes, the early Corinthian painter, left a Τοιάς δέλεα. The work of R.F. vase-painting, therefore, was not according to Dr. Klein the blending and combining of isolated scenes, but rather the reconstruction and amplification of a whole that had been pre-existent. Dr. Klein then proceeds to examine the relation between the Euphronios fragments and the Vivenzio and Brygos vases, for the interpretation of which they are of the first importance. Into these minute details we cannot follow him. It must suffice to say that, for close adherence to early types, and for freshness and intelligibility of treatment, he gives, as we should expect, the palm to Euphronios.—J. E. H.


Dr. Winter takes up the history of Attic vase-painting just where Dr. Klein leaves it. The study of signed vases will always be sure of its votaries; there is about the subject not only the fascination of artistic personality and often a peculiar charm of treatment, but also, from the signatures, an element of scientific certainty that will always attract students. Dr. Winter is all the more thankworthy because, passing by this attractive but now well-worn field, he breaks new ground, by attempting the chronology of vases which immediately follow Brygos, and which he dates A.D. 440-400. It is not, he thinks, a mere chance that signatures are few during this period. The age immediately preceding Phidias was an age of personalities, archaic fetters were broken through, and as yet the inculm of perfection, the tradition of a perfect style was not incumbent. Just, however, at this period of climax, when sculpture attained its highest, vase painting began both in quantity and quality to
decline. It has been customary to point to the Peloponnesian war as the cause. That its damaging influence was felt no one will deny, but Dr. Winter thinks that we must look rather to the Italian colonies, to the market than to the fabrique. He takes two instances. Immediately after the finest signed work there is a marked falling off in two particular classes of vase manufacture, i.e. the Nolan amphora and the R F. cylix. The cause he thinks is obvious. Between B.C. 445-424 Campania was laid waste by the Samnites, the inhabitants of Nola were forced to leave their city, a new population with presumably no special taste for the Nolan amphora took their place. It is easier to destroy a fashion than to revive it. So with the cylix; the chief demand for this particular shape was in Etruria. After Hiero's victory at Cymeae the Etruscans had a troubled time and trade languished; gradually the demand for Greek wares, and notably for the popular cylix, fell off.

Dr. Winter has decided to take not all the vases that follow the signed period, but a strictly limited group, for two reasons. First, he thinks their chronology can, from internal evidence, be strictly determined; secondly, they have a specially close relation to the major arts of the time, to sculpture and monumental painting. As regards internal evidence for chronology, he dwells specially on two notes of time, which for brevity's sake we may call post-Parthenon attitude, post-Parthenon drapery. It may be noted in passing that Dr. Winter inclines to exalt the influence of sculpture somewhat at the expense of monumental painting. From a careful analysis of a large number of vase paintings of all periods he deduces the following principle as regards attitude:—In archaic painting, a figure standing in repose full face will rest the weight of the body equally on both feet and have both turned in profile. This no one will dispute. In transitional painting—e.g., that of Euphrone—similar figure will rest the weight on one foot, that foot will be seen full face, the free leg and foot will be turned in profile; in post-Parthenon painting the foot on which the weight rests will be turned profile, the free leg and foot will be full face. From this simple observation, which we are bound to say we think he fully establishes, Dr. Winter dates as pre- or post-Parthenon a large number of vases hitherto left in the vague; his second criterion, pre- and post-Parthenon drapery, is less novel and more obvious, and we need not dwell on it.

Dr. Winter then proceeds to the interesting subject of the influence of the major on the minor arts. Here with great insight and discrimination he expands a principle already indicated by others. During the time of the Meistersignaturen, sculpture and
monumental painting suggested subjects in vase painting, as e.g., in the well-known case of the Theseus cup of Euphronios. During the period that followed, the suggestion was not so much of subject as of manner of treatment especially as to attitudes, grouping, pose. From 440 to 400 B.C. bit by bit the vase painter began to take delight, not in the telling of a story, but in the manipulation of the new vocabulary of gesture left him by Pheidias and Polygnotus, as Robert well says (Annali 1884, p. 280), ‘il loro’ (subjects of the time) ‘pregio consiste in ciò, che permettono all’ artista di produrre una grande varietà di motivi ed attitudini.’ Such a vase is notably the famous Codrus vase, in which we feel through all the delicate beauty of the figures, not only that the meaning is obscure to us, but that its importance was even to the artist strictly subordinate. The book ends with a register (not put forward as complete) of vases of the period 440-400 B.C.—the dating of some of these will assuredly be matter for dispute—J. E. H.

Der Zusammenhang der Bilder auf griechischen Vasen.
I. Schwarzfigurigen Vasen. Von Julius C. Morgenthalau, A.B.
College of the City of New York, Ph.D. Leipzig. Leipzig, 1886.

In the days of Creuzer and Panofka it was the fashion to lay great stress on the connection between what—by a somewhat loose terminology—are called the obverse and reverse of a vase. An overstrain of the connection principle led to interpretations which Dr. Morgenthalau rightly characterises as abenteuerlich. A reaction set in, with the melancholy result that each portion of the decoration of a vase was treated in isolation and too often published apart. A counter-reaction has now begun, and of this Dr. Morgenthalau’s book is the outcome. In his first issue he treats of black-figured vases only. The point he desires to maintain is this: granting that in the major number of vases the relation of obverse and reverse is arbitrary, there yet remain a considerable class in which the intention of the vase painter to correlate the two designs is clear. Certain principles which govern this correlation can, Dr. Morgenthalau thinks, be made out, and according to these principles vases can—quod the correlation of their designs—be classified. Under each of the classes he adopts, he examines the behaviour of the several shapes of vases, amphora, cylix, &c. His two main divisions of correlation are—(a) designs in which one subject is divided (Vertheilte Bilder), and (b) designs in which the subject varies (Bilder Verschiedennen Gegenstandes). Two pitfalls await the investigator, the obvious and the over subtle. It seems difficult to
see what is gained by enumerations of class a, vases where, e.g., we have obverse Perseus, reverse the three Gorgons. On the other hand, when we come to correlate designs with different subjects (b) we are on slippery ground. When we have under the heading Vorbeistellung: Anfang a correlation established between a Troilos and an Illiopersis conviction halts.—J. E. H.


Dr. Schneider's monograph is avowedly polemical. He raises again the old time-honoured question of the relative weight of literary and artistic influence, as regards the type-forms of vase paintings that deal with the mythology of the Trojan cycle. The question of Bild und Lied had we thought been pretty thoroughly threshed out—abundant chaff and some grain had certainly resulted—and it is with a sense of considerable weariness that we take up again such questions—to which no answer can ever be given, as whether Paris was ever described in the Cypris as playing on the lyre (p. 102), and whether Nereus was described as present or any way responsible for the wrestling of Peleus and Thetis (p. 82). Is it really worth while to catalogue the Thetis-Peleus vases, with a view to discovering in how many of them one snake, how many two, in how many a panther, appear as symbols and transformations? Such questions each reader will answer for himself; it must suffice here to state that Dr. Schneider takes up a reactionary position as regards the relation of Bild und Lied. He does not indeed proceed (after the fashion of Dr. Schlic in Die Kyprien) to reconstruct whole lost epics from the evidence of vase paintings, but he thinks that the evidence of artistic as opposed to literary tradition has been recently much overstated—in a word, he wages war against what he calls the Schulprogramm of Löschke, Lückenbach, Furtwängler, and most distinctly of Milchhöfer, the doctrine of the independent development of traditional art-types. This doctrine he examines in detail with respect to the whole series of Trojan myths.—J. E. H.


The chief interest and intent of Dr. Vogel's book is avowedly literary. It is as a contribution to the history of the Greek drama,
not as an examination of a particular period of vase painting, that it must be weighed by the reader. Where the artistic interest of a particular period of art is slight, the archaeologist may be thankful that literary considerations lead to its investigation. Dr. Vogel’s position is briefly this—the influence of the drama on black-figured vase-paintings is, whether in manner or matter, nil; in red-figured vases a certain indirect influence, chiefly on manner, may be detected. On monumental wall-paintings of the same period this influence is of similar character but more pronounced. As regards all three, however, the actual form of the subject-matter is coincident with that of the epic and lyric rather than the dramatic poets. When we come to lower Italy vases the state of the case is quite otherwise. The influence of Attic drama, and very specially Euripidean drama, is palpable and immediate. This leads of course to the question why this influence of Euripides is felt so far from home. Dr. Vogel connects this fact with the wide spread of the guilds of Dionysiacs (οἱ ἡμεῖς Διόνυσος) in the colonies of Lower Italy. Further, the vase painters of Lower Italy were naturally less bound by epic tradition than those who worked in the studies of Athens or Corinth, they were free to draw their types straight from the drama before them. The question next comes to be discussed of the date of these Lower Italy vases. Dr. Vogel places them between the early Diadochoi and the downfall of the Campanian, Apulian, and Lucanian cities by the campaign of Hannibal. He rightly notes that the Canosa inscription, which has been used as an argument for the fabrication of these vases down to 67 B.C., only shows that the custom of placing them in graves still obtained at that date.

If it can be shown that Lower Italy vases were immediately inspired by scenes from the play of Euripides, then, making ample allowance for certain artistic tendencies, notably the decorative necessity for brevity and amalgamation, Lower Italy vase-paintings may rank somewhere with the Fabulae of Hyginus as sources for the conjectural restoration of the lost Euripidean plays. This is the line Dr. Vogel takes. He examines with much perspicacity a large series of three vases, grouping them under three heads. (1) Vases which can be shown with certainty to owe their inspiration to Euripides. (2) Vases about which there is considerable probability. (3) Vases wrongly attributed to such influence. The book has a good index.—J. E. H.

An attempt to gather up the results of a grammatical study of Attic inscriptions was made by N. Wecklein in his interesting Curae epigraphicae ad grammaticam Graecam et postas scenicos pertinentes (Leipsic, Teubner, 1869). Since then something of a literature has grown up round this subject, of which Meisterhans gives a catalogue (pp. vii.—ix.). To his list should be now added a second dissertation by Schmolling, published in 1885 (Uber den Gebrauch einiger Pronomina auf attischen Inschriften), and Keil's Analecta Iserenae.

Meisterhans has dealt with the abundant materials at his command in copious and accurate detail, with due brevity and lucid arrangement, and above all with scrupulous attention to the date of every document he cites. Fairly full indices complete a manual which will be of the greatest value to all students of Attic Greek.

It is a mistake to suppose that Greek public documents were drafted in an archaic or official style, differing from the spoken language. On the contrary, it is an ascertained fact that the inscriptions represent, more faithfully than the Historians or Dramatists, the contemporary Attic speech. Thus τὰ is given by the inscriptions, as against the archaizing ὁσι—of the Historians, (p. 41), and a similar result follows from a comparison of inscriptions and authors in respect of the forms ὁφῶν and ὁφείρεσα ὁκτὼν (p. 68), or ξίνων and σείω (p. 106). To review a work like the present, which is a crowded storehouse of classified facts, is impossible; it will suffice to call attention to its general character, and to endeavour to supply one or two omissions. Ch. i. deals with the Alphabet. The gradual introduction of the Ionic letters, before their official adoption B.C. 403, is duly pointed out. They were naturally employed first in private monuments, and an instructive paper by Köhler (Die attische Grabsteine des fünften Jahrh.) in the Mittheilungen (1825, x. p. 359) is worth consulting. On p. 4 (Interpunktion) reference should have been made to the use of six dots in the boustrrophedon fragment C.I.A. i. no. 531 (Supplement, p. 53),—unless they are numeral sigla, and of this class of signs Meisterhans makes apparently no mention. Ch. ii. deals with Orthography (Lautlehre). Here we realize that we must learn Attic spelling from the evidence of contemporary
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inscriptions, waiving our à priori prejudices in deference to Athenian fashions—‘si volet usus, Quem penes arbitrium est et jus et norma loquendi.’ Inscriptions establish not only διανοεῖ (not διανοοῖ), συμβόρος (not συμβορός), but also Κάλλινκος, ἀριθμόιρος (pp. 6, 7), Ηπατοφιών (p. 9), Μουργοὺς (p. 13), μακάς, μεικτός (pp. 25, 37), and apparently νατρίων (p. 41) as the best Attic forms. Meisterhans seems to have omitted the form ἀρτός (ear-rings), which is attested by inscriptions of n.c. 327 and following years (C.I.A. ii. 2, nos. 653, 656, 650, etc.). Very interesting is the discussion of the respective dates of the forms έστίς, έλεπίς, σίδης, δέκτι, στιχτί, etc. (p. 14), and the chronology of the various interchanges of η and ι, ι and η, ηι and ιη, ι and ει, at successive stages of Attic speech and writing (pp. 16 foll.). On p. 31 are some good remarks on the erroneous insertion of ιων muum (e.g. Πυρον) which occurs more frequently in inscriptions of various parts of Greece than has hitherto been noted. Pp. 34 foll. treat of the Consonants. Reference might have been made to Keil’s epigraphical notes on the ‘Attic’ aspirate (Schedae Epigraphicae, 1855, p. 6). The evidence of the Attic marbles as to the assimilation and dissimilation of consonants (τολόγων, συμμαχία, συμμαχία et cæ.) is given very fully (pp. 42—46). If however our view were extended beyond Attica, it may be said (more strongly than Meisterhans puts the case), that assimilation was on the whole the mark of earlier Greek, and dissimilation the tendency from the second century n.c. onwards. On p. 47 there is inserted a statistical table of the use of τ ἄραιος. Next ch. iii. deals with Flexionslehre (pp. 48 foll.), beginning with the epigraphical evidence of datives in -ων, -ην, -μην, -ποι, -οι, and of the use and forms of the dual endings. The dual endings in -ας, -αι are not consistent in participles and adjectives, and are entirely wanting to the pronouns and the article (p. 59). Pp. 62 foll. deal with certain peculiar words (e.g. κίος) differently inflected at different stages of the dialect. The forms of the adverbs set forth, pp. 64—5, are important for textual criticism: thus δομέλι, δύσμοιοι, δορμαστί are good forms of the fifth century. Meisterhans cites χοροσικη from the Amphipolis decree (C.I.G. 2008) of the fourth century; he might have added δακρυς from the inscription [of Theogenes of Thasos?] at Olympia (circa 470 n.c., Bihl, Insere Antiq. 380). The epigraphical evidence on the Pronomes (pp. 63 foll.) is perhaps given more elaborately by Schmolling in the dissertations already alluded to. Among the forms of the adjectives διαλειος is of course given as the comparative of διάλειος (p. 67), but the curious form of the positive διαλιος is not mentioned (see Mittheilungen, 1884, ix. p. 289, in a document of the second century n.c.). The account of the verbal forms is very complete (pp. 74 foll.). The displacement
of imperative endings in -τον, -σθω by forms in -σαν, and of -σθων by -σθαν is chronologically traced. It is noteworthy that the perfect of τίθημι (p. 82) was τίθηκα until the first century B.C., the 2nd nor. of τίμησε is τίμησαν, the future of τίμω was spelt τίμωσα (pp. 88, 24), σφεύς (p. 87) requires the iota mutum, and οἰκτίφω (not οἰκτίρει) οἰκτίρα, οἰκτίφα is the good old Attic spelling (ibid.). The earliest Attic example of γινόμαι is in B.C. 288 (p. 85), and γεγένηκα is traced down to B.C. 325. In the Roman period the forms γεγο- and γεγο- are used promiscuously. The earliest instance of γεγένηκα the writer is aware of is in the decree of Alexander respecting Priene (Greek Inscriptions in the British Museum, iii. no. ccc.), probably of B.C. 334. Not less important are the remarks upon Syntax (pp. 89 foll.). In the oldest inscriptions the article is omitted in a manner very different from later Attic usage; but the omission survived to a large extent in the case of proper names (Δαμοθάντις Δαμοθάντις), and of local names like ἐν πόλει, ἐν ἀστεί, ἐν πτυχανείω. The facts concerning the use of the dual are interesting (pp. 93 foll.). The dual of verbs is consistently used in older Attic, but gives way to the plural in middle and new Attic. Similarly the dual of nouns and adjectives is replaced by the plural in Macedonian times. In the imperial period the dual was in part revived, in consequence of the revived study of the classics (p. 95). Among the construction of verbs (p. 98) Meisterhans speaks of πεντάλλω νικᾶρ being found as well as πεντάλλω νικὰρ; he might have added λαμπαδίκ and λαμπαδίκ νικὰ (Greek Inscriptions in the British Museum, i. no. xlii.). As regards the forms ἐς and ἐς (p. 101), the usual spelling down to B.C. 380 is ἐς, which appears for the last time (in prose) in a document of B.C. 334. In other words ἐς passes into ἐς just at the time when El ceased to be written E, and it is suggested that ' ἐς und ἐς nur graphisch von einander verschieden sind' : certainly ΕΙΣ is found before Euclid. As to ἠνέκα, ἠνέκα, ἠνέκα (pp. 103 fol.), Meisterhans is not prepared (with Wecklein, Curvas Epigr. p. 37) to deny the existence altogether of the prepositional use of ἠνέκα, for it is found once in a metrical epitaph from the Peiraeus (Kumanades, 2961; see Köhler, Mittheilungen, x. p. 363, who assigns it to the fifth century B.C.). It is interesting to trace the careful distinction maintained in the inscriptions between the aorist and the present, στεφανάων στεφανάων (p. 100), and between μετὰ and σὺν (pp. 105, 107), the former meaning 'in company with' (of persons), and the latter 'including' (of quantities and things); e.g. οἶκων μετὰ Ἀθηναίων, ἔθετο τὰ ὕπαλ γεν κὲ τῷ πόλεσ (collective sense), δοῦνων μετὰ τῷ βοηθῷ, and so on, but δοῦνα σιδηρά σὺν τῷ μολύβδῳ, σὺν ἐπεχῶν, etc. This distinction was confused in Roman times.
By help of this storehouse of facts, the scholar may verify the
dicta of the old grammarians, may test the canons of modern gram-
marians and textual critics, and fix the date of the various develop-
ments of Attic speech and writing. In so far as it deals with later
Attic, when it became blended with the koine, this treatise is of
service to the student of Greek epigraphy generally; but the gram-
mar of the non-Attic dialects remains yet to be written. The
materials are being carefully collected by Caner, Bechtel and
others. Some readers may wish that Meisterhans had concerned
himself more with the rationale of the forms, and with scientific
grammar. But does not the classified registration of ascertained
facts deserve the name of science?

E. L. H.

Dr. Hermann Collitz, Sammlung der griechischen
Dialekt-Inschriften. Eimer Band. Gottingen, Vandenhoeck
and Ruprecht, 1884. Seo.: M. 4. 50.

Vot. 1, consisting of pp. 410, contains the inscriptions of Cypris,
Asolia, Theessaly, Bceotia, Eees, Arradia and Pamphylia.
The collection took its origin (Preface) from the well-known series
of articles on the individual dialects, which have appeared from time
to time in Bezenberger's Beitrage z. Kunde d. indog. Sprachen.
The method of publication differs from that of the Beitrage in so
far as (1) the present collection gives as a rule only a cursive Greek
transcript of each inscription (supplemented by a digest of varias
lectiones), omitting the additional transcript given in the Beitrage
which does not distinguish the texts into words, (2) the exegetical
notes are more scanty than in the Beitrage. The dialects are divided
into the a-group and the e-group, and in the first volume we have
the inscriptions of those dialects 'welche sich besonders eigenartig
entwickelt haben.'

Pp. 1—80. The Graeco-Cyprian inscriptions in epichoric charac-
ter, revised by W. Deecck. 'No searching critical, grammatical,
and historical interpretation is intended' (Introduction). The most
important authorities are cited for each inscription, the texts given
as accurately as possible, first in Latin character and then in Greek
cursive character. The text is followed by notes, which contain
only the most necessary critical material, and the most indispensabie
hints for the interpretation. The texts divide themselves into two
groups: (1) inscriptions proper on stone, metal (gold, silver, bronze,
lead), terra-cotta, occasionally also other materials (glass, tortoise-
shell), and (2) a selection of coin legends, which last, owing to the com-
paratively scanty nature of the other materials, cannot be dispensed with. The inscriptions proper are arranged locally according to the later division of the island into four districts: the coins are arranged alphabetically according to kings. Inscriptions of which the Graeco-Cyprian origin is not certain, and inscriptions supposed to be forged are omitted. (Similarly the so-called Old Trojan inscriptions from Schliemann’s works are omitted—none having been certainly shown to be Greek, even if the written character is akin to the Cyprian).

Pp. 8—12 contain a very clear and useful summary of the principles adopted in the transcription of the epichoric character. Deceke concludes with the remark that a closer study of the Hittite hieroglyphic writing has convinced him of its kinship with the Cypriote character. The inscriptions (to the number, with the coin-legends, of 212, pp. 13—72) are followed by a lithographed table exhibiting in facsimile in no fewer than nineteen columns the varieties of the Cypriote character, which prevailed in the several localities.

The Aeolide inscriptions (pp. 83—143, nos. 213—372, with Addenda, pp. 373—386, nos. 1270—1333) revised by F. Bechtel. These are given under the heads of: I. Lesbos, II. Padoselenai, III. Tenedos, IV. the neighbouring coast of Asia Minor, V. Delos, (one inscription only); and an Appendix (in which the editor duly recognises the services rendered by O. Puchstein, Epigrammata Graeca in Ægypto reperita, Strassburg, 1880), containing the archaizing poems of Julia Balilla.

The Thessalian inscriptions (pp. 127—143, nos. 324—373, with Addenda, pp. 377—386, nos. 1278—1333), revised by A. Fick. The arrangement of the inscriptions is local: I. Thessaliotis, II. Hestiacotis, III. Pelasgiotis (including the important long inscription of Larisa, which has necessitated the re-writing of all accounts of the Thessalian dialect), IV. Perrhaebia.

The Boeotian inscriptions (pp. 147—309, nos. 374—1129, with Appendix pp. 306—309, nos. 1130—1146, of Boeotian inscriptions not found in Boeotia, and Addenda and Corrigenda, pp. 389—406) revised by R. Meister. The number of inscriptions in this collection considerably exceeds that of Larfeld’s Sylloge.

The Elean inscriptions (pp. 313—336, nos. 1147—1180) by F. Blass. The Introduction (pp. 313—315) sums up concisely the principal peculiarities of the dialect. Blass remarks on (1) the mutilated state in which most of the inscriptions have come down to us, (2) the evidence of extreme carelessness on the part of the engravers, a carelessness justifying an unusual latitude of restoration on the part of an editor, (3) the difficulty experienced in determining the position of the dialect by reason of the striking inconsistencies.
met with in the older stratum of inscriptions—the later, in which the dialect is almost pure, being represented by the Damocrates-bronze, no. 1172. He is inclined to seek a partial explanation of the dialectical fluctuation and inconsistency in the relations of the Pisatid district, in which Olympia was situated, to the Elid territory and in the tradition of an early immigration from Actolia. (His suggestion that the Pisatid dialect may have been related to the Arcadian is criticised by Prof. H. W. Smyth, Am. Journ. Phil. vii. (1887), no. 4, The Dialects of North Greece). The inscriptions (pp. 315—336) are arranged as far as possible chronologically. Blass's critical and exegetical notes are on a more extensive scale than that adopted in the other sections of the volume, and afford real and substantial help to the student. One result of his keen criticism and sceptical treatment is to throw doubt upon many forms previously quoted from these inscriptions as etymological certainties.

The Arcadian inscriptions, including coin-legends (pp. 339—361, nos. 1181—1258) revised by F. Bechtel. Apart from no. 1181 (a decree of the Arcadian league), and no. 1182 (the older coin-legends of the 'Arcadians,' the remainder consist of inscriptions and coin-legends from the individual towns. In no. 1222 (the well-known Tegean inscription relating to contracts for public buildings) Bechtel explains the much debated \\textit{ex} by \\textit{ac} + \\textit{dr}, against Meyer, \\textit{Gr. Gr.} § 24, and Spitzer, \\textit{Ark. Laut.} p. 8.

The Pamphylian inscriptions and coin-legends (pp. 365—370, nos. 1259—1269) revised by A. Beesenberger. In the inscription from Sillyon, no. 1266, the editor differs widely from Roehl (Inscr. Græc. Antiquissimæ) in his readings, chiefly in the direction of greater caution and reserve. The sign for \\textit{spiritus asper} wherever present in the original is represented by \\textit{H}, and the sign \(\text{W}\) by \(\text{w}\); T. Bergk's explanation (\textit{Bischr. f. Numism.} 1884, p. 333) of the latter, as denoting, at least in some words, a sibilant, probably appeared too late to be noticed. The volume concludes with tables giving the numbers of inscriptions cited in Meister's \textit{Griechische Dialekte}, vol. i., corresponding to the numbers in this collection.

E. S. R.

\textbf{Inschriften griechischer Bildhauer, mit Facsimiles herausgegeben. Em. Loewy, Leipzig, Teubner. 1885.}

This book supplies invaluable material, not only for the history of art, but also for that of the alphabet. It is much to be desired that Dr. Loewy's scattered hints as to the post-Euclidean alphabet
should be collected; a treatise embodying his intimate acquaintance with the subject would meet what is now the greatest need of epigraphists.

As is observed in the preface, the growth of material since Hirschfeld's publication (1870) required a new collection; this one contains some 600, as against Hirschfeld's 250. The help afforded in all quarters by the first epigraphists, and the care with which a facsimile of every accessible inscription is given, makes the work of extraordinary value and interest. The following important statistics are collected:

1. Position of inscription: beside the usual position, it appears on the horizontal surface of the basis only at Olympia; on parts of the statue itself once in archaic times, once in the third century; commonly in imperial times.

2. Form: this is identical in different inscriptions of the same artist only thirty-six times out of sixty-three; hence arguments cannot be based on differences. The description of the artist with his father and place is commonest in Hellenistic times; the ethnic is given where it is not likely to be known, as at Olympia and Rhodes. The father's name only is not often given; at Olympia only when he also was an artist. A metrical form is never commoner than prose, but occurs oftener in early times than later. The use of ροεω is always prevalent; the aorist is commonest; the imperfect occurs occasionally in archaic times, never in the finest period; then it comes in from the east, and is more usual in imperial times and in forgeries. The forms ροεω and ροεω always coexist; but that ροεω is not found outside Attica before the fourth century.

3. Work done in common.

4. Fathers of artists (if artists also).

5. Comparison with literary tradition: in the fourth and fifth centuries, some two-thirds of the artists' names are known to us; in archaic, Hellenistic, and imperial times, a comparatively small proportion.

The artists' signatures follow, divided according to period and locality. They are followed by such as are doubtful, or are not original. Last come forgeries, whether executed on stone, or merely invented on paper.

Other inscriptions referring to artists in their work or in public and private life are added.

A few important inscriptions may be mentioned in detail.

1 is the famous Archermos inscription (which has never yet been satisfactorily read and restored); its connexion with the winged

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figure found near it is rejected by the highest authorities. A full discussion is given of the dedication of the Nike of Poseidon, and of other interesting inscriptions. In the fourth century the epigraphical evidence becomes important; in 64 and others we already see traces of the widening of strokes at the end; but this is not yet the rule. Under 93 is given a valuable discussion of the family of Naucydes, Daedalus, and Polyclitus. In 119, from the years soon after Alexander, with very wedge-shaped strokes, πτανόι πόδες are explained as referring to a herald, not a runner. In the Hellenistic period the forms seem to have remained stationary in Attica, and the tendency to spread the stroke at the end, already seen in the fourth century, was not allowed full play till the middle of the second. A full discussion is given of the dates of the great Pergamene works, upon epigraphic and other evidence. A careful study is also made of the epigraphy of the Rhodian group; a transition is visible, lasting about three generations; in the earlier period, the strokes are only emphasised at the end; later they spread out into swallow-tails; the earlier are proved to date from about 200. The peculiarities of these inscriptions do not depend on the individual artists. The connexion of the Venus of Melos with the inscribed basis is discussed, and, on the whole, rejected as not proved.

The inscriptions on the colossi of Monte Cavallo are classed as antique, but not original. Among the forgeries is the Venus de Medici, and it forms an exception to the rule that forged names are usually known from literature or otherwise. Excellent and full indices and tables are given, of the artists and their families and place of origin, their works, and the places where inscriptions have been found.—E. A. G.

Traité d'Épigraphie grecque. SALOMAN REINACH. Paris, Leroux. 1885.

This manual is a very useful compilation, including also a considerable amount of original work. Such a book, as is pointed out in the preface, is much needed, the work of Franz being antiquated. An account of the results of epigraphy has already been given in Mr. Newton's essays, which, translated, form the first section of the book; the second section, dealing with the methods of the science, is new. At the end of the preface are useful instructions for the training of the epigraphist: these contain advice as to the methods to be adopted in travelling, as to taking photographs and squeezes, &c. They have in great part been repeated in M. Reinach's Conseils aux voyageurs archéologues.
Section I. Mr. Newton's essays are illustrated by numerous quotations, sometimes including more recent material: on pp. 2-3 is a valuable note, giving a list of the most important publications in which inscriptions are to be found; throughout the work such bibliographical hints are very useful.

Section II. (1) History of the Greek alphabet. A convenient sketch of the alphabet before Euclid is compiled, with the various theories as to its origin. The table on pp. 186-7 is particularly useful, as embodying in the completest form what is known of the various local varieties. Many important tables compiled by others are reproduced, e.g. that of Schütz for the Attic alphabet, and some of Dr. Isaac Taylor's. It was hardly possible in this way to avoid some inconsistencies. Thus the Greek derivatives from the Phoenician Sin and Tsade given in the table on p. 181 are at variance with the note on p. 192, which gives the only view now tenable. A table is also given (p. 204) of post-Euclidean forms at various periods: but this can of course only give a few essential marks, especially as local differences are not taken into account. Some remarks are added on ligatures and punctuation; some very convenient lists of numerical signs are given, and also two lists of abbreviations in use before and during the Roman period.

(2) a. Orthographic peculiarities of inscriptions. (This chapter and the next contain much matter independently treated in Meisterhans' treatise, which appeared about the same time.) Such especially are treated as afford chronological indications; aspiration, assimilation interior and final, hiatus and κεφαλευτερων; the last, in Attic at least, seems commoner before consonants than before vowels. Then follow double consonants (written single in ancient texts), ϑϑ before hard consonants, the later confusion of η and ζ, ταυ and κω, ττ, γινομαι, first found in 289 B.C. The details as to vocalism are more complicated; the most important are those as to the representation of οι and αι by single or double symbols: also as to the relation of ι, οι, &c., and ' adscript. Larfeld's table of Boeotian vocalism is given.

5. Grammatical peculiarities (chiefly Attic). Here come such matters as the early frequency of the dual, the use of the article, declensions, ται and διναι, comparatives, δορικ, &c., the augment in ς, the imperative, σιν and μερι, final clauses, and conditional sentences. Also the beginning of the οὐκη.

(3) Of Inscriptions in general. Affected archaism is sometimes found. Facts are given as to the manner of engraving inscriptions and the materials used, wood, stone, marble, bronze; as to their exhibition in public places, and the preservation of copies; also as
to secretaries and stone cutters, the expenses of engraving, and the transcription of laws. A most useful list is added of the commonest errors made by stone cutters, and a comparison of the accuracy of inscriptions and MSS., as exemplified by a decree preserved by Thucydides.

(4) **Public documents.** For these the customary headings are mentioned, and the formulae found in Attic and other decrees, titles, &c.; a few words are added as to metrical inscriptions. Then follows information as to Proxeny decrees, reasons for honours voted, and their nature, and the forms observed in them; and also as to honorary decrees, dedications, statues, ex voto, &c. The most frequent kinds of catalogues are enumerated; of victors, ephebi, Prytanes, subscribers, goods sold, naturalised citizens, &c.; of members of religious associations, of enfranchised slaves, of offerings, accounts, &c. Other matters included are ceremonial prescriptions, oracles, letters of public importance, from sovereigns, towns, &c.; judicial inscriptions, such as those of Gortys; choregic and agonistic documents, competitions and victors, offerings dedicated by them, and honours decreed to them. Ephebic inscriptions inform us of the oath taken by the youths, decrees in honour of them and their trainers, the constitution of the college, &c.

(5) **Various inscriptions, private documents, &c.** These include boundary stones, &c.; epitaphs (of which the local and temporal varieties of usage are noted); maledictions of violators of the tombs and other imprecations; artists' signatures (a résumé of the customary forms is given, mostly from Hirschfeld's and Loewy's results); Tabulae Iliaceae; signatures of painters and mosaic workers; inscriptions on vases and terra-cottas (explanatory of the subject, or giving the artist or the possessor, or mere graffiti); on lamps, glass, &c.; on amphora handles; on gems; on weights; and on tesserae.

(6) **Supplementary statements.** As to chronology, much valuable information is collected, such as lists of various local eras, years, months, and days; also Prytanes. Next come proper names and private titles, and their transliteration, and a careful index of the equivalence of Greek and Roman titles. A few words are added as to the later fate of inscriptions, collections before the Corpus, and the present state of the work.

The Addenda include some important points—especially some additions to the table of early forms, on p. 548. A short index concludes the work.—E. A. G.

This is the first volume of the corpus of "Greek and Latin Inscriptions from the Northern Shores of the Euxine," undertaken by Mr. Latyshev for the Imperial Archaeological Society of Russia. The commentary on the inscriptions is in Latin, and in most cases a translation in Russian is appended. The work is especially welcome, as many of the texts printed in it were hitherto only to be found in rather inaccessible Russian publications. The inscriptions of Tyras and its neighbourhood occupy pp. 3-18. There is a rich series of Olbia (pp. 18-164), including honorary, dedicatory, and sepulchral inscriptions. No. 17, a decree in honour of Nikeratos, a benefactor of Olbia, gives a glimpse of the wretched condition of the city shortly before the beginning of the Christian Era, when it was exposed to the invasions of a barbarian people (perhaps the Getae). No. 46 is an edict of the "Septemviri" of the city. No. 50 and following numbers form a series of dedicatory inscriptions which accompanied the gifts annually made by the city magistrates to various divinities, especially Apollo Prostatès, Hermes Agoraioi, and Achilles Pontarchès. There are few sepulchral inscriptions.

The inscriptions of Chersonesus fill pp. 173-218. In the series of "Decrees" of this city, No. 185 is an important text found in 1878, and since commented on by Foucart and other writers (see Latyshev, p. 174). It is a decree in honour of Diophantes, the general of Mithradates the Great, and mentions three campaigns undertaken by him against the barbarian enemies of Chersonesus.—W W.

(C).—HISTORY AND ANTIQUITIES.


History of Greece from the Earliest Times to the End of the Persian War. Translated from the German of Professor Max Düncker by S. F. Alleyne and Evelyn Abbott. Vols. I. and II. London, 1881.


In these three works we have the latest results of the labours of German erudition directed to a thorough examination of the sources
of early Greek history and a reconstruction of that history in the light that has recently been brought to bear on it, chiefly from the discoveries and generalisations of archaeologists and comparative mythologists. But the work of criticism and of reconstruction has in each case been undertaken from a different point of view, and its results are presented in a different form. Dr. Busolt's work shows generally a more sceptical attitude than that of the other two authors. It also supposes that his readers possess both an acquaintance with ancient and modern sources and facilities for referring to such sources. His chapters on authorities at the beginning of each chapter are most useful, and his foot-notes refer us to all manner of stores of information. Prof. Duncker's book is that of one who has long laboured in the same field and is in some respects more original and less critical. For the convenience of the general reader, he not only refers to, but copies in extenso, all that the earlier and traditional authorities have to tell us on some important subjects, even where his subsequent examination of their statements makes them almost entirely valueless. He has, as he says in his preface, "woven together the indispensable critical disquisitions upon a basis of traditional facts." The history of Holm is shorter, less pretentious in character, and truly admirable for the clearness with which proved facts are distinguished from dubious hypotheses. The narrative in the text is not much broken by critical examinations, but very valuable criticisms are given in an appendix to each chapter. The book is thus at once attractive to the general reader, and useful to those preparing for special studies.

Some of the characteristics of each author may be shown by comparing the view which each takes of a few important problems in Greek history, such as the nature of the pre-Dorian population of the Peloponnesse, the work of Lycurgus, the Phoenician settlements in Greece, and the character of the Corinthian tyranny.

On the first of these points, the state of the Peloponnesse before the Dorian invasion, we cannot present any positive opinion of Dr. Busolt, as his criticism is here mainly destructive. He considers that the races dispossessed by the Dorians were akin to the Arcadians, and so far from attaching any credit to the traditions of their early greatness, regards the remains of Tiryns and Mycenae as belonging to Dorian princes, and would even attribute the renown of the Peloponnesian Achaeans to Spartan pride working on the material of epic poets, in whose eyes the Achaeans were inhabitants of Thessaly and not of the Peloponnesse at all. Prof. Duncker, on the other hand, believes in the greatness
and the wealth of the empire of the Pelopidae, and his views as to the origin of the Greek people seem substantially the same as those of Prof. Curtius. It is, however, exceedingly difficult to determine clearly what he would connote by the names given to primitive Greek peoples. 'We may be quite sure,' he says, 'that the Pelasgians, Achaeans, and Hellenes were not three distinct races, but that these names rather indicate three distinct periods of Greek history, and denote three stages arising out of, and following one another, in the development of the one Greek people.' In another place he speaks of 'the name of Pelasgus, derived from the universal intuition of the Greeks of ancient times.' To Holm, however, the Achaeans are not a phase, but a definite people, who inhabited Argolis and probably also Laconia before the Dorian occupation, and the Pelasgi also are a definite people, inhabiting definite districts in Europe and Asia, whose name was extended, for various explicable reasons, so as to take in many to whom it did not properly belong. The primitive, pious, peace-loving, rather colourless Pelasgians of the ordinary conception seem to be banished to the regions of the blameless Ethiopians. In his chapter on the remains of prehistoric art in Greece, the author sets before us a lively picture of the best times of Tiryus and Mycenae, calling in the historical imagination to relieve the vagueness of conflicting traditions and conjectures.

If we turn to another matter—the character of Lycurgus and his work—we see similar differences in method of treatment. Dr. Busolt does not go so far as to deny the historical personality of Lycurgus altogether, but he would not attribute to him any of the fundamental institutions of the Spartan state, nor yet, apparently, the peculiarities of the Spartan discipline. Prof. Duncker has a brilliant theory, which would account for much that has hitherto baffled investigation, especially the double monarchy, the eponymous titles of the kings, and the position of the law-giver. He holds that the work of Lycurgus was the union into one political body of two Dorian states, dwelling on the Oenus and on the upper Eurotas respectively, and that this union was effected after King Charilaus had been worsted in the war with the Tegeans. The military system, the discipline, and the sumptuary laws of the Spartans he would assign to a later period. Holm recognises the great ingenuity of Duncker's hypothesis without venturing to adopt it. But he does not consider it impossible that the laws against wealth and luxury may have originated at the same time as the new political order, and have been promulgated by the originator of that order.

In tracing the early history of Attica, Dr. Busolt rejects all
traditions of Phoenician colonies, though he recognises the import­ant influence of Phoenician trade. 'The opinion that they (the Phoenicians) colonised Thebes is certainly unfounded, nor have we any more reason to suppose that a colony in Athens (Melite) was founded by them.' Duncker, on the other hand, regards the settlement of the Phoenicians in Athens as a clearly ascertained fact, and associates its overthrow with the union of Attic communities into one state traditionally ascribed to Theseus. Holm considers the existence of Phoenician colonies in Thebes and in Athens as not improbable, though not clearly proved.

In treating of the government of the Cypselidae in Corinth, both Busolt and Duncker are inclined to a more favourable view than that of Herodotus. Busolt attributes the sentiments of the speech put by Herodotus into the mouth of the Corinthian Socles to the relations existing between Athens and Corinth at the moment when the historian published his narrative. Duncker traces the motive which led the Corinthians to accuse their tyrants of spoliation, to the desire to represent as their own property the treasures laid up at Delphi and elsewhere. But while defending Periander from some of the charges brought against him, Prof. Duncker insists, on grounds which hardly seem sufficiently strong, that he 'must bear the guilt of the death of Melissa.' Holm does not pass a definite judgment on the arbitrary acts of Cypselus and his son, but shows the improbability of the theory that princes who encouraged the worship of Dionysus should in their internal regulations have acted solely with a view to public order and decency.

In spite of all differences, however, we may observe important common characteristics in the methods of all three authors. All alike take a wide view of the province of history so as to make it include the literary, artistic, and religious, as well as the political development of the people. All are very ready to make use of archaeological results, especially those of numismatics. In the use of early historians, not even Busolt entirely disparages the authority of Herodotus, though they would all restrict it within certain limits. Thus for the date of Phidon of Argos, all three prefer the statements of Pausanias to those of Herodotus, and Duncker confidently asks, 'Who can seriously adopt the argument that the coins of Phidon belong to the end of the seventh century—that is, that they were struck just before the time of Solon?'

One of the chief drawbacks to the value of Dr. Busolt's work is the difficulty the ordinary reader meets in clearly ascertaining the grounds of his conclusions, especially where they are drawn from
archaeological materials. Thus we find him confidently asserting the existence in the fifth century of a monetary alliance among the Arcadian states, though in a foot-note he refers to the rival hypothesis by which Imhoof-Blumer would explain the coins with the inscription Arkaedikon. Still more serious is the difficulty caused to the student by the statement that the theory of Prof. Curtius as to the early migrations of the Ionians ‘has long been found untenable,’ for the proof of which statement he is referred in a foot-note to articles in various German periodicals.

The difficulty we experience in trying to determine Prof. Duncker’s canons of evidence are of a different kind, and arise from the manner in which brilliant and plausible hypotheses are stated as if they were matters of fact. Besides the views given above of the union of the two Spartan states under Lycurgus and the combination of the Attic cantons in opposition to the Phocicians, we have an interesting theory of the origin of the Parthenii and their discontent, which he attributes to a restoration of the old and strict marriage laws and a retrospective enforcement of the same; also some interesting generalisations concerning the moral influence of the religious sentiment in the Greek aristocracies. In one or two places his deductions from archaeological facts seem rather questionable, as when he says, ‘That the Cypria were composed before the year 600 B.C. is evident from the representation of the Judgment of Paris on the chest of Cypselus.’ The general arrangement of the work is not all that might be desired in point of clearness.

In the introductory remarks to his history, Holm observes that in the investigation of original sources, what we now require is not so much the reconstruction of the lost works of ancient authors, as the discriminating study of those we still possess. If we extend this remark and apply it to modern authorities in special fields, we arrive at the conclusion that a writer of ancient history is now likely to produce good work in proportion as he is able clearly and justly to estimate the historical import of the labours of specialists in all subjects which are or might be made auxiliary to the study of history.—A. G.

**Historia Numorum: A Manual of Greek Numismatics.**


The first title of this work is distinctive, and marks its most essential characteristic. Hitherto all general works on Greek Numismatics, from Eckhel’s great work, *Doctrina Numorum Veterum*, down to the handbooks of Akerman and Werlhof, have...
taken up the coins of each district and city from the points of view of geography and mythology, rather than from that of history. With Mr. Head, Numismatics takes its rightful place as one of the most useful of the sciences auxiliary to history.

The application of scientific historical method to ancient numismatics is a thing of comparatively recent date, and no one has done more service in this direction than Mr. Head, whose *Coinage of Syracuse*, published in 1874, was the first thoroughly scientific monograph on the coinage of a Greek city, and a model of careful induction. In *Historia Numerum* he applies the same method to the whole of the coins of the ancient world, arranging the coins of each city or district in chronological series and groups. Those who know the size of the field of ancient numismatics, and how much of it is almost virgin soil, will not need to be told that within the limits of time and space imposed upon Mr. Head the attempt could not be entirely successful. Where he is working on ground which he has already explored, as in his account of the coins of Syracuse, Macedon, Boeotia, and Ephesus, he furnishes a sketch as complete as could be written in so narrow a space. Where he treats of places which have been the subject of satisfactory catalogues and monographs, as Acarnania, Crete, or Phoenicia, his summary is still complete. But in dealing with districts which have remained comparatively untouched, he is necessarily less thorough and comprehensive. Generally speaking, the book is far more complete for Sicily and European Greece than for Asia Minor and Syria; for the British Museum *Catalogue of Greek Coins* has not yet reached Asia, and not only the great museums of Europe, but even private collectors, such as M. Waddington and M. Six, possess large numbers of Asiatic coins which are unpublished and unknown. Nor have the dates of the coins issued in Asia received anything like so much attention as the dates of Sicilian coins, or those of Hellas, or even those of Italy. But even in regard to Asia Minor it is a very great gain to possess a satisfactory summary of the coinage, so far as published matter serves; fresh material will now rapidly accumulate for a still more valuable second edition. It must also be observed that where Mr. Head’s summary is least final it is probably to the numismatist most valuable, as it opens new ground.

It is to students of Greek history that *Historia Numerum* is particularly adapted. Those who wish to form an idea of the importance of numismatics to early Greek history should look at the foot-notes to Busolt’s volume, reviewed in these pages. But to those occupied with ancient geography, philology, art or mythology,
it will also be a storehouse of useful facts, facts hitherto scattered over the pages of periodicals and in the transactions of learned societies. A few words of special notice are claimed by the index, or rather indexes, for places, rulers, inscriptions, magisterial titles, epithets of cities, are all indexed separately, and there is a general Index Rerum to close the gaps. The indexes occupy fifty-five pages, and they are the most important pages in the book, mainly because the author has not abandoned the work of indexing to other hands, but done it himself.—P. G.

**Die Bevölkerung der griechisch-römischen Welt.** Von Dr. Julius Beloch. Leipzig, Duncker and Humblot. 1886.

The aim of the author of this book is to apply the whole of the available material to determine the populousness of the various sections of the Greek and Roman world. At present we are only concerned with that part of the work which deals with the Hellenic populations. The data for the purpose are extremely slender and untrustworthy. Figures are specially prone to corruption in MSS. and cannot be recovered from the context—and moreover writers of skill and fidelity seem to have had little sense of the possible and impossible in numbers; while among later and less trustworthy authors we are given statistics of a purely fantastic kind. For example, Prokopius assigns a billion as the number of inhabitants of the Roman Empire.

The monumental materials would be far more trustworthy if we had them; but unfortunately they are very scanty, consisting of little more than a few catalogues of Ephebi.

The materials fall into the following classes:

1. **Direct statements about population.**—The most important is the statement by Athenaeus, on the authority of Ktesikles, of the numbers given by the census of Attica under Demetrius of Phalerum, towards the end of the fourth century. We often have information about the number of citizens of a state, and from this it is possible to estimate the whole population.

2. **Military data.**—The numbers of the troops furnished by different states to military expeditions furnish a ground for comparison of their populations.

3. **Ares.**—The law that equal areas of equal fertility and placed under similar conditions will at any given time contain populations not very different in number, affords a means of determining by comparison the worth of statistics or estimates.

4. **Food consumption and supply.**—In several cases we have records of the corn-production and corn-importation of states. The
amount of corn consumed per head can be calculated from the known allowances of slaves and soldiers, and from the consumption in modern times, and thus a rough estimate of population can be formed.

Attica is the country for which the best materials are available, and moreover it is there that the problem presents most interest. Dr. Beloch's treatment of the population of Attica is the most elaborate and the best example of the application of his method. Each particular section of the argument is by no means conclusive, but when the results derived from the number of citizens, the number of soldiers, the population of similar areas, the production and consumption of corn are found to produce consistent results, and moreover to show changes in the population at different periods entirely in agreement with the causes known to have been at work, it is impossible to avoid accepting in the main his conclusions. The author differs from Böckh in rejecting as incredible Athenaeus' statement that Demetrius found the number of slaves to be 400,000. Böckh defended this number, and his view was followed by Clinton, and till now has been generally accepted. But Dr. Beloch's arguments seem conclusively to show that the fourth part of this number would be nearer the mark.

We must regard as equally fabulous the 470,000 slaves which Athenaeus assigns to Aegina, and the 460,000 of Corinth, numbers which have found supporters among some of Böckh's followers, though Böckh himself did not defend them.

At the end of the book a convenient table gives the results for 432 n.c. For the Peloponnesse we have a population of 890,000, 230,000 of these are in Laconia and Messenia, of whom 175,000 are slaves, including Helots. Argolis, including Corinth, accounts for 335,000. Attica has 235,000, of whom 100,000 are slaves. Boeotia 150,000, of whom one-third are slaves. The whole population of Greece, including the islands, Thessaly and Macedonia is reckoned at 3,000,000.

Dr. Beloch is thoroughly master of the materials. His arrangement is clear, and his exposition lucid. As he says himself, any one who wishes to overthrow his results must attack his whole system, and not any one part of it, for his various arguments give support to one another. His book must remain the standard authority upon the subject, unless the discovery of fresh material throws entirely new light upon the question.—H. R. S.

[Notices of Periodicals are postponed for want of space.]
TWO VASES FROM CYPRUS.

[Plates LXXXI. and LXXXII.]

I

The pottery found hitherto in Cyprus has been for the most part of a rude, local fabric, resembling both in its shapes and system of decoration the pottery of Egypt. The Greek element in the population of Cyprus and the frequent participation of outside Greeks in the affairs of the island might have been expected to leave some decided trace in the pottery. But this expectation had not been realised to any degree till last year, when excavations at Poli tis Chrysokhou brought to light an extensive series of Greek vases and other antiquities. Among the vases were the two here published.

The locality where these antiquities were found is supposed to be that of the ancient Marion, a town on the west coast of Cyprus, of which little is recorded except that it had been taken by an Athenian fleet under Kimon, on which occasion its inhabitants were treated with much clemency, and that subsequently it was destroyed by Ptolemy, on which occasion its inhabitants were removed to Paphos. At that time it was ruled by a prince called Stasiockos. Its existence as a town is

1 See Jahrbuch des Arch. Inst. 1887, p. 85, pl. 8, where the silver girdle now in the British Museum is published.
2 Diodorus Sic. xii. 3-4.
3 Ibid. xix. 79, 4.
said to have been revived under the name of Arsinoe. The old
name of Marion, however, seems also to have come again
into use.

How eagerly the Athenians, in the time of Kimon, looked to
Cyprus as a stronghold against the Persians, if they could but
get it thoroughly into their hands, is a matter of notoriety.
They made great efforts, and if Diodorus Siculus¹ is to be trusted,
they gained great successes. Diodorus may be wrong in some
points, but as regards Kimon's siege of Marion, which he alone
mentions, and which finds no place in the brief narrative of
Thucydides,² we must view it as a fact in his favour that this
locality has now yielded a considerable series of vases which go
back in date to the time of that siege—about B.C. 450. That
these vases were imported from Athens there can, I think, be no
doubt; they are as clearly Athenian as the rude ware found in
the tombs with them are the work of the local Cypriote potters.
Nor was this importation of vases only of short duration. It
appears rather to have gone on till the town was destroyed by
Ptolemy about B.C. 315. If, then, from about B.C. 450 to B.C. 315
the people of Marion manifested a marked taste for Athenian
pottery, we may conclude that in other respects also they had
maintained a friendly feeling towards Athens, and that the
capture of the town by Kimon had been productive of lasting
good.

The older of the two vases here published is an alabastos
(pl. LXXXII.), covered with a creamy slip, on which are drawn
in with fine black lines two female figures, the one presenting a
cup of wine, towards which the other advances energetically,
holding a branch of laurel in each hand. Round her body is tied
a deer's skin, which, together with the wine cup, give the cere-
mony a Bacchic character. Appropriate to the Bacchic character
of the scene is the crane which stands between these two figures.
The crane is painted in fully in black, a proceeding which saves
the trouble of indicating the wings and feathers. Yet with all
its want of detail, the form of the bird is admirably rendered.
The two female figures are drawn in with lines only, except that
over parts of the draperies a yellowish-brown glaze has been

¹ See Duncker, vii. p. 370.
² L. 112. He had before said (L. 94) of the Locasbianians and Athenians,
Painted and fired much as on the draperies on a fine kylix in the British Museum by Panphæos,1 with whom the painter of our vases was probably a contemporary. He signs himself Pasiades. The name has been given out as being Iasiades;2 but in that case there would be too much space between the first two letters, while in favour of the reading Pasiades is the fact that the letter Π would bring the spacing right and that there is a breakage in the vase, which would have carried off the upper part of the letter. Whether Iasiades or Pasiades, the name was previously unknown among vase painters. It is an acquisition which will be valued by the many admirers of signed vases. Even those who, so to speak, do not collect autographs of vase painters will welcome gladly the charming archaic drawing of this vase with its fine touch and delicate sentiment.

In Karlsruhe is an alabastos8 which, so far as one can judge from a rather mannered engraving, is of the same style as ours. It is signed by the painter Psiax and the potter Hilinos, who have been classed along with the painters Panphæos, Epiktetos, and Kachrylion. I have mentioned a technical point in our alabastos which recalls Panphæos. Further, there was found in the same tomb with it a red-figure kylix bearing the inscription ΠΡΟΣΑΓΟΡΕΥΩ.4 The small number of existing vases with this inscription have been associated with the painter Epiktetos, and there is no mistaking the fragmentary figure on the kylix in question as belonging to his school. Again, in the same set of tombs was found a kylix by Kachrylion.5 We may therefore class Pasiades in that school of painters, and as the alabastos in Karlsruhe came from Athens, so also our alabastos may have come thence, quite apart from the historical conditions which made importation from Athens favourable at that time.

In the tomb with our alabastos was also found a beautiful finger-ring of silver, with a gold fly resting on it as if by chance, some vases of local fabric, and other objects. The British Museum possesses the contents of the tomb.

1 Klein, Meistersignaturen, 2nd Ed. p. 94, and Emporion, 2nd Ed. p. 272-3.
2 Klein, Meistersignaturen, 2nd Ed. p. 293.
3 See Panofka, Namen der Vasenbildner, pl. 3, figs. 9-10, p. 16. Klein, Meistersign. 2nd Ed. p. 134; Vase-Sammlung in Karlsruhe (1887), No. 342.
5 Klein, Meistersign. 2nd Ed. p. 221.
The second of the vases here published (pl. LXXXI.) is a lekythos with red figures on a black ground, but with accessories of white colour and gilding. It is Athenian in its whole character. The figures represented are Oedipus (ΟΙΔΙΠΟΣ), the Sphinx (ΣΦ...), Athena (ΑΘΗΝΑ), Apollo (ἈΠΟΛΛΩΝ), Kastor (ΚΑΣΤΩΡ), Polydeuces (ΠΟΛΥΔΕΥΣΚΗΣ), and Aeneas (ΑΙΝΕΑΣ). The subject is, therefore, Oedipus putting an end to the Sphinx. Usually it has been thought that Oedipus had put an end to the Sphinx by simply reading her riddle, whereupon she threw herself from the high rock on which she sat and was no more heard of. The point of the legend was that he, 'Swollen-foot' by name, had been destined to explain the riddle as to what creature was two-footed, three-footed, and four-footed. Any act of violence on his part would have spoiled the incident. Such was the general belief. On the other hand, it has been argued from an ancient pastis in Berlin, where Oedipus is seen attacking the Sphinx with a sword, and from various references in Greek literature, where the words φθείρει, ἄναπείρ, φευείρει are employed, that in some older version of the legend he had actually taken her life. So Overbeck contended. But Jahn, who held the opposite view, maintained that Oedipus may very well have despatched the Sphinx when she had once thrown herself down, and have thus brought on himself the literary expressions just cited. I venture to think that our vase is a strong confirmation of Jahn's view.

In the first place, the attitude of the Sphinx is that of a creature which has fallen from a height. Her legs are represented as if they had lost all power through such a fall. It is inconceivable how a stroke from the spear of Oedipus could have produced this result instantaneously. Her neck has been broken; we see only the back of her head, her face being turned away. Oedipus has his foot planted on her head. He could not have gone so far if the Sphinx had been capable of resistance. He

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1 Diodorus Sic. iv. 64. 3.  
3 Heroische Bildwerke, p. 18; Euripides, Phaeo. 1508 and 1782. Jahn, Arch. Beiträge, p. 115.
must then have, by a previous blow, rendered her unresisting, which would leave him now in an undignified position. Or we must revert to the theory that she had fallen from a height and had broken her neck, in which case he would be entitled to come forward to despatch her. I think, also, that her wings are raised to indicate the fall just accomplished.

In the second place, it is obvious that what Oedipus here does is done in terror. He clings for protection to a column which may represent a temple of Apollo or Athena. It is not, I think, likely to be the column on which the Sphinx is sometimes seen to be seated. In any case he clings to it vigorously, with a look of terror on his face, notwithstanding the presence of Athena, the friend of all slayers of monsters. His attitude is thus quite opposed to the theory of his having slain the Sphinx outright without her having helped him by throwing herself down from a height. It is only with fear that he has planted his foot on her head and has drawn back his right arm to give a final stroke with his spear, or perhaps has already delivered the stroke.

The presence of Athena and Apollo is natural to the scene, he, seated, as the god whose mysterious oracles played so large a part in the fate of Oedipus. Probably he is here as Apollo Iasenios, whose priest was styled daphnephoros as the god also might be styled from the laurel which he holds. Both were deities much worshipped in Thebes. But Athena may be said to have had a special interest in the event. Pausanias, in describing the Athena Parthenos of Phidias, says, when he comes to the Sphinx on her helmet, that he will explain it in his chapter on Boeotia. All the explanation he gives, however, is to tell the story of Oedipus, how he went from Corinth with an army and 'removed' the Sphinx.


3 Pausanias, ix. 10, 1. At the entrance to the temple of Apollo Iasenios at Thebes were statues of Athena and Hermes.

4 1. 24, 5.

5 ix. 26, 2.
notice Athena in the matter, but he may be assumed to have had in his mind on the first mention of the subject the notion that the Sphinx on the helmet of the Parthenos was meant to indicate her participation in the exploit of Oedipus, such participation as we see on our vase. The drapery, arms, and face of Athena are painted white; her shield, aegis, and helmet have been gilt, traces only of the gilding being left. We may suppose that the vase painter had intended to represent a chryselephantine statue. It cannot be the Parthenos of Pheidias, if her robes were of gold, as appears to have been the case. Besides, in the right hand of the Athena on the vase is not a Victory, but simply a spear. The type of Athena as here given is not uncommon, and considering that in an actual chryselephantine statue the drapery would hardly have been of ivory, we may suppose the vase painter to have made a freer use of his colour than a sculptor would have made of his ivory. Thus, while intending to convey the aspect of a chryselephantine statue, he has not confined himself to any particular statue of that kind, so far as I can see.

The scene on the vase appears to be complete with Oedipus, the Sphinx, Athena, and Apollo. I cannot account for the other figures of the Dioscuri and Aeneas, except as beings whose names were familiar for the help they rendered in time of need. They are recognisable only by their names. We could suppose that they represent the friends of Oedipus who followed him from Corinth, and that the names of Kastor, Polydeukes, and Aeneas had been chosen merely to indicate the help they had given him. A figure like that of Aeneas occurs with some variations on the Meidias vase in the British Museum, and twice on the west frieze of the Parthenon. With greater variation it occurs on lekythi, with gilt accessories, which there is every reason to believe to be of Athenian fabric. Similarly, a figure like that of Kastor is to be seen on another lekythos of this description in the British Museum.1

While, then, our lekythos from Cyprus has all the marks of having been imported from Athens, we have still to consider its date. It must be older than the destruction of Marion about

1 Jahn, Beurallele vases mit Goldschmuck, pl. 2, fig. 1.
B.C. 315. On that point there would be no doubt, apart from the historical record, as to the fate of the town. Perhaps a fair, round date would be B.C. 370. The objects found in the same tomb are now in the British Museum. Among them is a fragmentary askos with red figures, which might be placed, if anything, later than B.C. 370.

A. S. Murray.
THE CNIDIAN APHRODITE OF PRAXITELES.

[Plate LXXX.]

Nē Δία τῶν Πραξίτελου τοποθέτησε τὸ κάλλιστον.—LUCIAN.

Every visitor of the Vatican Museum knows the fine statue of Aphrodite placed near the large staircase in the Sala aDue greca on account of its beauty as well as by reason of the fact that its lower half is covered with a drapery of tin. The greater will be the surprise of many of our readers, looking at our Plate LXXX., to see unveiled the secret charms of that figure, and they will ask how the goddess could be allowed to lay aside for some moments the garment forced upon her a century ago by a misplaced sense of pretended decency. We owe it to the persevering zeal of Mr. Walter Copland Perry to have found a means of obtaining such a cast for the Collection of Casts from the Antique in the South Kensington Museum, by the formation of which Mr. Perry has begun so happily to fill up a sensible blank in the artistic collections of the British capital. The British Museum is so astonishingly rich in first-rate Greek originals that we can easily understand how the importance of a museum of casts could be rather undervalued, and how to the University of Cambridge was left the merit of forming the first English collection of casts from the antique on a greater scale. But not even the very first museum of Greek sculpture—a rank which never will be disputed in case of the great national institution—can be so far perfect as to represent with equal completeness every period or school of Greek art, nor can it comprise good
ancient marble copies of all those innumerable masterpieces the originals of which either have been lost, or have become the property of other public institutions or private collections. Nay, precisely the relative completeness of the British Museum would seem at once to require and to facilitate such a supplement as Mr. Perry has had the praiseworthy idea of bringing together with great personal sacrifices of every description. What a splendid thing it would be if in the British Museum the large saloons which contain the original marbles were accompanied by parallel galleries exhibiting choice casts of such sculptures, of the same periods or classes respectively, which are not in the Museum. The whole history of Greek sculpture would be placed in the most perfect form before the eyes of students and dilettanti. But—"there is nothing perfect under the sun." As the space in the British Museum would scarcely suffice to allow the execution of such a scheme, the greater universal gratitude and the more general interest are due to the collection recently formed in the South Kensington Museum under the intelligent direction of Mr. Perry.

Going through the catalogue of the casts 1, we not only find such universally known casts as form as it were the indispensible contents of every such gallery, but we are particularly pleased to meet with some very rare pieces, which are not only worthy to gain the interest of the general amateur and to delight the student of classic art, but also to promote the purposes of scientific archaëology. Such a cast, beyond doubt the rarest of all, is that of the Vatican Venus, the moulding of which we understand to have been permitted under the—absurd, to be sure, but strict—obligation that only this one copy should be taken! In direct contrast with this narrow-minded condition imposed by the Superintendence of the Vatican Museum stands the prompt liberality with which the Editors of this Journal have been allowed to take and to publish photographs of the cast. I especially am under great obligations to Mr. Perry for having kindly renounced in my favour the agreeable task of accompanying the plate with some remarks, as I can avail myself of this opportunity to correct certain false statements.

1 W. C. Perry, A Descriptive Cata-
logue of the Collection of Casts from the:
Antique in the South Kensington
and erroneous conclusions of a former article on the same subject, to which I was misled by defective knowledge of the matter of fact.

The statue of the Sala a croce greca, which has kept that place since the first arrangement of the Museo Pio Clementine, is today nearly universally thought to be that very statue which once adorned the cortile delle statue in the Vatican Belvedere and enjoyed a high reputation. This opinion seems to go back to Gerhard, who, in his catalogue drawn up in 1826, identifying our statue with that engraved in the Museo Pio Clem., I. 11, adds to a short mention of the statue the words: "probably already since Julius II, in the cortile delle statue of the Belvedere". Most archaeologists since have neglected the precaution used by Gerhard; in Em. Braun’s book, for instance, on the “Ruins and Museums of Rome”, and in the very defective official catalogues of the pontifical museum, the provenance of our statue from the Belvedere is spoken of as a matter of fact. Bernoulli* as well as myself shared this opinion so far as to declare the identity to be likely. An accurate enquiry into the history of the Belvedere collection, the general results of which will soon be published in the Archaeologisches Jahrbuch, has shown me this opinion to be erroneous. I shall here restrict myself to those observations which deal directly with the Vatican statues of the goddess of love.

It is well known that the collection of statues in the Belvedere was founded by Pope Julius II. Among the first statues placed in the court-yard of the Belvedere there was an inscribed group of Venus Felix with young Cupid, a sculpture of very modest merit as a work of art, but nevertheless highly appreciated in those times. This group is meant wherever the older stylographi—Fulvius (1527), Mariani (1534), Fauno (1548), Manro (1558),—speak of the Vatican Venus. It was drawn, between 1535 and 1538, by Marten van Heemskerck, in whose sketch-book there is no other Belvedere Venus. I have little doubt that Vasari

* Archaeol. Zeitung, 1876, p. 145—149; "die vaticanischen Kopien der leidischen Aphrodite".
* Aphrodite, p. 260.
also (1550) has in view this Venus; may, a century later John Evelyn praises this group as one of the "rare pieces," without even mentioning any other Venus in the Belvedere.

Long since, however, a second Venus had found a neighbouring place in the cortile delle statue, probably during the pontificate of Clement VII. (1523–1534). We meet with the first mention of it in the notes of travel of John Fichard of Frankfurt who, in 1536, describes a nuda quaelae simulacrum, cui alter pes quod mutillus erat a recentioribus statuariis restitutus est, ita tamen ut egregie depressas dissimilitudinem, et illos arte veteribus inferiores fuisset. The incognito in which the goddess is here introduced did not last long, for precisely at the place of the "naked girl", Aldrovandi (1550) noticed a Venere tutta ignuda intiera, che con la mano dritta si cuopre le membra sue genitali, con la mancica tiene la sua camiciola pendente sopra un giarrone: ed è ogni cosa di un pezzo. From that time, this statue keeps its fixed place beside the older group in all the later descriptions of the Belvedere, from Gamucci (1565) and Boissard (1597) up to Ficoroni (1744). All these short notices however, do not afford any more detailed knowledge; the assertion of Keyssler (1730), that it had been discovered about 180 years ago under the church of S. Peter and S. Marcelline, seems to be a mistake. At last Perrier, in his Segmenta nobilium signorum (1638, published in 1653), Pl. 85, gave the first engraving of our Venus e balneo, which is nearly identical with the engraving of Jan de Bisschop (Janus Episcopius) published some time afterwards (Signorum veterum icones, Pl. 46), from the drawing of a Dutch artist called Doncker; the only material difference being that Bisschop, or Doncker, from artistic reasons omits the trunk of the tree near the right leg which Perrier is scrupulous enough

8 Frankfurtisches Archiv, edited by Fichard, iii. p. 49.
9 L. Mauro Antichità de la Città di Roma, Ven. 1556, p. 120.
to reproduce. This stem again serves to identify the statue with that published in Visconti's *Museo Pio Clementino*, I. 11, as having been "*più nel Cortile delle Statue del Vaticano*", though here the statue is defaced by a drapery of stucco which covers the lower half of the body. This drapery, according to Visconti, was meant to serve as a model for a drapery of metal, by which the goddess, after having been exposed in her unveiled beauty for more than two centuries in the Pope's palace without giving any offence, was to be adapted to the more modern notions of decency, which liked to adorn statues with fig-leaves and to clothe angels with shirts. Now, such a drapery of tin, as a matter of fact, has been applied to the statue which stands actually in the *Sala a croce greca*, represented in our plate; but one glance on the vessel and the drapery, and the absence of the trunk, suffice to prove that this is not the old Belvedere statue 12. What then has become of the latter, and whence did this second statue come into the Vatican Museum?

Up to Visconti's time no second copy of the same type can be traced in the Vatican 13. Suddenly Visconti speaks not only of two but of *three* replicas of that Cnidian type as existing in the Museum 14. It would seem that two of them belonged to

12 This diversity has first been pointed out by Stahr, *Torso*, t. r., p. 349, who blunders in ascribing the tasteless drapery to Julius II., and referring the engraving of the *Museo Pio Clementino* to our statue, but who rightly discerns the latter from the Belvedere statue engraved by Episcopius. The same has been done independently by Preuner, *Arch. Zeit.* 1872, p. 110, and *Ueber die Venus von Milo*, p. 30, and by Bernoulli *Aphrodite*, p. 206. Compare my own observations, *Arch. Zeit.*, 1876, pp. 145 and 146.

13 In P. A. Maffei's *Raccolta di statue*, 1794, pl. 4, there is an engraving of a "*Venera nautila del bisp. Negli orti Fattianesi*", which is neither identical with the statue of the *Sala a croce greca* nor with that of the Belvedere, although its place in that book among the celebrated masterpieces of the Belvedere (plates 1–9) leaves scarcely any doubt that the author intended to have that statue engraved. On the other hand it corresponds so precisely in every detail, especially in the clumsy arrangement of the (modern) drapery, with a much-restored statue in the Ludovisi Villa (see below, 15), that the engraver—Claude Randon, who engraved also most of the Ludovisi marbles for that work—seems to have made a mistake, either reproducing the Ludovisi statue instead of the Vatican one, or putting a false inscription on the plate. My former supposition that Maffei's statue might be identical with the statue of the *leggii scoperta* (see above) is contradicted by chronological reasons as exposed above.

Levezow, in 1808, endeavoured to demonstrate our type to have once enjoyed a high fame, he could bring together not more than four marble replicas (A D J e. of the ensuing catalogue). Half a century later B. Stark, with the aid of Clarac’s useful work, was able to enumerate twice as many copies (A B E F J M O h). A more thorough and nearly exhaustive enquiry led Bernoulli in 1873 to give a critical inventory comprising, besides coins and gems, eight marble statues (A B D E F J O b), one terracotta figure (h), six torsos (N T U b e f), and seven marble statues which could not with certainty be ascribed to our type (G G K Q d a), altogether twenty-two pieces. This pretty large number however did not allow a certain judgment on various points of importance, most of the copies being only superficially known. Better catalogues of certain collections, and several new discoveries enable us not only to considerably increase this number, but at the same time to give more authentic information about some of the marbles in question. On a visit to Rome in 1878, I had an opportunity of examining myself the statues D F H J; I owe some further information to Prof. P. Gardner (D), Mr. Murray (a e), Dr. Loewy and Prof. Petersen (G), Mr. Potter (G e), Dr. Studniczka (D b), Prof. Treu (S U d), Dr. Wolters (S U).

For convenience’s sake we assign the first place to the statues and torsos, life size or colossal, the second to the statuettes, the third to some variations rather than copies. Within these classes, the degree of preservation has determined the order of the individual specimens.

I.—FULL SIZE OR COLOSSAL.

1. STATUES.

A. VATICAN, formerly in the Cortile delle statue, now in the magazines (Bernoulli p. 207, 2). Engr. Perrier Segm. nobil. sign. pl. 85 (the copies differ in giving the statue either right or reversed; *Arch. Zeit.* 1876 pl. 12, 2). Episcopius *Sign. vet. icones* pl. 46 (reversed); Kraus *Sign. vet. sie* pl. 25, right; Müller-Wieseler *Ueber die Frage ob die mediclinche Venus ein Bild der Knobloch von Praxiteles sep*, Berlin 1893, p. 73.


Aphrodite, 1873, p. 206.
Denkm. ii. pl. 35, 146 c, reversed); with the drapery of stucco Mus. Pio Clem. i. pl. 11 (Lavesow Ueber die Fragte &c. fig. 2, Clarac. iv. 605, 1332. Arch. Zeit. 1876 pl. 12, 3).—Marble. H. 1.91 m. (8 pal. 7 on), with the plinth 2.09 m. (9½ pal.).—Visconti testifies that the garment is fringed, that an armlet inlaid with a gem at the left arm, and that the head is unbroken. This is corroborated by a curious passage of Raph. Mengs, Opere ii. p. 6 ed. Azara (p. 358 ed. Fea. Bottari-Tircozzi Racc. di lett. vi. p. 340): "Nel Vaticano si conserva una Venere assai mediocre, e quasi goffa, ma con la testa molto bella, eguale alla Niobe, e quella certamente e la sua, non essendone mai stata staccata". In another passage (p. 87 ed. Fea) he says of the same head: "Può darsi che la bellezza anche perfetta resti alquanto fredda quando non è aiutata da qualche espressione che possa esprimere la vita. Questo si vede in una Venere al Vaticano, che resta insipida, benché nella sostanza sia più bella di quella di Firenze in quanto alla testa". About the same time a French traveller who visited Rome in 1765 (Voyage d'un François en Italie, 2 ed., Yverdon, 1769, i. p. 186) speaks of the statue as of a figure antique très-médiocre. Vasi, Fea, Gerhard (see above p. 330, note 17) mention the statue without adding a word in praise of its artistic merit. A very different judgment is pronounced by Feuerbach (see p. 330, note 18), who praises the figure as distinguished; durch die wunderbare Verbindung einer grossartigen Auffassung mit dem höchsten Schmuck der Schönheit. As to restorations, the only direct testimony is that of Fichard (as p. 327), that one foot is badly restored; no doubt this refers to the right leg supported by the awkward trunk of the tree.

B. MUNICH, NO. 131, until 1811 in the Braschi palace at Rome (Bernoulli p. 207, 8). Engr. Flaxman Lect. on sculpt. pl. 22. Clarac iv. 618, 1377. Lützow Münchener Ant. pl. 41 (Roscher Lex. d. Mythol. t. p. 416). Arch. Zeit. 1876 pl. 12, 5. Libke Plastik t. 1. p. 215 fig. 146. Overbeck Plastik ii. 2 p. 31 fig. 99 b. Perry Greek and Rom. sculpt. p. 447 fig. 196. Baumeister Denkm. iii. p. 1405 fig. 1557. Parian marble. H. 1. 62 m., with the plinth 1. 74 m.—Modern: back and right part of head, with the exception of the hair to the left of the forehead, nose, tip of lips; half right forearm, left arm from armlet inlaid with a gem (which is antique) to wrist, fingers of left hand, feet including ankles, parts of vase and drapery. Tolerably good copy, highly praised by Rauch the sculptor, especially on account of the execution of the body (Urlichs Glyptotheck p. 20) which however bears a rather superficial character and is poor in details.

C. FLORENCE, PAL. PIOTTI, gall. d. statue, Dütschke ii. no. 17 (Bernoulli p. 215, 1); it belongs to the old Cinquecento stock of Florentine antiques. Engr. Gori Mus. Retr. iii. pl. 35. Clarac iv. 624, 1388. Pentelic marble. H. about 2.00 m.—Modern: tip of nose, left arm from below armlet (inlaid with an oval jewel, as in B), half right forearm, lower part of both legs from below knees, vase and drapery, pedestal. Head broken, but its own; the neck...
is too short, and the restorer has given the head a false direction; the antique part of the neck shewing the original movement to have been the same as in B (Petersen). Gori does not make much of the workmanship; Burekhardt (Cicerone p. 466) speaks of good Roman work; Duitschke points out the very robust forms (and so does Petersen), and the simple type of the head, being stern and rather lacking charm.

D. VATICAN, SALA A CROCE GRECA no. 574, probably until about 1780 in the Colonna Palace, see above p. 331 (Bernoulli p. 208, 1). Engr. Plate LXXX; with the drapery of tin Arch. Zeit. 1876 pl. 12, 1. Overbeck Plastik ii, p. 31 fig. 99a. Letarouilly Vatican iii, Mus. Pio Clem. pl. 6. Baumeister Denkm. iii, p. 1403 fig. 1556.—Greek marble. H. 2.05 m. (Colonna statue b: 2.01 m.), with the plinth 2.13 m.—Modern in the Colonna statue: arms, legs, and head. In the Vatican copy, according to my revision in 1878, which nearly agrees with the observations of Professor Treu made in 1865 and is completed by some remarks of Dr. Studniczka, the head (new half nose), which is much superior to the statue, is attached to the body by the insertion of a modern neck including bottom of chin. Studniczka, examining the statue without the aid of a ladder, had the impression that the head is of different marble (Pentelic) from the body and the drapery (large-grained Greek marble). Modern: right arm from below elbow, left arm including armlot downwards to fingers, the ends of which are antique; support of vase except upper part of square plinth directly below vase; feet and pedestal. A careful examination of the cast by Prof. P. Gardner has moreover shown that the right leg is antique to about 0.08 m. above ankle bone and instep, but that there is some repairing just below the knee, and that the left leg is ancient to about 0.08 m. below knee. The pentello which unites statue and drapery is broken at both ends, but seems to belong originally to the statue, as the modern composition of the two parts being effected by an iron cramp did not require that marble pentello.

E. ROME, PAL. VALENTINI, MATZ-DUHN no. 756 (Bernoulli p. 207, 6).—Marble. Bigger than life.—Rich hair on the neck. Modern: head, lower parts of legs except feet, part of pedestal. Left arm unbroken, but hand with upper part of drapery seems modern; right arm broken in different places, but antique with the exception of three fingers. The drapery is drawn up with left hand.

F. ROME, MUSEO TOLRONIA no. 106 (104), formerly in the Torlonia Palace (Bernoulli p. 207, 4). Engr. Vitali Marmi scolpiti Torlonia ii. 55. Clarac iv. 616, 1366 C.—Greek marble. H. 2.05 m. (Clarac: 3½ pal. = 1.90 m.), probably without plinth. Clarac: head unbroken (to me it appeared doubtful, but it is nearly impossible to

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ascertain such points in the Torlonia Museum, most of the marbles being wretchedly smeared over with colour); modern: lobe of right ear, nose, left foot, pedestal except portion below right foot, vase and drapery but for a portion nearest to left hand. Cracks in left arm and right foot. Commonplace copy.

G. Rome, Museo Torlonia no. 26 (24), formerly not in the Giustiniani collection, but in the Torlonia Palace (Bernoulli p. 216, 5). Engr. Vitali. Marmi scolp. iii. 26. Clarac iv. 616, 1366 A.—Pentelic marble. H. 2.05 m. (Clarac: 11 pal. 8 on. = 2.60 m. l)—Clarac: head broken, but its own; modern: hair on top of head, tip of nose, mouth, chin; fingers of right hand, left arm from deltoides, right leg from below knee, left leg from half thigh. No doubt, pedestal, vase, and drapery are also modern.

H. Rome, Museo Torlonia no. 146 (144), from the Torlonia excavations at Porto.—Pentelic marble. H. 2.05 m.—Modern (Schreiber Arch. Zeit. 1879 p. 75): half of right forearm, left arm including armlet, legs from knees, and all the attributes which serve to convert the statue into an Aphrodite Empoes, dolphin to right, column with ship, dolphin, and oar to left. The head (nose new), though broken and patched at the neck, seemed to be the original head to Schreiber as well as to myself.

2. TORSOES AND OTHER FRAGMENTS, EITHER UNRESTORED OR MADE UP INTO STATUES.

J. Rome, Villa Ludovisi no. 97 of Schreiber's Catalogue (Bernoulli p. 207, 5). Engr. Maffei Raccolta pl. 4 (Arch. Zeit. 1876 pl. 12, 4, see above p. 329, note 13). Braun Vorschule pl. 77.—Greek marble. H. 2.00 m.—Only the torso is antique, including shoulders, thighs, and left knee. Also the head, highly praised by some modern authors, is new. Execution all but excellent, forms rather clumsy, the whole body sadly polished.


L. Lowther Castle no. 1 of my Catalogue, Anc. Marbl. Gr. Brit. p. 488. Found about 1776 in Rome near S. Peter's, within the circuit of the Circus of Nero, sold by Cav. Hamilton to Geo. Grenville, afterwards Marquis of Buckingham, bought at the Stowe sale, in 1848, by Lord Lossdale.—Thassian marble. H. 1.96 m.—Modern: head and part of neck, right arm, greater part of left arm including armlet, both legs from below knees; toes and portion of pedestal seem to be antique. Very broad in the region of the hips, flatter in the breast. Good Roman workmanship. Vase and drapery belong originally to another copy; see W.
THE CNIDIAN APHRODITE OF PRAXITELES.

M. VATICAN, formerly in the COLONNA Palace, afterwards on the loggia scoperta, not in the magazines (comp. Bernoulli p. 207, 2, see above p. 331).—Marble. H. of Colonna statue a: 1.90 m. (8½ pal.).—Armlet on left arm (Visconti Mus. Pio Clement. l. p. 63 note 2). Much corroded and disfigured by modern restorations (Gerhard); modern: arms, legs, and head (Colonna Inventory).

N. MANTUA, Düttschke iv. no. 825 (Bernoulli p. 208, 13). Engr. Labus Mus. di Mant. ii. 37.—Parian marble. H. 1.14 m (colossal).—Torso without head, arms, lower parts of legs; right knee preserved. On left thigh remains of punctello. "This torso, one of the best pieces of the whole collection, notwithstanding its horrible mutilation, betrays a grand beauty" (Conze Arch. Anz. 1867 p. 105 *).

O. ROME, PALAZZO DEL COMMERCIO (formerly VISCARDI), Matz-Duhn no. 759 (Bernoulli p. 207, 7). Engr. Clarac iv. 606 B, 1343 C. Comp. Engelmann, Arch. Zeit. 1878 p. 158.—Italian marble. H. 1.90 m. (8½ pal.).—Armlet on left arm. Head antique, but not its own. Modern: right arm including shoulder, right breast, left forearm and drapery, front of right thigh, right leg including knee, left leg from below knee, dolphin.

P. ROME, VILLA LUDBOVISI no. 232 of Schreiber's Catalogue.—Italian marble. H. 0.80 m.—Toro, half of left upper arm with broad bordered armlet, half thighs. Poor execution. This fragment may originally have been part of the same statue as

Q. ENGLAND, formerly in possession of the sculptor BISTROEM in STOCKHOLM, and sold by him to England, where it has been lost sight of (Bernoulli p. 217, 6; it has nothing to do with a statue found on the Appian road and preserved in the R. Museum at Stockholm, see Wieseler in Philologus xxvii. p. 194 note 2).—The statue which is known only by the casts in Dresden (Hettner Abgüsse 4 p. 118 no. 215) and at Berlin (Friederichs Bausteine 4 no. 591), is restored after the Capitoline type, but the right leg, on which the body rests, and the mere upright position of the body led Bernoulli to ascribe it to our type. Head, arms, and legs seem to be due to a restorer.

R. ROME, VILLA MEDICI, Matz-Duhn no. 776.—Marble. Life size. Modern: head and neck, right arm with great portion of shoulder, left arm almost entirely, legs from middle of thighs, vase, pedestal. The resting of the figure on right leg seems in favour of the attribution of the torso to the Cnidian type, although it should be ascertained whether the left shoulder is sufficiently raised.

S. PARIS, CABINET DES MÉDAILLES (LUXEN'S Collection) 4 A cast of the Mengs collection at Dresden (Hettner Abgüsse 4 p. 101 no. 116. Bernoulli p. 209, 17) is, according to Prof. Trou, probably identical with no. 56 of Chalybain's Catalogue (Das Meng'sische Museum zu Dresden, 1843): "Ein jugendlich frischer angebl. Vuauskörper zu Napel". Another copy of this cast, in the Fitzwilliam
Museum at Cambridge, bears the stamp of the École des Beaux-Arts at Paris, with the same indication that the original is at Naples. Wolters however assures me that at Naples there is neither such a torso nor a statue made up from it. Messieurs Pottier and Homolle, who saw the cast at Dresden, expressed to Prof. Treu their conviction that the original belongs to the Luynes collection given by the duke to the Cabinet des Médailles; he may have acquired it at Naples.—H. 0.94 m. (bigger than life).—Torso including shoulders and small portions of arms, and upper half of both thighs, which are a little damaged in front; remains of puntello on left thigh. The cast bears evident marks of the original having at one time been restored. Roman work, but of real beauty.


U. Cast of the Mengs collection at Dresden (Hettner Abg. 4 p. 105 no. 146. Bernoulli p. 208, 12), comprising pretty exactly the same portions as the Richmond Venus T. Remains of puntello on right thigh.—H. 0.80 m. —According to Hettner, the original should exist at Naples, but the older catalogues of the Dresden collection, compared by Prof. Treu, afford no evidence of this cast coming from Naples, nor did Wolters find at Naples a marble like U.

V. ROME, VILLA MASSIMI (formerly GIUSTINIANI, near the Lateran), Matz-Duhn no. 774. Engr. Clarac iv. 634 B, 1386 A.—Italian marble. H. 2.08 m. (9½ pal.).—Modern: head and neck, arms from middle of upper arm, legs and dolphin; but also the torso, of disagreeable slender proportions, is not free from suspicion. The position of the left upper arm leaves some doubt whether this copy belongs to our type.

W. LOWTHER CASTLE no. 1. With the torso L, of Thasian marble, has been united, probably for G. Hamilton, a fragment of Pentelic marble exhibiting the vase and the drapery, which is being lifted up, both much retouched. The combination of the two fragments is rather awkward, the drapery approaching too near the body, and being too much advanced.

X. ROME, VILLA WOLKONSKY, Matz-Duhn no. 757.—Greek marble. Life size.—Left hand laying aside drapery, with portion of it; thumb and index wanting.
II.—STATUETTES AND OTHER SMALL COPIES.

a. BRITISH MUSEUM. From Antarados, in Syria. Engr. Murray *Hist. of Greek Sculpt*. ii. p. 396, comp. p. 271.—Small marble statuette, height less than 0.30 m., perfect with the exception of left forearm from elbow to wrist. Left hand rests on top of tree stem over which drapery falls to the ground; towards foot of stem an amphora is marked out in low relief. Execution very poor.

b. VATICAN, MUSEO CHILAMONTI no. 112 (Bernoulli p. 207, 3).—Marble. H. about 1 m.—Head broken but its own; modern; nose, right hand, left arm from shoulder to wrist; both calves from knee to ankle broken; but apparently antique. Drapery, which is represented falling, and left hand, three fingers excepted, are antique.

c. ROME, VILLA BORGHESE. Engr. Scult. d. V. Borgh. ii. st. vi. no. 10.—Marble. H. 0.52 m. (2' 13" pal.).—Nothing known about restorations; certainly head vase and drapery are modern, but the whole statuette appears suspicious. I find no further notice of it either in the catalogues of the Villa or in those of the Louvre.

d. DRESDEN no. 234 (340), formerly in the Chigi collection (Bernoulli p. 216, 4). Engr. Le Plat Recueil pl. 118. Clarac rv. 624, 1387.—Greek marble. H. 0.90 m.—Antique; torso, left shoulder including arnulet, both thighs, left knee. Remains of *punette* on left thigh.

e. BRITISH MUSEUM, "S. a. P. 104", from Kyrene (Bernoulli p. 209, 15).—Marble. H. 0.37 m.—Small torso, wanting head, left arm, right hand (marks of fingers remaining on left thigh), half left thigh and lower halves of legs. Arnulfs on both arms.

f. WÜRZBURG no. 42 of Ulrichs' Catalogue p. 7 (Bernoulli p. 209 no. 16). From Athens, Faber collection (Schöll *Mittheil aus Griechent*. p. 91 no. 54).—Pentelic marble. H. 0.15 m.—Lower part of body and upper part of thighs, with a *punette* indicating position of right hand; hole and scratched spot on left thigh. Refined style.

g. ROMA, DONATUCCIO, Matz-Duhn no. 758.—Marble. H. 0.09 m.—Pedestal of statuette, with feet, small round vase, drapery, left hand. Elegant work.

h. STATUETTE FROM TARSO (Bernoulli p. 208, 9). Engr. Barker *Lares and Penates* p. 193 no. 48, see below p. 345.—Terracotta. *Stephanon* on head.

i. STATUETTE FROM MYRNA. Pottier and Reinauch *Nécrop. de Myrina* p. 284 no. 8.—Terracotta. H. 0.23 m.—Head turned to left; long curia fall down on shoulders.

k. OXFORD, Mr. ARTHUR EVANS. Murray *Hist. of Greek Sculpt*. ii. p. 272 note. "Small intaglio of rude workmanship inscribed KOPINGOY. Aph. standing nude to front, looking to left and holding drapery above a vase on the left."
III.—VARIATIONS OF THE TYPE.

a. Intaglio : Lippert’s Duktylothek i. 1, 81. Engr. Müller-Wieseler Dunkm. i. 36, 146 b. —The goddess rests on left leg, and looks towards her right side. Drapery apparently lifted up with left hand.

b. Munich no. 104 (Bernoulli p. 216, 2). Bought from Pacetti in Rome, one of Prince Ludwig’s first acquisitions (Urlichus Glypt. p. 4). Engr. Clarac. iv. 618, 1375. —Parian marble. —H. 1.40 m. —Modern: head, fingers of both hands, tail of dolphin. —Vase and drapery are wanting; the left arm is bent, with raised hand; attribute (mirror?) lost.

c. Statuette from Myrina. Pottier and Reinach Nécropole de Myrina p. 284 no. 9. —Terracotta. H. 0.185 m. —Left hand holds apple; forearm covered by drapery falling down on vase. Head wanting.

d. Statuette from Myrina. Engr. Froehner Terras cultes Gréco pl. 101, comp. p. 65. —Terracotta. H. 0.25 m. —Resting on left leg. Right hand, protecting nudity, holds piece of the drapery which, covering the left forearm, falls down on the vase. At the back of plinth potter’s stamp ΔΙΦΙΑΟΥ. (Three copies.)

The following terracotta statuettes ε.—ι. from Asia Minor, shew the vase placed near the right leg of the goddess; consequently she lifts up the drapery with right hand, and protects her nudity with the left. High-hair dressing.

e. Athens, Lámbros; from Smyrna? Engr. Froehner Terras cultes d’Asie Mineure pl. 22, 3; comp. p. 49. —H. 0.13 m.


g. From Myrina. Pottier and Reinach p. 283 no. 6. —H. 0.18 m. —Ornament on breast; head turned to her left, looking up a little.

h. From Myrina. Pottier and Reinach p. 283 no. 7. —H. 0.27 m. —Ornament on breast; head turned to right; gilt stephané.

i. Paris, Louvre; from Myrina. Engr. Pottier and Reinach pl. 5, 4; comp. p. 281. Catal. no. 20. —H. 0.14 m. —Right arm not bent but extended downwards; long curls falling on shoulders.

j. Rome, Villa Pamfili, Matz-Duhn no. 760.—Marble. Life size. —Grasping drapery with right hand, covering bosom with left (comp. Froehner Terras cultes d’Asie Min. pl. 21, 1). —Not free from suspicion but, on account of its place, not allowing of closer examination.

This list is long enough to prove abundantly that a type is in question which must have enjoyed an uncommon reputation, particularly in Rome and its environs, whence all the large
copies and some of the statuettes originate. Only very few other types of Aphrodite, of a decidedly more modern, that is to say Hellenistic character—as for instance the Capitoline-Medici type, the goddess arranging her sandal, the crouching Aphrodite—can boast of a greater number of copies. But it is not only Rome where that type was appreciated; its popularity over large parts of the Greek world is attested by the small marble copies from Athens, Kyrene, and Syria (a.e.f), by the terra-cotta statuette from Tarsos (h), and by an excellent marble head discovered at Olympia of which we shall speak afterwards. If then, this often-repeated type agrees in all essential points with certain well-known imperial coins of Knidos27, there is at

least a very strong presumption that all these copies go back to that masterpiece of Praxiteles by which he nobilitavit Cnidum 28. This reason seems good not only against those who, in old and

27 The main specimens are one of the Paris cabinet (Gardner "Types of Coins," pl. 15, 21), which, according to Weil (in Baumeister's Denkmäler, iii. p. 1402) and Dr. Imhoof-Blumer, is very much retouched, especially in the vase and drapery, but also in the hard outlines given to the figure itself; one of the Berlin collection (Arch. Zeit. 1870, p. 149. Weil L. cit.), repeated above. A third coin of the Berlin collection (Overbeck, Plastik ii. p. 30, fig. 98 c., also in the Waddington collection, see Rev. Numism. 1851, p. 228), shows the goddess grouped with Apollo leaning on a large cithara; a fourth coin, at Aarhus, exhibits a similar composition in which Asklepios occupies the place of Apollo (see cut). All these coins show in the obverse Carnaxilia (youthful) and Plautilla.

28 I cannot make out who first recognised in these replicas the Cnidian statue. This opinion is spoken of as a common one in J. G. Keyseler's Neueste Beitr., Hannover 1740, i. p. 894, and in Falconet's Observ. ii. 339; but it was Visconti's high authority which gave it the official stamp to it (Mat. Pia Cru. i. p. 63. 69).
new times, strangely inverting the natural development of Greek art, and neglecting the only direct ancient testimony, have made themselves the advocates of the Medici type as the truest imitation of Praxiteles' statue, but also against those who quite recently would prefer to recognise the traces of the Cnidian goddess rather in certain terra-cotta figures originating from Asia Minor. In these (ε—ε) the goddess protects her nudity with her left hand, not with the right, as in the marble copies. Now, to be sure, Ovid says in well-known verses:

ipsa Venus pudem, quotiens velamina ponit, 
protegitur LAEV'S semireducta manu,

but nothing proves that he speaks of the Cnidian statue, instead of the image most popular at his time, viz. the Capitoline type, in which that function is really performed by the left hand, and which seems directly hinted at by the expressive word semireducta. In the terra-cottas, the place of the vase and the drapery near the right leg, on which the figure rests, instead of the left slightly bent, is a consequence of the aforesaid change of the hands, which seriously impairs the original conception, because that position, as we shall explain below, would better agree with the action of laying down than of lifting up the drapery. The direction of the head varies so much in the different terra-cotta replicas that nothing can be deduced from it. Finally that high hair-dressing towering on the head of all of them has nothing to do with the simplicity of Praxitelean style, but is a distinctive

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29 Pseudo-Lucian Amores 13, τὸν δὲ τῷ κάλλιος πέτης ἀκάλλυτον ἀδερμάς ἔσθεντος ἀπευρόντας γεγονότα, τὸν δὲ τῷ ἐτέρῳ χεῖρι τὴν αἰλιδί λειβθότις ἐπιαρπέτας. (Comp. Cedrenus, p. 322 Par. γυμνή, μόνη τῷ αἰλίῳ τῇ χεὶρι νεκροτάλλωσι. It is evident that the other hand had no share in covering any part of the nude body. Reimach's opinion (Nicocp. de Myrina, p. 282, note 3) that ἐτέρῳ χεῖρι signifies the left hand is contradicted by numerous passages in Pananas and elsewhere.


31 Froehner Terra cuites d'Asie Mineure, p. 48, seems to undervalue the importance of the agreement in the main points of so many copies, though he goes not so far as to ascribe the composition of ε, "<digne du plus grand maitre," to Praxiteles himself. Reimach, Nicocp. de Myrina, p. 284, lays great stress on the left hand protecting the nudity, and says "Il fallait en conclure que certaines figurines sont plus voisines de l'original que les imitations de la numismatique et de la statuaria. C'est une question qui doit encore rester ouverte."

32 Art. Am. ii. 618, see Reimach, p. 282. Overbeck had no reason for quoting this passage as it does not mention expressly the Cnidian statue.
mark of post-Lysippian art; it appears to have originated in
the necessity of giving the head a height proportional to the
lengthened limbs of the Lysippian canon of proportions. Con-
sidering these peculiarities, I cannot find any sufficient reason
for taking this figure, which has no representative whatever in
coins, in marble statues or elsewhere in monumental art, for
more than a variation of the original Cnidian type; the more
so as, as far as I can see, in the terra-cotta figures from Myrina,
very seldom, if at all, occur exact copies of known works of
higher art, the merit of the potters consisting rather in having
converted the inspiration received from that quarter into
numerous variations, more or less free, of the original types.

The original type of our figure can be recovered with tolerable
exactness by a comparison of the above-named statues and
statuettes, which, with the exception of very few slight variations
(a—δ), are in full accord with one another as to certain points
which may be looked on as the distinctive characteristics of this
type. The figure rests on the right leg; consequently the right
hip is considerably curved, forming that gently flowing line for
which Praxitelian art has so marked a predilection. The left
knee is slightly bent so as to make the thigh advance a little
before the right thigh, against which it is tightly pressed, the
left foot touching the ground only with the toes. The upper
part of the body shows a slight forward inclination, considerably
less than in the Capitoline-Medici type, but sufficient to make
the whole position easy, and to withdraw a little the lower part
of the body which is protected by the right hand. In this way
the whole arrangement places all those parts which serve to
assist at once repose and decency to the figure on its right
side, which, looked at in front, by means of the curved lines of
the hip and of the bent arm forms an animated undulating out-
line. On the other hand the left side, being on the whole nearly
perpendicular, seems to require some supplementary object, and
at the same time is at liberty for some freer kind of action.
Both these requirements are served by the drapery held with
the left hand. The drapery serves as a material support to
the marble statue, and seems to replace in some way the stem
of a tree or a similar support of the Olympian Hermes, the
Sauroktonos, and other Praxitelian figures. In connexion with
the action of the hand, the left shoulder is raised a little above
the level of the right one, and is slightly withdrawn; a peculiarity so characteristic that, the position of the left arm in \( R V \) being not exactly known, it remains uncertain whether these copies really belong to our type. An armlet slightly ornamented seems to go back to the original, as it appears in \( A B C K M \) \( O P d e \); hence the restorers of \( D H L M \) \( b \) will have borrowed this detail; the armlet is wanting in the inferior copies \( E F G V \) (uncertain whether it belongs here); in \( e \) both arms bear armlets.

The forms of the body are throughout full, \( \mu \nu \tau \, \alpha \gamma \nu \, \varepsilon \lambda \lambda \lambda \tau \varepsilon \varepsilon a \gamma a i s \; \alpha \tau o i s \; \tau o i s \; \delta a \tau \vare o i s \; \pi r o \vare s e o \tau a l \mu \vare n \vare a i \), \( \mu \nu \tau e \; \vare i s \; \iota \pi r \vare \rho o g \kappa \nu \; \vare k k e \vare \chi \vare m \vare \vare n a i \; \pi \vare o \vare t \vare t a \). The Munich copy \( B \), and still more some of the torsos, particularly those at Mantua (\( N \)), at Paris (\( S \)), and the 'Richmond Venus' of the British Museum (\( T \)), seem to have preserved something of the refined and grand style, full of breathing vitality, which must have distinguished the original. Other copies bear the common-place character of Roman copyists' work; among these, I am afraid, notwithstanding Feuerbach's enthusiastic encomium, would rank also the Belvedere copy \( A \), styled clumsy, \( g o f f a \), by Mengs and nearly overlooked by Gerhard and others, if it should rise one day from its tomb in the Vatican magazines. A certain clumsiness belongs also to \( C J \); in the Vatican copy \( D \) too, judging from the photograph which alone I can consult, certain parts appear rather bulky, and especially those fleshy cushions as it were at the right side of the back, which are caused by the contraction of this part of the body, seem too strongly marked. The want of harmony between the broad hips and the flat breast in \( L \), or the slenderness of another copy (\( V \)), may also be ascribed to want of skill of the copyists. On the whole, it would appear that the larger copies, of heroic size, are fatter and clumsier than those which restrict themselves to the size of life or still smaller proportions. The original itself will scarcely have been bigger than the size of life.

There remain two points in which the different copies do not agree, and which require more subtle investigation, as they are of capital importance for rightly understanding and judging Praxiteles' conception, viz. the drapery with the vase, and the position of the head.

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As to the drapery, in most of the copies it is either wanting or due to modern restoration. Those which have preserved it may be divided into two classes. In \(ABEW\) the drapery is drawn up with the left hand. Accordingly, in \(ABW\) (\(B\) is not precisely known in this respect) the garment forms one narrow long mass, slantingly rising from the vase towards the hand, the upper face of which is turned outwards. It is quite otherwise in the second class comprising \(DFX\) (not known in detail) \(b\). Here the drapery is falling straight down on the vase in broader masses, being laid down by the hand which in \(DFb\) turns upwards its upper face; the portion of the drapery grasped by the hand in \(DF\) forms an end hanging over. The forearm, in harmony with the chief action, seems to be a little more lowered than in the statues of the first class; nay, in the terra-cottas \(b\) and \(i\) the arm hangs down nearly perpendicularly.

Which of these two classes has better preserved the original conception of Praxiteles? Did the goddess draw up, or lay down the drapery? Was she preparing herself for the bath, or was she, to use the old inscription of \(A\), a \(Venus\) \(a\) \(balneo\)? In order to answer this question, I still believe one observation to be decisive which I have set forth in my former article. If the goddess were taking hold of the garment in order to put it on, she would naturally turn her body towards the vase, and she would rest on the leg nearest to it. Indeed this is the direction in which the motive has been changed in the gem \(a\) and in the terra-cottas \(e-\theta\), in full accord with the natural movement after the bath, while in the terra-cotta figure \(i\), where the garment is clearly being laid down, the same position of the feet produces an indistinct and ambiguous impression.

On the other hand, in all the larger copies as well as in the smaller monuments \(a-\kappa\), the resting of the figure on the right leg stands in connexion with a slight turning of the body in that direction; the bent left leg advances a little between the fingers (comp. \(DF\)). Probably this was the case also in \(B\), where this portion is to some extent restored.

\(35\) Arch. Zeit. 1876, p. 147, approved by Overbeck \(Plastik\) ii, p. 171, note 55.

\(36\) Murray \(Hist. of Sculpt.\) ii, p. 272, note 1.
right one and the drapery; the latter being placed directly near, nay a little behind, the left thigh, and the left arm being accordingly bent backwards, the goddess seems as it were to separate herself from her drapery. Thus the general movement and the action of the left arm appear complete and carried out with full consequence, a clear proof that here the artist's original idea is preserved.

The same conviction results from an examination of the drapery itself. That long towel-like garment of $B$ and its companions, with which $F$ joins in this respect, bears no comparison with those magnificent masses of falling drapery which captivate our eyes most forcibly in $D$, but an echo of which resounds still from $A$. It is precisely in this drapery that consists the main value of the Vatican copy; our prototype, taken from the cast, brings forth this excellence to much greater advantage than the common photographs taken from the original in its rather dark recess. The whole treatment of the drapery in its material character, and the folds equally rich and clearly
disposed, remind us forcibly of that marvellous masterpiece of sculptured drapery, the mantle of the Olympian Hermes of Praxiteles; nay, the similarity is such as to positively ascertain the Praxitelian origin of this part of the composition. To me it seems absolutely incomprehensible that a Roman copyist should have changed the dry garment of \(B\) into this splendid drapery; on the other hand, it is easily understood how the transformation of the general motive into the action of drawing up the drapery could convert the beautiful creation of Praxiteles into that unpleasing towell.

The case is the same with the vase, the shape of which varies in the different copies. Twice (\(E, W\)) it is qualified as ointment vase (\(Salbgefäss\)), which seems to point to a taller shape; in \(F\) it is a small amphora partly fluted, looking so poor that one would suppose it to be seriously retouched. The common shape is that of a big round vessel, of larger or smaller size, either an amphora, or a so-called stamnos, or hydria (\(ABabh\)). The big form belongs also to the vase on the Cnidian coins. But in no other copy the vase shows even approximately that noble and genuine Attic elegance of outline which marks the hydria of \(D\), which moreover, in its fluted handles and the beautiful sculptured ornament at the back below the main handle, betrays the imitation of one of those fine vases of metal which we admire in the museums of Naples, of St. Petersburg, and elsewhere. The square plinth below the hydria returns in the terra-cotta figure \(e\). On the other hand, abstraction must be made of that high and clumsy support on which the modern restorer of \(D\) has placed the hydria. Unless I should prove entirely mistaken, it owes its origin merely to an unskilful recomposition of the figure and the vase with the drapery, which seems to go back to two mistakes. First, the restorer has made the legs a few centimeters too long. A glance at the two cuts suffices to show that the legs of \(B\) are shorter, that is to say, that they agree better with the Praxitelian proportions, as they appear in the Hermes, the Sauroktonos, &c., which, in opposition to the Lysippian canon, combine a rather heavy body with proportionately short legs. A comparative measurement con-

\[\text{The vase in the Paris coin is evidently retouched (see Well in Bau-}
\text{meister's \textit{Dekos}, III, p. 1402); parts of the falling drapery seem to have}
\text{been converted into handles.}\]
firms the view that the legs of $D$ are about four centimeters longer than they ought to be in proportion to those of $B$. Of much greater interest however has been the false ponderation of the figure introduced by the modern restorer who provided the statue with its right foot and left leg. Unfortunately, the artist from whose photographs the cuts have been made has not taken care to keep exactly the same point of view for the two statues; otherwise it would be better evident that the body of $D$ inclines far too much towards its right side, and that the left shoulder stands considerably too high. A glance at Pl. LXXX will serve to corroborate this statement. The figure being rightly placed, and perhaps the forearm being somewhat more lowered (the left arm is modern), vase and drapery would not need to be placed so high, and there is scarcely a doubt that, both faults mended, a small augmentation of the plinth would suffice to allow the vase to be placed directly on the ground.
Probably the vase and the drapery originally occupied a place a little nearer to the figure.

If 

really has preserved to us the truest imitation not only of the drapery but also of the hydria, it is clear that the latter cannot be an indifferent accessory, but that the general opinion has rightly referred it to an imminent bath of the goddess. A different view has recently been maintained by Murray. Referring to the subordinate way of representing the vase in the statuette a, one of the very poorest copies, he maintains that the greater prominence given to the vase and the relation of it to a bath is an innovation introduced by later copyists, whereas in the original conception it would have merely been "an artistic accessory required to support the drapery"; for, says he, "it must be to the sea where she was born that the goddess is represented as returning... any other interpretation would not be conducive to a reverential regard for the goddess." But Murray himself is well aware that Aphrodite's "returning to the ocean is a motive but slightly founded in religious belief." Generally spread as was the conception of the goddess rising from the sea, the Anadyomene, celebrated by Pheidias and by Apelles, the idea of Aphrodite returning to the sea is, as far as I know, utterly unheard of in ancient poetry and art. On the other hand, the motive derived from the bath is in complete harmony with the general character of Praxitelean art, which likes to transplant the gods into the sphere of purely human situations and feelings, and to lend to their actions as well as to those of kindred human beings (νεφελομένη, κατάγουσα) a genre character. As the unwarried herald of the gods under the chisel of Praxiteles changes into a reposing youth dallying with the infant Dionysos; as his youthful Apollon leaning on the tree is satisfied watching for the playing lizard; as the Satyr in repose, generally referred to Praxiteles, aims at nothing else but fully to enjoy a dolce far niente; as on the whole Praxiteles has become the truest interpreter and the chief waymaker of a new epoch to a great extent precisely by making artistic reasons predominate over

28 Hist. of Greek Sculpt. II. p. 271.
29 The only instance of such an idea I can remember is a phrase of Apuleius Met. 2, 28, in spectum Venusia quae marinas fluxus visus, though this signifies merely more than to bathe in the sea, fluxus visus being different from in fluxus visus.
religious relations: thus the conception of our Aphrodite is taken from common female life, the rich variety of which offers scarcely any motive better answering the purpose of placing before our eyes the full charms of the goddess of beauty than that of the bath, as indicated by the vessel particularly serving such a use, the hydria, and by the action of laying down her drapery. Looked at as a mere support for the drapery, the vase would be superfluous, as the drapery could very well be represented as falling on the ground; presuming the goddess to return to the ocean, the addition of the vase would even be a serious fault, as nobody could assign to it a "function identical with that of the vase constantly associated with river gods in later art".

A few words may here find a place concerning an objection repeatedly brought against the identity of our type and that of the Cnidian statue, that the drapery not only is never mentioned in the ancient descriptions, but also prevents the figure from being looked at equally from any side, an advantage expressly acknowledged by ancient authorities. The fact of the garment not being mentioned, not to speak of the witness furnished by the coins, is of little importance considering the peculiar attraction which necessarily must have been exercised by the charms of the beautiful body. Nor should the words *unique, ex quacunque parte, πάντη* be laid too great stress upon, the right interpretation, as has well been observed, being afforded by the description given by Pseudo-Lucian. According to this, the statue was placed not in an *aedicular quae tota aperitur* but in an *αμφιθύρων νεος*, and whosoever, having paid his tribute of admiration to the front of the image, wanted *καὶ κατὰ νότον τὴν θεῖν ἵδειν ἄκριβος*, was obliged to leave the front part of the chapel, to go round to the back part of the holy circuit (*εἰς τὸ κατόπιν τοῦ σηκοῦ περιελθεῖν*), and to have the door of the back part of the sanctuary unlocked by an attendant. Hence it is evident that there cannot have been a free space around the statue,
but that some insurmountable barrier must have separated
the two parts of the chapel, perhaps a wall, in the middle of
which an opening was left for the reception of the image.
Thus the vase with the drapery would have found its place
exactly between the statue and the wall, so as not to encroach
on the view of the statue. Nay so remarkable an arrangement
of the temple may serve to show that the statue (as is the
case with the Hermes, the Sauroktonos, the Satyr) was not
meant at all to be seen directly from the sides, but was
only calculated for the two main aspects, from the front and
from the back.

The second question arises about the head. In my former
article, relying on the notice that the head of the Vatican copy
D was unbroken (a notice caused by confounding A and D), I
felt authorized to imply that the movement of the head, being
more advanced and a little inclined, was the original one. This
opinion was shared by Bernoulli and others. But Treu was
right in rejecting it 42. The whole neck of D being a modern
insertion, and the head moreover being made of different marble,
the argument falls to the ground. On the other hand, the
Belvedere and the Munich statues (A B), and perhaps the
Torlonia statue F, have preserved the neck unbroken, and all
of them equally give it the same direction towards the left
shoulder, combined with a slight inclination backwards. In C L
the remaining portion of the neck points to the same movement;
the restorers of J K V d, perhaps led by similar traces, have
followed the same line; only b, the head of which was broken, and
H O seem to have approached nearer to the movement of D.
(The terra-cotta figures may better be left aside, as a great
variety reigns in them as to this point). Reasoning from these
facts, there can scarcely subsist any doubt that the authority of
monumental tradition speaks in favour of the movement of the
head as represented by the Munich statue and its companions,
the more so as the direct profile of the head in the Cnidian
coins, though evidently exaggerated on account of the rules of
the severe styles of relief 44, is more easily explained by that
position than by that of the Vatican copy D. Another argu-
ment may be deduced from the general observation that

42. Ausgrab. von Olympia, V. p. 15.
44. See Visconti Mus. Pia Cimn. I. p. 64, note 1.
Praxiteles had a marked predilection for shewing his heads in a three-quarters' profile. What troubles have arisen from the circumstance that the Olympian Hermes does not look directly at the little brother he bears on his arm but, in gentle reverence, looks into the void. Instead of all efforts more or less artificial towards interpreting this fact, it suffices to refer to the Apollo Sauroktonos, who in exactly the same way does not direct his eyes towards the lizard he is threatening with his arrow, but looks past the animal more towards the spectator. Both these gods shew the head in a three-quarters' profile, evidently because the sculptor wished to exhibit the countenance under the most favourable aspect. The same favourite motive of Praxiteles appears in our Aphrodite, though modified in so far as no certain object, as in those statues, calls forth an inclination of her head, but the head left entirely to itself takes a soft and easy position which is in admirable harmony with the flowing lines of the whole figure. Hence this manner of carrying the head appeared to be so characteristic for Aphrodite, that it passed but little modified to more recent images of the goddess, like the famous Medici statue.

But it is not only the position but also the type and expression of the head which require some words. This to be sure is a very hard enquiry without a new examination of the principal specimens in the original, or at least in casts or photographs, the common engravings, particularly the older ones, being insufficient for such subtle analysing work. Thus I am unable to judge about most of the heads and busts enumerated by Bernoulli 48, and I must restrict myself to exemplify my opinion by a few copies of which I am sufficiently informed. These agree in the proportions and the general features of the countenance, in the simple arrangement of the wavy hair which, being simply parted and brushed back on both sides in accordance with the old Attic way, without any elevated hair-dressing towering above the forehead, gives full prominence to the beautiful outline of the skull. Twice encircled

48 Aphrodite, p. 312.—I leave aside the coins of Knidos exhibiting a head of Aphrodite in profile which may be meant to contain a reminiscence of Praxiteles' masterpiece, but which gives its features so generalised as to afford no useful material for our enquiry. (comp. Bammel's Derathen. iii. p.1402, fig. 1555. Gardner, "Types of Coins," pl. 15, 20).
by a simple fillet, the hair is gathered into a small knot behind, the absence of which in B is exclusively due to the restorer who supplied the occiput. These details, common to all copies, serve to distinguish our type from the later heads with their artificial hair-dressing. But apart from these accords, we may easily observe in the individual copies certain differences which, if I am not quite mistaken, are connected with the larger or smaller size of the copies (comp. p. 343). Of the heads of heroic size I possess sufficient information of that of the Vatican copy D, of an exact but rather superficial replica, a cast of which is in the Strassburg Museum, and of a Farnese head in the Museum of Naples. All of them shew rather robust forms, and a precise, not sharp indication of certain details, especially of the line of the brows and of the eyelids; the hair, meant to produce a soft and wavy effect, is not free from hard and dry treatment, and its beginnings at the forehead are too sharply marked. All these heads, though of tolerably good execution, yet bear unmistakably the rather dry character of Roman copyers' work which destroys the subtleties of the original the more these are of a refined character. The same seems to be the case with the Florentine statue C; and also in the head of the Belvedere copy A, which is said to be decidedly superior to the rest of the statue, Mengs blames the insipid expression which proves the beautiful forms to lack internal life.

An entirely different style reigns in the head of the Munich statue B (which is only the size of life), although the workmanship is all but refined. Instead of the sharp outlines we here meet with soft transitions, instead of the rather stern expression with a charm which approaches to coquetry. This expression may easily lead, and, as a matter of fact, has led several judges.

44 Michaelis, _Verschichte der Abh... Strassburg, No. 392, where it is erroneously assigned to the Vatican copy itself. The cast belonged formerly to Steinhäuser the sculptor.
45 Fimati, _R. Mus. Borbou, p. 194, No. 77. Now: now, neck, and bust. Prof. Teus has placed to my disposition a large photograph made by R. Riva at Naples.
46 See above p. 333. Of the Madrid head highly praised by Mengs we have no exact information; we cannot even say whether No. 162 of Huzamer's catalogue be meant. To the same class with the above-named heads seem to belong the Capitoline head, Braun, _Vorgeh., pl. 82 (Bernoulli, p. 212, 2), and the Borghese one in the Louvre, Bouillon, _Mus., de Sculp., 1, 68, 1 (Bernoulli, p. 212, 3, Müller-Wieseler, _Deum. 1, 35, 136 d).
to give the preference to the head of D. But as soon as one compares the charming little head which, in January 1881, was found in Olympia in the ruins of the Leonidaion (the "South-West edifice"), and has soon acquired a well-deserved favour, one will easily become aware that the unfavourable impression of C is chargeable partly to the lack of skillfulness of the copier, and partly to the additions of the restorer. Speaking of the Olympian head, Curtius has contented himself with acknowledging generally the Praxitelean character of the work, but Treu is completely right in recognizing in it not only a replica of the Cnidian goddess, but the very best of all. If the engravings hitherto published, although most of them are good in their way, still could leave a doubt about the identity, because in all of them the head is wrongly placed, our autotype, which shows the head in exactly the same position as that of the Munich statue, will serve to remove any doubt, and at once it will prove the head to be a much finer and more authentic replica. What in the Munich head may be guessed in a faded reflection and as it were through a disfiguring veil, here appears incarnate before our eyes in a slight but spirited sketch. All the forms are well rounded, and exhibit that soberfulness which distinguishes the best copies of the body (p. 348). The plain round forehead towers in calm splendour over the softly vaulted brows, and with incomparable ease the hair is detached from the forehead—forming an eloquent commentary on the praise bestowed by Lucian in his description of the Cnidian image upon τὰ ᾑμὶ τήν κόμην καὶ μετοπὸν ἀφρῶν τὲ τὸ ἐπιραμμὸν. The hair itself in an easy and sketchy way is rather indicated than executed, reminding us of the Hermes, inasmuch as there too the rough and curly hair is treated quite differently from the soft flesh. The fillet is not rendered directly, but only its place is slightly indicated by a furrow; the occiput, which was made of a separate piece of marble, is lost. Still
more than the contrast between the hair and the flesh, the eyes afford a striking analogy with those of the Hermes and of the infant Dionysos sitting on his arm, especially the lids, the soft and subtle texture of which forbids any sharp outline; the gentle, nearly imperceptible transition of the lid to the eye itself is rendered with remarkable refinement. In this respect I knew nothing which would better bear comparison with the Hermes. The narrow shape of the eye, the slight upcast of the upper, and the equal drawing up of the whole lower lid, the effect of which is an expression of tender sentiment and of longing languor, correspond again exactly to Lucian’s words about τον ὀφθαλμὸν τὸ ἀντί τῷ φαίνον καὶ κεχαρισμένο. Unfortunately the nose is sadly battered, and the Munich statue with its restored nose affords as little compensation as the noses either totally or partly modern of the larger copies. On the contrary the mouth gently opened, with its full lips, 55 is really charming; without a trace of that luxurious excess which spoils the countenance of the Medici Venus; precisely in this respect our autotype is superior to the former publications, most of which giving the head an exaggerated inclination backwards seem to disfigure and to vulgarize the really noble expression of our marble. If the conformation of the mouth itself is in harmony with the μικρὸν ὑπομειεῖν of Pseudo-Lucian 56, the movement of the head produces the effect of the ἑπερῆπανως, and only the στεφανος γῆλος of the description appears to contain a slight exaggeration or incongruity. A peculiar charm lives in the small round chin which as it were rises a little towards the mouth, and at the same time forms a gentle line of transition towards the inferior part of the chin. 57 Not less beautiful is the junction of the head with the neck, a beauty which again we admire in the Hermes, and which we should probably admire also in the Sauron-tonos if better copies were preserved to us. The neck itself in the Munich statue appears rather long, and the same will have been the case in the Olympian statuette, as it cor-

55 This part too of the Munich statue has suffered from bad restoration. In the Pitti statue C the upper row of teeth becomes slightly visible.
56 Αἰμών, 13, ὑπερῆπανως καὶ στεφανος γῆλος μικρὸν ὑπομειεῖνος.
57 In the coins mentioned above, note 43, the chin is perhaps that part which best might bear comparison with the marble heads.
responds with the other also in the fleshy fulness of the neck. It is certainly no mere chance that we meet with the same peculiarity in a still higher degree in the neck of the beautiful Demeter from Knidos in the British Museum, a statue the origin of which nobody would like to search for far beyond the limits of Praxitelian influence.

To sum up: we possess very few antique heads of a similar tenderness of feeling, and I see no decisive reason against the opinion of those who would assign our head to a time and a school not very distant from the original itself. Imagining the whole figure executed in a similar refined but less sketchy style, we may understand the ecstasy of whole antiquity caused by this δαισαλμα καλλιστον. And though we should scarcely like to take it for the best representative of οὐρανία Ἀφροδίτη, still we may look at this image as the most perfect specimen of an artistic tendency which aimed to transplant the gods into the reach of human feelings, which made the goddess of beauty and love a beautiful wife, feeling at once and inspiring love, but still maintaining intact that ideal spirit of inherited divine nature, which preserved her from merging, like her later companions, into the vulgarity of mere earthly instincts. In our goddess there is still something of that lofty character which reminds us of the poet's words:

das ewig Weibliche
zicht uns hinan.

Strassburg.

Ad. Michaelis.

dere Apollon or to the Aphrodite of Melos.


36 Lucian, De immature 23, where the Cnidian statue is said not to be identical with the goddess herself who lives in heaven, but still is referred to as her best representative.
INSCRIPTIONS FROM SALONICA.

The appended inscriptions are the outcome of a short visit to Salonica in April of this year; the object that I had in view in going there was rather to hear and see on the spot the situation of ancient remains, the possibility and prospects of research, the attitude of the authorities and the general 'lie' and state of the country, than to investigate the actual antiquities of Salonica itself: however I copied or impressed as many Greek inscriptions as came to my notice in my short stay, the great majority being sepulchral or of a commonplace order found in the foundations of houses in the Jewish quarter, and too frequently relegated to the stonemasons' yards to be cut up for modern gravestones. I have ranged first the three non-sepulchral inscriptions, the first being a mere fragment containing apparently part of an Imperial letter to the Thessalonians; the second a dedication by the city to the Emperor Claudius, and containing the titles and names of the chief magistrates; and the third, again a fragment, being a public document of the time of Antoninus Pius relative to certain σωματά, apparently left by will to the city or some religious foundation therein. If any of these have been previously published, I must apologise for my ignorance: but I cannot discover among the various records accessible here in Athens any trace of them; and indeed Salonica has been spared the archaeologist to a surprising degree. Where the steleae were sculptured I have briefly indicated the nature of the reliefs: there are a few others without inscriptions, but, as none of the sculptures are early or of merit, I have not thought it necessary to detail them.
In Salonica itself Hellenic remains are few; probably two or three towns lie one on the top of the other, and to get to the Macedonian city would need extensive excavation; for the Roman stelae here published lay at a depth of from ten to twelve feet; the majority, it appears, were found together within a very small space, an indication of how much might be uncovered were excavation undertaken; but in the crowded congested city, as full of life now as it ever was, this would be well nigh impossible even at great expense. The most hopeful locality near the town is from all accounts the slopes to the east beyond the graveyards, and near the bay, as there is reason to think that the Macedonian city lay nearer to the south-eastern point than does the existing Salonica. The authorities throw no difficulties in the way of research, beyond keeping a sharp eye on the researcher, but unfortunately they have become sufficiently alive to the possible value of archaeological finds to no longer allow the wholesale deportation that has been practised, more especially by the French, for the last century, and everything that is valuable and attractive is reserved for burial in the Sultan’s treasury at Constantinople—a fate which has lately befallen the (reported) interesting contents of a sarcophagus.

(1) On a marble fragment lying in the garden of the British Consulate, broken on all sides, and much defaced in various places: 70 cent. x 20 cent. at the longest and broadest, and 40 mill. thick. The letters are small (15 mill. in the upper lines, declining to 10 mill. in the lower) and exceedingly well cut. Copy and impression.

\[\begin{align*}
\text{ΕΙΟΥ} \\
\text{ΙΡΟΝΕΤΕΤΕΡΟΝΤΙΠ} \\
\text{ΑΝΟΥΤΩξΕΞΗΣΑΠΑ} \\
\text{ΝΙΟΥΣ/ΣΕΞΕΤΕΠΑΙ} \\
5 \text{ΕΠΡΕΚΒΕΥΣ} \\
\text{Σ.ΚΑΜΕΡΙ} \\
\text{ΡΕΝΝΙΟΣ} \\
\text{ΜΑΧΟΚΓ} \\
\text{ΔΙΟΝΔΩ} \\
10 \text{ΣΜΑΚΕΔΟΝΩΝ} \\
\text{ΝΟΘΕΟ - ΠΑΘΡΜΟ} \\
\end{align*}\]
ΙΑ(Τ)ΟΥΟΥ.ΕΝΟΕΣΜΟ
ΙΕΤΛΟΓΟΥΤΥΔΑΝΑΓΚΑΙ
ΕΑΝΩΘΕ.ΑΧΙΙΙ.ΙΣΕΠ
15 ΝΙΚΗΜ(Ε).ΗΣΥΝΗΤ(ΟΙΗ)?
..Ε.ΕΣ...ΣΥΛΛΗΒΔΗΝ
ΙΟΙΟΝΣΥΚΑΤΟΠΡΟΥΑ
ΣΩΤΙΚΑ.ΣΩΝΑΟΙΝΟΣ
(Ν)ΟΥΚΑΕ.ΙΡΕΤΑΙ.ΝΟΛ
20 ΣΗΜΙ.ΤΟΜΕΝΚΑΙΓ
ΝΙΑΤ.ΝΔΙΑΛΕΙΠΟΥΣΑΣ
ΓΩΜΕ.ΣΙΟΟΣΩΣΙΟΣ
ΚΑΙΣΡΙΟΝΕΤΟΣΑΡΣΑΜΣ
ΝΟΙΟΕΚΑΛΟΝΙΚΕΙΚΑΝ
25 ΙΣΥΠΟΤΟΥΟΣΟΥΠΑΤΡΙ
ΤΡΟΣΤΙΝΠΟΛΙΝΟΙΑΚΑΗ
ΔΙΟΤΙΓΧΙΝΔΕΝΟΚΤΑΙ
ΙΩΠΟΛΥΙΛΕΙΩΘΗΣΕ
ΤΟΙΣΦΟΘΡΑΤΩΝΥΜΕ
30 ΙΤΑΥΤΗΜΕΛΛΗ
ΜΑΔΙΑΤΕΥΤΑΙΤ/
ΝΕΙΚΕΥΣΙΝΤΑΛΛΣ
ΜΟΝΗΝΠΟ/
ΟΜΟΝΑΝ
35 ΥΤΑΕ

.... (Ε)τερόν τι
.... ἀν οὐτὸς ἔχη τὰ πάντα
.... ν οὔσας ἔξετε πάλντα
5 .... ἑπερσβ(ε)ύσ[α]ντι[σ]ο Μιτί[ος]
.... ο[ς] Καμέριος [Πρή]σκος
.... Ἐρένιος ......... ος Φ
.... μαχος Π ....... ος Πο
.... ἐφίδισίον δοσ[ε]τει ... ἐο μῆ
10 .... ὁ Μακεδόνων
.... ὁ θεὸς[σ] πατήρ μο[ν]
.... ἑβαϊν[α]το[ν] οὐδένος ἐμὸς[σ]
... ἐνλογο[ʏ] σῶστ' ἀναγκαί[ος
ἀνοθε[ɲ] ἀχ[ήρη]ς εὖ...
...
20... οὐ[πώ] τοῦ θεοῦ πατ[ρός]
...
25... ἐντούτων διαλείποντα πρὸς ὑμᾶς
...
...
30... ταῦτα μελέτ[ῶ]σε
dιατεταξ[αὶ]
...
...
35... ἀ]ὑτας...

The fragment tapers to a point at the bottom, and there is a deep hole in the marble where I have marked dots in lines 5–9.
The phrase ὁ θεὸς πατήρ μου, which occurs twice (lines 11, 25), proves it to be the remnant of an Imperial edict or letter to the people of Thessalonica (24, 32), but the identity of the writer and the drift of his writing are alike obscure. The right side is possibly the real limit of the tablet, the left side being defective as well as the top and bottom: it is much to be regretted that an interesting inscription should be in such a condition: from line 15 we may conjecture that some signal service rendered to the Emperor’s father is the subject of a letter of thanks, possibly granting certain privileges.

(2) On a tablet found on the property of M. Bitzo, dragoman to H.B.M. Consulate-General. It is 3 in. in thickness and has evidently been let into a wall. The letters are 30 mill. high and somewhat rudely cut. Copy only.
ΤΟΥΣ ΟΣΕΒΑΣΤΟΥ ΤΟΥ ΚΑΙΒΡΕ ΑΥΤΟΚΡΑΤΟΡΙΤΒΕΡΙΩΚΛΑΥΔΙΟ ΚΑΙΣΑΡΙΣΕΒΑΣΣΤΟΓΕΡΜΑΝΙΚΩ ΑΡΧΙΕΡΙΔΗΜΑΡΧΙΚΗΣΕΣΟΥΣΙΑΣ ΤΟΤΕΤΑΡΤΟΝΥΠΑΤΩΑΠΟΔΕΔΙΓΜΕΝΣ ΤΟΤΕΤΑΡΤΟΝΑΥΤΟΚΡΑΤΟΡΙΤΟΥΓΟΟΝ ΠΑΤΡΙΠΑΤΡΙΔΟΣΗΠΟΛΙΣΠΟΛΙ ΑΙ ΧΟΥΝΤΩΝ ΝΕΙΚΡΑΤΟΥΤΟΥΘΕΟΔΑ ΗΡΑΚΛΕΙΔΟΥΤΟΥΔΗΜΗΤΡΙΟΥ ΕΠΙΜΕΛΗΤΟΥΜΕΝΑΝΔΡΟΥΤΟΥ ΠΕΛΗΓΕΙΝΟΥ

"Ετοις Το σεβαστοι τοι και βασιλικές αυτοκρατορι τιβερίου Κλαύδιον ως Καίσαρι, Σεβασμός τοι, Γερμανίκο, ἄρχηρ, ἐπιμελητὴς ἑξουσίας,
5. Το τέταρτον ὑπάτω ἀποδεδωμένω
Το τέταρτον Αυτοκράτορι, τὸ δέδων Πατρὶ πατρίδος, ἡ πόλις πολι[τ]άρι
χούντων,
Νεικράτοι τοῦ Θεοδά
10 Ἡρακλείδου τοῦ Δημητρίου· Ἐπιμελητοῦ, Μενάκερου τοῦ Πεληγείνου

This is evidently the dedicatory tablet affixed to a statue or other votive offering from the city of Thessalonica to the Emperor Claudius, recording besides his name and titles those of the two chief magistrates of the year, and that of the Curator under whose direction the offering has been erected: he may be identical with the Tomaιας τῆς πόλεως of C.I.G. 1967. The mention of tυγιο Poleitarchs only is noticeable: in the inscription just referred to there would seem to be six, if not seven (vid. Böckh's note in the Appendix to the vol.), the first being honoured with a fuller designation than the rest. If it were not for this, tυγιο would be a very natural number, and perhaps at the date of this dedication, at least forty years earlier than that of C.I.G. 1967, which, according to Böckh, is posterior to
the accession of Vespasian, the primitive duumvirate still survived. It must also be admitted that there is enough doubt about readings &c. in the Corpus inscription to prompt a suspicion that the first two names therein connected by καὶ are the Poleitarchs; and the rest are something else.

The name Θεοδάς is identical with Θεοδάς or Θεοδόρος (Pape). The double date and the exact specification of the earlier era by the word σεβαστοῦ, is very interesting as removing the last shadow of uncertainty as to the other doubly-dated Thessalonian inscription (C.I.G. 1970), and proving the correctness of Böckh's judgment as to the eras intended there. This date will be 799 A. U. C. or A.D. 46. The strange form assumed by sigma is identical with that quoted by Reinach (Epig. Gr. p. 223) as the sign of 6,000. It would seem therefore that it is a form long anterior to the 11th century, and that the oblique stroke of the reversed R, does not, as M. Reinach asserts, designate the thousand.

(3) In the courtyard of the Kenak on a limestone slab 75 cent. high, and 45 broad; inscribed in fairly neat letters, 25 mill. high. The stone is a good deal weather-worn, and broken on the left side. Copy and impression.\

ΩΣΤΙΓ ΥΑΙΑΙ ΑΔΡΙ
/ΣΕΒΟΥΣΣΩΘΡ ΣΚΑΙ
ΛΙΟΤΟΘΡ ΥΚΑΙΣΑΙΟΣ
ΙΕΡΙΣΣΥΓΚΑΝΤΟΥΚΑΙ
5 ΛΕΣΘΗΝΟΜΕΝΑΚΥΝΗΓ
ΕΚΙΑΘΗΝΕΡΕΝΝΙ
ΩΜΕΝΑ ΥΠΟΘΗΚΡΑΤΗ(Σ)
ΚΑΤΑ ΔΙΑΤΩΝΠΡ
ΛΙΕΡΣΑ ΠΟΛΕΙΠΑΡΑ...
The inscription as it stands does not continue quite up to the right edge of the stone, a considerable blank space being left after several lines, e.g. line 8, but the letters have either been less deeply cut or have weathered more at the ends of the lines: I have indicated by points wherever there seem to have been letters in these spaces. It would seem that only the right half of the inscription is here, whether the initial portion were engraved on a lost piece of the same stone, or on another placed alongside. The cleanness of the fracture makes one suspect the latter.

In the last three lines the impression ceases to be of much service, and I have given what I copied from the stone itself entirely; but the indications were very faint.

In the first three lines we have evidently the names and titles of an Emperor and a Caesar, by whom the inscription is dated. The Emperor’s name reads Τήταρθα Αλκιάδου Αδριάν and must therefore be Antoninus Pius, for his adoptive father’s praenomen was Publius, and his successor did not bear the name of Hadrian. The Αρτανίνου without which his name never appears must follow on the lost fragment of stone. The second name must therefore be that of Marcus Aurelius who received the title of Caesar in 138 A.D. and will read Μ. Αλίπου Αύριου Θεοφρονος, which name he bore till his succession in 161. Between these dates the inscription falls. The two names appear in the same inscription in C.I.G. 4661.

The rest is too fragmentary to do more than conjecture that it refers to certain hunting-grounds left by the will of one Herennius either to the city of Thessalonica or to some religious foundation therein, and the object of the inscription would seem to be to record the terms of their future regulation.

It is useless to attempt much restoration beyond the Imperial names and titles.
The inscription is too fragmentary for any certainty, but, as line 11 seems to be entire, there is hardly room for the names of more than two Poleitarches: cf. the previous inscription.

(4) On a sarcophagus of grey limestone, now in the courtyard of the Hotel Colombo: sarcophagus 95 cent. x 1 m. 20 cent. and cap 48 cent. x 1 m. 30 cent. In fine letters, 75 mill. in height. Copy only.

Μ ΑΙΛΙΟΣ ΠΑΡΑΜΟΝΟΣ
ΑΙΛΙΑ ΦΑΥΣΤΑ ✈ ΤΗΓΚΑΙΚΙ
ΚΑΙΕΑΥΤΩ Θ ΖΩΝ
ΕΤΟΥΣ ΔΙΤ

M. Αλίος Παράμονος
Αιλία Φαῦστα τῇ γυναικὶ
καὶ έαυτῷ ζών
Ετοὺς Δίτ.

In line 2 τῇ γυναικῇ is added in cramped letters. The date (314) is probably reckoned from the second of the two eras used in C.I.G. 1970, i.e. from the principate of Augustus, which was evidently then coming into use, and, supplanting the older era, would be used in this later inscription alone. The date will accordingly be a.u.c. 1037.

(5) In the courtyard of the Konak on a stele bearing the figure of a child holding a wand in the right hand, much mutilated. Copy and squeeze.
Above the figure,

Δ. Κανουλείος
Ζώσιμος αὐτῷ ζών.

Immediately below in smaller letters,

Ωμαλάκος

Below the figure,

Καὶ Κανουλε-

5 Ιαποταμίλα

5 ἰς Ποταμίλα

ἡ ἀπελευθέ

ῥα καὶ Εὐέρ-

γετ ἵση (!) μη-

μῆς χίριν.

10 ἔτους γῆς.

The words ὅ μαλακός must be the later addition of a malignant or mischievous hand:

Line 5.—The name Ποτάμιλα occurs in C.I.G. 569.

Line 8.—This personal use of ἵση may be partly paralleled from Arist. Pol. 4, 11, 8: it must distinguish the freeborn Evergetis from the freedwoman Potamila. Evergetis does not appear to be known anywhere else as a proper name, but the masculine form is used C.I.G. 110.

Line 10.—The date (293), if reckoned as in the preceding case, will give A.U.C. 1016; if counted from the creation of the Macedonian province, A.U.C. 900. Even the doubtful criterion of C.I.G. 1970 fails here, as the second reckoning would place this inscription nine years earlier: but in default of any certainty the first-named era may perhaps be preferred.

(6) Ibid.: a stele bearing a female bust in low relief: above the bust in good letters. Copy only.

Φλαβία Κασσάνδρα
Λύκα τῇ θυγατρί
μνῆιας χάριν.

in smaller and ruder letters on the neck of the bust

Αὐκα
Χαίρε

The latter words have evidently been added by some friend of the deceased: perhaps by a lover.
(7) Ibid.: on an altar-shaped stele bearing the figure of a horseman in the act of hurling a dart. The figure is much mutilated and the inscription more so, almost the whole surface of the stone having broken away. On the right side of the block are two hands with the backs outwards. Copy only.

The following letters are all that remain, and many are doubtful:

KAIEATTHEΣ .. ΛΑΚΙΟΥΙΟ ΑΤΤ;

........ N° .........

On a lower moulding.

........ Φ ............ ΛΙΩ

............. ΚΝ ... ΜΝΙΑΣΧΑΡΙΝ

The first line would seem to be

καὶ ἐαυτῆς [ζῶσα] καὶ ὁ νῖος αὐτ[ῆς].

In the latter part line 2,


may perhaps be restored. The incorrect form μνία is elsewhere found, but the letters are too faint to be sure of it here. Cf. C.I.G. 1972, also from Thessalonica.

(8) Ibid.: on a marble stele bearing a boy riding towards an altar, behind which stands a tree with serpent issuing from it as in supra No. 7. In fine clear-cut letters. Copy only.

ΗΡΩΙ
ΠΑΤΡΟΒΙΩΤΩΝ
ΓΑΥΚΥΤΑΤΩΤΕ
ΚΝΩΤΩΝΕΙΚΟ
ΣΙΠΕΝΤΕΦΟΡΤΟΥ
ΝΑΤΟΣΚΑΙΠΕΡΩ
ΝΙΑΜΝΗΜΗΣ
ΧΑΡΙΝ
ΚΑΙΕΛΥΤΟΙΣΚΑΙΤΟΙΣ
ΙΔΙΟΙΣ ΖΩΣΙ

"Ηρωι
Πατροβιων τῶ
γλυκυτάτω τε-
κυφ ετῶν εἰκο-
σι πέντε Φορτον-
νάτω καὶ Πετρω-
νία μνήμης
χάριν
καὶ εαυτοῖς καὶ τοῖς
ἰδίοις ζώσι.
(9) *Ibid.*: on an altar-shaped stele bearing the figure of a youth, nude, except for a cloak falling from the right shoulder over the left thigh: a spear in the right hand. On his right a bird; on his left a palm-branch and a wreath. In large letters above the figure. Copy only.

ΑΙΛΙΩ ΝΕΠΩΤΙ
ΑΔίω Νέπωτι.

Below the figure, the first line in large well-cut, the second in smaller and crowded letters—

Α. ΒΑΣΚΑΝΤΟΣ. ΚΑΙΧΑΡΙΤΗΝ Ἀβασκάντος καὶ Χάριτιν
ΤΩΤΕΚΝΩΜΕΝΙΑΣΧΑΡΙΝ τῷ τέκνῳ μνείαις χάριν.

The name Χάριτιν, a form of Χαρίτιον, is found in *C.I.G.* 3394, and may safely be read here, more especially as the last two letters of the name would seem to have been omitted at first and supplied afterwards, possibly phonetically.

On the left side of the stele, in clear but rather 'flat' and shallow letters, the lines sloping downwards: the whole a later addition? (copy and squeeze)—

ΤΙΣΠΑΤΡΙΣΕΚΤΙΣΩΙΔΕΝΕΠΩΚΩΝΟΜΕΣΕΚΤΙΟΙΔΕΙΝ
ΠΑΤΡΟΣΚΑΒΑΚΑΝΤΟΥΟΥΔΑΕΚΕΤΗΣ ΓΕΝΟΜΑΝ
ΤΙΣΤΕΦΟΣΕΝΤΥΛΒΟΙΚΙΚΗΦΟΡΟΝΟΥΚΑΔΗΓΚΑΡ
ΠΑΝΚΡΑΤΙΩΝΓΕΝΟΜΟΧΝΟΥΔΕΠΑΛΗΣ ΙΕΡΑΣ
5 ΣΤΕΦΘΕΙΩΝΠΑΤΡΗΤΟΟΥΚΑΝΕΟΝΕΚΑΤΟΚΕΥΣΙ
ΠΡΙΝΣΤΕΦΑΝΟΥΚΟΥΝΤΟΝΑΝΤΕΛΟΝΤΕΘΕΝΩΣ

These verses take the form of a dialogue between a passer-by and the deceased, and may be transliterated and translated as follows:—

Τὸς πατρὶς ἐστὶ σοι ἧδε Νέπως ὄνομ' ἐστὶ σοι: Ἐστὶν
Πατρὸς Ἀβασκάντος δωδεκάτης γενόμην.
Τῷ στέφος ἐν τούμβοις νικηφόρον; Οὐκ ἀδ[α]ὴς γὰρ
Παινεῖτον γενόμην οὐδὲ πάλης ἀεὶρᾶς.
Στεφθεὶς ἐν πάτρῃ τὸσσον; ἄνεθηκα τοκεῖα
Πρὶν στεφάνοις οὖς νῦν ἀντέλαβον τεθρεῖον.
What is thy country, and is Nepos thy name? It is: I was Abaskantus’ son, and twelve years old. What is this wreath of victory on thy tomb? It is there because I was not unskilled in the pancratium or the sacred wrestling-matches; and when I was crowned I dedicated to my parents in my fatherland as many wreaths aforesetime as on my death I have obtained in exchange.

The latter half evidently refers to the garland or garlands carved on the left hand of the figure (vid. supra), and exciting remark in the case of so young a boy. The πάλη ierá must be some definite competition in honour of some divinity; possibly the expression ἐν πάτρῃ κ.τ.λ. may imply that it took place at a distance, and the prizes gained by this young Thessalonian at so important a competition brought honour to his parents while he lived, and to himself when dead. In spite of the incongruity of such a contest, the inscription seems to be Christian (cf. the palm-branch), and to draw a parallel between earthly and heavenly crowns. A squeeze of these curious verses is at the disposal of anyone.

(10) Ibid.: on a stele broken at the bottom, bearing the figures of an adult male, two adult females, a young girl and a little child, all much defaced. The inscription very clear in letters 40 m. high. Copy and squeeze.

ΤΙΤΟΥΣ ΜΕΚΟΥΛΗΣ
ΔΟΥΚΑΙΚΛΕΥΠΩ
ΗΣΥΜΒΙΟΣΜΑΚΕ
ΤΗΚΑΙΜΑΡΚΩΤΕ
ΚΝΟΙΚΣΕΩΝΩΣΙ
ΜΗΝΗΜΧΧΑΡΙΝ

Τίτους Σεκούλης
δου και Κλευπόν
ἡ σύμβιος Μακέ
τη και Μάρκος τί-
κνοικ τεθνώσι
μήimmers χάριν.

The readings both on the stone and on the squeeze are quite unmistakable throughout the inscription: Tίτους must be an error of ignorance or carelessness. Κλευπό is akin to the Κλευτό of C.I.G. 5234; Μακέτα seems to be a distinctively Macedonian name, cf. Pape s.v. Μακέτα, 'Ein Theil von Macedonien nach welchem Macedonien selbst Μακέτα hiess.' Hence it becomes a female name.
(11) *Ibid.*: on a stele bearing a group of figures: on the left a boy riding, a dog and a boar; the boy rides towards an altar behind which stands a tree with a serpent issuing from the branches; and on the extreme right stands a Hermes with a caduceus. In ornate letters of a late period. Copy only.

\[
\begin{array}{c}
\text{ΝΕΟΣΝΟΥΜΙΟΣΦΗΛΙΕΟ} \\
\text{ΚΑΙΒΑΛΑΣΚΑΙΧΡΗΣΤΗΝΑΔΕΛ} \\
\text{ΦΗΕΡΑΚΙΚΑΙΕΡΜΗΘΟΙΟΙΔΙ} \\
\text{OΙΚΑΔΕΛΦΟΙΜΝΗΜΗΧΑ} \\
\end{array}
\]

5 PIN

\[
\begin{array}{c}
\text{Νέως Νουμίσιος Φήλιξ ὁ} \\
\text{kai Βάλας καὶ Χριστῆ ἡ ἄδελ-
φῆ Τέρακι καὶ Ερμῆ τοῖς ἰδί-
οις ἄδελφοῖς μνήμης χά-} \\
\text{5 μιν.} \\
\end{array}
\]

Line 1.—The letter Σ is evidently not Σ but Ξ, the sigmas being all square both in this and in the parallel inscription, *infra* No. 12, where Σ again occurs in the same name. Taylor gives a similar form as in use in Boeotia, and the Σ of the Roman period (Rein. *Épig. Grecque*, p. 204) might easily pass into this.

(12) In a stone-mason’s yard between the British Consulate and the quay; on a marble stele broken at the top, 1 m. 24 cent. × 46 c. (at the base) and 39 c. (at the top): below, a much mutilated sitting female figure. In well-cut letters 20 mill. high. Copy only.

\[
\begin{array}{c}
\text{ΝΕΟΣΝΟΥΜ} \\
\text{ΕΚΙΟΣΦΗΛΙΕ} \\
\text{ΩΚΑΙΡΑΛΑΣ} \\
\text{ΧΡΗΣΤΩΘ} \\
\text{5 ΙΔΙΑΘΥΓΑΤΡΙ} \\
\text{ΜΝΗΜΧΑΡΙ} \\
\text{Ν} \\
\end{array}
\]

\[
\begin{array}{c}
\text{Νέως Νουμί-
σιος Φήλιξ} \\
\text{ὁ καὶ (Β)άλας} \\
\text{Χρηστῆ} \\
\text{ιδία θυγατρί} \\
\text{μνήμης χάρι-} \\
\text{ν.} \\
\end{array}
\]

The four following epitaphs in the same stone-mason’s yard I only heard of at the last moment, and was unable either to impress or visit a second time.
(13) On a large marble slab in fine letters 60 mill. high:

Kalikrathe kai
'Alexandra
Nikanorpatri
Memocynes
5 Kenchmetega
*etode

(14) Very rudely cut below a head of very poor workmanship:

Amphanoseakosemantanathidiaoreptimnes
Xarin
‘Amphanos thekos Mantia
ti idia threpti mhnhs
xain.

A manifestly illiterate production: ‘Amphanos is for ‘Aphananos. Mantia appears to be not known elsewhere. Theos seems to mean here a ‘resting-place,’ possibly a Christian euphemism.

(15) On a marble stele, very well cut in fanciful letters:

\[ \Gamma \ N \ \Sigma \]
Kaludia, paramonahoygatri
Kaikludia aerorthoygatrih
Ti, kladisparmconseautoteke
Merenniaidmonitsagambarzasin

Kaludia Paramonah ti thugatri
kal Kaludia ‘Eorti ti thugatrih
Ti. Kaludios Par[a]monos eautw te kal
M. ‘Erennio Lidoimov tê galmbrw zowen.

The name ‘Eorti may be compared with the ‘Eortios of O.I.G. 3662.

The three letters \[ \Gamma, \ N, \ \Sigma \] are inscribed at regular intervals on the first moulding above the rest of the inscription: the
narrowness of the moulding makes them much smaller. They may represent the date (253) i.e. reckoning from the later era, 976 A.D.

(16) On a stele bearing a large female head and a sitting child; the letters rather hard to read:

\[ \text{Μάττιος Γέμελλας} \]
\[ \Sigma(\ ?)\text{ΕΙΝΑΗΓΥΝΑΙ} \]
\[ \text{ΚΙΚΑΙΓΡΑΠΗΘΕΝΟΕ} \]
\[ \text{ΡΑΜΜΗΧΑΡΙΝ} \]

The name \( \Sigma\)\( η\)\( χε\)\( ασ\)\( ι\) appears to be otherwise unknown. \( \Gamma\)\( ρά\)\( πτη\) occurs twice in the \( C.I.G. \)

(17) In the British Consulate, on a stele slightly broken on the left side, bearing a group consisting of a female sitting between a child and a tree; two male figures, one leading a horse, advance towards her. The letters are small and of a good period. Copy only.

\[ \text{ΙΠΠΟΣΤΡΑ} \]
\[ \text{ΟΣ. ΚΑΙΑΝ} \]
\[ \text{ΓΙΓΟΝΑ} \]

\[ (\text{Γ})\text{ποστρα-} \]
\[ (\text{το})\text{ς καί 'Αν} \]
\[ (\text{τ})\text{γόνα.} \]

\[ \text{ΙΠΠΟΣΤΡΑΤΩΙΤΩΙΩΙ} \]
\[ \text{ΗΡΩΙ. ΚΑΙΕΑΥΤΟΙΣΣΩΝ} \]
\[ \text{ΤΕΣ} \]

The omission of the iota adscript in the case of the article only would indicate that this inscription belongs to the early period of transition between its invariable use and its frequent or invariable omission, cf. Rein. \textit{Traité de l'Épig. Gr.} p. 270: perhaps to the 1st century B.C.

(18) \textit{Ibid.}: on a stele bearing a group in very high relief of man, woman and adult daughter. Copy and squeeze.

\[ \text{ΔΙΩΝΚΑΙΚΟΥΘΕΙΝΔΕ} \]
\[ \text{ΑΤΙΘΥΓΑΤΡΙΝΝΗΣ} \]
\[ \text{ΧΑΡΙΝ} \]
Stone and squeeze are both perfectly clear: Κούθειν must be a Greek translation of a barbarian name. Δέλτις does not appear to be known elsewhere as a proper name.


**ΤΕΡΕΝΤΙΑ . Τ . ΘΥΓΑΤΡΙ**
**ΤΕΡΤΥΛΛΑ . ΤΗΓΥΝΑΙΚΙΕΑΥΤΟΥ**
**??ΣΚΑΝΙΟΣ . Τ . ΥΙΟΣΚΑΙ**
**ΕΑΥΤΩ . ΖΩΝΤΙ**

Τερεντία Τ. θυγατρί
tερτύλλα τῇ γυναικὶ εαυτοῦ

(1-άνος Τ. νίφω καὶ
eαυτῷ ζώντι.

Line 2. εαυτοῦ is added beyond the original line.

Line 3. The stone is hopeless at the beginning of the line: I give the best indications I can from my impression; the lunar letter may be ξ, for there is a suspicion of a cross-bar on the paper; the next letter should be Τ from its elongation, but on the stone it was more like Γ. It is hard to say whether the two small half-circles marked before these are really parts of letters or no: if so the whole name *may* be ΒΡΕΤΑΝΙΟϹ.

(20) *Ibid.* : on a marble stele bearing a standing female figure to whom a child with a casket in her left hand offers a mirror (?) with her right. The inscription is on a raised tablet of which almost all has broken away. Copy only.

| ΟΣ          | .....ος      |
| ΛΝΟΥΛΙ      | (?!Κα)νοῦλ(είος) |
| ΥΡΑΘΗΩ      | ...φ)υράτη(ς)   |
| -ΤΑΣΗ       | (?Ιππό) στάτη(ς) |
| ΔΙΚ         | ............. |
(21) *Ibid.*: on a small stele broken on the left, bearing two heads. Copy only.

\[\text{Δάμωκλος φιλίστῃ Κασάμο.} \]

The name of the daughter would seem to have come first on the lost portion of the stele: for Δάμωκλος cf. another Thessalonian inscription, *C.I.G.* 1974. The order of the words is odd if correct.

(22) *Ibid.*: on a stele, much weather-worn, bearing a youth riding with cloak streaming in the wind behind him; part of the right side is broken, including the horse’s head. The inscription cannot be read with any certainty. Copy and impression, the latter of little service as the surface of the stone has worn almost smooth.

\[\text{Δάμωκλος φιλίστῃ Κασάμο.} \]

Δάμωκλος occurs in *C.I.G.* vol. iii. p. xiv. No. 50. Φιλίστῃ in 385.

The last word of line 2 may be anything so far as the stone is concerned; the Μ given above being only a most doubtful indication.

(23) *Ibid.*: on a stele bearing four heads, those of a male, female, and two children. The inscription was apparently a mere scratch originally, and is now nearly hopeless. Copy only.

\[\text{Ε. . . . . . . Λ. . . . . . ΦΙ. . . . . . . Μ. ΕΙΑΣ. ΑΡΙ.} \]

\[\text{μυείας [χ]άρα[π] is all that remains.} \]
(24) On a small stele 27 cent. high, in the possession of Mr. Bitzo: bearing a sitting female and behind her a man standing, in low relief. Copy only.

'ΕΤΗΛΑΝΤΕΡΩΤΙ Ἡ Ἀρτεμώτι

(25) Ibid.: on a rude stele bearing five heads, a child above, man and woman below, and two children below again. Copy only.

ΦΙΛΟΔΟΣΩΡΟΚΕΡΕΜΙΔ Φιλόδοξος Ἀρτεμιδ-
ΩΡΑΘΗΔΙΑΓΥΝΕΚΙΑΝΕ ὁρὰ τῇ ἵδιᾳ γυναικε ἀνε-
ΘΕΤΟ

(26) On a fine marble sarcophagus, formerly used for a fountain, and now standing at the cross-roads immediately outside the Arch of Constantine. On the front is carved in low relief a winged figure holding in the right hand a palm branch, in the left a wreath. The inscription is on a small raised tablet 21 × 23 cent., and is rather poorly cut in small letters; three holes have been pierced in it in its fountain days, and the flow of water has made havoc of the lettering. Copy and impression, the value of the latter much discounted by the "help" rendered in the taking of it by the large and appreciative crowd which quickly gathered in so public a spot.

ΣΕΡΒΕΙ . ΙΑΙΡΕΙΝΗ
ΤΣΕΡΒΙΑΙΑΤΡΟ .
ΚΑΙΣ (?) . . . Α . . . . . ΝΗ

\[5 \text{ M. HM}\]

*(a, a, a, = the three holes).

This might be partially restored thus:

Σερ[β]ε[ία] α[τοκ] ἰατρεῖν
Τ. Σερβ[ε]θ[υ] 

[1a]τρο[s]
The angular ς in line 6 will justify the restoration of Σέρβειος in line 2. The letters are not regular enough to form any accurate judgment as to the number missing in any one line. This inscription must have been a long time in its present position, and has probably been previously copied.

(27) On a large sarcophagus now used to receive a medicinal spring at Sheikh-souyun on the high ground east of the citadel. In one or two places the water has worn away the stone, but the fine letters (60 mill. high) are on the whole perfectly legible. Copy and partial squeeze (of lower left corner).

ΙΟΥΛΙΑΑΡΡΙΑΛΥΚΑΚΑΙΑΥΡΗΛΙΑΣΕΜΑΦΡΑΓΔΕΡΨΑΗΝΟΝΕΑΥΤΟΙΩΝΕΣΛΕΚΤΙΝΟΙΝΛΚΟΠΝΕΑΝΔΕΤΟΛΑΜΗΕΤΕΡΩΣΤΙΝΑΚΑΤΑΣΕΟΑΚΨΙΤΩΝΠΡΟΓΡΑΜΜΕΝΝΑΠΕΣΙΣΤΩΨΤΑΤΩΝΕΙΩΝΠΡΟΣΤΕΙΜΟΥΧΜ

'Ιουλια "Αρρια Λύκα και Αυρηλίος Σμυ-\nραγδός την ημέραν εαυτός ξούστες έκ των κο-
ινών κόσμων· δεν δε τολμήσας έτερον τινα κα-
ταδέσας χώρας τον προγεγραμμένων
5 δοσει τῷ [τερ]ωτάτῳ ταμελῷ προστείμου Χ. μύ.

The inscription was inaccurately cut, and contains corrections and erasures, e.g. in line 2 a line across the second Η; in line 3 a stroke has been erased between Κ and Η of τολμήση; in line 4 the ι of καταβέσθασ was at first omitted, and then attached for want of space to the following letter thus, Χ; and the second Γ of προγεγραμμένων has been omitted. In line 5 the strange sign in the eighth place is evidently the result of an erasure; the whole space has been scooped out, and the squeeze shows the relics of an ε or τ thus Γ, in a circular excision.
(28) I can also add to and correct C.I.G. 1988. The inscription is in a fountain near the church of St. George, hence the discrepancy of Lucas and Clark. By the judicious, if immoral, use of fingers and stick I succeeded in dislodging enough of the mortar and bricks into which the stone is built to read all the remaining letters on the right, except two. The left side resisted my efforts. The whole inscription will now read:

ΟΥΝΔΟΣΚΑΙΚΑΣΣΑΝΔΡΑΟΙ . ΙΟΥ
ΔΟΥΤΟΥΛΕΥΚΙΟΥΣΛΕΥΤΟΙΣΚΑΙ . ΙΟ
ΔΩΤΛΕΥΚΙΟΔΑΘΩΣΔΙΕΘΟΥ

Boëckh's conjectural restoration is therefore erroneous in respect of the names which end and begin the first and second, and begin the third lines; these should evidently be ['Ἰουκ]ούνδος, ['Ἰουκ]ούσδου and ['Ἰουκούν]δοφ respectively, not Σεκούνδος, Σεκούνδου and Σεκούνφο.

D. G. Hogarth.

Athens, May 7, 1887.
In May of the current year, while Professor W. M. Ramsay, accompanied by Mr. H. A. Brown and myself, was travelling in the Tehal district, we were informed at Demirdjikeui of the existence of ruins in or near Badinlar, three hours away to the north. In a previous year Professor Ramsay had paid a hasty visit to this village and seen nothing of importance: on this occasion fortune favoured us: for, visiting the village a day or two later, we were guided on Whit Sunday to the site of a small temple situate on a conical eminence, which fell on the further side to the southern bank of the Maeander, which here enters on one of the narrowest passes of its gorge. Only the platform on which the temple had stood remained in situ, and very few fragments could we find of columns or cornice: such as remained of the frieze showed by their formal regular ornament the Ionic of Roman period. Overlooking the river was a vaulted tomb, and traces of sarcophagi were apparent among the heaps of grey stone covering the summit of the hill. At first there seemed to be nothing whereby to determine the ascription or period of the temple, but a laborious search revealed several inscribed fragments, and finally a square pedestal bearing the following inscription:

(1) ΑΠΟΛΛΩΝ///
ΛΑΙΡΧΗΝΟΝΘΕ///
ΕΠΙΦΑΝΗΚΑΤΑΕΓ///
ΤΑΘΗΝΧΑΡΙΣΕΝΟ///
ΜΕΝΕΚΛΕΟΥΣ///
ΝΥΣΟΠΟΛΕΙΤΗ///
TOYΣΣζΓΜΗΝΟΕΣ-Κ
ΑΠΟΛΛΩΝΙΑΙΡΜΗΝ///
ΜΑΡΚΟΔΙΟΝΥΣΟΔ///
ΡΟΥΜΟΤΕΛΛΗΝΟΚΑΤ/////
ΦΩΑΜΜΙΑΝΘΝΟΡΕ///
ΜΟΥΚΑΤΑΤΗΝΕΠΙΤΑΓΗΝ
ΘΕΟΤΕΙΔΕΤΙΕΣΕΝΚΑ///
ΘΗΣΕΙΣΤΟΝΘΕΟΝΠΡΟΕΤΕΙ
ΜΟΥΞΒΦΚΑΙΣΤΟΝΦΙΕΚΟΝ
ΑΛΛΑΞΒΦ

'Απόλλων[α]
Δαιρμην[όν θε[όν
ἐπιφανή κατὰ ἐπί-
ταγήν Χαρίζενο[γ
5 Μενεκλέους [Διο-
νυσοτολεύτης[ν.

'Ετος σ'η' μήνος 5'* κ'
'Απόλλων: Δαιρμην[φ
Μάρκος Διονυσοδ[ό
10 ρο[ν Μοτέλην[ός κατ[αγρά-
φω 'Αμμίαν τὴν θρ[πτὴν
μο[ν κατὰ τὴν ἐπιταγὴν
θε[όν· εἰ δὲ τις ἐπεν[κα[λε[η
θὴ[tε i[ς τὸν θε[όν προστελ-
15 μο[ν (δηνάρια) Β[φ' καὶ ἵ[ς τὸν φί[sκον
Ἀλλα (δηνάρια) Β[φ'.

The first six lines form the original dedication, the remaining
ten being afterwards cut on the pedestal in smaller characters.
The date (equivalent to the 20th day of the 6th month, 209 A.D.)
is in the usual full Phrygian form. This temple was evidently
the centre of an important local worship of Apollo Laimenus,
or Lairbenus,¹ whose name recurs on many inscriptions of this

¹ For this local title see Professor W.
M. Ramsay's 'Cities and Bishoprics of
Phrygia,' in the Journal of Hellenic
Studies, vol. iv. p. 382. I may men-
tion here that all these inscriptions
now published were seen, and almost
all copied, by Professor Ramsay: in a
few I shared, but their accuracy is so
entirely due to him, that I have not
thought it necessary to make any
distinction among them by means of
initials.
district, and in every case in this immediate vicinity in the first form. Motella, the Byzantine Metellopolis and modern Medele, already known from inscriptions, lies within sight across the river, and Dionysopolis, although its exact position is not fixed, must be at or near Ortakeni, half an hour to the south-west. 1

The smaller inscribed fragments found in and about the temple were eleven in number, but in no case were we able to establish any inter-connection between them. Of these, six are evident relics of deeds of enfranchisement similar to the second half of No. 1, and can be readily restored in any respect, except names and sanctions, by reference thereto:

(2) ΤΑΓΡΑΦ ὁ δείνα κα]ταγραφ[ω τὸν τε]βρεμέν[ον ... ΘΡΕΧΕΝ ... εἰ τις δε ε]πν[καλεὶ θησει κ.τ.λ.

(3) ΠΕΝΚΑ ... εἰ δε τις ε]πεκα]λει θησει]

(4) ΠΡΟΣΤΕΙΧ ΠΡΟΣΤΕΙΧ ... κατὰ ε]πιτ]αγὴν τοῦ θεοῦ. ... 

(5) ΤΟΜΠΙΟΝ ο]δείνα καταγράφο τὸν τέθραμμεν]ον Παπι[αν?

(6) ΝΑΠΟΚΕΙΤΑ γραφὸ]ν ἀποκεῖται[ε εἰς τὸ ἱερὸν? ἀρ] 

The remaining letters may represent ἐρε]υς βιασό[θεις ὑπὸ τοῦ θεοῦ, a formula which occurs below, No. 12.

See Cities and Bishoprics, p. 370.
Except the name Ἐδήσεως, the rest is lost. There never were any more letters in line 3 after ΤΟΝ, and it appears that a number of deeds were inscribed successively on one stone, in this case, as in those published in Cities and Bishoprics, Nos. 3, 4.

(7) ΚΑΙΑΜΙΑΝΚΑ
ΘΕΟΥΕΙΤΕΙΔΕΕΠ
ΕΙΣΤΟΝΦΙΕ.

[ὁ δεῖνα καταγράφω τὸν δεῖνα] καὶ Ἀμλαν κα[τά
ἐπιταγήν τοῦ] θεοῦ: εἶ τες εἰπ[εικαλεί
θησει] εἰς τὸν φίλ[κον...]

The remaining five are either honorific or uncertain. The following seems to be honorific:

(8) ΑΙΓΑ
ΣΗΛΑΙΗΖΗ
ΑΙΗΓΥΝΜΟ
ΕΝΤΟΛΕ
ΑΝΟ
ΕΙΣ

? Σὺν Τυχ[λ]αῖας ἰ[γαθαῖς
ῖτους.. ζ'. μῆ[νος]α. εἰ. Ζη[νόδοτ-
ος] κ]αὶ ὥ[γυν]ὴν[ὴ] μο[ν.. ν. αν-
εοσθεαμ]εν τὸν...

The following may be anything:

(9) ΝΕΙΑ
ΟΝΤ

(10) ΒΑΣΘΗΛΟ
ΓΝΗΓΑΝ

Σὲ]θασθή, and perhaps γλού[φον,
for which see below, note on p. 390.

(11) ΒΑ
ΑΙΕΡΑ
ΔΑΝ
ΚΑ

ιερά, for whom in connection with
this shrine compare below, Nos.
12, &c.
Another has only the letters MEΛΛA, and another is too fragmentary to be worth publication. To conclude these disjecta membra, a piece of the architrave of the temple, now forming the lintel of a hut in the gorge below, must be mentioned. It had been inscribed perhaps with the dedication of the temple, but some half-effaced and unintelligible letters are all that remain.

Excavation—which from the natural character of the site would be easy and comparatively inexpensive—would probably reveal many other tablets and pedestals of similar purport; but enough has been found to demonstrate the importance of the part once played by this shrine in the social life of the Macander valley.

In the neighbouring villages of Ortakou and Badinlar we discovered further interesting and important evidence of this. In the remarkable series of inscriptions which follow, the god appears as a malignant deity to whose influence is ascribed the visitation of heaven upon offenders against various points of religious observance. Many of these offenders represent themselves as iεpol or iεpal, and from the fact that the transgression is in two or three cases stated to have been committed on the χωρίον, it is evident that they were resident in or about the temple itself: at least the remarkable hill on which the latter stood is the most natural location of this χωρίον, and its vicinity was apparently distinguished from the neighbouring villages as consecrated ground. Others again do not appear to be specially attached to the temple, but simply residents in Motella or elsewhere. The actual nature of the visitation is not stated, but it undoubtedly took the form of disease, perhaps malarial fever, which always hangs about the valley. Six of these inscriptions fall into one class, and may represent some one particular visitation from which the inhabitants of the district suffered at some period: this may be inferred from the striking similarity of the appearance of these six stones, and still more from the extraordinary barbarism of their orthography and etymology, looking like the work of one illiterate hand. The supposition that they are couched in some strange dialect peculiar to this valley is precluded by the utter absence of any phonetic or philological uniformity in their strange aberrations, and by the existence of similar inscriptions in the same localities.
in ordinary Greek. The application to the vowels of the phonetic laws obtaining in the modern language will go a little way, but will not explain all varieties, while the frequent omission of necessary consonants, and substitution of false ones, points to the ignorance and carelessness of a particular lapicide. If, as has been suggested to me, he was in the habit of cutting all the perpendicular strokes first, and then working back to make the horizontal and curved, some explanation may be found for the presence of Ν, where Π should be, Σ where Ε, Ρ where Φ, Τ where Γ, and vice verṣ̄̈ì. The letters were as a rule clearly cut and well preserved, and the strange orthography is not due to the copyst; most of them were seen and most carefully examined by both Professor Ramsay and myself. Their interpretation is as strange to the province of philology as epigraphy, and is sheer puzzle-guessing in many cases, and I cannot hope to have done more than suggested a possible solution of many of their worst lines, with all the labour that I have expended upon them. Any one who criticises such solutions must bear in mind the extraordinary variants which present themselves in the really certain portions of the inscriptions, e.g. ΚΟΛΑΘΙΝ, ΚΟΛΑΘΕΣΙΑ, ΚΟΛΑΣΘΕΙΣ, and ΚΟΛΑΣΘΕΙΣ; ΕΙΠΟ and ΤΙΠΟ in the same inscription; ΕΜΑΡΤΗΝΚΕΝΑΙ and ΗΜΑΡΤΗΚΕΝΕΙ; ΚΑΤΑΦΟΡΝΗΣΕΙ, ΚΑΤΑΦΡΕΙΝΗΣΕΙ, and ΚΑΤΑΦΡΟΝΕΙΝ and so forth. The motive of these inscriptions may be paralleled from certain others published in the Μουσείον τής Σμύρνης.† The five are as follows:—

(12) In the wall of a house in Badinlar: broken at the top.

\[
\begin{align*}
ΙΟΕΙΣΑΓΑΩΝΗΜΕ \\
ΟΤΙΕΡΑΒΙΑΘΙΣΚΑ \\
ΤΠΟΛΑΤΤΟΥΚΕΧΗΜΑ \\
ΡΤΗΛΑΕΤΝΚΚΟΛΑ \\
ΑΘΕΣΑΕΝΟΤΟΥΘΕ \\
ΟΤΕΝΙΟΚΕΣΤΗΛΟΠ
\end{align*}
\]

† By the Rev. H. A. Wilson, of Magdalen College, Oxford, to whom I am indebted for one or two other suggestions in the guessing of these puzzles.
η δείνα ἡ] (π) ὁ(σ)ις? 'Αγαθοτημημερεὺς ἱερὰ βιαθήσα ὑπὸ αὐτοῦ κε ἡμάρτησα ἐτήκω κολαθέσα ἐπὶ τοῦ θεοῦ, ἐπὶ οὸ κέστηλο(γ)ραφήσει παραγείλω ἡμένα καταφρονεῖν τὸν θεοῦ.

"(......) wife of Agathemerus, a servant of the god, having been forced by him (i.e. Agathemerus) and sinned, wasted away under the punishment of the god; after which she also set up a stone, advising none to despise the god."

At least one line has been lost at the top of this stone, but it is complete at the bottom. The general character of the lady's offence would seem to be intercourse with her husband while engaged in the service of the temple; possibly the women of the neighbourhood served for short periods in turn, and during such periods were expected to keep free from the pollution of sexual intercourse: on any other supposition the mention of the husband would be strange, and a similar explanation suits the following text also:

(13) In the wall of a house at Badinlar, on a stele with pediment, a good deal defaced, but otherwise complete,

The arrangement of the letters on the stele is so erratic that it is hard to be always certain how many have dropped out: probably one in line 4, two? in line 7, besides those lacunae
which are obvious. I subjoin a conjectural restoration and translation:—


There are many points here which, to say the very least, are doubtful: it is conceivable that more letters have dropped out in line 4 and ὁμιληρ is, for these inscriptions, not out of the way for ὁμιλίαν. I will hazard the conjecture that the last letters conceal the name ΒΑΣΙΛΙΔΟΣ, and that a verb has either dropped out after it, or is understood. No letters would then be required in line 10.

'I Apelles, son of Apollonius, make my confession, having been punished by the god for wishing to remain with my wife; wherefore I recommend to all that none despise the god when he shall have intercourse! whereupon (I erected) this tablet together with my wife Basilis?'

The wife in this case again is ἱερά, and, when not 'in course,' resident with her husband at Motella. Perhaps he, too uxorious, had detained her beyond the date at which she should have taken up her abode at the temple.

The next three ascend a scale of difficulty and obscurity:

14. At Badinlar

[Fragment of a tablet in Greek]

ΣΤΩΤΟΝΜΑΡΤΗΚ
ΙΝΕΙΕΠΕΙΤΩΧΡΩΠΙΣΕ
ΤΥΧΕΙΚΑΙΔΙΗΘΟΑΤΗΝ
ΚΩΜΗΒΑΝΑΓΝΑΛΗΜΟΝ
ΗΣΑΠΑΡΝΗΧΣΗΕΙΣΡΗΝΚΟΜΗ
ΠΑΡΑΓΕΛΩΜΗΔΕΙΚΑΤΑΦ
ΠΕΙΝΗΧΕΙΣΘΕΟΣΝΕΠΕΙΕΖ
ΕΙΘΝΗΣΕΙΛΗΝΗΝΣΟΠΡΑΡΕΙ
ΕΡΛΙΣΕΝΤΟΝΜΕΤΟΝΠΡΟΓΕΜΕΝΕ
ΤΥΧΕΙΚΑΙΕΣΣΟΜΟΛΟΘΣΑ
ΚΑΙΕΙΣΑΟΗΛΟ

C.C.2
One or two letters may be missing at the end of the last line. The right side is a little worn and a letter here and there has gone.


It would be idle to defend this restoration at any length; the latter part is only possible on the supposition that the lapicide knew next to nothing of Greek, at least as a written language. The fault committed is pretty clear—the transgression of a definite injunction against entering a certain village without purification. Ἀπαρη I have little doubt is for ἐπάρη, and the concluding σ has fallen out by carelessness; διήθα must represent διῆ(λ)θα (i.e. διήλθε, for nothing is so shaky as the verb and substantive terminations in these inscriptions), and λημων, λη(σ)μων. So far there is some approach to certainty, but the meaning of σειλῆν is most obscure: can it be for σάλην, i.e. ‘sickness’ or ‘trouble’? The next words are hopeless: my suggestion that they represent an aorist form of βαίνω is the last effort of despair, and the change of subject does not add to the probability of the conjecture: μετὸν I hardly venture to suggest as representing μετά in its compounded sense of ‘behind,’ the following πρό is the only justification I can offer: εἰκαθηξομεν may be compared with εἰστηλογράφησα in No. 15.

'[... wife of Aurelius Apollonius because she had sinned since she chanced upon the high place and passed through the village, unpurified, forgetting the ban against entering the village. I recommend none to despise the god since (if he does so) he will have trouble because he transgressed (?) You must go behind or before the sacred enclosure. Being in evil plight I both confessed and sat as a suppliant.]'

If there is any intelligibility in this interpretation, a village

---

1 Mr. Ramsey suggests that СΕΙΛΗΝ: be a lapicide’s error for ΠΠ and Α. have conceals ΑΠΕΙΛΗΝ, in the sense of 'the threatened punishment': Γ might.
must have lain about the temple and within the pale forbidden to all but ἵερνι.

At Badinlar

ΕΦΡΟΝΙΕΡΩΣΚΟΛΕΟΣ
ΕΠΟΑΠΟΛΛΩΝΟΣΛΕΙ
ΜΗΝΟΥΔΕΙΤΟΕΜΑΡ
ΤΘΝΚΕΝΕΠΟΙΕΙΣΤΡΙΦΟΙΕ
ΕΙΔΑΓΤΗΝΚΛΗΝΕΙΠΟ
ΚΕΙΤΟΓΖΗΝΕΙΔΑΣΑΠΟ
ΛΩΝΟΥΜΑΚΕΔΟΣΚΑΙ
ΑΜΑΖΩΝΑΚΑΣΕΙΕΙΚΟΙ
ΑΧΕ///ΙΔΙΑΙΣΕΖΟΜΟΛ///
ΗΣΑΚΕΝΟΣΕΙΣΘΛΟΓΙ
ΦΗΓΕΤΑΡΑΣΕΛΩΝΜΙΙΛI
ΣΚΑΤΑΡΟΝΗΣΕΕΙΕΙΕΙΤ
\X///ΕΙΑΓ\\\\\\\\
\\\\\\\\\\\\\\\\\\
\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\n
With the exception of one or two illegible lacunae this stele is complete. Unfortunately, while its forms are slightly less obscure than those of the preceding inscription, its general sense is far more so, and the most important part, the description of the offence, is not the least uncertain. The unnecessary dot in the O of line 4, and the closing of the H in line 5 prepare us for unusual aberrations in the sequel, and the end of the latter line is the first difficulty. After trying all variations and considering the common sound of ι, οι, ο, η and ει in modern Greek, I can only suggest that it is a phonetic rendering of ὑπειστρέφεισα, an aorist formed from ὑποστρέφω by ignorant analogy, as in the preceding text I conjectured that ἔβησα was used as aorist of βαίνω. If so, it will mean 'I turned round,' and ΕΙΔΑΛ(Σ) should be the thing turned; from line 9, where εἰκό(ν)α is a pretty certain reading, the inference arises that some indignity paid to temple garniture is here in question: can εἰδας then = ἔδος, a seat or
stool, perhaps a votive tripod? It recurs in the next line, and, supposing 'Ἀπο[λλ]ωνος to be a mistake rather for 'Ἀπόλλωρον than 'Ἀπόλλωνος, which is rightly spelt in the heading above, it would then mean 'the seat of Apollonius the Macedonian,' (the omission of a syllable of Ὁμακεδ(...)os is nothing surprising,) and the Amazons, (some well-known votive group in the precinct,) and a statue of Chelidia.'

I leave this suggestion to those versed in ill-spelt texts, and return to the greatest difficulty of all, viz. the words following the first εἰς, and presumably defining its identity: Κλεῖς looks like κλήσις which, from the sense of 'name,' passed into the later one of mere 'word,' and ἰποκείτο(ε) must have some relation to ὑπόκειμαι. The general reference appears to be to a chair over which was written a name contained in the letters ΖΗΝ, which may represent the poetic name of Ζεῦς or a partially obliterated Ζην(...)ος, or the like; but I cannot suggest any probable construction, and must append only an imperfect cursive text and translation.

Μέγας Ἀπολλὼ Λειμνῶν.

Σύνθον ἑτός καλεθεὶς ἐπὶ Ἀπόλλωνος Λειμνῶν διὰ τὸ ἐμαρτηνκεν. (♂)π(ε)στρ(ε)φετα; ἐ<ι>δ(...)ος; . . . . . . . . . . . . . . . .

ε<ι>δ(...)ος; 'Ἀπο[λλ]ων(...)ος καὶ Ἀμαξ(...)ος καὶ(...) εἰς(...)α Χε[λ]ῶν<ι> εἰς(...)ον εἰς(...)ον εἰς(...)ον εἰς(...)ον εἰς(...)ον εἰς(...)ον εἰς(...)ον εἰς(...)ον εἰς(...)ον εἰς(...)ον εἰς(...)ον  "Ἀπ[λ]λων(...)ος [Λει][μ]νων.

'Great is Apollo Lermenus. I Sophron, the servant of the temple, having been punished by Apollo Lermenus, since I had turned round (or over ...) the chair ..., the chair of Apollonius the Macedonian, and the Amazons, and the statue of Chelidia (?), made confession and set up a tablet, recommending that none despise the god, upon the high place of Apollo Lermenus.'

Chelidia is an unknown name, and, as I have indicated, the stele is a little worn at this place: but Χελίδων is found in C.I.G. 4593. The metathesis in καταφωρίσει reveals the carelessness of the lapicid. The last words prove that this stele, probably like all the others, originally stood in the temple.

1 The suggestions which occurred to me for the filling up of this lacuna and that in the following text, I have, in deference to more experienced opinion, suppressed. If anything in the other texts appears over bold, I must crave indulgence for the dissimulation of human nature to 'give up' a puzzle.

2 Also the name of Verres' mistress.
precinct; and if the restoration were not so uncertain, it might be an interesting addition to our knowledge of the character and contents of the temple on the Maeander.

(16) Stele on the wall of a house at Badinlar: below the inscription a rude representation of two legs and the generative organs.

\[ \text{ΔΗΜΟΣΤΡΑΤΟΥΜΟΤΕ/ } \]
\[ \text{ΗΝΟΣΚΟΛΑΘΙΝΕΠΟΤΟΘ/ } \]
\[ \text{ΟΥΤΟΠΑΡΑΓΕΛΩΝΜΗΛΙ } \]
\[ \text{ΚΑΝΑΙΩΝΑΝΑΒΗΤΕΠΙΤΟΧ } \]
\[ \text{ΩΡΙΟΝΕΠΡΟΚΗΕΙΝΚΗΝΕ } \]
\[ \text{ΕΤΕΤΟΝΟΡΧΙΚΕΓΩΓΕ } \]
\[ \text{ΑΗΚΗΝΣΑΜΗΝΕΠΙΤΟΧ } \]
\[ \text{ΩΡΙΩΝ. } \]

This inscription is a piece of very careless work: κολαθίν, το θεοῦ, μηλ(εί)ς and so forth are transparent errors. In line 6, there has been a cross-stroke between the two uprights in the fifth place, looking like the cross-bar of a π, very low down; the letter was probably Ν and the whole word ΑΝΑ(ΓΝ)ΟΝ used as an adverb. ΑΝΑΒΗΤΕ is probably ἀναβήται. I cannot satisfactorily interpret the last four lines of this text, which appears to be equally obscure and obscene. The forms ΚΗΝΕ[Σ]ΕΤΕ and ΗΚΗΝΗΣΑΜΗΝ are probably connected with κανέω: but ΕΠΡΟΚΗΕΙ and the connection of ὀρχεῖς with the preceding words I must give up.

(Α)阍λίως Συστράτης Δημοστράτου Μοταλληνός κολαθ(εί)ς(ς)
\[ \text{ἐπὶ τὸ θεοῦ, παραγ(γ)έλ(α)ς(ων) μη(δε)ίς ἰνα(γρ)οῦν ἀναβήται(ας) } \]
\[ \text{ἐπὶ τὸ χωρίον. } \]
\[ \text{..................... } \]
\[ \text{ὀρχεῖς ἐγιστε(δ') } \]
\[ \text{ἡμηνάμη(ν)? ἐπὶ τὸ χωρί(ο)ν. } \]

The first letters of Aurelius are cut far away on the left as indicated: Soterchus is a name known to Pape.

(17) Stele broken at the left hand top corner, high up in the
wall of a house at Ortaeu: although in a somewhat inaccessible position, the letters were easily read by us both, and may be taken as certain:

KATHAPI OIKEOYCIAEIEL
ΤΡΙΟΝΙΝΑΜΥΤΟΕΜΟΝΕΩ
LIKEMOΠΕΧΕΑΠΟΚΑΘΕΙΤ'ΕΕ
ΩΝΜΑΤΙΔΙΟΠΑΡΑΝ'ΕΛΛΗΝΗΝ
ΕНАΙΕΡΟΝΑΘΥΤΟΝΑΙΓΟΤΟΜΙΟΝΕΝΟΕΙ
INEΠΕΠΑΘΕΠΑΤΕΣΕΜΑΣΕΜΑΣΚΟΛ
ΑΣΕΙΕ

This stele was a fortunate find for several reasons: its purport is sufficiently clear and very interesting; and, being more carefully cut and better spelt than the preceding texts, while showing evident traces of similar aberrations, it can be used as a commentary on them, and a justification of otherwise improbable interpretations. For example, we have παραγγέλλω nearly correct for the first time, and the verb and substantive terminations are uniformly normal: but μηθένα and έσθείν are obvious errors, and πάθεις, which ought to have a future sense (unless it be a 'habitual' aorist), shows an instructive uncertainty in tense usage: ΜΥ, which must be μοι, is a common phonetic variant, but ΟΠΕΕ for άψε suggests that άψε was unknown to the lapicide, and indeed it is never once found on these inscriptions. ΑΙΓΟΤΟΜΙΟΝ is probably a single word, coined for the occasion and meaning a goat-steak; it might be for άλγ(α) τόμον έσθείν = 'to cut, cut into pieces,' but would not possess much meaning. The second Μ in line 3 is difficult to account for, on any other supposition than that of a pure lapicide's error, similar to the reduplication of έμώ in line 6. There is not very much to guide the restorer in the mutilated lines 1 to 4, but, luckily the purport of the whole does not depend thereon to any serious extent. Comment on the whole I will postpone to the end of the set.

[(name) ...] καθάρ[μ]αις
κε (θ)υαίας (ε) τιμής ή τόν
έριον (?) έμα μή τό έμδων σώ[μα σώζ]εις
κε μή óψ <μ> ε

1 Perhaps παθεῖα for a future παθεῖαν.
2 There appeared to be space enough for a larger letter after the Ρ than ὡ.
honoured the Lord? with purifications and burnt sacrifices, that he might rescue my body, and at length he healed me in my body: wherefore I recommend that none eat a sacred goat-steak which may not be sacrificed: for he will suffer my afflictions (if he does so).

In line 3 σώζει, if right, must be a phonetic misspelling for σώζω [ει and οι are pronounced alike in modern Greek]; κοψθέω would be better, but, unless the letters were much crowded, there seems hardly room for it: in the next line the letters of σώματι are so crowded, and four letters are not too much to supply before the broken ο.

(18) Stele in the wall of a house at Badinlar, broken on the left side and the bottom; its triangular head shows the middle of the lines of the inscription to be at Δ in line 1.

If the third complete letter of line 7 is really a Τ, we have here the name of some unknown village; but it is more than probable that it is either a mistake for a Ρ, or has been wrongly copied, owing to the horizontal stroke being cut too far to the left of the upright. If so ὀμολογίαν or ἀπολογίαν can be restored. The letters become smaller and more crowded from line 6 downwards. We are again in the region of ordinary Greek and a translation is unnecessary, for the meaning of περιφθέεις εἰς ἀπολογίαν can hardly be determined without the last portion of the inscription.

(19) Stele, of which only the mutilated top remains, in Badinlar.
One or two more letters in line 3 were wholly illegible. This, with the following, is probably honorific, but is added here to complete those referring to Apollo.

(20) Stele in the wall of a house at Badinlar, broken on the right side, but otherwise complete?

Since 'Ἀσκλ[άς is almost certainly the necessary restoration in the first line, and 'Ἀπολλ[ω[νιος seems to follow it, only half the original stele is here preserved, and any restoration must be somewhat conjectural. The following I suggest as its original form:

'Ἀσκλ[άς καὶ Ἀπολλ[ω[νιος Ἀ(πόλωνιον [ιερός<ω> ἀν[εστήσαμεν] ὑπὲρ Ἀπό[λωνιον . . . . . . εὐξία][μενοι Ἀπό[λωνιον]

Notwithstanding the considerable element of uncertainty in most of these inscriptions, they assuredly add something to our knowledge of this cult of Apollo, who divided with Leto the Mother 1 the religious supremacy in this portion of the Maeander

1 See Cities and Bishoprics of Phrygia, p. 373. In connexion with this goddess an inscription is there published (No. 7) from the mosque at Ortaköy, which Professor Ramsay had an opportunity of examining again this year. The first name appears now to be ΝΕΙΟΣ, but little light was thrown on the obscure 6th line: instead of ΚΕΚΟΛΛΟΙΓ . . . . , Professor Ramsay read this year ΚΕΚΟΛΑ-
valley. We have found the central shrine, once evidently replete with inscribed tablets, emancipatory, honorific and votive; adorned with statues and possibly other votive objects, such as tripods; situated on a consecrated ναός and surrounded by a καινή lying within the pale which none might enter without purification. The service of the temple was done by members of hieratic families, male and female, normally resident in the neighbourhood, but performing their sacred duties in certain courses (?), and separated, during such periods, from their ordinary avocations and family relations. To them belongs, as perquisite, the sacrificial meat, after it has been formally offered to Apollo. Any offence against sacrificial observance or the demands of the position of a ἱερός is held to be visited directly upon the offender by the god, and indeed other offences, if followed by illness or other misfortune, seem to be considered as under his cognisance. In stonement the offender makes public confession, doubtless in the temple, and erects a votive tablet recording the same. Even without the dubious inscription No. 16 we should naturally infer the character of the worship to be orgiastic, like Phrygian worship in general and that of Leto the Mother in particular;¹ and possibly its sensual elements may account for the reluctance of Apelles (No. 13) to allow his wife to take up her required residence at the shrine. The whole set of inscriptions form a curious memorial of the religious life of this pastoral district in the period immediately antecedent to the general spread of Christianity through Phrygia by the labours of St. Abarcius.

I will add a few inscriptions gathered from the villages lying around the shrine, but not relating directly to it. The first is a most interesting fragment relative to the regulation of vineyards, which still cover the hill slopes of this fertile district, a district which, compared to most of the great central plateau, is a smiling garden; and the city's name proves their great importance of old in this region. The fragment is unfortunately too much mutilated to tell us more than that these were strict vine laws, apparently in the interest of the δεσπόται τῶν ἀμπελῶν. It is an altar-shaped marble stele in the courtyard of a house at Develar, half-an-hour south-west of Ortakeui: it

¹ Ibid. p. 334.
was originally 24½ inches in breadth, but a piece has been broken off the right-hand side, reducing the breadth at the first legible line to 18½ inches, the breakage becoming slightly narrower towards the bottom. It is also broken at the top, wholly illegible at the base, and much worn on the left edge where one or two letters must be allowed for in every line. The letters which are very indistinct in many places, are well and carefully cut in small characters, and the whole has the appearance of a public document of importance.

(21) 

ΕΖΑΝΙΕΛΩΝΙΑ ΛΩΝΑΙΠ
ΠΤΙΝΑΤΤΑΣΗΡΟΦΑΣ(11)ΗΙΤ(ΩΥ)ΤΙΝ ΑΟ
ΕΝΑΠΟΙΚ(Ε)ΑΝΔΕΤΙΣΠΑΡΑΤΑΥΤΑΠΟ
ΕΝΔΕΕΠΟΤΑΙΣΤΩΝΑΜΕΛΩΝΚΤΟΥ

5 ΤΕΡΑΤΟΝΤΟΠΡΑΓΜΑΔΙΕΝΕΝΚΗΤΙ
ΕΝΤΕΚΑΜΕΛΟΙΣΒΟΕΚΗΜΑΤΑΙΟ
ΓΕΙΝΚΑΤΕΧΙΝΡΟΣΤΗΣΑΛΑΒΗΠΑΝ-
ΤΟΤΩΝΟΚΑΝΤΙΣΒΟΤΑΛΗΤΕΤΟΥΤΕΕΠΣ
ΛΕΝΔΟΥΛΟΥΣΕΡΟΣΑΓΕΛΛΟΜΕΝΟΥΣ-

10 ΜΑΤΟΙΓΙΝΟΜΕΝΟΙΣΠΑΡΑΦΤΑΛΑΖΙΝΜΑΣ
ΣΤΟΑΤΕΧΕΣΧΕΑΘΕΑΥΤΟΤΕΕ(Π)ΙΙΟΝΟΥΤΙ
ΕΙΝΕΕΔΕΚΕΚΤΩΝΑΛΑΖΙΝΠΑΡΧΟΝΤΩΝΤΗΣ
ΜΕΝΕΥΡΑΙΑΝΟΙΣΘΕΕΠΑΡΑΤΩΝΑΕΝΠΟΤΣ
ΕΜΜΑΤΩΝΚΟΙΜΕΝΟΝΤΩΝΕΛΕΥΘΕΡΩΝΕΤΟΙΕ

15 ΝΤΩΝΧΩΡΙΩΝΩΝ(Η) ΑΥΓΑΝΤΟΝΤΟΥΤΕΠΟΙΜΕΝ
ΙΣΤΑΚΑΝΤΕΛ

20

. ΕΠΟΙΚΟΙ
. ΔΟΥΛΟΙ

The loss of the top, and from six to four letters on one side, and two, as a rule, on the other, makes a satisfactory restoration impossible. In lines 5, 12, 13, 14, and 16 no letters
are wanting on the left, and in 15 perhaps none on the right. I have inclosed in brackets one or two doubtful letters.

5 ὑπὲρ αὐτὸι τὸ πράγμα διενενκήτ(a) [. . . . . .]


(22) In the precinct of the mosque at Develar; altar-shaped marble stele, much worn on each side, but otherwise complete:

**ΠΡΩΝΚΛΙΟΝ**
**ΠΟΝΤΟΠΟΣΩ**
**ΜΩΝΟΚΑΙΟΜΗΔΗΣ**
**ΠΑΡΜΟΝΟΝΟΣ**

5 **ΡΗΧΙΛΑΒΕΝΤΟ**
**ΥΠΑΡΑΤΟΔΗΜΟΣ**
**ΕΤΕΟΣΕΝΩΚΗΔΕ**
**ΕΔΕΟΑΡΜΟΝΙΚΑ**
**ΝΗΛΤΟΧΡΥΣΟΠ**
Τό[ηρων καὶ ὁ τερ-]

15 ἔτοι οὐκ ἐν ἡ κύριοιQiάπε-

tέ ἔν τε Αρτέμιον καὶ[ι Ἡ γ-

10 ἔτερον δὲ μηδένι ἐξο-

tαι παρά τὰ γεγραμμ[έν-

15 τοῦ τὸ ἀντίγαγον ἀπετε-

θή ἰς τὰ αρχεῖα.

The second Τ in ligature in line 7 is a lapicide's error: there appeared to be no trace of letters before Ετεος, and the numeral must have been in the preceding line.

The following are from Modele (Motella): the first I give in cursives only, since we had not sufficient opportunity of noting its uncial forms. It is cut on an oblong tablet, once fastened to a wall by two projecting wings. The present possessor, who, for some reason only known to himself, had coloured it purple, demanded an exorbitant price for a permission to copy it; failing to bring him to reason, Mr. Ramsay kept him in play, while I learnt the inscription by heart.

(23) Ἀγαθή τόχη Διό Σωτήρ
καὶ θεὸς σεβαστὸς καὶ
τῷ δήμῳ τῷ Μοτελλήρων
The year is equivalent to 137 A.D. Hyperbertaeus was one of the Macedonian months which were imported into Asia Minor.

(24) Fragment in the wall of a house.

ΓΑΥΚΕΙΑ ... γλυκεία
ΑΡΙΝ ... χόριν

(25) Fragment in the wall of a house, rudely cut.

ΔΗΜ Δημ[ώσπρατος Μ]ησηγένο[υς 'Απολλων]νίω
ΗΝΟΓΕΝΟ ιδιώ ν[ιώ μνήμης] χάριν
ΝΙΩ ιδιώ ν[ιώ μνήμης] χάριν
ΧΕΙΡΙΝ

The two following were copied in 1888 by Mr. J. R. S. Sterrett, while travelling with Professor Ramsay:

(26) Altar-shaped stele broken at the base.

ΑΜΜΙΑΒΡΥΝΟΣΒΡΥΑ Αμμία Βρύωνος Βρύωνι καί
ΝΙΚΑΙΠΑΠΙΑΤΟΙΣΕΑΥΠ Παπία τοῖς εαυτῆς τεκνοῖς τὸ
ΤΗΣΤΕΚΝΟΙΣΤΟΜΝΗ μν(η)μείον ἐκ τῶν ἱδίων
ΜΕΙΟΝΕΚΤΩΙΔΙΩΝ εποίησεν μνήμης [χάριν
ΕΠΟΙΗΣΕΝΜΝΗΜΗΣ

(27) Altar-shaped stele, in the precinct of the mosque, complete.

ΕΤΟΧΣΣΑΣΜΗ "Ετος σλε' μῆνος (Δ)ειον ζ.’
ΝΟΣΛΕΙΟΥΣΑΜ Λμία Μηροτίου Λμία Πα-
ΜΙΑΜΗΝΟΦΙΛΟΥΣΑΜ πίον θυγατρὶ ἵδια ἐποίησεν
ΜΙΑΠΑΠΙΟΤΟΥΓΑ ἐκ τῶν ἱδίων μνήμης χάριν
ΤΡΙΤΙΔΙΑΠΟΙΗΣΕΝ
ΕΚΤΩΝΙΔΙΩΝΜΗ
ΜΗΣΧΑΡΙΝ
The year is equivalent to 151 A.D.; Dios is another imported Macedonian month.

The following Christian inscription is cut in semicircular fashion in poor letters of late period upon a stone, now built into the wall above the door of the mosque at Keuseli, a village about an hour north-east of Medele.

(28)

+ Ινδικτόνος ἐξ μηνὸν ἅ, ἕνθα ἔνστη τὸ θυσιαστήριον ἐπὶ Κυριακοῦ τοῦ θεοφίλου ἑπισκόπου ἐπί οὐκ ἀποκατεστηκα.

The order of the numerals in the date is strange: ἐκ must belong altogether to the Indiction, as a 20th year is impossible in this reckoning: if so, the last numeral of all must be the year, and, following the small marks to the right of the numerals, I have divided the whole as above. (17th day of the 1st month of the 10th year of the 24th Indiction). Reckoning from the Constantinople era (312 A.D.), we get 667 A.D. as the date at which this θυσιαστήριον was erected in the episcopate of Cyriac. According to Dr. Lightfoot the θυσιαστήριον was rather the sacrarium in which the altar stood, than the altar itself: in this case it was possibly an addition to a previously existing church.

Returning to the other side of the Maeander, the following sepulchral stelae were found in Ortakeui this year:

1 Apostolic Fathers, vol. ii, p. 43.
(29) (Also copied in 1883).

TATIAALEXANDRO
ΜΗΝΑΔΟΣΙΩ
ΑΝΑΡΙΜΕΤΑΤΩΝΤΕ
ΚΩΝΝΑΝΝΕΙΑΧΑ
ΡΙΝΕΠΟΙΗΣΕΝ

5

(30) ΜΩΡΑΤΡΩ
(Relief of a man standing).
ΠΑΠΙΑΣΜΕΤΑΤΩΝ
Παπίαν μετά τῶν υἱῶν μνήμης
ΤΕΙΩΝΝΑΝΝΧΗΧΑΠΙΝ
χάριν.

The following were copied by Professor Ramsay and Mr. Sterrett in 1883:

(31)

TATIANOSTRICTOTYMNOODΩ
ΟΥΣΗΓΛΥΚΥΤΑΤΗΤΕΚΟΤΕΙΜΕΙ
ΙΝΗΒΑΙΓΝΗΙΑΓΓΝΑΙΚΙΑΜΙΑΙΚ
ΟΥΓΑΤΡΙΑΜΑΙΚΙΑΙΕΑΥΤΩΕΥΝ
ΤΟΕΜΜΗΝΗΧΗΧΑΠΙΝ

Tatianos τρις τοῦ Μηναδο[ρ]ου
τῇ γλυκυτάτῃ τεκούσῃ Με[λ]ίνη
καὶ γενοσία γνωστή Ἀμμία
κ[α]λ ὑγιατρὶ Ἀμμία καὶ εαυτῷ
5 σῦν [αὐ]τοῖς μνήμης χάριν.

(32) ΑΠΟΛΛΩΝΟΣΠΑΠΙΑΤ
ΑΔΕΛΦΟΜΝΕΙΑΧΑΡΙΝ

(33) ΜΑΡΚΟΣΦΙΛΙΠ
ΠΩΤΩΜΠΑΤΡΙ
ΜΗΝΗΜΗΕΝΕ
KEN

(34) On a fragment of the architrave of a large grave.

ΦΑ’ΑΠΦΙΑΤΟ
ΤΩΝΝΑΙΟ

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D D
(35) Right half of a stele.

These fragments were found in Badinlar.

(36) Stele bearing a rude relief of a sitting figure, feet resting on a high stool, facing the spectator; on the sides, two birds drinking out of dishes. Broken at top; beneath—

**ΟΜΟΙΩΣΚΛΑΙΗΓΤΗΜΟΤΩΣΙΩΣΙΜΕΝΟΙΕΙ**

όμοιος καὶ ἡ γυνὴ μου Ζωσίμη ἔποιει.

(37) In the wall of a house: a fragment.

**ΜΟΤΕΛΛΗΝΟΙ**

Μοτελληνοὶ.

(38) Finally a small sepulchral stele in a cemetery on the right-hand side of the new road to Deminjikenn, near the village of Seid.

**ΟΙΝΕΟΙ**

Οἱ νεοὶ Διονύσιον τῶν Γραμματοψυλακά ἐν ὧ νοῦδεῖς ἑτέροις κηδευθῆσθαι.

This belongs to the κοινόν of the Hyrgalean Plain.

Below is appended Professor Ramsay's own account of two other inscriptions of the district.
The following inscription I copied in 1887, in the court-yard of a house in the village of Kabalar about sunset. I give the transcription in cursive without the epigraphic text, which is so engraved as to defy reproduction except by a careful drawing. It gives the names of two villages in the territory either of Dionysopolis or of Mossyna; and it proves that the name of Salsalouda which I gave in my Cities and Bishoprics (J.H.S., 1883, p. 386) should be Salouda, the first syllable having been doubled by an error of the engraver.

The stone is covered with rude sculptures, portraits of the persons enumerated, and the names are engraved in the rudest style in the most irregular way between the reliefs. Two hodjas, unfortunately, were in the court-yard; one of them was firmly resolved that I should not copy the inscription, the other was willing to let me see it for a consideration. The former was almost prepared to use violence in defence of the stone, threatening it and me with a pickaxe; at one time when he actually seized me by the shoulder, I thought that fighting was unavoidable, but a few words induced him to remove his hand and trust to the pickaxe again. In the circumstances it was rather difficult to use the rapidly diminishing light to the best advantage. Next morning we all went in a body to the house, but bribes would not induce the hodjas to allow us again to enter the court; without leave one cannot well enter a Turkish house, though after leave is once given to enter, one does not feel bound to retire as soon as the owner gets tired of one's society. I have therefore no description of the stone and its reliefs; and also I feel sure that examination in a better light would give the text more completely.

...[Μηλοκομητῶν] φράτρα ἄνεθηκεν.


1 In Asia Minor every village has at least one hodja for each mosque, who leads the prayers and attends to the mosque, receiving a certain allowance from the village. Prof. Robertson Smith informs me that the case is different in Arabia, where any one of the villagers leads prayers, not a special functionary.
At a third attempt in 1887 I at last read completely the inscription published in *Cities and Bishoprics*, supra vol. iv, p. 333, No. 6: "Απόλλωνίῳ Μηνοφίλου τῷ διὰ γένους ἱερῷ τοῦ Σωτῆρος Ἀσκληπιοῦ κ.τ.λ."

W. M. R.

It is possible that future travellers will yet find other unpublished stelae in the villages of Ortakou and Badinlar; for it takes a Turkish villager a very long time to produce what he has in his possession; and even our two days in Badinlar may have been too short for the workings of his mind. We have, however, the double satisfaction of being at least more fortunate than our predecessors, and of having made a real contribution to the social history of what must once have been one of the most populous and prosperous districts in Phrygia.

D. G. Hogarth.

Magdalen College, Oxford.
A THASIAN DECREE.

The stone bearing the following inscription was found by Mr. Theodore Bent last year at Limena in Thasos, built into the wall of a Byzantine church which was pulled down for the erection of a house. Mr. Bent made an excellent impression of the inscription, which he has kindly sent me; upon this the text is based. The inscription is entire on the right and at the bottom; the left and the top are mutilated. The existing portion measures just one foot in height, and nine inches in width. The surface is for the most part well preserved, and the readings are certain except at the beginning of lines 17—18, of which more will be said. The letters are engraved στοιχείων.

\[
\begin{align*}
\text{ΝΕΙΟΝΠΑΡ/} \\
\text{ΙΕΙΣΗΣΤΕΟΛΙΓΑΡ/} \\
\text{ΡΗΟΗΕΝΟΛΙΓΑΡΧΙΗ/} \\
\text{ΜΙΣΟΝΟΦΕΙΑΟΝΤΑΝΤ} \\
\text{ΞΙΟΙΗΕΦΕΥΓΟΝΤΕΥΣΥΓ} \\
\text{ΠΟΛΙΤΑΙΕΣΤΑΝΗΜΕΡ} \\
\text{ΠΟΣΤΑΘΣΜΗΣΜΗΣΤΑΝΑΛΛ} \\
\text{ΑΛΛΑΓΕΙΝΠΡΩΠΝΑΛΑΛΑΚΑΙΕ} \\
\text{ΑΙΠΟΛΑΙΤΑΙΕΣΤΑΝΟΣΑΝΩΛΙΓ} \\
\text{ΕΝΗΟΕΙΣΗΣΤΡΙΗΚΟΝΤΑΜΝΑΣΦ} \\
\text{ΚΗΡΥΧΟΕΙΣΗΣΕΥΡΓΕΗΣΗΣΠΟΛ} \\
\text{ΕΙΣΑΝΙΗΗΙΚΑΙΑΤΕΛΗΣΕΣΤΑΚΑ} \\
\text{ΙΔΕΤΗΦΙΣΜΑΜΗΣΕΟΡΚΟΣΗΜΗΣΙΕΤ} \\
\text{ΣΟΥΗΙΣΜΑΤΟΤΟΟΛΟΤΙΑΝΕΠΙ} \\
\text{ΘΗΗΡΚΟΝΟΜΟΝΗΠΑΝΤΑΑΚΡΑ} \\
\text{ΑΙΑΝΑΓΡΑΥΑΝΤΕΣΕΙΣΑΙΟΝΟΕ} \\
\text{ΩΝΥΣΟΑΝΤΙΓΡΑΦΑΤΕΙΝΓΡΑΜΜ} \\
\text{ΕΙΟΤΑΤΑΣΑΝΑΓΡΑΥΑΝΤΕΣΕΛΛΙ} \\
\text{ΕΣΟΛΟΡΚΟΝΔΕΟΜΟΣΑΙΠΑΝΤΑΣΛ} \\
\text{ΟΛΙΓΑΡΧΙΗΝΚΑΤΑΣΡΗΣΑΝΤΑΣΛΚ} \\
\text{ΗΜΟΥΟΝΑΝΗΒΟΛΗΣΥΝΓΡΑΥΗΙΑΡΧ} \\
\text{ΣΕΝΔΕΟΑΣΛΗΡΟΦΗΝΟΡΑΕΝΙΔΗ} \\
\text{ΟΧΟΣΚΛΕΟΔΗΜΟΥvacant.}
\end{align*}
\]
venture to restore as follows:—


their hope of Persian help, and how grossly Alcibiades had deluded them. They returned to Samos to take counsel with their friends. It was decided to go on with the political revolution at any cost, and to prosecute the war as before. Accordingly Peisander and five of the envoys are despatched to Athens, to consummate the destruction of the democracy, with instructions to call upon all the cities they could upon their way, and establish an oligarchy. Tenos, Andros, Carystos, Aegina and other cities were thus visited by Peisander, and the government changed. While Peisander and the five envoys were thus engaged upon their mission westward, the other five were despatched under Diotrephe to similar errands among the other dependencies of Athens; the words of Thucydides are (viii. 64): παρακελευσάμενοι οὖν τοιαύτα τῷ μὲν Πεισανδρῷ εὐθὺς τότε καὶ τῶν πρέσβεων τῶν ἡμῶν ἀπέστελλον ἐπὶ οίκου, πράξων τάκει, καὶ εἰρήτα αὐτοῖς τῶν ὑπηκοῶν πόλεων αἷς ἂν προσιχύσωσιν ἄλλους καθιστάναι τοὺς ἡμίςεις ἐς τάλλα τὰ ὑπόκεια χωρία ἄλλους ἄλλη διέπεμπον. καὶ Διοτρέφη, ὑπάρχουν ἃ τῶν ἤμεν ᾗς ἐς τὰ ἐπὶ Θράκης ἄργεα, ἀπέστελλον ἐπὶ τὴν ἄρχην. Diotrephe sailed to Thasos, overturned the democracy and established an oligarchy in its room; καὶ ἁφικόμενοι ἐς τὴν Θάσον τὸν δῆμον κατέλυσε. It is this revolution to which our inscription refers. But although successful at the moment, it proved no exception to the failure which everywhere attended the plans of the Four Hundred. Their hatred of the demos had blinded them against seeing facts as they were: it was obvious that in such revolutionary times there could be no halting-place—especially when all Greece was divided into two hostile armies—between democracy and the Athenian alliance on the one hand, and oligarchy and the Spartan alliance on the other. The proceedings at Thasos were a case in point. Within two months the oligarchy at Thasos was in correspondence with other Thasian oligarchs who had

1 Thucyd. viii. 56, 63; comp. Aristot. Polites, viii. 4, § 13 (Congreve) = 1501 B: ὅτα μὲν γὰρ ἔκπαντον τὰ πρῶτα ἀκότων μεταδίδοντοι τὴν πολιτείαν, αὖ οὖτε μὲν ἐκάθεν ἄκοτων, ὅπειρο ὑπὸ τῶν τετρασώλεν τῶν ὅμων εἴρηται, φάναι τὸν μεταλλέον ἄρχων τῆς πόλεως τῶν τρεῖ συναντήσεως, ἤπειρων δὲ κατέχειν ἐπερῶντο τὴν πολιτείαν. Aristotle seems to imply that Peisander and his colleagues had overstated from the first their confidence in the promises of Alcibiades, and were not so blinded against as Thucydides describes.

2 Thucyd. viii. 69, with Grote's remarks thereon, History, ch. 62.
previously been driven to take refuge in Peloponnesus. Before long Thasos had received a Lacedaemonian garrison and harvest. The comment of Thucydides is striking: "περὶ μὲν οὖν τὴν Θάσου τάναττα τοῖς τὴν ὀλεγαρχίαν καθιστάσας τῶν Ἀθηναίων ἐγένετο, διότι δὲ μόι καὶ ἐν ἄλλοις πολλοῖς τῶν ὑπηκοόνων συφροσύνης γὰρ λαβοῦσαι αἱ πόλεις καὶ ἀδείαν τῶν πρασσομένων ἐχώρησαν ἐπὶ τὴν ἀντικρός ἐλευθερίαν, τὴν ἀπὸ τῶν Ἀθηναίων ὑπολογίαν αὐτονομίαν οὐ προτιμήσαντες."

Short-lived as this Thasian revolution proved, it was part of a movement which at the instant vibrated from one shore of the Aegean to the other, and to the oligarchs of Thasos must have seemed a matter of life and death. No wonder therefore if they took pains to secure themselves against a counter-revolution (lines 12–16), and ordered copies of the documents which established the new constitution to be carefully inscribed and preserved (lines 16–19).

If the historical reference of the decree were less obvious and certain, I should have hesitated on palaeographical grounds to assign the inscription to so early a date as the fifth century. On the one hand the forms of Μ and Ε are decidedly splayed, the right leg of Ν does not touch the line, and the middle stroke of Ε is equal in length to the upper and lower strokes; but, on the other hand, Ω Φ Λ are rather smaller than the other letters. In fact the forms are practically identical with those of the Thasian inscriptions which Bechtel (Thasische Inschriften ionischen Dialekts im Louvre, p. 3; published in the Abhandlungen d. Königl. Gesellschaft der Wissenschaften zu Göttingen, 1884, Band xxxii.) assigns to about B.C. 300. But, the truth is, Ionic palaeography underwent little or no change during the latter part of the fifth and the fourth centuries B.C. The Olynthian treaty between Amyntas and the Chalcidians (Dittenberger, Syll. No. 60) cannot be much later than 400 B.C., and its lettering (to judge by excellent impressions which lie before me) is quite as far advanced in the direction of decline, if not more so, than that of our Thasian decree. The letters of our decree are simple and firm, and engraved στοιχήματος, this arrangement being only violated twice, in lines 12 and 21, where Η and ΟΝ are made to occupy each but one space. Such

1 The very next year, B.C. 419, Thasos again reverted to the Athenian alliance (Xen. Hellen. i. 1, 32): "Εν Θάσῳ δὲ παρὰ τὸν αὐτὸν πολέμον στάθηκε γαρ ἄλλος ἀρχηγὸς ἦσσος ἄλλος δὲ ἀρχηγὸς οὗτος."
deviations are not unknown in Attic documents of the fifth century (e.g., see *Greek Insr. in B. M.*, Pt. i., Nos. xxvii., line 39; xxxviii. B, line 26; *C.I.A.* i., Nos. 45, line 10; 50b, line 3; 419, lines 5, 6; 433, line 29; 443, line 2; compare *ibid. suppl.*., No. 61a). ΟΥ has not entirely taken the place of Ο for the diphthong in line 21 we have ΒΟΛΗ and perhaps [Δι]ΟΝΥΣΟ in line 17; but [Δ]ΗΜΟΥ and ΚΛΕΩΔΗΜΟΥ in lines 21, 23. More noteworthy as an index of date is Ο for the genuine diphthong ο in ΤΟΤΟ = τοῦτο (line 14) in Attic inscriptions of the latter part of the fifth century the same mistake is occasionally found (see Meisterhans, *Grammatik der attischen Inschriften*, p. 30). The dialect is consistently Ionic: δύσμαρχη in lines 3, 20; τρηκοντα, line 10; ζωγ in line 12, from ζωιν so common in Herodotus. ΕΙΩΣ in line 12 is certainly ειως for ζως; but it must not be confused with the supposed Homeric form ειως = ζως, which all the recent grammarians discard as a mere blunder of the MSS. for ειως or δως (see Ebeling, *Lect. Hom. s.v.* and *ref.*). Rather it is an early example of that tendency to insert an iota after epsilon, which became so common in the Attic and Ionic of the fourth century; compare forms like δελται, δερσεωσ, πελουσα and so on (see Meisterhans, *Grammatik*, pp. 21 fol.). This spelling of the particular word ειως does not appear to occur elsewhere, but examples of other words so modified are not wanting as early as our inscription; see Bechtel, *Inschriften des Ion. Dialekts*. No. 18, who edits δεσμονον in a document hardly later than our decree, and mentions, as the earliest instance he has noticed, Νηλεως in an inscription of B.C. 418 (Εφημερις Ἀρχαια., 1884, 161). Our inscription is neatly engraved, but there are some slips: ΟΡΑΣΩΝΙΔΗ in line 22 should be ΟΡΑΣΩΝΙΔΕΩ, and ΧΕΣΩ at the beginning of line 19 is almost certainly a blunder for ΧΕΣΩ[Ν].

The phrasing of the document is terse and brief; unfortunately it seems to contain none of the conventional formulae to enable us to determine the exact length of the lines. Lines 7, 9, 18, and 20 foll. seem the easiest to restore, and I suppose the lines originally to have consisted of 36 letters each. The 23 imperfect lines before us form only the conclusion of the original decree, which may have been three times as long. The earlier portion must have contained provisions respecting the change of government from democracy to oligarchy, the con-
stitution of the Boule (comp. line 21), the terms of the oath (comp. lines 19 foll.), and other particulars. The extant fragment contains only a few subordinate clauses, which I have endeavoured to recover as follows:

§ 1. Honours and privileges granted by the preceding government are cancelled (lines 1—4). This question would be sure to arise; but my restorations are by no means certain: ἀτέλεια ἡ πρωτανέων occurs in a similar connection in the well-known ancient inscription from Cyzicus, about Manes, son of Medices (Dittenberger, Sylloge, No. 312 = Rohl, Inscriptiones Antiq. 401). This repudiation by an oligarchy of the acts of the democracy illustrates an interesting passage of the Politics, where Aristotle discusses the identity of the state, and how far a government is bound to recognize the engagements made by its predecessor. He inclines to make the identity of the πόλεις depend upon identity of constitution (πολιτεία); but he hesitates to justify repudiation by this theory (iii, 3. Congreve = 1276, see the notes of Sussehnl): ἐπιροῦσα γὰρ τινες πόλις ἡ πόλις ἐπραξε καὶ πότε ὄν χ' ἡ πόλις, οἷον ὅταν ἐξ ὀλυμπαρχίας ἡ τυραννίδος γένηται ὁμοκρατία: τότε γὰρ ὡς τὰ συμβόλων ἐκείνοι βούλουσι διαλέειν κ.τ.λ. and ἰδ. ad fin., ei ὃς δικαίως διαλέειν ὑ' μὴ διαλέειν ὅταν εἰς ἑτέραν μεταβάλλῃ πολιτείαν ἡ πόλις, λόγος ἑτέρος.

§ 2. Rewards voted to the slaves (1) who had assisted in the revolution (lines 4, 5). I place no dependence upon my conjectural restoration, beyond the fact that line 4 certainly refers to a debt which is not to be repudiated by the new government, and -ΩΞ in line 5 is part of the dative of the persons to whom the debt is due.

§ 3. Outlawed members of the party to be ipso facto restored to civic rights upon their return to Thasos (lines 5—9). That is, no period of probation should be required, nor any formal vote of the Boule. The vote of the demos which had disfranchised them is hereby cancelled, and they become what they were before. The reference to the προστάτης is interesting, and illustrates what I have remarked on an Iasian decree in Part iii. (1) of Greek Inscriptions in the British Museum, No. ccxx., lines 28 foll.; compare some remarks upon the Athenian practice in the Hellenic Journal, iii., p. 138.

§ 4. Rich men invited to contribute money to the needs of the state (lines 9—12). The general sense can hardly be other than
as restored, although I lay no stress on the particular words I have suggested.

§ 5. The present decree to be a fundamental law of the Constitution. If I am right in connecting our decree with the oligarchical revolution of B.C. 411, this clause received an ironical comment in the counter-revolution in favour of Lacedaemon which took place two months later. It is worth noting that in another Thasian decree, of the third century B.C., there is inserted a similar clause forbidding any attempt to repeal the enactment (C.I.G., 2161); μὴ εξεις ἢ ῥιπ τοῦτον μηδὲν μὴ ἐπείν μὴ τὸ ἐπεροτήσαι ἤπερ λύσιος μήτε ἐπιψηφίσαι κρατεῖν δὲ πάντα τὰ ἐπιψηφισμένα. 'Ος δ᾽ ἢ παρὰ ταύτα εἴη ἢ ἐπεροτήση ἢ ἐπιψηφίση, τὰ τε ἐδώκαντα ἄκυρα ἐστώ καὶ χίλιοις στατήρας ὀφειλέτων ἰεροὺς Ἀπόλλωνι τῷ Πυθίῳ, χίλιοις δὲ τῷ πολει.

§ 6. This decree to be inscribed (lines 16, 17). The letters in the impression at the beginning of line 17 are too faint to be read with certainty, but I fancy they may be -ΟΝΥΣΟ. If so, the phrase ἐν τῷ Διονύσῳ may be paralleled by C.I.G., 213: ἀναγράψας δὲ τὸν Διονύσῳ ἐστήμη λαθύμη ἐμ. Πανδιόνοις τούς ἐπιμελητάς. But I confess that the reading is very doubtful.

§ 7. Duplication of the documents to be inscribed and preserved (lines 17—19). What documents are alluded to as τὰ γράμματα? Probably not the present decree, but some correspondence which had preceded it—perhaps a letter from Peisander himself. The word ΛΕΙΟΤΑΣΑΣ is rather dim, as the surface of the stone just here is somewhat worn; but there is little doubt of the reading, though the expression is unusual. I have restored ΛΕΙΟΤΑΣΑΣ, although Mr. Bent warns me that 'Limena,' as a proper name of the place where the marble was found, is only modern: it is, however, the chief harbour of the island, and is built on the site of the old town of Thasos.

§ 8. Who are to take the oath besides the Thasian oligarchs? (lines 19—21). If I am right in restoring 'Ἀ[θναῖοι], these are the Athenians who accompanied Diotrophes on his cruise, as described by Thucydides, i.e. I have omitted the article before ἀλλαγχήν in line 20, following the example of lines 2, 3, 9. 'And every member of the demos shall take the oath, i.e. every citizen whom the Boule shall constitute a member of the demos.' This may be compared with Thucydides, viii., 67,
which describes the appointment of συγγραφεῖς at Athens to draw up a new constitution, and the power given to the oligarchical Boule to constitute and summon only when and as it pleased the nominal demos of 'Five Thousand.'

§ 9. A twofold date, Athenian and Thasian (lines 21—fin.) There can be little doubt about my restorations here. The intrigues of the Four Hundred took place during the spring of B.C. 411, i.e. during the latter half of the archonship of Kallias. The official date at Thasos was expressed by naming three archons, as we learn from the Thasian decree already quoted (Bechtel, Inschriften des ionischen Dialekts, No. 72 = O.I.G., 2161), which is headed: 'Ἀρχόντων Ἀριστοκλέως τοῦ Σατύρου, Ἀριστομένενος τοῦ Ἀμωμῆτον, [Ἀν](σίο[τρα])τον τοῦ Βιτίωνος. Three archons of Thasos were similarly named in our decree, though only the names of two are extant, and one of these is imperfect. Herophon, however, and the others are well-known Thasian names; in the Attic decrees concerning the sons of Apemantus and others, who had been exiled from Thasos through loyalty to Athens (C.I.A., ii., 3 and 4), we read of an 'Ἄνδρεων Ἡροφῆτος, and Ἡροφῆτος Στελλανδρῆς; also among the lists of Thasian ἔθνοι published by Bechtel (Thasische Inschriften ionischen Dialekts im Louvre, 1884), in No. 12 we find Μέσ Ἡροφῶν, and in No. 15 Ἡροφῶν Ἀλεξάρχου. In No. 18 ibid. occurs the name Thrasondes, Ἐυφίλλως Ὁρασωνίδου, and in No. 20 Ὁρασωνίδης Θάμωνος. Also Bechtel, Inschriften des ion. Dialekts, No. 82a (from Thasos), Ἐυθίδης Ὁρασωνίδης, and 82b, Ὁρασωνίδης Τιμανδρίδου. Again the mutilated name ὅχος in line 25 may be restored as Θεοτικοσ, Ἀρτικοσ, Ἀρτικοσ or Κλεόκοσ, all known Thasian names; see Bechtel, Thasische Inschriften im Louvre, pp. 23, 14, 6, 10. Finally Κλεόδημος, line 23, was also the name of a Thasian who was carried to Athens as a hostage (probably by Thrasybulus, b.c. 408-7), and there died and was buried (Dittenberger, Syllog., No. 69); his epitaph reads thus: Κλεοδήμοντο(υ)το(ῦ) Ἀριστ(ι)πτο(υ) Θασίον(υ) ὑμηρο(υ).

E. L. HICKS.
INSCRIPTIONS FROM THASOS.

The following inscriptions were discovered in Thasos in the winter of 1886, by Mr. J. Theodore Bent. Owing to the opposition of the Turkish authorities he was prevented from conveying to England the original marbles and monuments, and had to be content, for the present, with his memoranda of the sites explored and impressions of the inscriptions. One of these paper impressions has supplied the text of the Thasian Decree discussed in the preceding pages. The other Thasian impressions were placed by Mr. Bent in the hands of Mr. A. H. Smith of the British Museum, to be prepared for publication in this Journal. Mr. A. H. Smith however found the task he had undertaken in preparing an Index to the Hellenic Journal was making such demands upon his time, that he invited me to relieve him by editing the whole of Mr. Bent's Thasian impressions. Mr. Smith had already made transcriptions of a number of the texts, which he kindly placed at my disposal. I am however myself responsible for the arrangement and restoration of the texts as here given. Their interest and value will be considerably enhanced by the memoranda which Mr. Bent himself has furnished respecting the sites and buildings wherein the various inscriptions were discovered. None of them, so far as I know, have been published before.

No. 1. 'From the temple at Alki.' 'Close up against the southern side of the entrance stood a large block of marble, with an inscription on it relating the names of various archons, polemarchs, &c.' The inscription is entire; the letters in line 1 are larger than the rest.


In the Thasian decree *C.I.G. 2161* (= Bechtel, *Inscriptions des ion. Dialekts*, No. 72), the names of three archons are given by way of date; similarly three archons are named in the decree published on p. 401 ante. In the fragmentary psephisma published by Conze (*Reise auf den Inseln d. Thrac. Meeres*, p. 8), the date is lost. In a Thasian lease however (Bechtel, l. c. No. 71), only one archon is named: Ἡραγόρας Αρχελέου, Ἀρχελέου, Ἀντίκιος. We may therefore understand that though the board of three archons ought properly to be named as the eponymi of the year, yet sometimes only one was named as the primus inter pares. A like apparent discrepancy meets us in respect of the board of neopoi at Iasos (see p. 105 of this *Journal*), and also the board of priests of Zeus Megistos at the same town, (*Ibid.*, p. 115). Accordingly, in the present dedication, I understand the board of archons to number three, who are each named: but the first is ἄρχων in a stricter sense, as presiding. Hence the combination of the singular ἄρχων with three proper names following, much as in the decree on p. 401 ante.

The πολέμαρχοι are not otherwise known at Thasos, and perhaps may be taken as equivalent to στρατηγοί. Perhaps there were five Thasian tribes.

The ἀπολόγοι of Thasos, known to us already from *C.I.G. 2161*, are to be identified with the εἰδυνοι, λογισταί, ἕξετασται, συνήγοροι of other cities (Schömann, *Antiqu. Juris Publ. Græc.*
p. 85). In other words they were financial magistrates; but the title is elsewhere unknown. The father's name is omitted only in the case of Dioscourides the herald (line 5), and of Lucius one of the Apologi (line 7). Dioscourides may have been a freedman, and this would account for the omission. But Lucius, if holding an important office, must have been a full citizen, and the omission may be accidental.

No. 2. 'From the temple (Pantheon) at Alki.' This stone was 'in the wall behind' the votive altar, No. 5. Letters 2 in. high.

ΔΙΟΝΥΣΙΟΣ  Διονύσιος
ΕΡΩΤΟΣ  Ἐρωτος;
ΙΕΡΟΚΗΡΥΞ  Ἰεροκήρυξ;

"Ερωτος is the name of the father of Dionysios.

No. 3. 'From Aliki.' Broken at top, and on either side.

ΑΧΕΠΑΡΑΜΟΝΗΣΤΗ (Vacant.)

...πέσης παραμονής της...

Liddell and Scott say s.v. παραμονή: 'a station or watch, Byzant.' This may be the meaning here. The lettering is coarse and late.

No. 4. 'From the temple, Alki.'

Ο  A fragment broken on all sides.
ΟΙΣ
ΡΠ
ΚΕ

No. 5. 'Little altar (hollow inside) from the temple at Alki.' Height 13 in.; width of inscribed face, 8 in. The upper surface of the marble is injured.

... . . .
ΑΝΕΘΗ
ΚΕΘΕΩ
ΜΗΝΙΤΥΡΑΝ
ΝΩΔΙΟΝΥΣΩ
ΛΑΕΟΥΧΑΡΙΙ
CA vacant
Votive offering to the deity Men Tyrannos Dionysos, from a woman (?) on account of Laecos (her husband?). The worship of the Moon-deity Men was widely spread, in Asia Minor especially; see the inscriptions from Phrygia published by Professor Ramsay in this Journal (iv. 1883, p. 417); Head, Historia Numorum, (Index, s.v. Mén). The classical passages are Strabo xii. 557, 577; and Spartan, Hist. Caracall, 6, 7. I know no other instance of the title Tóparos being elsewhere given to this deity, nor of his identification with Dionysos. Probably the giver of the offering was a foreigner.

No. 6. "From Aliki." Apparently a dedication from the temple.

\[
[\dot{\delta}\ \delta\epsilon\nu\ \alpha\nu\] \\
\text{M.I.} \ \text{WELN} \\
\text{CMEONE vacu} \\
\text{V vacu} \\
\text{\dot{\delta}\ \dot{\alpha}v\dot{\epsilon}k\nu]v}
\]

No. 7. "Edge of step, Alki." At the south-western corner of this outer chamber, which was in width 32 ft. 7 in., we came across a raised platform ..., along this, in letters of an early period, ran the inscription ΔΑΟΣΑΠΟΔΔΑ' ... The letters are 2\frac{1}{2} in. high.

\[\text{ΦΔΑΟΞΑΡΟΔΛΟ} \text{ broken}
\]

The O at the end is certainly given by the impression, and it is impossible to restore any case of 'Απόλλων. The flourish proves the commencement of the line to be complete. I restore, with confidence, something like the following:—

\[Δ\dot{\alpha}os 'Απόλλων[\dot{\delta}\omega\nu\ \dot{\alpha}v\dot{\epsilon}\theta\nu\kappa\eta\nu]v\]

The letters may be of the third century B.C.
No. 8. 'From Alki.' Apparently broken at top, left, and bottom. Perhaps from a dedication.

ΤΟΣΑΥΤΩΝ unclarified
ΛΕΣΤΑΘΝ scribed

\ldots \nu\tau{o}σ αυτῶν
\ldots \epsilon\iota\nu\piεμε \iota\lambdaεστάθμη

No. 9. 'Stone dug up in the marble building, near the sea, Aliki. From the same building described in the heading of No. 15. Also we found another well-cut stone with Anteros scribed on it in large irregular letters.'

ΑΝΕΣΑΥΨΑ
ΑΝΤΕΡΨΣ
ΕΝ

These may be casual graffiti. But I prefer to consider them as one inscription, engraved by an ignorant or careless workman. The letters of 'ΑντέρψΣ are three times as large as the rest.

\d\nu\nu\sigma-
'ΑντέρψΣ [\tau\nu\sigma-] Αυρ. Α.

εν.

The nomen and praenomen Αυρ. Α. ought to have preceded; but, having been omitted, are put in after the name 'ΑντέρψΣ.

No. 10. 'From the temple at Alki: edge of a cup or bowl.' Apparently an ex voto.

\langle \text{ΑΙΡΙΩ} \rangle \quad \text{Possibly Χαιρ' ἵθυ . . . ?}

No. 11. Stone built into the Skale of Mariaes, Agios Jannis.

\begin{align*}
&\text{Broken bas-relief} \\
&\text{with seated figure.} \\
\end{align*}

BΕΝΔΟΥϹΤΥ
ΑΥΡ - ΕΥΤΥΧϹ

Be\nu\sigmaυσ \tau\alpha[\chi . . ?]
Αυρ. Ευτυχ[ος . . . ]

Perhaps an ex voto.
No. 12. 'Slab with votive inscription from the temple, Alki.' Height 1 ft. 8 in.; width 2 ft. 7 in. The stone seems to be sadly worn.

ΟΝΤ/ΠΗ
ΥΠΑΟΙΑΤΩΖΜΙΝ
ΤΩΤΡΩΑΔΙΝΑΥ/
ΝΕΚΟΝΑΕΡΗΣΝΕΡΙΠΛΕΥΣΑΕ
5  
Ν ΥΣΑΙ Ν

Σ ΕΥΝΕ ΑΣΠΑΣ
ΟΙΛΙΩΤΕΝ
ΚΛΑΙ ΕΥΦΡΑΝΑΣ ΑΙΝΑΥΤΙ
ΟΤ ΠΕΡΙΠΛΕΥΣΑ

We can only decipher a few words here and there. Εὔπλοια here means 'a votive offering for a safe voyage:' see Nos. 16, 17.

[E]ὐπλοια τῷ Ζμι[θερ 'Απολλωνι]
tῷ Τροφαίδι ναυ[κλήρῳ κ.τ.λ.]

We may take Τροφαίδι as a local dative. Then followed a metrical dedication of very small merit. For 'Αερία as a name for Thasos see Steph. Byz. s.v. Θάσος.

N(η)σον 'Αερίνη περιπλεύσας . . .
. . . ν[α]βς
Σ  . . . συνέ . . . αστασ . .
. . . . . οιο(μ)ατ' έθος .
Καλ  . . . ευφράνας . . ιν ναυτι[λι]
. . . . . . . . . περ έπλευσα.

No. 13. 'From the temple at Alki.' Broken at top and right; measuring apparently 1 ft. 4 in., by 1 ft.

ΕΥΠ  
ΑΕΚΙ  
ΤΙ  
ΣΥΓ  
ΤΙΩΣ

Εὐπλοια τῷ
'Αςκ[λήπιῳ
τῷ . . .
συ . . .
tωτ . . .
Nos. 14, 15. From the East and West sides respectively of a pedestal from the temple at Alki. 'About three feet from the wall we laid bare a larger pedestal, with votive inscriptions behind and before. The inscription to the front was headed with the name of Athene...the inscription behind...eisphoros.... Near this pedestal we found fragments of a draped statue, which had presumably stood upon it.'

No. 14.

ΑΟΜΙ ΙΙΟ
ΕΥΠΛΕΑΤΩΗΡΑ
ΚΛΗΤΩΕΥΤΥΧΗ
ΤΩΒΕΣΣΑΛΟΝΕΙ
5 ΚΕΙΤΩΕΠΙΚΤΗΧ
ΤΟΥΚΑΙΖΩΛΟΥ
ΖΩΙΛΩΑΡΧΙΚΕΡ
ΔΕΝΠΟΡΩΕΥ/
ΤΥΧΩΣ/

'Αθη(υ)η.
Ευπλεα τῷ Ἡρα-
κλῆ τῷ Ευτύχῳ
tῷ Θεσσαλονει-
κεῖ τῷ Ἐπίκτη-
tου καὶ Ζωίλου
Ζωίλω ἀρχικερ-
δεντόρρο εὐ-
τυχως.

Apparently a votive offering to Athena and to Heracles, bespeaking a successful voyage (εὐπλεα = εὐπλοια by a late itacism) for Eutyches of Thessalonica, son of Epictetus and for Zeilus son of Zeilus. The latter seems to have belonged to a guild of merchants who resided at Thasos, and had taken for their patron-god Hermes κερδέμπορος. They styled themselves accordingly κερδέμποροι, and Zeilus was their president, ἀρχικερδέμπορος (line 8). The inscription is very illiterate, and the blundering use of the article is highly confusing: it is not earlier than the second century A.D.; the cross at the end of line 5, and the strokes at the end of lines 8, 9, are merely flourishes. Εὐτυχῶς is a common finish to a late votive dedication, as Mr. Wood's Ephesian inscriptions abundantly testify. The reader may compare two well-known inscriptions, C.I.G. Nos. 124, and 2271, which speak of associations of merchants, ἐμποροί καὶ νάυκληροι.

ΕΕ2
No. 15.

IO  
KIC  
ΣΑΡΙΑΝΩ  
ΦΙΜΩΝΑΥΚΑ  
Τρόφιμω ναυκλ-
5 ΟΔΑΙΤΟΙΣΣΥΝΠΛΕ  
ΟΥΣΙ ΕΙΣΦΟΡΟΣ  

I explain ΕΙΣΦΟΡΟΣ in line 6 as standing for ΕΙΣ ΦΟΡΟΣ, "thou art favourable," and suppose these to be the last words of a votive dedication, to bespeak a favourable journey (ΕΥΠΛΟΙΑ) for the persons mentioned in the preceding lines. The lettering appears to be somewhat less late than that of No. 14.

No. 16. 'From Alki.' 'Between the southern wall of the temple and the hill which rose abruptly behind it ran a narrow passage, with steps leading down to the sea... This passage was 7 ft. 4 in. wide, and at forty feet from the top of the steps was divided by a wall and a door... This passage... evidently was in connection with the temple, for on one stone of the outer wall of the temple we found a much obliterated inscription, of which all we could decipher was 'to Poseidon...,' and in another line the name Asclepius, and in the third the name Pegasos.

ΤΕΥΠΛΟΙΑΤΩΠΟΣΕΙΔ
ΛΙΤΩΑΚΑΛΠΙΩΤΩΙ
surface injured ΠΕΓΑΣΩ

The marks at the beginning seem to be the remains of an initial flourish. The word ΕΥΠΛΟΙΑ means here 'a votive offering for a fair voyage.' See Nos. 12, 13, 17.

ΕΥΠΛΟΙΑ τῷ Ποσείδ[ῶν]
κ]([α]) τῷ Ἀσκληπιῷ τῷ Π...  
. . . . . . Πεγάσῳ

No. 17. From the temple at Alki. 'Another votive tablet... was dedicated to Artemis... by Eutychus, &c.'
The letters are large, from 1½ in. to 2 in. high: Y tends to indulge in flourishes, and E has lengthened horizontal strokes. Ἐὔπλοια has here, as in No. 16, the meaning of 'a votive offering for a voyage.' With σοι Ἀρτέμι compare the Ἐὐχαριστῶ σοι Ἀρτέμι of many of the Ephesian dedications discovered by Mr. Wood in the Artemision. The date of our document is about 100 A.D.

Εὐπλοία σοι Ἀρτέμι
nauklήρου Εὐτύχου
Μυτιληναίου πρὸ nauklή-
ρου Τυχικοῦ, κυβερνή-
tou Ἰουκούνδου.

No. 18. 'From western gate of Thasos; with bas-relief attached.'

Κερδώνιλλε
Οκαίσισιροσνε
Μεσειαπαλαλα
Γείσαε · · · · · · Σ
Εὐχήν

Κέρδων Μέγ[ας] ῥ
ο καὶ Σίσιρος Νε-
μέσει ἀπαλλα-
γείς· εὕπλοιας
eὐχήν.

An ex voto to Nemesis offered by some superstitious mariner after a safe voyage. He is reconciled to Nemesis (ἀπαλλαγείς), having escaped her wrath; but he does not boast of his good fortune, and so writes εὐπλοίας in cipher. The dots are on the original marble.

No. 19: From Thasos: but the locality is not specified. Perhaps from the temple at Alki?
No. 20. 'Scribbled on the floor of the temple between the columns, Alki.' The impression is a bad one; parts of the inscriptions are marked on the impression with blue (by Mr. Bent?) but are otherwise invisible. The slab measures 2 ft. 11 in. by 1 ft. 9 in.

Evidently from various hands. They may be thus transcribed:—

(a) 'Αριστογείτων[?] καλόν[?].
(b) Καλός... ἔς... λεί... ἦν. Or perhaps, as no other letters appear in the impression, we may combine thus: Μεσ[σα]λείνη.
(c) I can make nothing of the smaller letters.

No. 21. 'Inscribed on the floor of the temple, Alki, between the Doric columns.' Measures 3 ft. 4 in. by 1 ft. 4 in. Unsuccessful impression. The letters vary from 3 in. to 4 in. in height.
Possibly something like this:

Δε[κυ]ε Βασ[λε[ιε],
[Α]λ[ιε Ερ[μ(ο)]γένη[ς],
χάλφε[τε].

No. 22. 'Scrawled upon the floor of the temple, between the columns, Alki.' The slab measures 14 in. by 2 ft. 3 in.

ΣΙΜΟΣΙΛΑΡΟΣ
ΚΑΛΟΣ
Γ - ΚΑΡΔΙΑΝΣ

The original inscription seems to have been Σιμος καλος - Γ. Καρδια—. C(aius) Cardia— is the admirer who scrawled the inscription. The epithet Ιλαρος was an afterthought of his, inserted in smaller letters; the other letters are 3 in. high.

No. 23. 'Scrawled on the floor of the temple between the columns, Alki.' The slab measures 1 ft. 9¼ in. by 3 ft.

These appear to be by different hands and may be thus transcribed:

(a) Φιλων (Η)πειρώτας [φ]λος.
(b) ['Επια][ιν]τος καλ[ός].
(c) Φιλο . . . . . . .
(d) Μυρσίνη (in much less careful letters).

No. 24. 'On stone at west door of the theatre.'

ΔΙΦΙΛΟΣΔΙΦΙΛΟΥ
ΙΕΡΕΥς[ίς] ΟΜΕΝΟ
Bold letters of a good time, not later than second century, B.C. Those of line 2 rather smaller.

Δίφιλος Δίφιλου

No. 25. Specimens of rough inscriptions from seats in the theatre of Thasos:

(a).

2 ft. 1 in. wide. *Three holes 5 in. in diameter, 4½ in. deep.*

... οὖνος Απ... 

(b).

K turned into B.
(c).

ΛΕΝΗΣ

4 ft. 9 in. long, 1 ft. 7 in. wide.

... anetis

(d).

ΓΡΑΜΟΝ

The measurement is not given.

? Παμον...

(e).

ΝΟΣΦΑΥΓΙΗ

3 ft. 6 in. long, by 1 ft. 6 in. wide.

... vos Φαυστει...
(r).

ΕΩΔΩΡΩΥ

Broken in two, no measurement given.

[Θ]εωδώρου

(g).

The Omega is 2 ft. long, by 1 ft. wide.

(h).

Seat next to Omega had A ¾ ft. high; a great many seats had Omega and Alpha upon them.
1 ft. 5 in. wide. 3 ft. 6 in. long. Very marked curve.

... δωτιού.

'Specimen of Σ from large inscription in theatre.' From impression: Σ is 8 in. high.
Specimen letter of large inscription round orchestra of theatre.
From impression: Π is 8 in. high.

No. 26. 'From the theatre.' Letters 6 in. high.

ΡΕΙΣ

No. 27. 'From front edge of a seat in the theatre.' The letters are 2½ inches high.

ΟΝΗΣΙΜΟΥΚΛΕΙΔΕΚΤΟΥ
‘Ονησίμου Κλειδεκτοῦ.

No. 28. 'From the Roman arch.' Inscribed in two long lines.

ΤΟΝ ΜΕΓΙΣΤΟΝ ΑΙΤΩΣΟΝ ΑΙΤΩΝ ΑΥΤΟΚΡΑΤΟΡΑ ΑΙΖΑΡ
ΑΜΑΥΡΗΛΙΟΝ ΑΝΤΩΝΙΟΝ ΖΩΝΝΗΣΒΗΣΒ ΠΑΙ ΚΟΝΜΕ
ΓΕΡΜΑΝΙΚΟΝ ΟΛΗ ΜΕΓ ΗΘΩΙΩΝ ΠΟΛΙΣ
ΟΙ ΜΑΚΩΝ ΔΟΜΙΝΑΝΤΩΝ ΠΟΛΙΣ ΕΟ
ΝΑΞΙΠΤΙΜΙΟΝΖΩΝ ΠΟΛΙΣ
... ΠΕΡΙΝΑΚΑ ΗΘΩΙΩΝ

(a) Τον μεγίστον καὶ θειότατον Αὐτοκράτορα [Κ]αίσαρα
Μ. Αὐρήλιον Ἀὐτοκράτορον Εὐσεβὴ Σεβ(αστόν), Πα[ρθε]κόν
μέγ[ιστον], Βρετανίκον μέγ[ιστον], Γερμανίκον μέγ[ιστον] ἡ
Θεσίων πόλις.

(b) Ἰουλίαν Δόμιναν Σεβ(αστή) ἡ Θεσίων πόλις.

(c) Θεῶν Λ. Σεπτίμιον Σεβ(η) πατ[ερικα] ἡ Θεσίων
πόλις.

a is in honour of the Emperor Caracalla, after the death of
Septimius Severus in A.D. 211, who is therefore styled Θεός in a,
and after the death of Geta in B.C. 212, for he is not named,
and before the death in 217 of Julia Domna, the widow of
Severus and mother of Caracalla; to her b is dedicated.
In this and the following inscriptions note the affected form of the letters: Σ here is reversed, and Ε is represented by a reversed Σ with a tongue inserted; compare C.I.G. 2162 (Thasos), 1508, 2112.

No. 29. 'From the Roman arch' (?)

ΔΙΟΣ — ΚΡΑΥΝΙΟΥ

Διός Κεπανιοῦ.

(Representation of a thunderbolt.)

Of the same date as the preceding.

No. 30. 'From southern pedestal in front of arch.'

ΑΓΑΘΗ ΤΥΧΗ
ΤΗΝΑΣΙΟΛΟΓΩΤΑ
ΤΗΝΑΡΚΙΞΙΩΝ
ΜΕΜΜΙΑΝΒΕΛΛΗ
ΑΝΑΛΞΩΝΑΝΣΑΝΤΟ
ΖΕΜΝΟΤΑΝΟΝΣΥΝ
ΣΩΡΙΟΝΘΗΣΤΙΡΟΥ
ΣΙΑΣΙΑΝΜΗΜΗΣΡΑ
φ ΣΤΥΤΥΧΩΣ φ

'Αγαθή τούχη,
τήν ἀξιολογάτα-
tην ἀρχιερείαν
Μεμμίαν Βελλη-
αν Ἀλεξάνδραν τὸ
σεμνότατον συν-
έδριον τῆς γερο-
σίας τῆς μητέρας
εὐτυχὸς.

Of the same date as the preceding.
No. 31. 'From the Roman arch.'

ΑΓΑΘΗΤΥΧΗ
ΗΓΕΡΟΥΞΙΑ
ΦΛΟΥΞΙΒΙΑΝΣΑΒΖΙΝ
 oglazion ologwth
 5 ἈΡΧΙΖΡΖΙΑΝΚΑΙΑΠΟ
ΠΡΟΓΩΝΝΑΣΩΝ
ΚΡΙΤΟΝΜΗΤΕΡΑ
ΣΑΥΤΗΣΜΟΝΗΝ
ΚΑΙΠΡΩΤΗNTΩΝ
10 ΑΠΑΙΝΟΣΜΕΣΤΑ
ΣΧΟΥΣΑΝΤΩΝΙΩΝ
ΤΖΕΜΝΤΟΙΖΕΡΟΥΣΙΑΖΟΥΞΙΝ

'Αγαθὴ τύχη:
Η γερονια
Φλ. Ουέζίλιυς Σαβείλιι[ν],
τὴν ἀξιολογοτάτην
ἀρχιέρειαν καὶ ἀπὸ
προγόνων ἁγίων
κριτοῦ, μητέρα
ἐαυτῆς, μόνην
καὶ πρῶτην τῶν
ἀπ' αἰῶνος μετα-
σχόουσαν τῶν ἵσων
τειμὸν τοῖς γεροντικόζουσιν.

The same affectation in the lettering. The phrase μόνος καὶ
πρῶτος τῶν ἀπ' αἰῶνος is common enough in the boastful
athletic inscriptions of the later empire. Of the same date as
the preceding.

No. 32. 'From northern pedestal at back of arch.'

ΑΓΑΘΗΤΥΧΗ
ΙΟΙΣΡΨΤΑΣΙΩΝΕΙΕ
ΟΝΒΑΚΧΙΟΝΤΟΝΑΣ
ΙΟΛΟΓΨΤΑΣΙΩΝΥΝ

'Αγαθὴ τύχη
(Τ)ο ιερώτατον (υ)ἔ-
ον Βάκχιον τῶν ἄξ-
ιολογοτατον Ἰοῦν.
Lambda. Macedon
Nea
ttw
ionerof
i
im
onan
t

A similar affectation in the lettering: Σ is reversed in line 7 and E in the earlier lines is scarcely distinguishable from Σ except by its longer tongue. The νεον Βάκχου must have been a religious society for the celebration of Bacchic mysteries. Of the same date as the preceding.

No. 33. 'Broken fragment of a sarcophagus, Aliki.' Uninscribed at end of lines and at the top.

ΙΤΑΠΗΚΑΤΕΘΗΚΕΘΑΝΟΝΤΑ
ΟΕΤΕΠΩΝΥΜΙΗΗ
ΕΙΔΩΝΕΥΚΤΛΙΟΝΕΘΗΒΟΝ
ΛΛΛΓΛΑΝΑΛΓΗΙΟΓ

........... παθήρ κατέθηκε θανόντα
........... θετ' ἐπωνυμὶν
........... ειδον Εὐκταίον ἐφηβον,
........... α]ΑΛ' ἀγαν ἀψα[m]νος.

No. 34. 'Sarcophagus at Aliki, Thasos.' A description of the cemetery of Thasos is given by Mr. Theodore Bent in the Classical Review, July 1887, p. 210. Large, well cut letters, two inches high, hardly earlier than 100 A.D.

ἈΣΚΛΗΠΙΑΔΗΣΚΛΑΙΧΡΗΣΤΟΣ
ἈΦΙΙΑΔΙΘΗΙΔΙΑΜΗΤΡΙΜΝΗ
ΜΗΧΑΡΙΝ

'Ἀσκληπιάδης καὶ Χρῆστος
'Ἀφιαδῖ τῇ ἁδῇ μητρὶ μην-
μης χάριν.
No. 35. 'From Alki.'

ΤΡΟΦΙΜΟΙΤΕΙΜΟΚΡΑΤΗΣ
ΗΓΥΑΡΙΝ
Τροφίμω· Τειμοκράτης
μνήμην χάριν.

Tombstone of about 100 A.D.

No. 36. 'Broken stone found on the isthmus Alki.'

ΤΟΜΙΛΗΤΟΥ
(Here is a bend in the stone.)
ΕΡΟΣ
/// P
ΓΡΟΚΛΗΟΥ
.... a]πὸ Μιλήτου
.... ερος
.... P
 Та]τροκλήους.

Perhaps part of a sepulchral stele.

No. 37. Tombstone 'from Alki': broken on all sides. Height 1 ft. 1 in.; width 3½ ft.

/// /// ΘΡΕΠΤΟΣ
ΤΩΝΤΕΣΣΑΡΩΝ
ΧΑΙΡΕ
NON
ΤΟΡΟΝΙΗΤΡΟΣΤΕΣΣΩΝΠΟΛΥΘΡΗ

ΩΚΥΜΟΡΟΙΤΥΜΒΟΙΜΙ
ΕΠΛΕΤΟΞΕΙΑΥΓΑΕΝΑΙΩΣ
ΟΥΤΕΜΕΥΜΝΑΕΙΟΙΣ
ΟΥΤΕΠΕΛΟΙΕΠΑΙΤΟΙΣ
ΑΛΛΑΤΑΦΟΥΣΩΗΓΕΙΡΕΝ
ΠΕΝΘΙΜΟΣΕΙΕΙΑΙΜ
ΑΛΛΑΠΑΤΕΡΠΑΥΣΑΙΜ
ΟΝΟΥ
[ὁ δεῖνα] ὑπεπτὸς
... τῶν τεσσάρων
χαίρε.
[― — —] τορον ἴττρός τεσμόν πολύβρηνον.

'Οκύμοροι τύμβοι μ[ε] ... ἐπετο <ν> εὶ δ' αὐγάς παίδ[α] ...
oūτε με γνωμασίων ...
oυτ' ἐπ' ἐμοὶς παστοὶ ...
ἀλλὰ τάφους ἤγειρεν ...
πένθιμος εἰς αἱμ ...
ἀλλὰ, πατέρ, παύσαιμ' ... ... ονον ...

No. 38. 'From the ruins of Byzantine Church, on the hill, above Limena, Thasos. Height 1 ft., width 2 ft. 2 in.

ΜΕΛΕΤΗΗΙΟΣΔΕ
ΣΕΟΣΓΥΝΗΔΕ
ΠΡΟΥΦΡΙΟΥΠΑΡΔΑΛΕΟ
ΚΡΙΤΗΚΑΔΜΟΥ

Line 4 is inscribed in letters apparently of the third century B.C.; the iota is adscript. This formed perhaps the original inscription. The stone was some three or four centuries later employed for another epitaph.

(a) Κρέτη Κάδρον
(b) Μελέτη Προσδέ-
ζεος. ὑμνή δὲ
Π. Ρουφρίου Παρδαλέο[ν].

No. 39. 'Large blocks belonging to the Mausoleum of Philo-
phron,' from Phoumous, near Limena, Thasos. Compare Mr. Bent's account in the Classical Review, July 1887, p. 211.

(α) ΦΙΛΟΦ
ΦΙΛ

(Broken at bottom and right.)
(b) ΦΡΟΝΟΣ ΗΑΠΟΤΕΝΖΩΟΙΚΙΑ Ν ΕΙΚΕΔ
       (vacant) ΜΑΤΡΩΝΑΚΟΦΙΙΚ ΙΣ ΚΑΙ Γ ΝΗ
       ΠΑΣΑΝΟΜΗΛΙΚΗΝΠΕΡΙΩΧΙΩΝΑΚ ΑΚΑ
       ΤΟΥΝΕΚΑΚΑΙΜΕΠΟΙΣΙΓΜΥΡΕΤΕΑΙΩΝ
5 ΚΑΙΠΑΙΔΕ ΤΕΣΕΤΗΤΥΜΟΜΟΥΝΕΚΑΜΟΙΡΗ
       ΠΡΟΥΛΑΘ ΝΙΙ ΚΙΝΝΕΣΜΟΡΟΧΕΛΚΟΜΕΝΑ
       ΑΛΛΑΦΙΛΟΙΓΛΑΓΑΣΟΙΕΣΙΓΩΠΟΘΕΟΤ
       ΠΡΟΣΟΕΦΙΛΟΥΠΟΣΙΣ
       ΖΩΑΛΑΦΙΛΑΛΑΤΕΚΝΑΥΣΕ
10 ΕΥΧΟΜΑΙΚΑΙΣΕΠΟΣΙΣ
       ΕΛΘΟΝΤΑΘΕΟΔΩΡΕΟΜ
       ΟΦΡΑΠΟΝΩΝΛΗΘΗ

Whether α should be made to read into the heading of b is
doubtful: if so, we might then restore—

Φιλόφρονι
Φιλ[ά]φρονος.

The metrical inscription is an epitaph upon a wife, perhaps
the wife of Philophron. It may be restored somewhat as below:
observe the interchange of αι and ει in lines 4 and 7, μύρεται
for μύρεται, and παυσασθαί for παυσάσθε. In line 10 similarly
αι is made short as equivalent to ε.

'Ηα ποτ' εν ξωοίσιν μ[εανίδος Α]υ[θ]ει κεδυφί,
[kαι] ματρώνα σοφ[ή] κ[αι] (α)σα Ἡ[ν]υή,
πάσαν ομηλικήν περιώσιον ἄ[ν]..., ασα.
τούνεκα καί με πόσες μύρετε αίδιον
καὶ παίδε[ς δικρύον]τες ἐτήσιον, ούνεκα μοιρή
ἄλλα φίλοι παυσάσθαιν εγώ ποθέο(ν) [σιν ἀκούω;]?
πρόσθε φίλοι πόσιο[ς...
ζων ἄλ[α]ν αὐ φίλα τέκνα ῥπε...
εὐγομαι καὶ σε πόσις...
ἐλθοντα Θεόδωρε ομ...
ὀφρα πόνων ληθή...
No. 40. "Built into window of Skala of Mariaes, Agios Jannis."

**ΩΜΕΝΗΣΥΒΙΟΥΑΓ**

Evidently from a gravestone; the writing is late, and the grammar is at fault.

....καὶ τῇ ἅγας[λωμένη συ(μ)βλοι (sic) αὐ(τ)[ο[ν]....

No. 41. "Bas-relief in Agios Jannis, Thasos; 1 ft. 10 in. in diameter. Inscribed on different panels of the stone.

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ΚΕΤ</td>
<td>ΑΕΓΩ- ΩΛ</td>
<td>ΕΙ</td>
</tr>
<tr>
<td>ΟΙΣΓ</td>
<td>ΗΘΗ</td>
<td>ΤΙΔ</td>
</tr>
<tr>
<td>ΛΟΪΚΣ</td>
<td>ΚΕΟΝ</td>
<td>ΕΒΟΥΛ</td>
</tr>
<tr>
<td>ΤΑΤΟ</td>
<td>ΕΜΑ</td>
<td>ΗΩΝΟ</td>
</tr>
<tr>
<td>ΥΕΙΟ</td>
<td>ΓΤΗ</td>
<td>ΧΤΟ</td>
</tr>
<tr>
<td>ΚΕΤΩ</td>
<td>ΗΛΟΙΚΟ</td>
<td></td>
</tr>
<tr>
<td>ΤΑΤΩΜ</td>
<td>ΥΑΔΡΙ</td>
<td></td>
</tr>
</tbody>
</table>

The orthography is barbarous, and the lettering late and course.

(a) [Ἐσπολήσ]ει λέγω (τ)ο[δ]ηθηκέ(νοι) ἑμαυτή κε τῷ γλοιοκο-
tάτῳ μου ἄν(ν)δρι. (b) κε τοῖς γλοιοκ(ο)τάτο[ι] νείοις. (c) Εἰ
tε βουληθῶν (ε)χέτο.

The phrase ἐὰν δὲ τι βουληθῶ is common enough in the wills, or extracts from wills, inscribed on later gravestones. Here we have apparently εἰ τε βουληθῶν (sic), ἐχέτο (= ἐχέτω). The meaning is: 'this tomb is for the afore-mentioned persons only, but if I add a codicil in favour of another person also, let it so hold good.'

No. 42. "Little stone at Agios Jannis, Thasos." Measures 6 in by 5 in.

| ΕΙΘΥΣ |
| ΑΠΟ/ |

**Ε Ε Ε 2**
Evidently part of a panelled sepulchral stele of the ordinary type.

Βείθους . . .
'Απολαδόφου?

No. 43. From Thasos, but locality not named. The surface is very much worn.

The cross reveals the Christian origin of the inscription. In line 9 ΟΛΠΟ may suggest the common Greek prayer for the dead that they may rest ἐν τοῖς κόλποις Αβραάμ καὶ Ἰσαάκ καὶ Ἰακώβ κ.τ.λ. Compare e.g. C.I.G. 9120, 9121; and Bulletin de Corresp. Hellénique, i. 321. Line 8 may be a citation from Scripture ["Ἄγιος ἔγω κ.τ.λ.

No. 44. 'From a wall, Limena.' Measures 1 ft. 9 in. in height; 1 ft. 2 in. wide,

ΟΣ
ΜΑΧΟΥ
ΑΧΟΣΑΤΤΙΚΟΥ
ΗΣΧΑΙΡΕ
ΟΣΛΟΥΚΙΟ
ΠΙΣΠΡΟΣΦΙΑ
ΧΑΙΡΕ
ΑΝΟΣΛΟΥΚ
ΤΩΝΚΑ
ΦΙΛΗΣΧΑΡ
Funeral stele to the members of the same family: the inscriptions were added from time to time.

E. L. HICKS.
The following notes respecting the four buildings which I excavated on the island of Thasos last winter may perhaps serve to illustrate the foregoing inscriptions.

(a) The temple at Alki. Alki is a promontory to the south of Thasos, where the marble quarries were, and it is connected with the capital by a road of fine old Hellenic work, many portions of which are still in perfect preservation. The ruins of the town, where the marble merchants and operatives lived, are on a narrow tongue of land which unites the marble istmus to the main island. Close to the sea on the eastern side of this istmus we saw the foundations of a considerable building. Five grades of marble steps led to the water's edge, and these steps were constructed of immense blocks of marble; that on the northern edge of the lowest grade measured 16 feet 11 inches long, 5 feet 3 inches wide, and 2 feet thick; that on the northern angle of the top platform was 12 feet long, 5 feet 3 inches wide, and 1 foot 7 inches thick. The building which stood on this platform was entirely ruined, and in the debris several feet deep we found many remains. The front length of the top of the platform was 54 feet, and 2 feet 4 inches from the outer edge was the foundation of the temple building, with a façade of 45 feet. Our time only allowed of the partial excavation of the two outer chambers, the one towards the sea being 32 feet 7 inches in length. On the south-west of this we found a raised platform, along the front of which ran inscription No. 7, and in the debris in front of it were the inscriptions Nos. 12, 13, 17; a well cut stone, 3 feet 1 by 1 foot 3, down the front of which was carved a curious head with a long beard in 5 braids, which appeared as if it had been one side of a seat; a small, rudely cut head; and the torso of a male archaic statue. This statue had 15 braids of hair down the back, and measured from below the trefoil-shaped knee to the neck 4 feet 5 inches, around the shoulders it measured 4 feet 10½ inches, and round the waist 3 feet 4 inches; strength was well developed in the sinews of the legs and chest.

This outer chamber was divided from an inner one by a wall of large, well cut blocks of marble, fastened together with iron
rivets set in lead. The two first blocks on the northern side measured respectively 3 feet 2 inches and 12 feet 2 1/2 inches, and formed the base of a square-cut ornamentation which had adorned the front of this wall. Then came the entrance, 5 feet wide, closely fitted on to which was inscription No. 1. In front of this was a small pedestal which had evidently carried a statue, of which we found no trace; but about three feet from the wall was a larger pedestal, on the front of which was inscription No. 14, and at the back No. 15; close to this lay the trunk of a small draped statue. On the southern wall of this chamber was another raised platform similar to the one in the other chamber, on which we found the votive altar No. 5, and above it, in the wall, a stone with inscription No. 2 upon it; near this stood a circular pedestal of apparently archaic date, 6 feet 2 inches round at the base, 1 foot 6 inches diameter at the top, and 3 feet 2 inches round the neck, and 3 feet 5 inches high; it had twenty flutings of Doric style.

This chamber was 14 feet 8 inches wide, and the outer wall formed a curious conglomeration of the old Doric edifice and later Roman alterations. On the central marble were the bases of two Doric columns, 2 feet 8 inches in diameter, and 6 feet 6 inches apart; they stood on a platform 3 feet 1 inch wide, which was continued to the south by a narrower platform with traces on it of a later colonnade, before which were the bases of columns of late date. Between the two Doric columns were the scribblings Nos. 20, 21, 22, 23.

Between the south wall of the temple and the hill ran a narrow passage with steps down to the sea, and the southern wall was formed of slabs of marble curiously thin in proportion to their thickness, one being 11 feet 5 inches long, 1 foot 7 inches high, and only 7 inches thick. In this passage (7 feet 4 inches wide and 40 feet long) we found the stone with inscription No. 9 upon it, and in the temple wall a stone with No. 16 upon it.

(6) The theatre. In the town of Thasos the theatre occupied a bend in the hill just inside the walls, about five hundred feet above the level of the town. The lines of the seats, and the colonnade behind the stage, were visible, but were covered with brushwood and soil; on clearing some of the seats—of which we roughly conjectured that there must have been from twenty-
five to thirty rows—we found the rough inscriptions Nos. 25, 26, and 27. Commencing at the edge of the semicircle, we found that beneath the seats, dividing them from the orchestra, had run a wall of twenty-seven large blocks of marble, the average size of which was 5 feet 9 inches by 4 feet 8 inches wide, and 10 inches thick. These blocks had been pushed frontways from their position by the weight of earth from behind, and on each block were two large letters, specimens of which are given—No. 25 (M). Some of the blocks were missing, but the letters on those we found ran as follows:

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Along the top of these blocks ran iron railings to protect the seats, the front row of which appears to have been so placed that the knees of the spectators would be on a level with the top of the wall.

The orchestra and stage fittings had been subjected to considerable alterations during the Roman period: behind the proscenium had run an elegant Doric colonnade with light columns 2 feet 9½ inches round, with fifteen flutings, on which rested a triglyph 1 foot 6 inches high, with plain metope one foot square; and behind this colonnade were the bases of six massive columns, which had evidently supported the exterior decorations. A narrow passage by which the chorus entered ran underneath the stage, which was of late construction, as was evident from a portion of the Doric colonnade having been used to build it;
this passage was 2 feet 5 inches wide, and the marble pavement of the orchestra was 10 feet 8 inches below the level of the stage. From one extremity of the semicircle to the other the theatre measured 76 feet. At the western gate we found inscriptions 18, 19, and 24.

(c) The Roman arch we found in the town occupied a conspicuous position on what appears to have been the central street, the site being only indicated by a stone about three feet out of the ground, the rest being buried in some twelve feet of soil.

The arch was 54 feet in length, and rested on four bases—the northern and southern columns being alone perfect—4 feet 8 inches square at the base, 9 feet 5 inches high, and having a small pattern down the outer edge. The two outer entrances were 6 feet 2 inches in width, the central expanse being 20 feet, and the whole structure rested on a raised marble pavement 6 feet 11 inches in width. The capitals which adorned these columns were of very elaborate workmanship, representing floral patterns in very high relief, below which ran an egg and tooth border; they were only worked on two sides, and had evidently been affixed to the body of the arch. Each capital, of which we found two large and four small, had a different design, the larger ones being 2 feet 10 inches square at the top, and the smaller ones 2 feet 4 inches. Above these capitals appears to have run a very rich frieze 2 feet 6 inches wide in huge blocks of marble, ranging from 7 to 10 feet in length. The top of this frieze was decorated with a deep egg and tooth pattern, and below this, to the front of the arch, ran the inscription No. 28, 19 feet 7 inches long, in two lines, and in letters three inches deep. Above the frieze ran a projecting cornice, and at the top of the arch stood a colossal statue of a man struggling with a lion, the fragments of which we found in the soil below; the man’s head was missing, and the lion’s much damaged. The man had his left arm round the lion’s neck, which he is tightly squeezing, so that the lion’s tongue hangs out, and his right arm was apparently held up with a weapon in it, ready to strike; he had one knee on the ground, and wore a short tunic. The lion’s haunches rested on the ground, and the forepaws are fixed in the man’s flesh. The length of the lion, from the head to the root of the tail, is 7 feet 6 inches, and the man is 3 feet 5½ inches round the
thigh; but from the fragmentary condition of the statue it was difficult to select satisfactory measurements.

In front and behind the two central columns of the arch were four pedestals, three with inscriptions, Nos. 30, 31, 32. That to the front and to the right was 6 feet 9 inches high, and had inscription No. 31; just below it lay the statue which had surmounted it, in perfect condition save for the tip of the nose and the right hand. It represented a female figure 6 feet 3 inches high, enveloped in a long cloak, the left hand by her side being adorned with a large ring; the face was that of a young and graceful lady, and the drapery hung much more gracefully than it did on fragments of the statues which we found close to the other pedestals.

In the neighbourhood of the arch we found many well cut stones with decorations of a date much earlier than that of the arch, and a stone with inscription No. 29.

For tomb of Philophron and others, vide above-mentioned number of Classical Review.

J. Theodore Bent
ITYS AND AEDON: A PANAITIOS CYLIX.

The cup which is the subject of the following paper has a double claim on the interest of archaeologists; first, it presents a peculiar, and—so far as at present known—for art a unique form of a familiar myth, the slaying of Itys; second, it is inscribed with the love-name Panaitios, and therefore is readily classed with an already familiar group.

The vase in question is first reported by Dr. Helbig in the Bulletino, 1878, p. 204. It was found at Cervetri in the Boccafera excavations. It is now in the museum of Munich, and it is to the kindness of Professor Brunn that I owe the permission to publish the vase and the superintendence of the necessary drawings. A vase of so great interest could hardly have escaped publication but for the fact that it made its reappearance in the world saddled with what seems to me a mistaken interpretation. Dr. Helbig, without any hesitation, says (loc. cit.): 'Una tazza...la quale nell' interno rappresenta un mito molto raro cioè quello di Prokne ed Itys,' and cites as a parallel the well known Paris vase (Ann., 1863, tav. d'agg. C.) Dr. Klein, who had not seen the vase, describes from report (Meistersignaturen, p. 145): 'Prokne im Begriffe dem auf einem Bette, u.s.w.' My own view is that not Prokne, but her mythological prototype Aedon, the original nightingale, is represented, and that the vase-painter embodies the Homeric, not the later Attic form of the myth. The Munich cup gives us the earlier (Aedon), the Paris cup the later (Prokne) tradition. It is solely to draw attention to this point that the remarks that follow are addressed; the interesting question of the origin, development, and various transformations of the myth I reserve for a future occasion.
after the usual scheme are represented; of these a rough woodcut is given for the sake of completeness.

To return to the interior main design. The composition is very simple. A woman holding a sword in her right hand is about to plunge it into the neck of a naked boy; with her left she holds his hair, keeping him backwards the better to strike home. The boy lies on a long couch leaning against a cushion, he half struggles up and stretches out the right hand to implore mercy. In front of the couch is a large deinos; suspended on the wall behind is a cylix and the sheath of a sword. Dr. Klein (loc. cit.) says in his description 'neben ihm liegt seine phrygische Mütze,' but the 'phrygische Mütze' is obviously only the conical and tasselled cushion of the ordinary shape. It closely resembles the cushions of the Euphronios Kottabos vase. Though the composition is so simple, it is very satisfying; the swaying curve of the woman's figure and the counterbalance of the outstretched hands of both figures, the downward intention of the body of the slayer and the upward of the slain, are notes which mark the design as belonging just to that happy time when the decoration of the circular interior of the cylix was at its finest.

The boy is clearly inscribed ΙΤΥΣ. I may remark in passing that I incline to hold with Roscher (Lexicon sub voc. Aedon) that the name Itys or Itylos is not onomatopoetic, but rather, as Hesychius (sub voc.) explains, is a name meaning tender, young = νέος, ἄναλός. Itys remains a constant feature in the later Attic development of the myth. As regards the woman figure, it has been usual to consider that she is uninscribed, and hence the name Prokne was unhesitatingly given. I believe that the inscription starting from the hilt of her sword and extending over the boy's head refers to her. Its position makes no difficulty. Quite clearly to be read are the letters ΑΕΩΝΑΙ, and between the two first a portion of a letter which may safely be restored Ι. Thus we have, I think, quite beyond doubt αἰεῦωναί. I hoped for traces of a final Α to make up αἰεῦωναία, but Professor Brunn informs me there are none. This form αἰεῦωναία for the nightingale αἴνδον, so far as I know, nowhere exists, but I cannot resist the conviction that the inscription is the name of the woman figure and the equivalent of αἴνδον.

If this be the case, we have here the representation of no specifically Attic legend, but an embodiment of the story known
to Homer; for completeness I cite the familiar words (Od. xix. 518).

The murder was unwitting (δὲ ἄφραδίας), its remoter cause the scholiast on the passage tells us. It may be worth while to quote his comment in full: Ἀρδών δὲ ἡ πρεσβυτάτη Ζήθη παραθέεισα τῷ Δίος μὲν παιδὶ Ἀμφίωνος δὲ ἀδελφῷ Ἰτυλοῦ ἐσχα παιδὰ, φθονοῦσα δὲ τῇ ὑμνώμφῳ τῇ Ἀμφιόνος γυναικὶ Νιόβη τῇ Ταυτάλῳ, τινὲς δὲ Ἰππομεδοῦση, ἐχοῦσα πλείονας παιδὰς, ὁν ὁ ἄριστος ἦν Ἀμαλέως, ἑτεβούλευσα τούτῳ. καὶ τὸν ἀνεψίον συντρεφομενων ὑδεν καὶ συγκοιμάσθαι συνεβή κρύφα παρῆμενεν τὴν ἐνδυτέρω κοίτῃ ἐλέσθαι, ὅπως εὐπεπουλευτος αὐτὴ νύκτωρ ἡ Ἀμαλέως γένηται. καὶ τού πάθους αὐτὴν σφόδρα καταλαβὼντος ἴστατο πάντες θεοὶ μεταστήναι ἢν ἀνθρώπων καὶ ἡλιότητι εἰς τὸ ὠμώνυμον ὀρνέον.

The same story in its main outlines, though with difference of detail, is told by Eustathius ὁ ἐποπος of Pherekydes (fig. 29): γιμέναι δὲ Ζήθος μὲν Ἀρδώνα τὴν τοῦ Πανδάρεων. τῶν γίνεται Ἰτυλοῦ καί Νιής Ἰτυλοῦ δὲ ἡ μήτηρ Ἀρδών ἀποκτέενει διανυκτὸς δοκοῦσα εἰναι τοῦ Αμφίωνος παιδα ξηλοῦσα τὴν τοῦ προειρημένου γυναικα στρατή μὲν ἴσος καὶ παιδα αὐτὴ δὲ δύο. ἐφικμα δὲ ταύτῃ ὁ Ζεὺς τοινήν. ἠ δὲ εὐχὴται ὁρνις γενέσθαι καὶ τοιαύτην ὁ Ζεὺς ἀνεψά. θρημεί δὲ αἰε ποτε τοῦ Ἰτυλοῦ ὁς φησι Φερεκύθης.

I have said above that it is not my purpose to trace the myth through its various literary ramifications. The main lines are clear. The Greek—who was a better poet than naturalist—mistook, there is no doubt, the male bird for the female; he put 'Philomela' for 'Philomenus,' and the song seemed to him not one of gladness and rapture, but of passionate regret; the bird was robbed of her nestlings. Then, by a process perfectly easy and familiar to the Greek and every other humanising mind, the bird became a princess who had lost her child; then so passionate was the note, it seemed she had sinned as well as suffered.
had slain her child, unwitting, but with intent to slay another’s. So far only one sister, one sad bird, the nightingale, appears; but there was another bird of spring with a ‘thin, sharp cry,’ the swallow, and the fierce hoopoe who, tradition said, followed the pair, and so we have the horrid story of Prokne, Philomela, and Tereus. How far this was originally a native myth, when exactly it arose, whether the story of the two Attic sisters existed separately and was afterwards blended with the Aedon metamorphosis, I do not at present propose to consider; neither can I discuss whether the actual nightingale gave rise to the original story, or whether a princess Aedon slew her child, and then by etymology became connected with the nightingale. The point I desire to emphasise here is that the simple Aedon myth still maintained itself in Attic times in literature, so here, on the inscription be read rightly, we have an instance hitherto wanting of this form in art. No doubt the play of Sophocles, the ‘Tereus,’ in which the two sisters are represented as slaying the child, tended to efface in literature as in art the earlier conception. We may note that the vase-painter takes the story as presented by the scholiast only in its simplest and most essential outlines; there is no attempt to depict the two children. It is enough that Itylus is slain.

The remaining inscription above the head of Aedon may be restored ΠΑΝΑΙΤΙΟΣ; the actually remaining letters are Π-ΝΑΙΟ ; the 5 given by Dr. Klein cannot be clearly read, though there are some letters plainly visible. Dr. Klein has collected the seven Panaitios vases. The name occurs seven times, once on a vase by Euphronios (British Museum, 222), once on a vase by Duris (Berlin, 2283), five times on unsigned vases. The question naturally rises, are we to connect the Aedon vase with either master? It is of course much to be regretted that the restoration of the faces prevents a careful comparison of the drawing of profiles, but the composition certainly recalls that of the interior picture of the Euphronios Troilos vase. We have the same back-drawn figure, the lifted sword, the hand grasping the boy’s hair, and the boy’s arm extended for mercy. This similarity in composition was the thing that struck me on my first glance at the vase before I even saw what was the subject represented. It will be remembered that the Troilos vase comes ninth in Dr. Klein’s chronological
series of Euphronios vases; we shall therefore perhaps not be far wrong if we connect the vase with the later manner of Euphronios. This connection with the later manner of Euphronios is borne out by certain analogies to the style of Brygos. The long graceful figure of Aedon, draped in the full chiton and diploïd is strikingly like some Brygos figures, noticeably the Andromache of the Ilioupersis vase and the women figures of the Komos cylix (Wurzburg 346). At the same time the pose of the Aedon figure is very similar to that of the figure of Eos in the Eos and Mennon Duris cylix of the Louvre.

J. E. HARRISON.
VASES FROM CALYMNOS AND CARPATHOS,

[Pt. LXXXIII.]

Of the vases figured on Pl. LXXXIII, nos. 1, 2, 4, and 5 come from the island of Calymnos. Nos. 1, 4, 5, and the large amphora of which a cut (Figs. 1, 2) is given below, belong to a series which has been described by Cecil Smith in the Classical Review, i. p. 80. The Bügelkanne (no. 2), was obtained by me subsequently, and was found on another site. The sponge-fishers of Calymnos have, by little and little in the last hundred years or so, come to regard the probability of invasion as more remote, and have consequently devoted their spare time and money to bringing their houses nearer the sea, until they have at length taken their lives in their hands and established themselves close to their native element. When Ross visited the island the only town was that which is still known as 'ή χώρα.' It is situated about two miles from the harbour and immediately underneath the still older medieval fortified town, now quite deserted. There is no evidence that there was an ancient city on this site, but the chief sanctuary of the island, the temple of Apollo, was in the immediate neighbourhood, on a ridge which overlooks two of the most productive valleys in this barren island. Most of the inhabitants have now moved down to the modern town which is close to the harbour and which bears the name of an ancient deme—Pothia. This name is probably genuine, as that tender regard for antiquity which finds a home for an outcast ancient name in the face of inseparable difficulties is not so developed here as in the kingdom of Greece. That there was a Hellenic settlement on this site is indicated by the inscriptions and
fragments of architecture which have been found near the old
church of the 'Panagia Calamiotissa' (not Calymniotissa as
Newton gives it in the Inscriptions of the British Museum).

Fig. 1. Vase from Calymnos.

Quite near this modern town, on the slopes to the east of the
torrent which falls into the harbour, there is an extensive
Hellenic necropolis. The tombs which have given us these
vases are situated on the hill to the west of the torrent, and are
excavated in the pumice (pozzolana). All I can learn of the
circumstances of their discovery is that the twenty vases
described in the *Classical Review*, i. p. 80, and about ten others of inferior interest, were found together. The Bügelkanne, (no. 2), was found with other Myceanae vases, most of which were broken, on a site about half a mile distant, but also in the *pozzolana* on the right bank of the stream.

Although these vases are undoubtedly later than most of those from Ialyssos, I do not think there is any reason for pronouncing them to be later than many of the fragments from Mycenae and Tiryns; and certainly none for calling them archaistic, as Reinaech does in his notice of them, *Rev. Arch.* x. p. 83. The animals on the large vase (Fig. 1) seem to have been drawn by a hand accustomed to draw birds: cp. the heads and necks of the birds on the vase *Myk. Thongef.*, pl. ix., and the bird's head *Myk. Vasen*, no. 400. Quadrupeds drawn in the same style appear on the fragments *Myk. Vasen*, nos. 409, 412, 416a and b, 417. As birds occur on Mycenaean pottery before quadrupeds, this shows quite a natural development. We have no exact parallel from Mycenae for the manner in which the bodies of the animals are filled in with dots, but a glance at *Myk. Vasen*, nos. 392, 397, 398, 406, 417, and *Tiryns*, pl. 15a, will show that there is great latitude in the fillings which are adopted for the bodies of animals. We find them filled in with dots on a fragment from *Tiryns* (plate xxia), belonging to a class certainly later than the Calymnos vases, and distinguished by the use of white paint, and by subjection to the influence of the geometric style. The bodies of the fishes and birds on the calathus, (no. 5), are completely filled in in the colour of the glaze, like those of most of the quadrupeds on the fragments from Mycenae, where on the other hand we find on the bodies of fish and birds various combinations of lines (*Myk. Thongef.*, pl. ix., *Myk. Vasen*, 383, 384, 397, 398, 402, 415, and 63b from Ialyssos). The reverse of our vase (Fig. 2) is occupied by a similar scheme of two pairs of animals facing a tree. Their bodies are filled in with colour, but not entirely, a space being left between the filling and the outline. There is nothing else in the decoration of the vases which would warrant us in placing them in a category by themselves. The heraldic scheme of two animals facing a tree, which betrays oriental influence, is found at Mycenae (nos. 412, 413, and fig. 36). The shapes of the bird's tails on our no. 5 show an adherence to the older traditions of Mycenaean painting, as they correspond very closely
to those on a vase from one of the tombs, *Myk. Thongef.* pl. ix.¹

The bronze sword (no. 3), and the five vases 6—10, are from Carpathos, and were found, according to trustworthy information, in the same tomb. They have been already described in Furtwängler and Löschke’s *Mykenische Vasen,* p. 83. There are only two mistakes in this notice which I have to correct. The first relates to the discovery of the tomb, the credit of which is wrongly assigned to me; the second to the description of no. 10. This vase has not two handles, but opposite the handle the head of a goat is applied in relief. For an animal’s head thus employed we may compare *Myk. Vasen,* pl. xliii. There it is underneath the handle. The form of the vase, if we except this appendage, exactly corresponds to no. 71.

The bronze sword corresponds in form to *Myk. Vasen,* pl. D, no. 11. The handle had been filled with ivory, fragments of which were found still attached to the rivets.

Although several of the vases here published show interesting varieties of form and ornament, their importance lies rather in the locality of their discovery, than in the additions which they furnish to our knowledge of the Mycenaean style. The occurrence in an island so near the coast of Caria as Calymnos of an extensive Mycenaean necropolis might seem to favour the hypothesis of the Carian origin of this civilisation. I take this opportunity of making a few remarks on questions suggested by this discovery and by the results of excavations which I made in Caria in 1886.

Although much study continues to be devoted to the early pottery of Greece, the ethnographic relation of the Mycenaean and geometric styles has still to be established. While we know the former to be the earlier, we have no evidence which enables us to assign a definite chronological limit to the period of either. The scarab of Amenhotep III. from Ialysos loses any value it ever possessed in this respect, if it is, as Torr pronounces (*Classical Review,* i. p. 250), a later imitation. I scarcely think that our knowledge or ignorance of Egyptian art in the interval

¹ Furtwängler conjectures that the difference in the birds’ tails on this vase is a distinction of sex. We certainly find this distinction in two other-

wise similar animals on the reverse of our amphora (Fig. 2), one of which has a beard while the other has none.
can be profound enough to enable us to assert with him, that an imitation of a work of the fifteenth century cannot have been made until the seventh, and in any case we could not take the pottery with us in this *saltum mortale*, as nothing 'Mycenaean' is recorded as having been found in the same tomb with the scarab. The occurrence of a Bügelkanne on the wall-paintings of the tomb of Rameses III, only shows that this form was then known in Egypt or Phoenicia, from whence the 'Mycenaean' ceramic art may afterwards have borrowed it. The signed vase of Aristonophos, which is executed in the style of the most remarkable of those from Mycenae (Myk. Vasen, pl. 42 and 43), is evidently an imitation, probably of Italian origin1 (Arndt, *Studien zur Vasenkunde*, p. 4). Köhler (*Mitth. iii*. p. 8) was the first to assign a Carian origin to the 'Mycenaean' civilisation. Furtwängler and Löschke regard the 'Mycenaean' style as Achaean, the geometric style as Dorian, but as they print 'Achaean' in inverted commas and style the pottery pre-Hellenic, it is evident that they do not assign to the term its strict ethnological meaning, and we must wait for the book on the subject which Furtwängler has promised us, to learn what it connotes to him. Dümmler and Studniczka (*Mitth. xii*. p. 1), have given convincing reasons for regarding the geometric style as proto-Hellenic, and the 'Mycenaean' style as foreign or pre-Hellenic. They both adopt Köhler's Carian hypothesis.

It is better if we can to look at the question first from the point of view of a palaeoethnologist unaided and unencumbered by literary tradition. The tombs of Mycenae and Orchomenus, and the palace of Tiryns have revealed to us the art of a

1 I think the Italian origin of the vase is indicated by its subject. Another monument, which gives us also one of the earliest representations of Greek myths, in point of style, which we possess, the carved tusk from Chiusi (Mus. x. pl. xxxvi) relates to the same story, that of Polyphemus; a story localised in the West. That this carving is not Phoenician work is shown by the type of the griffin, which is Greek, and by the lotus pattern which resembles that on the Rhodian vases, but the style of the figures is Phoenician, and the tomb in which it was found must belong to the same period as the Regolini-Galassi tomb at Caere (cp. the pattern on the bronze fragment *Mus. Etr*. pl. xxxii), where many objects in metal and ivory were found which we know to be Phoenician in style. Although these two works are executed under different influences, the identical form of the ships on both is a sign of common origin.
people, who were evidently in close relations with Egypt. This Egyptian influence is most apparent in the wall decorations of Tiryns and Orchomenus, where we have designs borrowed from the tombs of Thebes (see Schliemann, *Tiryns*, p. 111), and in the contents of the probably contemporary necropolis of Ialysos. But even in the earlier tombs inside the wall of Mycenae we have not only a method of burial resembling the Egyptian, but we find bronze weapons of Egyptian shape, the inlaid work on which is certainly Egyptian in style if not in workmanship. In the pottery of the same epoch we have a system of ornament, independent in its origin of any known foreign influence, and obviously developed among a maritime people. This native system makes itself felt in the mural paintings, but does not borrow the more ambitious Egyptian designs of the latter. Although among the objects in metal and ivory found in the tombs there are some which may be regarded as Phoenician importations (e.g., the gold Astarte-figures from Mycenae, and the ivory box from Menidi), we find on the pottery the very slightest traces only of oriental influence. The motive of two animals facing a tree only occurs on the latest examples; and the tress, a favourite ornament in Mesopotamia, is found only twice (*Myk. Vasen*, 9, 338). We are led to look for the origin of this pottery in the islands of the Aegean partly by the marine ornaments, and partly because it can be shown to be derived from an earlier class of ware, found in the prehistoric settlements of Thera, and which is again connected with the earliest pottery of the 'Hissarlik' period (Dümmler, *Mitth.* xi. p. 32); Furtwängler has promised to demonstrate this. The area of its discovery extends over Eastern Greece, the Southern Cyclades, Crete, Rhodes, Cyprus, and the islands off the coast of Caria. In the northern islands of the Aegean very few specimens have come to light, and we have practically nothing from Asia Minor. In Cyprus the later classes of 'Mycenaean' ware begin to show themselves only in the later tombs of the epoch represented by the necropolis of Alambra. Phoenician vases make their appearance simultaneously (Dümmler, *Mitth.* xi. p. 234). It is evident that Cyprus is thus excluded from the area within which the style may have originated. The same remark applies to Melos for the same reason (Dümmler, *Mitth.* xi. p. 40). Indeed Thera is the only island where vases of the
earliest Mycenaean *technique* have been found. We may, I think, conclude that the Mycenaean style had its origin among some family of the people whose remains we find at Hissarlik, in Cyprus and the Cyclades, at a time when these people were already in communication with Egypt and the East, and that the locality of its birth and growth is to be sought somewhere in the southern coasts or islands of the Aegean, but probably not in the Cyclades. The geographical distribution of the finds rather points to Crete as a centre of production, during the prevalence of the later styles at least, and Thera where the transitional vases have been found is, of all the islands, that most accessible from Crete. Certainly the lentoid gems which accompany this class of pottery have been found in greater numbers in Crete than elsewhere.

Although we are less perfectly instructed concerning the customs and surroundings of the people who employed the *geometric* style, we know that it only appears in the seats of Mycenaean civilisation at a late period of the latter. We cannot I think say that it derives anything from the style which preceded it (except possibly the shape of the Bugelkänne). There are certain geometric motives, such as cross-hatching, triangles and rhomboids, which the Mycenaean style inherited from the *Hissarlik* types of ornament, and which are also common to it and the later geometric style. On the other hand the maceander is foreign to it, and concentric circles are only employed to accentuate the shape of the vase. Furtwängler and Löschke cite the quatrefoil and the double axe among the types borrowed by the geometric style, but the quatrefoil on 'Mycenaean' vases, such as the bull's head (pl. lxxxiii, fig. 9), is perfectly different from the 'geometric' form (see *Annali*, 1872, pl. k, no. 8). The double axe on the 'Dipylon' vase (*Cesnola Cyprus*, pl. xxix.) has the form which we know from Carian coins and monuments. That on the fragment, *Myk. Vasen*, 195, is something quite dissimilar, and I question whether it is an axe at all, as the same object occurs on other 'Mycenaean' vases without any trace of a handle.

The geometric vases are found associated with fibulae, iron weapons (Helbig, *Homer. Epos*, 2nd ed. p. 79; *Monuments Grecs*, 11-13, p. 42), and incineration, while in the 'Mycenaean' tombs the weapons are of bronze and burial is practised. We have in
fact an absolute break in our tradition, which can only be accounted for on the hypothesis of conquest by a different race. The earlier style however survived after the introduction of the later, and gradually came under its influence. This influence is especially apparent on fragments from Tiryns (see F. and L. Myk. Vasen. p. xii.) Everything points to the conclusion that the conquerors were Greeks, and the conquered race therefore not Greek. With the geometric style begins the organic development of Greek pottery; we can trace its influence through a certain class of vases found chiefly near Athens and illustrated by Böhlau (Jahrbuch, 1887, p. 33) until we come to the earliest inscribed Attic vases (Beundorf, Griech. Vasebilder, pl. liv.). The form of these transitional vases and the style of the figures are quite ‘geometric.’ Whatever ‘Mycenaean’ elements we find in them are probably derived from the islands, where this influence seems to have remained active; the small ornaments scattered on the Melian vases and the spirals are undoubtedly ‘Mycenaean.’ We have other specimens of this mixed insular style in the fragment of a pithos from Crete (Mitth. 1886, pl. iv.), and on gold work found at Corinth (A.Z. 1884, pl. 8). This vitality of ‘Mycenaean’ traditions in the islands seems again to point to the conclusion that the style originated there. The Greek character of the ‘geometric’ style is confirmed, as Studniczka has shown, by its association with the fibula, and by its long continued ceremonial and sepulchral use in Attica and elsewhere.

Further researches may enable us by the aid of this clue to trace something of the earlier history of the Greek race, and to determine the degree of their kinship with other peoples. For the purpose of a comparison of geometric pottery from Greece with that found elsewhere, we may, in the absence of a history of its development, distinguish two classes: (1) Vases of the ‘Dipylon’ type proper, where figure-paintings are common, and where there is a predilection for small concentric circles connected by tangents; (2) Vases where the decoration is purely geometrical and is composed chiefly of horizontal bands, maeanders, large concentric circles, and zigzags. The bodies of these latter are usually glazed, only a small field being left for the ornament. Pottery ornamented in this simple geometrical manner is found in Greece, in Rhodes (Camirus, see Jahrbuch,
1886, pp. 136-7), and in the tombs of Assarlik in Caria (supra, p. 64). The cinerary amphora from thence (p. 71, fig. 8) exactly corresponds in form and ornament to amphorae from Greece in the British Museum; the only apparent difference is that some of the encircling bands are filled in with white colour. I do not know to what extent white can be detected on geometric vases from Greece; at any rate it has disappeared, if it ever existed, on the specimens I have seen. I am inclined to regard it as a mark of Asiatic origin (v. infra). The concentric half-circles on the Bügelkanne from Assarlik (fig. 18) and on the small amphora (fig. 6) may be compared with those on the Rhodian vase (Jahrbuch, 1886, p. 136, no. 2096). The vase from the 'tomba del guerriero' at Corneto (Mon. x. pl. x. c, no. 12) belongs to this class, and its similarity to pottery from Camirus has been pointed out by Helbig (Ann. 1874, p. 262). At Assarlik were found fragments of vessels where the ornamentation is more limited, consisting only of horizontal bands and large concentric circles, and where the body of the vase is not glazed (see p. 72, fig. 15). It is however impossible to draw a definite line between these vases and those where glaze is more extensively applied, as the same decorative motives are found on both, and the surface of the pottery has been so much destroyed, that we cannot tell in many instances where there has been glaze and where not. Fragments bearing a close analogy to the Assarlik pottery have been found by Dennis in the Bin Tepe tumuli at Sardis (Smith, Class. Rev. i. p. 82), and by Spiegelthal in the tomb of Alyattes there. The latter have been described and illustrated by Ollers (Lydische Königskrümber bei Sardes, pl. v): in three instances, figs. 4, 5, and 6 white colour is employed. The vase figured in the Annali, 1872, pl. K.18, seems to belong to the same class, and is thus described by Hirschfeld, p. 153: 'In clay, form, and colour, it is quite different from the vases together with which it was found. The clay is of an opaque red, and is covered with glaze of a blackish hue, in which, on the body and rim, are incised straight lines filled with white. It is with some hesitation that I cite for comparison with this vase some others found in the so-called tomb of Alyattes in Lydia, as it has not been possible to find this pottery at Berlin.' The vases mentioned in the text are those described by Ollers, those referred to in a foot-
note as having a similar glaze are no doubt Dennis' fragments. It is unfortunately impossible to decide if the exact technique here described is employed on the Assarlik vases, as the only one which showed traces of white lines has been injured in cleaning. Probably the fragment found near the tomb of Tantalus at Old Smyrna mentioned by Burgon (Tr. R. S. of Lat., N. S. ii. p. 258) is also to be added to this list. He cites it as resembling Athenian geometric pottery. It is impossible to judge from the illustration which he gives. Professor Ramsay has shown me fragments decidedly of the same class as those from Assarlik, which he picked up in the neighbourhood of Phrygian tombs.

I think that, as this ware only occurs near centres of Greek colonisation, we cannot help recognising here a geometric style of Asiatic origin, to which the majority of the Rhodian vases and some of those found in Greece and even Italy belong; and, as fibulae and gold ornaments such as those from Assarlik are elsewhere associated with geometric ornament and incineration, we cannot separate them from the rest of the find, and must expect to discover them also in the Asiatic tombs which contain similar pottery. Whether such tombs are peculiar to the west of Asia Minor, or extend far inland, we do not as yet know.

Supposing the existence of an Asiatic geometric style to be established, it does not follow that that of Greece is derived from it. It may be possible to distinguish a Greek style characterised by the employment of the small concentric circles connected by tangents, which we find on bronze work of undoubtedly Greek origin, and an Asiatic style to which large concentric circles and possibly the use of white are peculiar. Could we be certain that the sarcophagi from Assarlik were Asiatic, we should have to admit a much more direct and powerful influence of Asiatic on Greek work than the evidence of the painted vases enables us to detect. The stamped designs upon them correspond very closely to painted ornaments on fragments from Tiryns and Athens. (Tiryns, fig. 21, pl. xvii, pl. xxv, Mon. ix. pl. xxxix., and for the fringe outside the circles on fig. 24, p. 77, ep. Tiryns, pl. xxx.). But it is possible

1 For the characteristic use of white on later Asiatic pottery, see Smith, J.H.S. vi. p. 185.
that these sarcophagi may be imported. It is interesting to find that M. Rayet was inclined to regard the geometric style as of Carian origin (Mon. Grecs, nos. 11–13, p. 43). I am sorry to say that, if the book mentioned there has been published since his lamented death, I have not seen it.

In Italy during a period when the weapons are chiefly of bronze and when iron is of rare occurrence, we find fibulae and incineration together with incised geometrical patterns on the pottery (Poggio Renzo, Villanova, the majority of the ‘tombe a pozzo’ at Corneto). As the ‘geometric’ discoveries in Greece and Asia belong to the developed iron age, we have no materials for comparing this system of ornament with that employed by those people in the same stage of civilisation, but it resembles that of the later Greek painted geometric pottery in its love for the maeander and differs from it in its avoidance of circles. This absence of circles may indeed depend only on technical reasons, as they would not be attempted by a workman tracing patterns in moist clay with the hand: indeed it seems that stamped circles do occur on certain vases from these tombs. (Helbig, Ann. 1884, p. 131.) With the introduction of the precious metals, the more general use of iron and traces of communication with Egypt, burial begins to take the place of burning. Among the articles of personal ornament most frequently found in the later ‘tombe a pozzo,’ where the bodies are still burnt, are circles of pale gold attached to bronze, (Mon. xi. pl. xxiv. 6, pl. lxx. 23, Mon. xii. pl. iii. 21. Bull. 1882, pp. 43, 163, 213, 1883, pp. 115, 120), and spirals of either bronze, silver or gold, which Helbig conjectures may be for the hair (Homer. Epis. second edition, p. 243). Two similar spirals were found in one of the Assarlik tombs (supra, p. 69, fig. 7); of the pale-gold circles we have one specimen from Assarlik (fig. 11), and three from Rhodes, A.Z. 1884, pl. 9, nos. 6 and 8 (Camirus), Mylk. Vasen, p. 17. fig. 5 (Ialysus). In a few of the later ‘tombe a pozzo,’ and in the ‘tomba del guerriero’ (Mon. x. pl. x.), and others of its class (Bull. 1874, p. 55), where burial is practised, but which are connected with the earlier tombs by the occurrence in them of semilunar razors and other objects, we meet for the first time with painted pottery. One of the vases from the ‘tomba del guerriero’ is, as we have seen, probably Asiatic, but the others show a different system of
ornament. There are no circles, but, together with common geometrical patterns such as broken maeanders, rhomboids, and triangles, we have frizzes of birds. These birds occur on the geometric fragments from Nineveh (Ass. 1875, pl. H.), and they seem to be the earliest and commonest animal motive employed by the Greek 'geometric' style. Gold ornaments with similar designs were found in the same tomb, Mon. x. pl. xii. 2, cp. A.Z. 1884, pl. 10, 1. As these designs on gold and pottery appear at a period not distant from the introduction of the precious metals and of the art of painting on clay, we are justified in concluding that the system of decoration here employed was imported simultaneously. We cannot connect it directly with Greece or Asia Minor, but the pale-gold circles and the spirals, as well as the occurrence of the Asiatic vase mentioned above, indicate at least communication between Asia Minor and Etruria.

We may now inquire how the facts we have met with illustrate and are illustrated by information derived from other sources and current hypotheses.

In the early native Italian tombs we have indications of affinity with the Greeks and some justification for referring the geometric style to an Italo-Greek or Aryan origin, while in the contents of the first tombs where there are traces of foreign influence there is at least fuel to feed a belief in the Asiatic origin of the Etruscans. We are fortunate in being able to look forward to a comprehensive treatment of these questions by Helbig in the second part of his 'Beiträge zur altitalischen Kultur- und Kunst-Geschichte.'

The existence in Greece and Asia Minor of allied geometric styles, combined with fibulae and incineration, will, if confirmed, point here also to a common origin of their populations. If we had to deal only with the Leleges, to whom the tumuli of Assarlik and old Smyrna probably belong, we might point to many parts of Greece where Leleges are said to have once existed, and to names ending in -sos, -ssa, -sos, -sa, which meet us frequently in Greece, and which, although distributed over a large area in Asia Minor, are far commonest in that part of the sea-coast of Asia which was the home of the Leleges (see Pauli, Vorgrischische Inschrift auf Lemnos, p. 44). If, however, these discoveries extend over Phrygia and Lydia, our conclusions
will reach further, but we must wait before formulating them for clearer notions of the ethnography of Asia Minor.

If we regard the non-Hellenic character of the Mycenaean civilisation as established, we must reconcile this with its correspondence in many particulars and in geographical distribution to the Greek world of epic tradition. Its most important seats are at Mycenae, Orchomenus, Sparta, the towns most famous in the Epos. The relations in which the 'Mycenaean' people stand with regard to Egypt are mirrored in the account of the voyage of Menelaus and the narrative of Odysseus (Od. ι 192). The conspicuous position occupied by Crete in the Homeric poems accords with the conjecture that it was one of the chief seats, and probably the fatherland, of this civilisation. It might perhaps seem too adventurous to seek in the Mycenaean vases found in Sicily (Aeau. 1876, p. 56), an illustration of the early connection between Crete and Sicily shadowed in the stories of Daedalus and Minos. The area of the distribution of Mycenaean pottery in the Mediterranean seems curiously conterminous with that described as Greek in the Homeric catalogue, and which was subsequently Dorian. If, starting from the Peloponnesus, we travel through the islands where extensive Mycenaean discoveries have been made, Aegina, Melos, Thera, Crete, Rhodes, Carpathos, Calymnos, we are accompanied by Homer and the Dorians, and where one guide fails us, as in Thera and Melos, the other continues. On the other hand, we have much to set off against this correspondence with Homeric tradition. Helbig has shown in detail how the Greeks of the Epos had degenerated in the arts of war and peace from the princes of Mycenae. The descriptions of the entombments of Hector and Patroclus suggest to us, as Studniczka has already noticed, a form of burial, as well as a structure of tomb, such as we find at Assarlik together with 'geometric' surroundings. We can only arrive at the conclusion that the 'Achaean' conquerors of Sparta and Mycenae found there a people whose civilisation they inherited rather in the imagination of the epic poets than in reality; that, after reaching the heart of this civilisation in the Peloponnesus, or possibly in Crete, they

3 Even the envelopment of the cinerary urn in a linen cloth has been illustrated by a discovery at Corneto (Bull. 1884, p. 13).
circulated with it through the islands, and that the Dorian colonization, if not identical with this progress, at least, starting from the same source, followed in the same track. Wherever we seek the birth-place of this Mycenaean civilization, certainly there is no evidence of weight for its Carian origin. We should in that case expect to find survivals of it in Caria after it had disappeared even from the islands. Nothing 'Mycenaean' has been found in Caria and the pottery of the Leleges, the inhabitants of its coast, belongs, as we have seen, to a primitive geometric system. The Carian or Lelegian ownership of the tombs of Assarlik, which I have assumed throughout, has been questioned by Studniczka (Mitth. xii. p. 18). I have tried to show that Assarlik is the site of Termera, a town of the Leleges, but the strongest argument is of course the Asiatic character of the pottery. If Helbig is right in his interpretation of the line, II. B. 872, referring to Amphinaches the leader of the Carians, we have in the spirals found at Assarlik at least an interesting illustration of it. We cannot argue from the occurrence of the double axe either on the ring from Mycenae, or on the Dipylon vase (Cesnola, Cyprus, pl. xxix.) for the Carian origin of either, and, if we could, the latter corresponds most closely to the Carian form. The double-axe was probably not originally any more exclusively Carian than the triquetra was exclusively Lycian. The tradition preserved by Pintarch (Quaest. Gracc. 43) seems to indicate that it was derived from Lydia. We have, it is true, notices of Carian settlements in Greece, but not in those places where products of Mycenaean art have as yet been found. I think that the whole story of the Carian occupation of the islands is lacking in trustworthiness. As Herodotus tells us, the Carians themselves knew nothing of it. It is a little curious that this historian should go to the Cretans for the early history of his native land, even supposing a well-known saying had not reached his ears. Most probably he did not hear this story in Crete, but in Halicarnassus, where it may well have originated in the time of Artemisia, whose mother was a Cretan lady. It seems to be formulated in a way calculated not to wound the susceptibilities of the native population of Caria. Thucydides derives his information from Herodotus, adding as a confirmation the tombs found in Deles. Probably these were Greek tombs of the 'geometric' period in which the bodies were
burnt, and a quantity of iron weapons were deposited. At the date of these interments the method of disposal of the dead and the shape of the weapons were doubtless similar in Caria and Greece. Here they had been superseded in Thucydides' time, but had survived in Caria, until this day, of all the coast-provinces of Asia Minor, that most impervious to Hellenic influence.

W. R. Paton.
THE CITIES AND BISHOPRICS OF PHYRGIA.

PART II.

The study of the Phrygian cities, the concluding part of which is here published, claims to be complete in the sense that it enumerates and places every polis, i.e. district, which had at any period a self-centred municipal existence; besides this it enumerates and discusses many villages and towns which formed part of the territory of these πόλεις. The hope of the writer is to make a study of the local history of the whole central plateau of Asia Minor, tracing from the beginning of recorded history to the Mohammedan conquest the varying fortunes of every district, collecting the scanty indications of its social condition at different points in this long time, and essaying a picture of the growth and decay (which sometimes recur in a second cycle) of its civilization. The present study is restricted by the conditions of available space to the narrowest limits of a preliminary survey of the entire country of Phrygia. This survey is founded on certain principles, some of which are here enunciated for the first time, while others have been to a certain degree recognized and stated by M. Waddington and Professor Hirschfeld, though they have never been consistently applied and carried out to their logical conclusion. I may here briefly state them.

1. The Byzantine ecclesiastical lists (including Hierocles' Synecdemos) must be the foundation of any systematic investigation of Anatolian antiquities.
2. These lists are complete for their respective periods, and the discrepancies between them are all to be explained by the modifications of provincial organization and ecclesiastical rank.

3. The order of enumeration adopted by Hierocles, when once his principle is understood, may be pressed very close as topographical evidence.¹

4. The ecclesiastical subdivisions of the various provinces were made strictly according to locality; each subdivision is a distinct local group of bishoprics. This principle, towards which I was gradually forced in writing Part I., and which I there advanced with much hesitation, has proved itself in the following cases: (1) the Hierapolis group, (2) a second Hierapolis group, (3) the Khonai group, (4) the Akmonia group, (5) the Kotinian group, (6) the Amorion group, (7) the group along the Roman road Kormasa-Kretopolis in Pamphylia.²

5. The common formula, ὁ Στρατακελεύς ἢτοι Καλάνδου, ὁ Παλαιούπολεως ἢτοι Ἀλεποῦ, ὁ Σελευκείας ἢτοι Ἀγρών, is correctly interpreted by Professor G. Hirschfeld as giving the names of two neighbouring towns, and not two names for the same town. The reason lies in an historical process of great interest—the gradual transition from the Graeco-Roman sites, easy of access and either defenceless or strong through artificial fortifications, to a different kind of situation, which suited the disturbed state of the country when Sassanian, Arab, and Turkish conquerors successively swept over Asia Minor.

6. A modern town or village of more importance than its neighbours usually corresponds to each ancient city, though it is generally on a different site. The reasons which lead to change of site form the subject of a special investigation;³ but the

¹ I except Lydia and Hellespontus, of which the lists are very puzzling, both in order and in extent; they seem to me not to be founded on ecclesiastical lists, and to be unique in their character among all the provinces of Asia Minor.

² (3) and (7) are discussed in my "Antiquities of Southern Phrygia and the Border Lands," see Amor. Journ., Arch. 1887 and 1888; the others are discussed in the course of the present paper.

³ This investigation forms the subject of a paper which will, I hope, soon appear in the Transactions of the Royal Geographical Society; the reasons in brief are (1) change in the lines of road, (2) military strength, (3) water supply.
fact of such correspondence often furnishes topographical evidence.

7. In the Peutinger Table the distances, apart from frequent inaccuracy, are reckoned from city to city; the cities often lay a little apart from the direct line of road, and the sum of separate distances is therefore decidedly greater than the whole length of the road. The distances on milestones, in the few cases where we know them, are reckoned direct along the road. 4

8. The lists of bishoprics in each province given in the Notitiae do not exactly correspond with the actual facts of any single period, and are often self-contradictory. Thus in Notitiae VIII, IX., Amastris occurs twice, both as an archbishopric and as a bishopric subject to Gangra; it was created an archbishopric about 800, and obviously in these Notitiae the list of the province of Paphlagonia has been left uncorrected. In the later Notitia, I, Amastris is entered only as an archbishopric: the list of Paphlagonia has been corrected. Such a fact, which is typical of a large class, shows how carelessly the modification and rectification of the registers was performed.

9. Allowing for this character of the Notitiae, they may be arranged in the following chronological order: VII. is the oldest, and while it contains some facts of the ninth century, it in general represents the state of the Eastern Church at a decidedly earlier time; it is much to be regretted that so large a part of it is lost, including the whole of Phrygia Pacatiana. VIII. and IX. are almost identical, and stand between VII. and I. I. is dated A.D. 883, but is not corrected up to date: in one case (see C) it gives an arrangement which had been disused before 787. III., X., XIII. are the latest, and in some respects show the changes effected by the Palaeologi, but alongside of this show some marks of a much earlier time. The other published Notitiae give only the metropoleis and archbishoprics, and not the lists of bishoprics subject to the various metropoleis.

10. The lists of metropoleis at the beginning of most Notitiae are much more carefully corrected to date than the lists of

4 I have proved this in detail in my "Antiquities of Southern regard to the great eastern highway Phrygia."
subordinate bishoprics, the latter sometimes giving a state of things centuries earlier than the former.

11. The terms, city (πόλις) and bishopric, are coextensive, and Hierocles’ list of poleis is therefore equivalent to the list of bishoprics of his time, and has been very greatly influenced by ecclesiastical lists.

12. The order of precedence among the metropolitans cannot be proved to have been settled earlier than Justinian; certain lists of bishops at Concil. Chalced. A.D. 451, which are arranged in the later order of precedence, are made at a later time. The order of precedence was probably settled by Justinian, though I have not as yet found any certain proof of this.

XX.—A passage of Strabo ¹ proves that there was in Phrygia a city bearing the name of the god Men. Men Askaenos was worshipped in the two cities immediately adjoining Sebaste, viz. Alia and Eumencia. This suggests the probability that the Menopolis of Strabo, which must be a place of some consequence and which yet has left no other memorial of itself, changed its name to Sebaste under Tiberius, who is known to have made some changes in Phrygia and Pisidia.²

XXI.—Elouza or Aloudda struck no coins: considering its advantageous position on a great road, this can hardly be explained except by its being subject to Sebaste; this would also explain why Dios Kome (at Kabaklar) was subject to Sebaste, as is shown to have been the case by the inscription which mentions it.

XXII.—Akmonia was situated at Ahat Koui, as has almost universally been agreed by writers of this century. Situated on a half-isolated hill between two confluent streams, it must have been a fortress of the first importance in ancient time. It was a cepal vino, roads radiating from it to Apias and Kotialion, to

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¹ Π. 557, τὰ ἐν Φρυγίᾳ (ἐνάξ). τὸ τῷ Μῆνιν ἐν τῇ διονύσιῳ τόπῳ, καὶ τὸ τῶν Ἁρταντένοις ὑπὸ τῷ πρὸς Ἀρτοχέλα τῇ πέδι παραδείσει (which Strabo considers to be in Phrygia), &c.
² Tiberopolis in Phrygia, Pappa T'ekia in Pisidia, derive their name or second name from him.
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Philadelphia and Smyrna, and to the Pentapolis (see ΧΧΧΙΙ.Ι.) I found the eleventh milestone from Akmonia on the Hamam Su (Eph. Epigr. 177 and 1390) a few miles north of Islam Keui.

The inscription published in Part I. 30, was not completely restored: I have since published a study of it, and add here the complete text: [ἡ πόλις] ἔτειμησεν Λούκιοι Σεραφήνων Λο[νκίοι]μιον Αμί[λια Κορνούτον δε[κανδρον ἐπὶ] τῶν κληρονομικῶν δικα[στρίων, τ]αμιάν δήμου Ῥωμαίων ἐπα[ρχεῖος] Κύπρου, ἀγορανόμον, στρατηγ[αν], πρεσβευτῆς καὶ ἀντιστράτηγον[ν] ἐν Μάρκω Ἀπολύωσι Σατουρνίνω Ἀσσανής ἐπαρχείας, τὸν ἐαυτῆς ἐσφερότην. The consulship and proconsulship of Aponius Saturninus, who is familiar to us from Tacitus' Histories, were hitherto unknown.

XXII. bis.— Keramon Agora. When Peltæi has been fixed near the Maeander, and Caystæ Pedion and the Fountain of Midas have long been determined by Hamilton, there can remain no doubt that Keramon Agora was somewhere near Akmonia. The modern village of Islam Keui occupies a site of the very first importance: it lies where the narrow valley of the Hamam Su opens on the great plain named the Banaz Ova, amid an open, fertile, and well-watered country. All communication between the cities of the Banaz Ova and the country to the north, north-east, and east must pass through Islam Keui and up the Hamam Su.

The Royal road of Herodotus, from Sardis to Susa, followed this route: so also did the Roman road from Smyrna, Sardis, and Philadelphia to Kotiaion, Dorylaion, and the north-east. It is a necessity of nature that the Anabasis of Cyrus should follow this road, and military considerations make it a practical certainty that an army, if it halted anywhere between Peltæi and Caystæ Pedion, would halt near Islam Keui. I have therefore great confidence in placing Keramon Agora here.

In the Roman period it is clear that Keramon Agora, though certainly an important place, to judge from the remains, was not an autonomous city, but subject to Akmonia. At some unknown period Akmonia must have been raised to

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1 I refer by the numbers to the two Supplements to C.I.L. vol. iii. published in the Ephemera Epigraphica.  
the dignity of a metropolis, and a group of bishoprics (XXIV.—
XXVII.), lying along the roads which lead from the Banaz Ova
to the north-east and east, was subjected to its authority. This
arrangement is evidently unknown to Hierocles, and is therefore
later than his time, and the Council lists of A.D. 536, 692, and
787, show that it did not exist in those years. But Notitiae I.,
VIII., IX. omit the five bishoprics, which form a frontier district,
and this omission can be explained only by the separation
(perhaps merely temporary) of this district from the control of
the metropolis Laodicea.

XXIII.—Alia must probably be placed near Kirka, as I have
already stated. The order of Hierocles shows that it must be
near Akmonia, and the fact that it is not included in the district
subjected in later time to Akmonia suggests a situation on the
west.

Two references to this obscure city may be mentioned here.
(1) The inscription (Lebas-Wadd. 699a) Θεά 'Αλιανή εἰκὼν:
M. Waddington remarks that to dèesse Aliae est inconnue, but
if we understand her as the goddess of Alia, her character and
seat of worship are determined: such titles, Θεά Λαριβηνή,
Μύτηρ Σατυληνή, &c., are very common. (2) A passage in
Aelian, when compared with the discussion of Sabaizos, Sozon,
and Men, which I have given elsewhere, and with the account
which Clemens Alex. gives of the Phrygian Mysteries, shows
what was the character of the god Men Askænos, who appears
on coins of Alia and on a votive relief found near the site of
the city.

XXIV.—Hierokharax appears in Hierocles under the corrupt
form Ioukharax, which I corrected conjecturally to Atyokharax.
The only evidence of the correct form is a coin of Geta, belong-
ing to M. Waddington, with the legend

ΙΕΡΟΧΑΡΑΚΕΙΤΩΝ ΜΟΙΧΑΝΩΝ.

The Ζ must be understood as an incomplete Ζ, and Hiero—
khara\x93 was evidently one of the two cities in the territory of the Moxeanoi, which vied with each other for the honour of first city of the tribe (see XXV.)

XXV.—Dokela or Dioklea vied with Hierokhara\x93 (see XXIV.), and apparently the rivalry between the two was submitted to the Roman authorities and decided in favour of Dioklea\(^1\) (ἡ προκεκριμένη τοῦ Μοξεανοῦ δήμου Διόκλεια). The form of the name Μοξεανοῦ depends on the inscription already printed, which I again verified in July 1887. Coins of Dioclea and Hierokhara\x93 give Δ not Η, but it must be read as an imperfectly formed Δ.

Dioclea is situated on the road from the Banaz Ova to the Sandykli Ova (see XXXIV.); Hierokhara\x93 on the road from the Banaz Ova towards Apia and the north, and towards Paroreios Phrygia and the east generally.

XXVI.—Ariston or Aristeia: this town is mentioned only in the Byzantine Lists. Hierocles gives it between Dioklea and Kidyessos: it must therefore be placed in the western half of the Sitchanli Ova, where some inscriptions, marbles, and large blocks of squared stone, in the villages of Ginik, G\x93ne, Karadja Euren, and Duz Agatch, indicate an ancient site. The evidence lies only in the situation of Kidyessos and the order of Hierocles and of the Notitiae (Dioklea and Ariston always together). The country does not seem very rich, and no coins of Ariston are known.

XXVII.—Kidyessos is proved to have been in the eastern part of the Sitchanli Ova by an inscription, almost defaced, on a block of marble in the cemetery at Bulja, which I copied in June 1883. It is very badly defaced, but after some study I could read the name ΓPATIANON of the emperor honoured in the inscription and most of the letters (fragments of each alone remaining) of Ἡ Κιδῦσσεων πόλις. This inscription completely upset all my previous topographical views about this district, but has since then proved itself true by working in so well with all subsequent discovery.\(^2\)

\(^1\) Compare the history of the rivalry between Ephesus and Smyrna, Tarsos and Anazarbos, Nicaea and Nicomedia, &c.

\(^2\) Without such confirmation the existence of a decree of Kidyessos here would not be sufficient proof that the neighbouring city was Kidyessos.
Kidyessos commands a very fertile territory, and was a station on the Roman road between Conni and Browzos. Its coins, from Nero to Otacilia, mention the magistracies, Logistes and Archon, and a high-priesthood (άρχιερεύς). The actual site is, I think, a village reported in 1883 by my companion, Mr. Sterrett, as Cutch Eyuk, but whose real name must, I think, be Geuache Eyuk.\(^1\)

XXVIII.—Pacatiana and Salutaris. Before proceeding further, it is necessary to discuss the Byzantine division of Phrygia into two provinces, which, roughly speaking, was consummated about A.D. 300.

The boundaries will become clear in the discussion of the several cities, and are given in the annexed map. It is obvious that these boundaries are entirely inconsistent with the old Roman division into conventus, as the following lists of the various conventus will show. In each I give first the cities actually mentioned by Pliny as belonging to it, and add the other places within the limits thus indicated which are known to have been self-administering communities during the first centuries after Christ.

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\(^1\) Everyone who has tried knows the difficulty of catching the proper form of Turkish names from the badly articulated pronunciation of peasants. Genk means blue, Genkche blueish, and Eyuk tenuatus, both are very common in Turkish nomenclature.

\(^2\) I disregard here the well-known controversy as to the time and manner of this division, which is for our present purpose immaterial.
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\*v, l., XXII.: read XV. It is impossible to find twenty-five cities which could belong to this conventus, when Apollonia, and the valley of Tabae, and Trapesopolis belong to Alachanda, Dionysopolis to Apanela.\*
Now it is naturally probable, and it is confirmed by various facts which would find their place in a full discussion of the provinces, that the lines of demarcation in the new Byzantine organization followed existing divisions to a very considerable extent, and that the reorganization attributed to Diocletian confirmed a tendency which had already been in operation. Hence, since the new organization utterly disregards the old conventus, I infer that the conventus had either been greatly subdivided or had ceased to exist before the time of Diocletian. The Pentapolis (see XXIX.) was perhaps one of a number of administrative districts, which replaced the old conventus.

When the two new provinces of Phrygia were formed there were at first no generally recognized names to distinguish them. The Verona MS. calls them Phrygia Prima and Secunda, Polemius Silvius (ab. 385) calls them Phrygia (Prima omitted) and Phrygia Secunda or Salutaris (the MSS. vary). Carophrygia also occurs as the name of the eastern province about the middle of the fourth century: in Theodoret, Hist. Eccles. iv. 8. Valentinian and Valens write τοῖς ἐκισκόποις Καροφρυγίαις. Πατατινη. The names Pacatiana and Salutaris Phrygia came into use already in the fourth century, and soon established themselves universally. Allowing for a certain interval after their first introduction before they were universally adopted, we may say that no example occurs later than about 400 in which the provinces are called by any other name, whereas all the rare references to them between 300 and 390 use some other name either alone or concurrently with the later name.

The name Parva Phrygia occurs in one or two rare cases in the sense of Salutaris. This points to a distinction made at

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1. Manvart's (I. 341) has shown that Philadelphia became the seat of a council at the times of Pliny and of Aristides.

2. The variation indicates that the later and common name was substituted in one MS. for the disused title Secunda.

3. Πατατινη is the later name, added perhaps by Theod., himself, or by a scribe, to explain the name actually used by the emperors.

4. The name Pacatiana occurs as a highly probable correction, Cod. Theodos. xi. 23, 3 (rejected however by Gothofreddus), a.d. 396, and in Not. Digiti, a.d. 418.

5. Salutaris first occurs in the case quoted above from Polemius. Silv., where it is probably due to later correction.
one time between the two provinces as Great and Little. The preceding paragraph has shown how natural these names were in the early period when the provinces were called First and Second, and how easy it is to understand the conflict between many different names for the new provinces, and the final triumph of one particular pair, which are henceforward used by all writers for the following 500 years. On the other hand it is inherently improbable that after the provinces had existed for more than two centuries, and after two names had established themselves in universal use for nearly 150 years, the names Magna and Parva should come into use, survive in one or two instances, and again disappear, leaving the old names Pacatiana and Salutaris once more victorious. This view has no presumption in its favour, and cannot of itself, without some other corroborative evidence, be allowed. The conclusion therefore is that if the term Parva is used in the sense of Salutaris in a Byzantine document of doubtful date, the document was probably written during the fourth century.

This argument, which I advanced in brief terms in this Journal, 1882, p. 345, is rejected by M. Duchesne,1 who thinks that when Justinian, A.D. 536, raised the governor of Pacatiana to the rank of comes spectabilis, the province acquired the title magna in contrast with the lower rank of the governor of Salutaris. But it was of course on account of the well-known superiority in size, wealth, and importance of Pacatiana that Justinian so honoured it; he did not make it the great province but promoted it on account of its already existing and recognized greatness. Again, if the names Magna and Parva were introduced under Justinian, how does it come that not a single example of their use can be proved afterwards? On my theory the disappearance of the names is simple and natural, on M. Duchesne's theory it is unintelligible. When I stated my theory at first it seemed so obviously true that I thought it unnecessary to search for proofs; but, when challenged for proof, I appeal to the following passages.

(1) Steph. Byz. s.v. Εὐκαρπία, δήμος τῆς Μικρᾶς Φρυγίας, ἱστορεῖ Μητροφάνη τὸν βότρυν ἐκεί κ.τ.λ. The natural interpretation of this passage is that Metrophanes is the authority throughout, and that he used the term Φρυγία Μικρᾶ; he is

known to have written περὶ Φρυγίας in two books, obviously devoting one book to each province.

What then is the date of Metrophanes? In Smith's Dictionary no date is given to him, but the references in Waitz, Rhetorres Graeci (see index s.v.), show that he was later than Minucianus (about 270) and earlier than Syrianus (about 430). Space forbids me to enter here on the point; but I may say that my investigation was made and the date fixed with the help of Mr. Bywater.

Here we have one example of the term Μικρὰ Φρυγία denoting Phrygia Salutaris during the fourth century.

(2) Suidas (s.v.) calls Amachios ἄρχων μικρὰς πόλεως Φρυγίας, and tells the story of his execution of four Christian martyrs under Julian (A.D. 364). Socrates (iii. 15) and Sozomen (v. 11) tell the same story, mentioning that Amachius was governor of the province; and therefore we must either read in Suidas, as has been proposed by Wesseling with general approval, ἄρχων Μικρὰς Φρυγίας, or suppose that Suidas or his authority misunderstood the expression Μικρὰς Φρυγίας in the original account of the incident and inserted πόλεως. In either case we are forced back to an original authority using the expression Little Phrygia. The error is unintelligible if Salutaris Phrygia was the name in the earliest accounts. This earliest authority must be older than Socrates and Sozomen (who use the expression ἄρχων τῆς ἐπαρχείας, ἕγεμων, or ἄρχων simply), and must therefore be very little later than the actual occurrence. The improbability of M. Duchesne's hypothesis is clearly brought out by this example: according to his view the expression ἄρχων τῆς Μικρὰς Φρυγίας must have been substituted in the original account by a writer soon after 535, for the name Μικρὰ did not permanently establish itself, and can have suggested itself only to one writing under Justinian, and this writer of the sixth century must have been used by Suidas or by his authority.

Besides the case with which my theory explains both the appearance and the disappearance of the name Little Phrygia, I have therefore made it probable that two writers of the fourth century used the name. I now come to the original point in dispute—the date at which the legend of Saint Aberkios was composed. I first argued that it was composed
shortly before A.D. 400. M. Duchesne prefers the sixth century or later.

My argument rested on the use of the term Little Phrygia, which seemed to me, and still seems, conclusive. I shall, however, give further evidence which leads me to the same view.

To discuss this question with authority, one ought to have studied the lives of the various Saints of Asia Minor. This investigation, when some one is found to undertake it, will repay the toil. Of those which I have hastily read over, a certain number, distinguished by local knowledge and multitude of details, make on me the impression of having been composed not later than the fifth century. Among these I would include the tale of Aberkios, the tale of Trophimus, Sabbatius, and Dorymedon, the tale of Ariadne of Prymnessos (Sept. 17th), the tale of Therapon (May 27th), Hypatius (June 17th: this dates about 450), &c. These were written by natives of Phrygia, familiar with the country and obviously ignorant of other countries, and they abound in details which throw light on the state of the country at the time. About the year 400 there took place a very decided literary movement in central Phrygia, marked by such names as Metrophanes of Encarpia, and by a Christian literature, of which only a few miserable remains have come down to us. The state of manners and of government in the martyr-romances is older than Justinian, e.g. the Asian Dioecesis is administered by a vicarius, whereas Justinian in 535 abolished the vicarius.

One point in these romances is of special interest: when they were composed, the pagan religion was not eradicated, and they preserve to us some curious information: e.g. a feast of Artemis called Κάλαθος was practised in Bithynia (Act. Sanct., June 17th, p. 343).

1 In giving the limits 363 and 385 A.D. (though I used the dates only approximately) I made my view seem too hard and fast: the latest date at which the tale was first reduced to writing is the time when Saintatis became the universally used term, and we can hardly place this earlier than the beginning of the fifth century.

2 Mere excerpts of the stories of Ariadne and Therapon are given in the Acta Sanctorum: if any MS. can be found containing their complete biography, it will be topographically very valuable.

3 Acta SS. Troph., Sabb., &c., where also the governor resident at Syrmium has not the rank of consularius, which he had acquired some time before Justinian.
Further, the date when the term 'Little Phrygia' came into use can be still more narrowly defined. About 385–95 Theodosius disjoined a large district from Phrygia, and used it to form a new province, Galatia Secunda (see LXXIV.). Phrygia Secunda, already less important and wealthy, now became also smaller, than Phrygia Prima.

I must advert to one other argument, used by M. Duchesne: he thinks that the use of \( \Sigma \alpha \lambda \omega \nu \tau \alpha \pi \alpha \) for \( \mu \epsilon \kappa \rho \alpha \) in one MS. disproves my theory (suffit pour écarter le système proposé par le jeune savant anglais). But I cannot see why the substitution of the term which became practically universal soon after 400, in all books known to us, for the term which was very rare, and which on my theory was disused about 400, tells in any way against my theory; such a process is on my theory the most natural thing in the world of copyists.

One other objection to my theory, raised by myself in this Journal, 1883, p. 425, remains. I there argued that the text of the epitaph was transcribed by the writer after the original inscription was defaced in one line, that this defacement was clearly intentional, and must have been done by some orthodox partisan who fancied that the line favoured heresy. I suggested the Paulician heresy as the one which led to this orthodox Vandalism; but Bishop Lightfoot in his work on Ignatius and Polycarp considers that heresies prevalent before 400 were quite sufficient to produce the same result, and it is moreover probable that the words were erased while the Saint was still remembered in the country, and while people still thought the stone an important religious monument. I still adhere to all that I said 1883, p. 425, except the suggestion about Paulicianism.

XXIX.—The Phrygian Pentapolis. This district may be noted as a typical example of the obscurity in which the topography of Phrygia was involved before the work of the Asia Minor Exploration Fund began. Of the five cities whose number caused the name, Eucarpia gave rise to frequent conjectures, none of which even approximated to the true situation. Of Brunos M. Waddington remarks that it does not appear to be mentioned except in Hierocles. Of Otros the same might be said. Hierapolis had been so entirely forgotten that it was confused with Hierapolis of the Lycus valley, and its bishops.

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and its coins referred to the better known city; ¹ Kiepert however observed the distinction and placed the second Hierapolis far away to the north, near Afion Kara Hissar, which led him also to suggest situations for Stectorion and Otrous in the same neighbourhood. The name Pentapolis had not been observed, the five cities had not been connected together, and no one of them had even by conjecture been placed in the valley of Sandykli where they were all situated. Hamilton proposed (and Kiepert accepts the hypothesis), to place Euphorbium in the valley of Sandykli (see LIII.).

The name Pentapolis is given in the following signature at Concil. Constantinop. A.D. 553 (Labbe, p. 585 [223]).² Paulus misericordia Dei episcopus sanctae ecclesiae Stectorii viviatis Pentapoliticae regionis Phrygiae Salutaris provinciae.

In one other passage (Nicol. Chon., 162) the Phrygian Pentapolis is referred to. About the year 1158 there was a war between Manuel and the Seljuk Turks under Kilij Arslan, and Manuel invaded the Pentapolis (τοῖς περὶ τὴν Πεντάπολιν ἐπιτίθεται). Cinnamus describes this war more fully: he says that Manuel advanced by way of Philadelphia, but the rest of his vague description conveys no note of locality except χώρον των Σαράπων Μύλωνος (Cinnam. 196). The astonishment of the Turks that a small Byzantine army should invade the district is vividly described by Cinnamus.

The order in Hierocles shows that the five cities are Eukarpia, Hieropolis, Otrous, Brouzos, and Stectorium. About these cities no trustworthy information existed until 1882, when I published in the Bulletin de Correspondance Hellénique a paper, 'Trois Villes Phrygiennes,' in which I showed that Brouzos was situated at Kara Sandykli, that Hieropolis must be a city of the same valley and probably Otrous also, and suggested that Eukarpia was to be sought in the country immediately north-east, and Stectorion south, of the Sandykli valley. In 1883 I visited the Sandykli Ova twice, first along with Mr. J. R. S. Sterrett in June, and again in October alone, in order to fill up some gaps in the

¹ Forbiger, Alte Geogr., does distinguish the two, but in the same page he makes three remarks about the lesser city which are true only of the greater.
² My quotations from the Act. Concil. are made from lists and notes, some written in Athens, some in Oxford (Mansi), some in Aberdeen: the paging varies according to three different editions. To reduce it to uniformity would necessitate weeks of toil, from which I shrink.
evidence. I had previously spent two days in the valley in November 1881, and again in 1887 I spent four days; the last of these visits produced no new evidence.

The rich valley of Sandykli, in which the five cities were situated, lies on the upper waters of the Glaukos, a tributary of the Maeander. Sandykli is now the seat of a Kaimakam, in the Sanjak of Kara Hissar: it is a town of mediæval growth, placed, for convenience of water supply, on the higher eastern side of the valley, whereas the ancient cities all lay in the low rich land on the west side.

XXX.—EUKARPIA. No direct evidence has yet been discovered about this city; but after placing the other four cities on well-marked sites in the valley, there remains near Ille Mesjid one other ancient site, evidently the most important of all, as it possesses a small theatre, and the fifth city of the Pentapolis must be placed here. Confirmative evidence is obtained from the line of the Roman road. In the Peutinger Table Eukarpia is placed on the road from the north to Apameia between Konna and Eumeneia. Geographical possibility leaves no doubt about the line of this road south of Konna:¹ Eukarpia must lie in the Sandykli valley, and no other site can be found on the road. The accompanying map shows that the necessary lines of the Roman roads here are confused in the Peutinger Table, the direct road from Eukarpia to Apameia being mixed with the road from Eukarpia by Eumeneia to Apameia.

XXXI.—HIEROPOLIS was situated beside Kotch Hissar: the ruins are still considerable. On the north side there are remains of walls, built of large blocks of stone, probably of the original temple which formed the religious centre of the valley. This temple, if temple it be, is the only one I have seen in Asia Minor which appears to be older than the Graeco-Roman epoch: some excavation would be required before its character can be determined.

The evidence for the exact situation of Hieropolis lies entirely in the tale of Saint Aberkios ² and the relation of the city to the hot springs: they are about two miles south of Kotch Hissar, and are still a great medicinal resort. Kiepert acutely argued

¹ To determine this was one of the first objects which Mr. Sterrett and I proposed to ourselves in our exploration of 1882.
² J. H. S. 1882.
from the same that the town must have been situated beside some natural phenomenon, and conjectured that the site was at the hot-springs now called Gejek Hamam, about eight miles north-east of Afion Kara Hissar.

Hieropolis must undoubtedly have been originally the chief place in the valley: the population dwelt scattered over the whole country, the priests of the central hieron ruled them, and around the hieron grew a town, Hieropolis: though no express evidence of this period is preserved, yet the analogy of other districts is convincing. Hence, according to Ptolemy (quoted LXV) the population of the whole valley were called 'Ieropolitai. Another evidence that the name Hieropolis (or, as the Greeks preferred, 'Ierà Polèis) was extended over the whole valley lies in a passage of Strabo hitherto not understood (p. 374): τά μέταλλα τῆς ποικιλῆς λίθου τῆς Σκυρίας καθάπερ τῆς Καρυστίας καὶ τῆς Δεσποτίας (?) καὶ τῆς Συμμαχίας 'Ieropolitēs. Meineke would expunge the last word, but such an alteration cannot be accepted. ΔΕΥΚΑΛΛΙΑΣ must be corrected ΔΟΚΙΜΑΙΟΥ, and Συμμαχίας is perhaps to be explained as a gloss on Δοκιμαίου, which was also called Synnadie marble. Hieropolitic marble was perhaps found in the almost unknown mountains between Hieropolis and Synnada: the other Phrygian city, Hieropolis on the Lycus, is not likely to be meant, as marble in that neighbourhood could hardly have escaped attention in modern times. It is also possible that Strabo used the expression Συμμαχίας 'Ieropolitēs to specify the marble accurately. I shall show below (XXXVI.) that Synnada was the central office for managing the Phrygian marble trade.

These references to Hieropolis, and the important remains of the city, make it difficult to accept the conclusion that it alone of the five cities struck no coins. I have bought in the neighbouring villages three coins, all bearing the legend ΙΕΡΟΠΟΛΑΕΙΤΩΝ, and all of the third century: besides these, I saw or bought in the neighbourhood coins of Eukarpia, Otrous, Stctorion, and Brouzos, also of Metropolis Phrygiae, of Synnada, of Eumeneia, of Apameia, and only one of Laodiceia. This statement shows how improbable it is that three coins of Hieropolis

1 The first corruption was ΔΕΥΚΑΛΛΙΑΣ, and the gender was corrected: on the form Δοκιμαίου.

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ad Lycum, all bearing the very rare form of the name as Hieropolis, should have been found beside the site of this other Hieropolis. The type on one of these coins moreover is, as M. Waddington informed me, identical with that of a coin of Brouzos in his collection. This fact is conclusive. The rule, then, seems clear: coins of the third century, **IΕΡΟΠΟΛΕΙΤΩΝ**, are to be attributed to the city of the Pentapolis. There are also some early coins with the same legend: these belong to Hierapolis *ad Lycum*. Where Greek language and civilization had fully established itself, the name is *Iera Polis*: the name in central Phrygia, in Cappadocia, and in Syria is *Ieropolis*. Hierapolis on the Lycus fell entirely under Greek influence in the first century of the Empire.

XXXII.—**STEKTORION**. The site of this town is fixed at Emir Hissar by the passage in Pausanias (x. 27. 1): τοῦτον [ἐκ Μυγδόνος] μνημά τε ἑπιφανεῖς ἐν ὅροις: πεποίηται Φρυγον Στεκτορινον. About a mile north-east of the village is a row of tumuli on a ridge. One of them is very large, and is a conspicuous object in the view from most parts of the valley. I suppose that this is the tomb of Mygdon. The actual site of the city is at the village Emir Hissar, and the acropolis is on a little hill on the north side: the walls can be traced in the greater part of their circuit. The ruins of the city have suffered severely since Hamilton (ii. p. 169) visited them, when they were so perfect that a plan of the whole town might have been made.

XXXIII.—Otrous. It seems hardly credible that three distinct cities and bishoprics should have existed so close together as Emir Hissar, Tchor Hissar, and Kotch Hissar, but the remains at all three places prove the existence of cities of which that at Tchor Hissar—at present a village of one or two houses only—was the smallest. The name Otrous is appropriated to this site by the following inscription, on a large basis in the cemetery at Tchor Hissar, which I copied in October, 1883:

**ΑΛΕΞΑΝΔΡΟΝΜΑΚΕΔΟΝΑ ΚΤΙΣΤΗΝΤΗΣΠΟΛΕΩΣ**

It is impossible to interpret this inscription as raised under the Empire to commemorate a patriotic fiction that Alexander the Great had founded the city: the Macedonian conqueror
would not have been styled simply Alexander the Macedonian. There can be little doubt that this Alexander is the same who is mentioned on coins of Otrous about 200—215 A.D., with the legend:

\[ \text{ΑΛΕΞΑΝΔΡΟΣ ΑΣΙΑΡΧΗΣ ΑΝΕΘΚΕΝ ΟΤΡΟΘΝΩΝ.} \]

Alexander was a wealthy native, who filled the high-priesthood of Asia, and brought his native city into the knowledge of the world. He probably contributed the expense of striking the first coinage of Otrous, thus marking its claim to be a city, and was therefore honoured with the title "Founder" in this inscription. The epithet Μακεδόνα is remarkable: it bears witness, perhaps, to an attempt to conciliate a pedigree for Alexander. The anxiety of Anatolian cities to connect themselves with ancient Greek history or legend is attested by many examples: many Macedonian colonies had been planted by the early Diadochi in Phrygia, e.g. at Peltae, Dokimion, Kadoi, &c. It was therefore intended to flatter Alexander by representing him as of the true European lineage.

The proper form of the name is undoubtedly "ΟΤΡΟΘΟΣ, whence the adjective ΟΤΡΟΘΩΝ: the town is named after the Phrygian hero Otreus, in whom G. Curtius long ago recognized the Greek hero Atreus (\textit{Griech. Etymol.}, ii. p. 203). Otreus and Mygdon were the Phrygian chiefs who fought against the Amazons on the banks of the Sangarios (\textit{Iliad} iii. 186), and it is certainly remarkable to find "ΟΤΡΟΘΟΣ, the city of Otreus, and Sectarion, the city where Mygdon was buried (Pausan. x. 27, 1), side by side in this valley. Otreus was known also in Mysia (Strab. p. 566) at Otria ("ΟΤΡΟΘΙΑ). The coinage of Sectarion and Otrous also bears witness to the survival of ancient Phrygian heroic legend in the valley: in both places a remarkable type occurs: \(^3\) (1) at Sectarion, "Héros casqué et cuirassé allant à gauche en retournant la tête et posant le pied droit sur une prune de navire: de la main droite il brandit une arme et de la gauche

\[^3\text{Compare the account of the coinage of Peltae, given in my 'Antiquities of Southern Phrygia and the Border Lands,' which will shortly appear in the American Journal of Archaeology.}\]
\[^3\text{Plut. Lucull, has 'Oρθων, where ω is probably a misspelling (common among late scribes) of ο, so that the word ought to be 'Ορθων.}\]
\[^3\text{Ελαιός 'ανθων 'Ορθων εκδώσα, Strab. p. 596.}\]
\[^3\text{Imhoof-Blumer, \textit{Mona. Gr.}, p. 412: Μιονέτ κ.ν. Οτροσ.}\]
il s'abrite de son bouclier; " (2) at Otroua, "Héros se retournant, le pied droit sur une proue de vaisseau, la main droite levée, et tenant dans la gauche la haste." Imhoof-Blumer and Head suggest the name Mygdon for this hero, but it appears to me that the name must be given according to a coin of Otroua, representing Aeneas armed bearing Anchises on his shoulders and leading by the hand the young Ascanios, towards whom he turns his head. The interpretation of the last coin is certain, and hence in the other we are not justified in seeking an otherwise unknown native legend, but we must find the Greek literary legend of Aeneas leaving Troy: the love of the Anatolian cities for introducing Greek legend, and the evident contempt of the Phrygians and Lydians for native legend, have been noted by me frequently. We see, then, in this district a cultus of Otroua, Aeneas and Ascanios, essentially the same as that implied by Strabo (p. 566) at the lake Ascania.

An inscription which I found in the mosque at Kelendres must be left in the same doubt as when I first published it 1: [Αὐτόκρατορα [Καλεσσα] Λ. Σεπτίμιον Σεουήρον Περτίμακα [Σεξβαστά] ἡ βουλή καὶ ὁ δόμος Ὁ τρόμον ὅν (ὁ [Βρουζηρί]) ἐπιμεληθέντων τῆς [Ἀ]ναστάσεως ἡ Ἑμορρόενος καὶ Εὐνοαῖ[χια] τοῦ καὶ [. . . . .]μετανο[ἀρχον]των, but the former restoration suits the space much better.

XXXIV. Βρούζος.—The name is fixed at Kara Sandykli by the following text on a basis standing in front of the mosque (Ramsay, 1881): Λ. Σεπτίμιον Σεουήρον . . . . . ἡ Βρουζη[ρί] πόλεις· τῆς ἀνάστασιν ποιησάμενων τῶν περὶ Ἀπελλά[η]ν β' τοῦ Λουκίου ἀρχοντῶν. The inscription originally ended thus, but the other archons apparently desired to have their names recorded, and a new hand added καὶ Σκε[τί]μωνος β' καὶ Πολίωνος καὶ Απολάιων Πάπου,2 showing that there were four archons at Bruzios. The name, according to Fick's canon, is for Brouvos, which is perhaps a formation from Φρών-ες through Φρούνος.

An easy araba road runs from Akmonia up the Ahat Keui

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1 Trois Villas Phrygiennes, p. 517: "Ο' τρόμος" still seems to me most probable, on account of the small space remaining in the line to receive the missing letters.

2 Two other inscriptions of Bruzios are published in my Trois Villas Phrygiennes. One contains the remarkable expressions ἐνορμοῦσα δὲ τὸ μέγατον τοῦ θέου καὶ τοῦ καταχωρίου χαίματα, and ὁ τον ἐγνῶσαν ὁμοί ἐστιν ὑπὸ μόλις αὐτοῦ, ὅτι ἤλθεν τοῦ ἔλεγχου.
water, and down the Aram Tchali to the Pentapolis. That an imperial Roman road such as those of the Peutinger Table existed along this track is not probable; but the remarkable type on coins of Akmonia and Brouzos, Zeus slaying two giants, bears witness to intercourse between the two cities.  

In the rest of Phrygia Salutaris, it is not convenient to follow the order of Hierocles. There still remain some serious difficulties in the topography, and it is impossible to face these until we have first placed those about which definite evidence remains. After placing the cities whose situation is certain, we narrow the question about the rest.

XXXV.—SYNNADA. The site was first proved by M. Perrot in the Revue Archéologique, 1876, from inscriptions copied in the town of Tchifut Cassaba ("Jews’ Market") by M. Choisy. All previous conjectures had been far wrong. I need not repeat what M. Perrot has there stated as to the history of Synnada.

Study of the geography of the district shows that Synnada lies off the direct line of the great eastern highway: the easy road runs straight from Metropolis to Lysias, while the detour by Synnada leads over a decidedly more difficult country. Hence Synnada is omitted by Artemidorus and Strabo (p. 623) in the sketch of the great highway.

The Romans, who made Synnada the central city of a diocesis, introduced it also, against the nature of the country, into their road-system. No straight road is possible from Apameia to Synnada, or from Metropolis to Synnada: only a difficult mountain-path leads from Metropolis to Atlit Hissar. The main highway to the east has a singularly easy route through a mountainous country, by Metropolis, Euphorbium, Kinnaborion, and Lysias: it will some day be the line of a railway.

For a short time during the first century before Christ, when the pirates made the voyage along the south coast of Asia Minor unsafe, the Roman governors of Cilicia landed at Ephesus and made the journey along the eastern highway to Tarsos. They were thus obliged to pass through Laodicea and Apameia, and not far from Synnada: it was therefore arranged that they should hold the conventus of Kibyra, Apameia, and Synnada (to

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1 See Imhoof-Blumer, Zeitsh. f. Numism. 1885, and Waddington, Voyage Numismatique. These mountains, over which an easy road passes west and east, are impassable north to south.
which we may safely add Philomelion? as they passed, and that
the Kibyrratic conventus should assemble in Laodiceia, which
became henceforth the chief seat of that dioecesis.

Strabo (p. 577) says the plain of Synnada: Σύνναδα δ’ ἐστὶν
οὐ μεγάλη πάλις· πρόκειται δ’ αὐτῆς ἐκλιώφυτον πεδίον ὅσον
ἐξέχειτα σταδίων. There can be no doubt that the statement
about olives was never true. Olives can never have been cul-
tivated in the high plain of Synnada (3,400 feet above sea-level).
Olives at the present day are cultivated for commercial purposes
only in the lower Maeander valley: even in the Lycus valley
they are said not to flourish, but above this they are almost un-
known. Probably Strabo’s text should be corrected to [ἐμπ]
λιώφυτον: his general accuracy in regard to Asia Minor leaves
me no hesitation in dismissing the idea that he made an error in
such a point.

XXXVI.—DOKIMION. The site is assured by the proximity of
the Dokimian marble quarries, which lie beside the junction of
the two streams flowing past Seidilhar and Itchja Karhissar,
about two miles from each. Texier and Hamilton have both
placed Dokimion correctly at Itchja Karhissar.

I have discarded the common view derived from the appear-
ance of the roads in Tab. Pent., that a Roman road ran from
Dorylaion and Nakoleia by Dokimion and Synnada to Apameia.
Such a road can hardly have existed, owing to natural difficul-
ties between Nakoleia and Dokimion, and is certainly not wanted
alongside of the other road from Nakoleia by Konna to Apameia.
The Peut. Tab. really gives two roads—Dorylaion-Amorion and
Synnada-Dokimion-Amorion, which, in the distorted represen-
tation of the country, look like a single road.

The administration of the marble quarries of Dokimion, which
belonged to the emperors, is a difficult subject. I have elsewhere?
suggested that the name Synnadic marble, by which Dokimian
marble was known to the Romans, must have arisen because the
central office for administering the Phrygian marbles was situated
at Synnada, and that communications about the marbles passed
between Rome and Synnada. Western peoples ordered the
Phrygian marble from Synnada and called it Synnadic marble.

1 Marquardt is not quite certain whether Philomelion was the seat of a
centum. 2 Inscriptions Inédites de Marbres Phrygiens, in Mém. de l’Arch. de
L’Emp., Rome, 1882.
The procurator marmorum, a freedman of the emperor, resided at Synnada, and a subordinate office—that of the actual contractor for the works, or of the officials charged with the cutting (caesura)—existed at the quarries themselves. In the time of M. Aurelius we learn of procurators of Phrygia, imperial freedmen, also probably resident at Synnada. It is possible that the latter belong to a reorganization of the entire fiscus in Phrygia, which placed the administration of all imperial revenues, including the marbles, the estates, and other sources, in one central office. This is of course a mere hypothesis, propounded to guide future study towards its proof or disproof: according to the hypothesis the procuratores marmorum were superseded by procuratores Phrygiae about A.D. 160. The following procurators are known:


2. Irenaeus Aug. lib. procurator, on two blocks of Synadic marble at Rome, date A.D. 137 (Bruzza, Annali, 1870, No. 258—9).


5. M. Aurelius Aug. lib. Crescens, procurator Phrygiae, known by a Greek inscription of Eukarpia (C.I.G., 3888, where it is falsely ascribed to Eumeneia).

The subordinate office at Dokimion is implied in the following quarry-marks on blocks of marble found there:

OFFicina ? PELAgii A.D. 145 (Eph. Epigr.) No. 114
OFFicina ? [PELAGii] A.D. 146 " No. 115
OFFicina ? PELAgii A.D. 146 " No. 1381
OFFicina ? ASIATici A.D. 147 " No. 116 & 1376
OFFicina ? ASIATICi A.D. 164 " No. 118
CAESura DOMitii ? A.D. 164 " No. 118

With regard to the quarries, we find Brachium SECundum, Brachium TERTium, Brachium QVARTum.
The symbol **REPR** in five inscriptions, which I interpreted as **repr(odatum)** [not *sine aliqua specie veri, Momms.], is perhaps **REP**, badly formed and badly spelt, for B. Tert.: quarry-marks are singularly rudely and even falsely scratched on the blocks.

The marble quarries of Dokimion were still rich in a.d. 414 (Cod. Theodos., xi. 28, 9).

The distance (**xxxii.**) on the Peutinger Table between Dokimion and Synnada is true if we assume it as the sum of the distances Dokimion-Prymnnessos (**xvii.**) and Prymnnessos-Synnada (**xv.**). The accompanying map shows the line of the road by which the vast blocks of Dokimion marble (Strabo, p. 577) were carried to the sea. This road does not touch the town of Synnada, but passes through its territory.

In the later Byzantine time Dokimion was separated from Phrygia Salutaris, at the formation of a new ecclesiastical division under Amorion as metropolis. This was perhaps coincident with the formation of the Khonai metropolitan district, though the fact is not recorded. This suspicion is roused by the following facts:—(1) The only reference to the advanced dignity of Khonai: [Φώτιος] ἀποστέλλει Θεόφιλον ἐπίσκοπον [read ἀρχιεπίσκοπον] τοῦ 'Ἀμορίου καὶ Σαμωνῆλ ἐπίσκοπον ἄχρι εἰκόνι τῶν Χαλκίων ὑπὸ Λαοδεκανία τυχόνσατα ἄρχι-

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*About 450 a.d. or soon after.*
Such a contradiction among the Notitiae points to a change in the middle of the ninth century, if we could feel any confidence that it was entered immediately in the lists. (3) In Concil. Nicaen. II., A.D. 787, Amorion is ranked as autokephalos, coming at the very end of the list of superior bishops, and just before the list of ordinary bishops begins. It had therefore been already raised to independent ecclesiastical rank, whereas in 692 it ranks as an ordinary bishopric subject to Pessinus. But even in 787 it is only autokephalos, not a metropolis: Dokimion, Klaneos, Philomelion appear in their proper provinces. At last, in the Council of 879, it appears as a metropolis, with Pissia dependent on it.

This Amorian dioecesis is a well-marked district, within which we must not look for any of the other Phrygian bishoprics, and the order in Hierocles proves that the names Клηρος Ορινης, Клηρος Πολιτικης, Δεβαλακια, Άυσις, are to be sought south of this district, towards Synnada and the Pisidian frontier. The importance of this inference will appear below.

XXXVII.—PRYMNESOS. The site of this city was long sought in vain. Franz and Kiepert placed it at Seidi Ghazi on the evidence of an inscription found there, engraved on a huge block of marble by the Prymnesian people. In my paper, "Prymnnessos and Metropolis," I argued, from a false interpretation of the following inscription, that Prymnnessos was in the valley of Bayat: [Imp. Caesari L. Septimio, &c.] a Prymnesso 111Γ. In the first symbol of the number the engraver has distinctly cut ι, but ι: this, combined with the blurred surface, made me understand [Μ]11Γ, and look for Prymnnessos thirteen miles away. In reality this milestone is the third from Prymnnessos, and just three miles south of the bridge in which it is now built are the ruins of a city which was important enough to possess a small theatre. The ruins are situated beside the village of Seulun: the main road from Aphiom Kasa Hissar to Tchail and Ak Sheher passes through them, and it is almost incomprehensible how they escaped notice till October, 1883. This road is one of the most important routes in the country, and even at the present day an observant eye detects the signs of an ancient city on the actual road, though the theatre is not in sight from the road. After discovering the city, and recognizing at once that it must

1 C. L. G., 3818. 2 Eph. Epigr., 176 and 1466.
be Prymnessos, I went to verify the milestone quoted above, and
saw the true reading.

XXXVIII.— **Kone, Konna** was situated, according to the
Pentinger Table, between Nakoleia and Eukarpia, on the road
leading from Dorylaion to Apameia. There can be no doubt as
to the course of the road from Dorylaion to Apameia. It ascends
the river Parthenios to its source, descends a tributary of the
Adjji Su, and passes by Kidyessos into the Pentapolis. Between
Nakoleia and Kidyessos it passes two ancient sites—the first at
Kumbet, the second near Beuyeuk Tchorgia. To determine
which of these is Konna, we have to look at the Byzantine
lists.

XXXIX.— **Metropolis** is mentioned by Hierocles between
Dokimion and Meros. The *Notitiæ* do not contain the name,
but three of them mention Κόινη ἐπὶ Δημητριοντύλεως.
Demetriopolis is the "city of Saint Demetrios." It is well
known that the goddess Demeter was often transformed into
the Saint Demetrios, and in this case obviously the Meter
Goddess has suffered the same transformation: Metropolis and
Demetriopolis are the same place.

Kone and Metropolis were therefore situated near each other,
and were united under the charge of a single bishop. The order
of Hierocles here is important: he enumerates Polybotos, Dokimion,
Metropolis in a line going westward, and then turns north
to Meros and Nakoleia.

XL.— **Ambason** is mentioned by Steph. Byz., *Αμβασον,
Μητρόπολις τοὺς Φρυγάς*. It is probably identical with a place
'Αμπού, mentioned on the road leading from Iconium past
Afiom Kara Hisar towards Constantinople by Anna Comnena
in her account (Book xv.) of her father’s expedition against
Iconium.

Alexius Comnenus, hard pressed by the Seljuk army in the plain
south of Polybotos, avoided the road *via* Dorylaion by which he
had advanced towards Iconium, and took the road πρὸς 'Αμπού.4
This latter road must obviously be the alternative route to Con-
stantinople by way of Kotialion, and the name *Αμβασον* or
'Αμπού appears to be still preserved as Ambanaz, a village on

4 It is remarkable that the historian
specifies the road by such an unimpor-
tant name as 'Αμπού, when well-known
 cities existed on this well-known and
 frequently used road.
the road in question, and situated in the same valley with Tchorgia. Ambason (i.e. Metropolis) and Kone must therefore lie in the valley north of Atiom Kara Hissar.

Stephanus, in the entry quoted above, need not necessarily be understood as implying that Ambason and Metropolis are two names for one town. He is probably quoting from a statement (such as we often find in Byzantine documents\(^1\), "Αμβασον ἡ νῦν Μητρόπολις"), which does not imply that the two names denoted exactly the same place. Accordingly Kone, Metropolis, Ambason, were three small towns in the same neighbourhood.

It is, I think, possible to go further and specify the exact situation of Kone and of Metropolis, as we have done for Ambason. The remains of Byzantine life, and especially the rock-cut churches, at the village Ayaz Inn ("Caves of Hoar Frost"), mark it as a place of importance in Christian times on the other hand, the remains of Roman life are unknown at Ayaz Inn, but are found about Tchorgia. Kone was the more important place in the peaceful Roman time; it lies in the open plain near Tchorgia. Metropolis became more important when the country was subject to the inroads of Sassanide and of Saracens; it lies in the hills at Ayaz Inn. The process whereby typical Roman sites were gradually abandoned in favour of safer sites in secluded positions is one to which I have frequently to call attention.

This account of Metropolis is sufficient to prove that no coins can be attributed to it (see below, LXXXVII.). Coins of Konna might, however, be expected: their absence suggests that it was, under the Empire, not autonomous but subject to Prymnessos (see LXVI.). The coins of Prymnessos bear the head and name of ΒΑΣΙΛΕΥΣ ΜΙΔΑΣ, which refers to the remarkable series of early Phrygian monuments close to the site of Metropolis.

XLII—ACROENOS. This name occurs with the variants Acronios, Acroinos, Acrounos.\(^4\) I have in an old paper given in detail the evidence which proves that the impregnable castle of Kara Hissar was the fortress Acroenos, so important in the

1 e.g. Κολεσσαλ νυν Χωρον: Kolossal and Khamai are two different cities, near each other; the latter in late time supplanted the former.
2 Αρχιγενᾶ, strictly, is an adjective, and occurs as such in the Teirmian inscriptions: cp. Ορχεσία from Ορχέσις. The name refers to the remarkable rock (Greek ἄσπει).
Byzantine wars, and need not here repeat it, as it involves a study of two different campaigns—in 739 and 1117. The earliest reference to Acroenos is in A.D. 716, but it must have existed as a fortress before that time. As soon as foreign invasion began to sweep over the country, the situation of Acroenos, on a column of volcanic rock rising sheer out of the plain to a height of nine hundred feet, must have made it a tower of strength for the country round.

XLIII. — Nicopolis is mentioned in Notitiae VII., VIII., IX., and I. I have (loc.) shown that this is probably the name given to the castle of Acroenos in commemoration of the great victory of 739, a turning-point in the struggle against the Arabs. This Greek name, like many others of the kind, gave place to the native name in later times: in the last Notitiae III., X., XIII., we find no Nicopolis, but Acroenos. When this fortress first became a city and bishopric, it was put at the end of the list with Kone and Skordapia, which are in the same district; but as it must have steadily grown in importance, till it is now one of the chief towns of Anatolia, we find it in the late lists placed fourth in order, immediately before the neighbouring city Prymnnessos. In these later lists I feel certain that the correct entry would be ὦ Ἀκροηνοῦ ἦτοι Πρυμνησσοῦ. As Acroenos flourished, Prymnnessos must necessarily decay; and there are various examples of the retention of a bishopric in the ecclesiastical lists after its place had been taken by another city. Thus Perga remains after Attalia had become the first city of Pamphylia and seat of the archbishop; and Pessinus was merged in Justinianopolis (Sivri Hisar).

XLIII. — Paroreios Phrygia. The region so named has never yet been accurately specified. Strabo's language (p. 576) describes the long valley which extends along the northern side of the Sultan Dagh (ὁρεών οία διά χώρα αὐτὸ τῆς ἀνατολῆς ἐκτεινομένη ἐπὶ δύσει). Paroreios extends from Tchai (Holmoi)

1 *Prymnnessos and Metropolis,* in Mittheil. Athen., 1882. In this, my first attempt at reasoning on Phrygian topography, with only a hurried glance at the district to work on, and encumbered by the traditional misconception as to the road from Nakoieia to Synamis. I am pleased to be able to quote the discussion of the site of Acroenos as conclusive, and to confirm by fresh reasons the situation assigned to Augustopolis.

2 See my paper *Antiq. of S. Phrygia and the Border Lands.*

3 As I shall prove in a forthcoming study of Galatia.
to Ilghin (Tyriaion); it stretches north-west to south-east between Sultan Dagh and Emir Dagh.

Strabo (p. 576) gives a list of the districts and cities of Phrygia Magna; he uses this term in the ancient sense, as distinguished from Phrygia Epiktetos and Phrygia Hellespontiaca, not in the later Byzantine sense (see XXVIII.). Phrygia Magna is divided into (1) Paroreios Phrygia; (2) Phrygia πρὸς Πισίδια, including Antioch of Pisidia, Limnai; and much of Ptolemy's Φρυγια Πισίδια; (3) τὰ περὶ Ἀμόρμων καὶ Ἀκρόνειαν καὶ Σύνναια, Central Phrygia in our conception, but Strabo includes all Northern Phrygia in Epiktetos or in Mysia; (4) Ἀπάρεια ἡ Κιβωτός λεγομένη καὶ Δικαίεια: περικείται δὲ ταύταις [ἀλλὰ τε] Πολίσματα καὶ Ἀφροδείας, Κολοσσαῖα Θεμιστών Σαυρίων Μητρόπολες Ἀπολλωνίας, ἐτὶ δὲ ἀπωτέρων τοῦτων Πέλται Τάβαι Εὐκαρπία Λυσίας; this group includes the southern and south-western part of Phrygia, with which Strabo included the plain of Tabae.²

This entire list is clear and well arranged, if we remember that Blaucondos is reckoned to Lydia (not, with the numismatists, to Phrygia), that Trajanopolis and Temenothyrail belong to Strabo's Maonia, and that Kadoi, Ancyra, and Synnais belong to his Mysia. One correction of the text, however, has been required, ΑΚΜΟΝΕΙΑΝ for ΕΥΜΕΝΕΙΑΝ; the latter word disturbs the order, and renders unintelligible the whole list. No writer could place Peltae and Eukarpia in one district, Eumeneia in another.

It shows the obscurity of Phrygian topography that Paroreios, a district which is so clearly marked by nature and by ancient writers, should never yet have been correctly defined. Its chief cities are Polybotos, Julia, Philomelin,³ Hadrianopolis, and Tyriaion; it extended, according to Strabo, from Holmoi (Tebai) to Tyriaion.

XLIV.—POLYBOTOS. The accusative Πολυβωτον is still in use, as Leake observed, under the form Bolowudum, the name of an important town, the seat of a kaimakam, on the horse-road

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1 The insertion is mine.
2 Yet in 576, using a different authority, Artemidorus, he places Tabae in Pisidia. Tabae is perhaps corrupt in the passage in the text above.
3 ἐατὰ τοῖς Ἔκατρης (Φρυγιά) ἐατὶ καὶ ἡ Παροβούτης Φρυγιά, περὶ ἧν τὸ Φιλομένιον, Εὐσαθ, ad Dionys. Periag. 816.
from Constantinople by Eski Sheber to Konia; this road was one of the most important in Asia Minor from the foundation of Constantinople till steamships recently superseded land roads as the means of communication between the capital and the south coast of Syria and Cyprus. Before Constantinople was founded, Polybotes lay off the main road and was an unimportant place, while Julia, in the same plain further south, was the chief city.

XLV.—JULIA. This city was situated between Philomelion and Synnada, and it struck numerous coins from Tiberius to Valerian. The distance from Philomelion is given in the Table as xxxv. miles, and from Synnada as xxxii.; one or other of these numbers must be wrong, as the total is too great. Kiepert places Julia at Tchai, and this cannot be far wrong. I should however look for a site nearer Sakli, correcting the distance from Philomelion to xxiv., and reading the whole road Philomelion xxiv. Julia xii. Lysias xxiii. Synnada xxviii. Metropolis xxviii. Apameia. My reasons are: (1) some ancient city must have existed in the wide and fine plain between the lakes Eber Göl and Ak Sheher Göl; (2) Sakli is an important market town, and the seat of a mudir; (3) Sakli is on a road which was important both in modern times and under the Roman Empire; (4) the modern boundary between the vilayets of Konia and Brusa lies south of Sakli; it is probable that the boundary has descended from Byzantine time, and that it was the boundary between Salutaris and Pisidia; (5) Sakli is in Paroreios, and Julia-Ipso is one of the few cities which may have been in Paroreios; (6) Tchai is more difficult to reconcile with the Peutinger Table’s numbers.

XLVI.—Ipso was the scene of the decisive battle fought in 301 B.C. by Antigonus against Seleucus and Lysimachus. Antigonus had wintered at Synnada; in the spring he marched eastwards with the view of preventing a junction between the forces of his two antagonists. Seleucus, coming from Syria, and Lysimachus, coming from the Hellespont, naturally met in the plain that stretches between Sakli and Bolwadun.

1 Synnada to Tchai 9 hrs.; Tchai to Philomelion (Ak Sheher) 9 hrs.

* These provinces disappeared; politically speaking, long before the Turkish power began; but ecclesiastically, they lived as long as the Church organization lived.
Ipsos is never mentioned under the Roman Empire, but is known under the Greek kings and as a Byzantine bishopric; Julia is mentioned only under the Roman Empire, and yet it was an important city with rich coinage. Ipsos and Julia were in the same district, and the conclusion is inevitable that the name Julia superseded Ipsos under the Romans, but that before Hierocles the old name had once more come into use.

XLVII.—PHILOMELION has been proved at Ak Sheher by Hamilton. It was in all probability a foundation of the Dia- dochi, otherwise it could hardly have been omitted by Xenophon. It was therefore an obscure town or village till some of the Syrian or Pergamenian kings took advantage of its fine situation to found there a great Greek city with a Greek name. It was the seat of a conventus (see XXVIII.).

XLVIII.—HADRIANOPOLIS was situated on the direct road from Philomelion to Ikonion, at or near Doghan Hissar (Cinnam. p. 42).

XLIX.—THYMBRION, according to the route of Xenophon, must have been near Doghan Hissar. It was still a city in the time of Pliny, but does not occur later. These facts show that it was the town which was refounded by Hadrian under the name Hadrianopolis.

L.—TYPRIAION has been proved by Hamilton at Ilgin. I believe that the Tyriaion of Xenophon’s time was situated between Ilgin and Khadyn Khan, and that huge lines of embankment and sculptures in Syro-Cappadocian (Hittite) hieroglyphics mark the site.

LI.—The city which Xenophon means when he speaks of καβιστρον Πεδιον must be Ipsos. His distances are, starting from Apameia:

<table>
<thead>
<tr>
<th>Location</th>
<th>March</th>
<th>Parasangs</th>
<th>Miles</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peltai</td>
<td>2</td>
<td>10</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>Keramon Agora</td>
<td>2</td>
<td>12</td>
<td>30</td>
<td>9</td>
</tr>
<tr>
<td>Kaystrou Pedion</td>
<td>3</td>
<td>30</td>
<td>75</td>
<td>9</td>
</tr>
<tr>
<td>Thymbriion</td>
<td>2</td>
<td>10</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>Tyriaion</td>
<td>2</td>
<td>10</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>Ikonion</td>
<td>3</td>
<td>20</td>
<td>50</td>
<td>16</td>
</tr>
</tbody>
</table>

1. This must certainly be corrected to 8; no army could march 75 miles in three days, and it is clear that 12 to 15 miles was the day’s march, and a very good march it is.
The fountain of Midas is, as Hamilton saw, unmistakable; it is about five miles north of Philomelion.

LIII.—Augustompolis, as I proved in a former paper from the passage of Anna Comnena already quoted (see XL.), was situated at Surmene, nine miles E.S.E. from Aftom Kara Hissar. It appears in all the Notitiae, and in several of the Councils from 553 onwards, under this name. Such a city must, though omitted in the list of Hierocles, be concealed in it under another name.

The very name Augustompolis, applied to a place not important enough to coin money, and not found before the fifth century, rouses the suspicion that it gained its name from being an imperial estate; this suspicion long haunted my mind, and at last I discovered, in the tale of Saint Eutychius, a complete confirmation: he was born, A.D. 512, in Augustompolis, and the expression θεία Κόμη (imperial estate) is used as another name for his birthplace.

LIII.—Kleisthenes. LIV.—Kleros Politikes. The name κλήρος is often applied to an estate, and in these two cases it has probably that sense. There is only one kind of estate which could rank as a recognized separate and self-governing community—an imperial estate. In several other cases such estates appear in Hierocles’ list, in Caria χωρία πατριμονίων, in Pamphylia Κτήμα Μαξιμιανουπόλεως. It is well known that imperial estates did exist in Phrygia, and we may therefore safely interpret these two Kleroi as two great imperial estates; one is “the estate of the mountain land,” the other “the estate of the city land.”

Horses from the Phrygian estates were highly prized, and ranked with the Cappadocian as the finest known. The Cappadocian estates are known to have been at Andabalis, near Tyana, and the horses reared there were called Palmatiani from a

1 I need hardly utter a warning against the error I made in the same paper, in identifying Augustompolis with Metropolis: the false belief that Metropolis struck numerous coins, together with Professor Hirschfeld’s erroneous view about the position of the southern Metropolis, which I could only accept implicitly, were sufficient to mislead me.


3 Horses quo Phrygian matres sacris praeepibus edunt,” Claud: (“sacri” denotes imperial property); cp. Cod. Theodosi, passim.

4 χώρας being understood; in Sparta πολιτική χώρα was the property of the Spartan community.
certain Palmartius. The Phrygian horses were named Hermogenian.¹ In rearing horses in Asia Minor it is of the first importance to take them to very lofty pastures in the heat of summer; these were on the Kléros Oreines, and the two Kléroi were therefore both required for the one purpose, and were probably under one management. This fact makes it probable that the two κλέροι formed one estate, and were in the Notitiæ grouped under the name Augustopolis.

In Not. III. both Augustopolis and Kléroi occur: I might quote a similar instance of double mention, and might show the exact year (879) when this error was introduced, but considerations of space forbid.

LV.—TROKONDA. The demos of the Trokondemoi was situated somewhere near Augustopolis; it is mentioned only in an inscription copied by me in 1884 at the same bridge where the Prymnessian milestone still lies: the upper part of the stone, on which was sculptured a bust (of Zeus?) has been broken off:

ΕΙΡΗΝΑΙΟΣ ΜΗΝΩΦΙ
ΛΟΥ ΤΟΥ ΛΑΙΩ/ΟΙΟΣ, ΗΛ
ΟΥ ΓΑΜΡΟΣ, ΥΠΕΡ ΔΗΜΟΥ
ΤΡΟΚΟΝΔΗΝΩΝ
ΔΕΙ ΕΥΧΗΝ

Trokonda is related to the personal name Trokondas, as Kidramos to Kidranouas, as Kadoi to Kadouas. It is possible that Trokonda was the early name of Augustopolis.

LVII.—ANABOURA, LVII.—ALANDRI FONTES are placed on the direct road from Synaada to Pessinus, by which Manlius must have marched.

LVII.—LVIII.—BEUDOS VETUS is placed with definite certainty by the reference in Livy xxxviii. 15; it was five miles from Synaada on the march towards Galatia. This brings us into the

¹ Gothofredus, ad Coll. Theod. vol. ii. p. 564., promises the proof that Hermogenian and Phrygian or Phrygian were identical. I do not see that he has explicitly redeemed the promise; but the identification appears necessary.

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I should consider the simplest explanations of the names to be that Palmartius and Hermogenes were the respective lessees or managers of the Cappadocian and Phrygian estates in the latter part of the fourth century.
hilly country between Synnada and Augustopolis, and the very considerable remains at the village of Agazi Kara, "Black Mouth," must be assigned to Beudos Vetus. It is probable that Boudeia, which is mentioned by Nonnus and by Steph. Byz., is another form of the name Beudos. This suggests the possibility that Phytia or Phytrea of the Notitiae may also be the same place. The variation in form is great, but names in their Byzantine dress have sometimes a strange appearance.

At Concil. Chilcedon., A.D. 451, Mirus Eυλανδρόν, or Eulandrae, or Eulandrorum, was present among the bishops of Phrygia Salutaris. He cannot be a bishop of Blaundos in Pacatiana, by mistake reckoned to Salutaris, for Blaundos was really in Lydia, and its bishop was present at the same Council. He must therefore be a bishop of some city of Salutaris whose name is corruptly written. The variant Mirus Bilandensis suggests the probability that Beudensis is the correct form. The order in which the names occur supports this hypothesis—Synnada, Beudos or Eulandra, Ipsos, Lysias—though much stress cannot be laid on the order in the ecclesiastical lists.

Beudos is related to Synnada as the older Phrygian city on the hills to the new Greek city in the plain: hence the epithet Vetus.

Beudos, then, is a city coining money in the second century after Christ, a bishopric in A.D. 451, and again in the Notitiae; it cannot, therefore, fail in Hierocles. Being a city which coins money, it cannot be identified with Kleros Oreines, though its situation among the hills would readily lend itself to such an identification.

LIX—Debalakia. The name, which is unknown except in Hierocles, is obviously corrupt. The district in which it must lie is narrowed by the results of our inquiry to the neighbourhood of Synnada or of Augustopolis. In this district we have just found that Beudos or Boudeia must have been known to Hierocles, and I shall now go on to prove that Kinnaborion also must have been known to him. I therefore suppose Debalakia to be a corruption of these two names.

1 Nonnus and Stephanus agree in Beudeia and Deianitos Fedion; probably Nonnus is Stephanus' authority.
2 The unimportant name Beudos has been assimilated by copyists to the well-known Blaundos or Blaundos; the letter $p$ often crept into the last syllable of the latter name, μαδος for μαδος.
IX.—KINNABORION is mentioned first in the inscriptions of the Ξένων Τεκμόρεων in the third century; it is a bishopric in the Councils of 451 and 787, and in the earlier Notitiae VII., VIII., IX., and I. These references prove an unbroken existence of a town of some consequence from 200 to 800. Such a town cannot be unknown to Hierocles, and its apparent omission can be most easily explained by the supposition just advanced. A study of the Tekmorian inscriptions makes me place Kinnaborion in the south-western part of the Karamük Ova, perhaps near Geneli, which occupies a fine situation, with a splendid fountain supplying a river that flows into the duden (katabothron) of Karamük. 1 The bishopric of Kinnaborion must have included the adjoining Oinan Ova.

LXI.—EUPHORBIIUM is mentioned in the Peutinger Table on the road between Apameia and Synnada. If this table be correct, Euphorbium must be identified with Metropolis, and we might suppose that the whole plain was called Euphorbium, the inhabitants Euphorbeni, and the town Metropolis. 2 This view is, however, irreconcilable with Pliny, v. 106, who mentions both Euphorbeni and Metropolitae in the conventus of Apameia. Hence it is more probable that Euphorbium is to be placed on the great eastern highway between Metropolis and Lysias, in the Oinan Ova; and the error, which this position presupposes in Tab. Peut., is due to the difficulty of representing the complicated roads in this district. 3 The roads, then, are:


LXII.—OINIA, OR OINAIOS. The form is uncertain; the only authority is the ethnic Oinion in the Tekmorian inscriptions. The name is still in use in the form Oinan, the name of a village and a small valley among the mountains of the Phrygo-Pisidian frontier. Remains of ancient life are abundant at Oinan. At

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1 I have visited Geneli (few remains), and inquired as to the course of the stream which rises there.
2 The distances agree well with this view.
3 The possibility must however still be left open, either that Pliny is wrong in distinguishing Metropolis and Euphorbium (a supposition which is most improbable, considering that Pliny is doubtless quoting from a list of the conventus), or that these two cities were both in the same valley, and that later Euphorbium was merged in Metropolis.
Aresdi, two miles distant, I copied the following inscriptions in 1886.

(1) έοΥΑΙΟΣ ΔΕΒΑΛΑΔΟΣ
ΕΡΜΟΚΛΗΣ ΕΥΤΥΧΟΥ
ΜΕΛΙΤΩΝ ΔΑΛΩΝΤΟΣ
ΙΜΑΝ ΕΙΩΙΟΥ

(2) complete at right and bottom, broken at top and left.

II

ΤΤΩΣ
ΝΔΙΩΡΘΩ
ΕΓΕΝΕΤΟΠΡΟ
ΟΧΤΑΥΤΑΚΥΡΙΑΜΕ

Δογραυκγκαντου
γαιοκλίκνιοιοιπλιου C. Iacinius P.F
Ιοπεριτουτουπραγματοιου
εινραγκνεδκκεντικιναφει
εδωρματοειειεεκκατημεραν
πρεεκαεγλαειεκαιανδιαβαντευ

Euphorbium was perhaps the name of the whole plain, Oinia of the town.

LXIII.—Sibidunda is not mentioned by Hierocles, yet it struck coins from Marcus Aurelius to Gordian, and is mentioned in all the Notitiae in forms more or less corrupt—Sibindos, Sibindos, Sebindos, Sibildos, Siknodos. Sibidunda was certainly a city in the time of Hierocles. It does not however occur either at any Council or in Hierocles; and this fact rouses the suspicion that it may be concealed under one of the names which occur in Hierocles and the Councils, but not in the Notitiae, viz. Praipenisos and Amadessa. The former is impossible, and I therefore suggest the possibility that the people Amadassis had in their country a city Sibidunda; at the same time I am fully conscious of the want of reasons to support this view (see LXIV.).

LXIV.—Amadassa is mentioned Concil. Chaledon. 451, Concil. Constantinop. 553, Concil. Niceen. II. 787, and in Hierocles
under the corrupt form Ἀλαμαντά. No other reference to the place occurs, and evidence as to its situation is therefore practically non-existent. All that can be said is, first, that it was a place of some consequence, being mentioned in 451, 530, 553, and 787, and that it must therefore be mentioned in the Notitia under some other name; while it cannot of course be identified with any name occurring in the same lists that mention it. These considerations appear to narrow us down to an identification with Sibidounda: we may suppose that the demos named Amadassa possessed a city named Sibidounda. The name Sibidounda occurs in the second century; then Amadassa takes its place from 451 to 787; finally corrupt forms of Sibidounda return in the Notitia. Amadassa may be indicated by the corrupt Ταμανώσια of Ptolemy.

LXV.—Lysias. About this city also hardly any evidence exists: if we could trust the conclusion of Droysen, that it was founded by some of the Diadochi, we should have to look for it on the line of one of the great roads, and probably on the great eastern highway. Beyond this we have only the order of Hierocles to guide us; he appears, in the four names, the Kleroi, Debalakia, and Lysias, to be in the neighbourhood of Symmada and Prynnessos, and thereafter he passes to the eastern frontier, with Ipsos and Polybotos. We also know from Strabo (p. 577, cp. XLIII,) that it was not in Paroreios. On these presumptions I have placed the name Lysias at Bazar Agatch, on the road from Symmada to Julia. Remains of ancient life are found there and at the neighbouring villages of Akarrim and Karadja Euren, and the character of the country suggests that a city of some consequence, such as might coin money, existed here. There is a duden here, through which the water of the whole valley from Genel disjetowards disappears. The site conjectured by Kiepert, Khozrev Pasha Khan, is inconsistent with the order in Hierocles, and moreover I shall show that Kakkabokome was situated there.

I argue that, if Lysias was founded by the Diadochi, it probably stood on the eastern highway, on the following grounds: The

1 Implied a transposition, Adamsos: cp. Karatiana, Morea ( = Romania), Καταλαλλία, clavicularia, &c.
2 Χαίρ. d. Hellenismus.

3 I saw several coins of Lysias at Sandykili: this suggests a situation within easy communication of Symmada and the Pentapolis.
cities on this road are almost all founded or refounded during
the Greek or Roman period—Antiocheia, Laodiceia, Apameia,
Synnada, Julia, Philomelion (see XLVII), Laodiceia Katakerra-
numene, Archelaia, Caesarea, the only important exception
being Tyriaion; on the other hand, there is not a single founda-
tion of that period on the older Royal road of Herodotus.

LXVI.—Meros is placed with confidence by the order in
Hierocles on the road between Metropolis and Nakoleia at
Kumbet. The situation is confirmed by Constantine Porphyry, 1
who mentions it as the boundary between the Anatolic and
Opsikian Themes. It appears to have been a place of small
consequence under the Roman Empire, but to us it is interesting,
as the monuments of the old Phrygian kings round the tomb of
Midas are close to it. The mountains in which these monu-
ments are situated, and in which some of the upper waters of
the main Sangarios stream rise, were called Ballenaion (from
Ballen, "king"; Pseud. Plut., De Fines.).

I give here the text of a fragment of inscription at Kumbet:
I copied it first in 1881, but the faintness of some letters baffled
me. M. Waddington pointed out the word μισθωτῆς, and I have
since re-examined the stone twice, verified the word μισθωτῆς,
and recovered the general sense of the whole.

ΟΥΙΛΙΑ
ΜΑΝΙΚΣ
ΟΣΚΑΙΔΗ
ΔΗΜΟΥΝΑΚ
ΛΑΠΑΜΙΟΙ οη
ΟΥΚΑΙΚΑΡΟΣΙΕΑΥ
ΔΩΝΙΝΙΚΑΤΑΚΚΕΥΝΗ
ΟΝΙΔΙΟΝΑΝΕΘ
ΛΑΝΟΣΕΤΑΙΤΟΥΔΙΟΣΣΣΤΟ
ΣΟΛΑΛΕΖΑΝΔΡΟΥΣΜΑΓΙ

υτέρ Λυτοκράτωρς Γαλλανου, &c., Γερμανικο[υ] Καίσαρος
αιδού διαμονής, καὶ δῆ[μου Πρυτανείαν καὶ] δῆ[μου Νακ[ο]-

1 De Themistibus, I, pp. 14 and 25; the correct inference as to the general, though not as to the special, site of

Meros has already been drawn by several authorities, e.g. Kiepert on
Franz, Fünf Ischur.
THE CITIES AND BISHOPRICS OF PHRYGIA.

The mining of Ephesos. I. Απειρα μισής χωράω τού Καίσαρος τῆς ἑαυτοῦ γυμναίς Ρώμης τὴν κατασκευῆν τοῦ ναοῦ καὶ τὸν ἱερὸν ἀνέθηκεν ἑκατὸ. Εὐπρέπει ἄν τοῦ Δίως τοῦ βοήθησαι τῷ Αλέξανδρῳ [K]όμαρχῳ. The names Ephesos, Ἀλέξανδρῳ are supplied exempli gratiā: the name of the possessio of the emperor may have been given instead of the suggested χωρίων. I believe the restoration Πρωμησέων, though distant from Meros, is right. This monument was a tomb in the form of a (small temple) of Zeus (See J. H. S., 1884, "Sepulchres, Customs").

There is every probability that (Hermogenes?) was lessee of the saltus mentioned above as Kleros Oreines. The dominion of Prymnessos probably extended over Konna and Metropolis, so that Prymnessos and Nakoleia were neighbours of Meros and Kleros Oreines.

LXVII.—NAKOLEIA was at Seidi Ghazi, as was first proved by the late Dr. Mordtmann. J. R. Steuart copied the inscriptions which prove this, and states that they do so, but as he did not print his inscriptions, his statement passed unheeded, and the false idea that Prymnessos was at Seidi Ghazi was universally accepted till Mordtmann's paper was published. Mordtmann however makes an error in concluding that Acroenos was a late name for Nakoleia. He does so because there is a great tekke and the tomb of Seidi Ghazi here, and it is known that the historical Seidi Batal Ghazi was slain at Akroenos. But it is impossible to suppose that the Turkish dervishes who founded this tekke had any knowledge of an obscure historical fact of A.D. 739. Seidi Ghazi was one of the heroes of the Bektash dervishes—a sect which was once immensely powerful in Turkey because the Janissaries belonged to it, but which lost power when the Janissaries were exterminated by Sultan Mahmu. How he became their hero is unknown to me, but the connection between Nakoleia and Seidi Ghazi arises through the dervish tekke, and not from his death having occurred there. Seidi Ghazi is widely

1 [K]όμαρχιος is also possible: the other letters, though incomplete, are certain.
2 tekke, establishment of dervishes.
3 In Sultan Ala-Eddin's time the place where Seidi died was discovered by a special revelation: a field near was called Shesh-entutsch. The revelation was, as we now see, false; and no continuous tradition existed. For the story see Etha, Führten des Suyyid Batthal, Leipzig, 1871, p. 215.
known as a hero in Asia Minor, and a curious romance of his life exists in Turkish, and is accessible in a German translation: Akroenos was situated at Afiom Kara Hissar. Not. X. clearly distinguishes Nakoleia and Akroenos, giving the former as an archbishopric, the latter as a bishopric.

Nakoleia increased in importance during the Byzantine period, and was at some time after 787 dissociated from the metropolis of Synnada, and made an independent metropolis.¹ In the year 862 Achillas was appointed archbishop of Nakoleia (Acta Sanctorum, Feb. 4, p. 549), but in Not. I., dated A.D. 883, the list of Salutaris is still uncorrected, and Nakoleia is ranked under Synnada, whereas in the latest Notitiae (II., III., X., XI., XII., XIII.) it is an independent metropolis, though apparently without any subordinate bishoprics.

Nakoleia shared in the usual Phrygian reputation for heresy. Theodotus, the Iconoclast Patriarch of Constantinople, was a native of Nakoleia. Constantine, also an Iconoclast, was bishop of Nakoleia during his time.⁸

Nakoleia possessed under the Roman Empire a wide territory, extending on the east up to the river Sangarios. The Byzantine system was opposed to such wide-spread power, and the history of Nakoleia shows a steady diminution in territory. This diminution also is coincident with a steady growth in prosperity and importance of the northern parts of Phrygia, which may be clearly traced in Byzantine history. Southern Phrygia was far more important under the Roman Empire, lying as it did on the great eastern highway; but northern Phrygia grew steadily when roads led to Constantinople. The great Byzantine military road ⁸ went by Dorylaion and across northern Phrygia. I cannot here do more than briefly indicate the line of this road. It was first regularly organized by Justinian, who formed a series of fortes es

¹ In the earlier Notitiae the intermediate class of ἀρχιεπισκοποι αὐτονομικοὶ exists, but these archbishoprics are all converted into metropolizes in the latest Notitiae.


αὐτῶν ἐμπίστευσε τοὺς ἐπισκόπους Ἰωνδιανούς καὶ τοὺς ἀσάθεις Ἀρμείαν, καὶ ἐνθύμησε τὰς ἐκκλησίας τοῦ θεοῦ. Theophyl. cont. 484.

⁸ It has to be distinguished from the direct road to Ankyra, the pilgrim's route, which I have described in an Appendix to the translation of the Bordeaux Itinerary published by the Palestine Exploration Fund.
along it.—Justinianopolis Mela, Dorylaion, Justinianopolis Palias (Sivri Hissar), &c. A series of ἀπλομέτα, points where the armies of the different provinces assembled to join in any eastern campaign, were formed along the road—at Malagina, Dorylaion, Kaborkion, Colonia (Archeelais), Caesarea (Mazaka), and Dazimon.¹

The following villages of the territory of Nakoleia are known: some of them afterwards became independent bishoprics:

LXVIII.—Κακκαβας, or Κακκαβοκόμε, was a village in the territory of Nakoleia, known from an inscription found at Khozrev Pasha Khan (where I copied it in 1881 and 1883) : Ἀλέξανδρος Ἀρχιλόχου Κακκαβοκομῆτης ὑπὲρ ἑαυτοῦ σωτηρίας καὶ τῶν ἱδίων πώσων τῇ Θεῷ ἐυχὴν. Kakkabas was therefore probably the small ancient town situated at Bassara, about a mile to the east of Khozrev Pasha Khan. The village is mentioned in the fifth century, when at the Council of Ephesus, in 431, Διομήδης, οἰκέων ἐν κώμῃ Κακάβας, ἐπισκοπῶν τῇ ὑρθὸδοξίᾳ πίστεω, καὶ παρακάλεσας τὸν ἀγιότατον ἐπίσκοπον Θεοφάνιον, ἱερεῖται οἱ Quatniordecan heresy (Act. Synod. Ephes., Mansi, IV., p. 1361).

LXIX.—Σανταβάρις is mentioned on the route of the Emperor Alexius Comnenus, between Dorylaion and Kedrea (now Bayat), and may therefore be identified confidently with the modern village Bardakchi, where there are numerous Byzantine remains. The account of Theodorus Santabarenus (Vit. Nicolai in Act. Sanct., Feb. 4) also suggests that it was near Nakoleia.

LXX.—Πεταρά is known only from a dedication Διὶ Πεταραῖῳ, copied at Baghlije, in 1883 (Sterrett-Ramsay) :

Σωκράτης Νεικολάου
Ἔρμης, καὶ Γάιος Μηνοθύλον Νακολεύς, Διὶ Πεταραῖῳ εὐχήν.

This dedication by Gaios and Socrates Hermes leaves it doubtful whether Petara is actually part of the territory of Nakoleia or belongs to Amorion.

¹ Malagina is apparently a late name for Justinianopolis Mela, now Bilejik; Colonia Archeelais is now Ak Suni; Dazimon is the Kaz Ova north of Tocot.

² The Latin text has συν Cocceba or Chocceba.
THE CITIES AND BISHOPRICS OF PHRYGIA.

LXXI.—Serea. LXXII.—Vekrokome. (See J. H. S., 1884, pp. 258-260).

LXXIII.—A surname of the native god of Nakoleia, probably derived from a place of his worship, occurs in the following inscription on a defaced stele at Seidi Ghazi (Ramsay, 1881; Sterrett-Ramsay, 1883).^1

\[
\begin{array}{ll}
\text{ΚΟΡΝΗΛΙΟΣ} & \text{Κορνηλίος} \\
\text{ΑΝΤΩΝΙΟΣ} & \text{Ἀντώνιος} \\
\text{ΔΗΡΥΜΙΩ} & \text{Δῆρυμιὼ} \\
\text{ΕΥΧΗΝ} & \text{εὐχήν}
\end{array}
\]

LXXIV.—Kaborkion^2 was an ἀπληκτος, where the troops of the Anatolic Theme collected, and must therefore have been in a good camping position near the Byzantine military road which ran between Dorylaion and Justinianopolis Palias (Sivri Hissar). The one fine position in this district is at the fountains of the Sangarios; and here to the present day there is at Tchiyteler a station for cavalry and an estate of the Sultan.

The position of Kaborkion is given (1) by the description of the ἀπληκτα in Constantine Porphyrius, De Cerimoniis I., app., p. 444, and (2) by the fact that it was a bishopric of Salutaris. Now the discussion of the bishoprics of Galatia Salutaris will show that the country along the right bank of the Sangarios was inhabited by the Orkoi or Orkaorkoi, one of whose towns was called Orkistos; etymologically there must be a connection between the people Orkaorkoi and the town Kaborkion, which in earlier time would be spelt Καοὺρκιον, and in later time Καβόρκιον. I have sometimes thought that the name ΟΡΚΑΟΡΚΟΙ, known only from Strabo, is corrupted from ΚΑΟΥΡΚΟΙ, and that Καοὺρκιον is the centre of the Καοὺρκοι.

The territory of Orkistos and of Kaborkion originally was subject to Nakoleia. Orkistos was made independent 331; Kaborkion was in all probability made independent by Justinian when he formed the great military road, and though it does not appear in any Notitia except III., X., XIII., we observe that precisely

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^1 Published by me incomplete, J. H. S., 1882, p. 125. The restoration proposed by Prof. Gomperz, Arch. Eph. Mitth. Oester., vi, p. 52, is incorrect.

^2 In Not. X. and XIII. the name is given twice Kamarkos and Kaborkion: Not. III., which is a copy of the same list, gives the correct text.
these three Notitiae alone preserve the name Justinianopolis, which was for a time given to Seblia.1

LXXV.—SANGIA. Its situation is mentioned by Strabo, the only author who gives the name. It was at the fountains of the Sangarios, 150 stadia from Pessinus—decidedly an understate-
ment. Sangia was therefore one of the villages of the Kaborkoi.

LXXVI.—Pazon, another village in the same neighbourhood, is twice mentioned by Socrates as a seat of the Novatians. The same remarks apply to it as to Sangia. It was included in Phrygia when we hear of it (about 400), which is natural, as it was in the territory subject to Nakoleia.

LXXVII.—ORKISTOS was made independent in 331, and transferred between 386 and 395 to Galatia. It is impossible to gain a clear idea of the eastern border of Phrygia without dis-
cussing the western part of Galatia, the province which was called Galatia Secunda or Salutaris in Byzantine time. The whole of this district was originally Phrygia, and the boundary between the two provinces varied much at different times. Space prevents me from discussing the subject here, but I hope to prove elsewhere that Amorion, Klaneos, Orkistos, and Trikombia were taken from Phrygia by Theodosius 386–395, and used to form the new province of Galatia Secunda.

LXXVIII.—DORYLAION. Its position at Eski Sheher, with its hot springs, has long been known. Lying where the impor-
tant roads from Constantinople to the east and to the south fork, it was a place of the first importance, and is connected with many events in Byzantine history.

It is mentioned at Concil. Chalcedon. 451, in such a way as to show that it was then αἰσικύζαλας, and not subject to the metropolitan of Synnada; but in all the Notitiae it is an ordi-
nary bishopric. It was a station of Scholarii (as was Kotiaion) until Justinian’s time (Theophan. p. 236).

The ruins of Kara Sheher, three or four miles W.S.W. of Eski Sheher, probably mark the city built by Manuel Comnenus in his attempt to strengthen the empire against the Seljuk power (A.D. 1175). Dorylaion had then been in ruins for some time, and the new city was built on a different site. The Roman city stood round the mound now called Sheher Eyuk, two miles

1 This I have proved in my forthcoming 'Antiquities of Southern Phrygia.'
north of Eski Sheher; the hot springs are at the northern outskirts of Eski Sheher.

The river Tembris, called Thyaris by Cinnamus, flows past Dorylaion, and receives a tributary called by the same historian Bathys. The Tembris in its upper course was called Tembrogitsus, as is recorded by Pliny and corroborated by an inscription which I copied in the district Praipenissos, at Utch Eyuk, in 1884.

LXXIX.—Mezea was a village in the territory of Dorylaion, mentioned in the following two inscriptions copied by me in 1883, at Eski Sheher:

(1) On a stele, under a relief of bull's head; broken at bottom:

\[
\begin{align*}
\text{MEZCAN} & \quad \text{M[ε]}[πε]μερος \\
\text{ΜΗΡΑΚΛΗ} & \quad \text{'Ηρακλῆς} \\
\text{NEIKHTΩ} & \quad \text{'Ανέκθητο} \\
\text{ΑΝΩ'ΕΚ} & \quad \text{Μεζ[ε]}\kappa\varphi\kappa\varepsilon\ek
\end{align*}
\]

(2) On lower part of broken stele:

\[
\begin{align*}
\text{ΧΟΙΚΑΙ} & \quad \ldots \chiοι \kappaαι \\
\text{MEZEOINAI} & \quad \text{Μεζεοιοι Μη-} \\
\text{ΤΡΙΕΥΧΗΝ} & \quad \text{τρι ευχήν}
\end{align*}
\]

LXXX.—Midaion. Its position is determined (1) by its situation on the Tembris, which is mentioned on its coins; (2) by its distance—eighteen miles from Dorylaion, on the road to Tricomania and Pessinus. These conditions point to Karadja Euren, where important remains reveal the site.

LXXXI.—Krassos. This plain, mentioned once or twice in the Byzantine wars, was situated, as I have proved in Appendix I. to Part I., on the lower Tembris.

LXXXII.—Gordorinia, or Goborounia, is mentioned only in Not. III. X., where it occurs with Kaborkion at the end of the list. I have already shown that the north-eastern corner of Salutaris increased in importance during the fifth and sixth centuries, and that these bishoprics at the end of Not. III. X. perhaps preserve to us the state of the province soon after the reorganization by Justinian. Hence this bishopric may be safely
placed in the north-eastern district of Phrygia. Now there remains little room except between the river Tembris and the middle course of the Sangarios, or on the Tembris below Midaion in the plain of Krasos, and no name has ever yet been placed in this utterly unknown plain. Another argument may be derived from the name, which is probably equivalent to "the Oronia of the country Gordos"; we have then to inquire about this country, Gordos, whose very name has hitherto escaped notice.

LXXXIII.—Gordos, as a district of Phrygia, is mentioned in a few rare cases. In the life of Theodore Sykeota, we find that in-Bazacorum loco, sub Gratianopolim sito, in the regio Gordiana and beyond the boundaries of the province Galatia, the people were making a bridge over a stream liable to be swollen by torrents. The very name Gratianopolis is unknown except in this passage; but the story shows that the place was not very far from Sykeia, and on the south side (out of Galatia Prima). Again the town Justinianopolis Mela in Bithynia is often called Justinianopolis Gordi at the Council of 553, i.e. Justinianopolis of the country Gordos; the old name Juliopolis (west of Sykeia, twenty-four miles) was Τόρπος Κάμη, where also I understand the country Gordos: Gordorounia, which appears to be in the same country, and Gordoserba, which lies near Bilejik, probably contain the same name. These scanty traces point to a country Gordos extending from Bilejik eastward between the Sangarios and the Tembris. The mythical Gordos, father of the Phrygian historical king Midas, is probably the eponymous hero of this country.

The life of Theodore Sykeota contains some information about this obscure country, A.D. 550-600. There was a direct road from Lagnia (Anastasiopolis) to Dorylaion (p. 58), by which Theodore went to Constantinople instead of taking the short road by Juliopolis and Tasaion. The bad text and the utter want of exploration make it impossible at present to fit on the story to the country; only the conjecture may be made after the preceding remarks that Gratianopolis is perhaps Gordorounia, and if so, we have a proof of the period when this country began to come into importance.

1 Act. Saxtw., April 22, p. 42.
LXXXIV.—Kotiaion still retains the old name as Kutaya, and is one of the great cities of the interior. I adopt the spelling favoured by coins, but Korviaion is a common form, and the connection with the Phrygo-Thracian Kōras cannot be doubted. There is no doubt that Kotiaion was ranked in Salutaris, not in Facatiana; numerous testimonies confirm Not. VIII, IX, which mention it first among the bishoprics subject to Synnada. We saw that Dorylaion aimed at independent rank in the fifth century; we have no express proof that Kotiaion also did so, but it can hardly be doubted that it would not be less attentive to its dignity than the smaller town of Dorylaion. I believe that it maintained its right to be autokephalos in the fifth and sixth centuries, and that this is the reason of its omission from Hierocles' list. We have a parallel case in Euikhaits of Pontus. It is omitted by Hierocles, and it is known to have been autokephalos at an early time; it is mentioned by the Notitiae as an archbishopric, and not as an ordinary bishopric subject to Amaseia. In both cases Hierocles, who is much influenced by the ecclesiastical lists, has been misled. But it is clear that in 692 and 787 Kotiaion had not the position of autokephalos: it ranks among the ordinary bishops of Salutaris. So Dorylaion appears as of higher rank in 451, and as an ordinary bishop of Facatiana in 553.

Kotiaion grew steadily in importance during the Byzantine period, and is placed by Const. Porphyry, second only to Nicæa in the Opsikian Theme, Dorylaion being third, and Midaion fourth. The list proves the importance of northern Phrygia in later time (see LXVII). It ranks as a metropolis in Not. I, III, X, XIII. In Not. III. and X, three bishoprics of Salutaris are placed under its authority—those which lie on the important road to the south and east, passing from Constantinople, by Kotiaion and Akronitosa: this road is often mentioned, and was used as an alternative route to the Dorylaion road by the Byzantine emperors in going from Constantinople to the East.

1 At the same time, pending further investigation, I quite admit that Endokias (as I was disposed some years ago to think) may be a temporary name of Kotiaion, and that for some reason or from error Hierocles may have placed it in Facatiana.

2 See Ambison.
Of these three subordinate bishoprics Kone has already been discussed and placed. The other two bishoprics must be placed on the roads (one now in use as a waggon road, the other as a horse road) which connect Kone with its metropolis, Kotiaion (see XCI, XCII).

At the end of his list Hierocles gives four *demoi.* These seem to be classed together, not because they were near each other geographically, but because they are *demoi,* as distinguished from the preceding *poleis.*

LXXXV.—DEMOS LYKAONON. The Lycaones are a people rarely mentioned, and it is therefore difficult to localize them. Besides the Byzantine lists, Pliny and Ptolemy mention them. Pliny (v. 105) gives the Lycaones in the *conventus* of Synnada. Ptolemy mentions them in a passage which requires correction: I give the text as it ought to be read: § 27. καὶ δύρων παρὰ μὲν τὴν Λυκίαν Φυλακίνασι (ἔδω) καὶ Θεμιστίνωι, παρὰ δὲ τὴν Βιθυνίαν Μαξεόνεις Καδωνοῖ καὶ Κιδυμοσσεῖς, ὑψ’ οῖς Πέλτηνοι, ἐπί Μοξανοῦ, ἐπὶ Λυκάνθη, ὑψ’ οῖς Τερπολύται. In this enumeration Ptolemy arranges the *demoi* in lines from east to west: Καδωνοῖ and Κιδυμοσσεῖς along the north of Phrygia, then along a line further to the south Peltenoi, Moxanoi, and Lykaones; south of the Lykaones lie the Hieropolitai. These

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1 Hierocles mentions them in the genitive, because he uses as authority lists of bishoprics.

2 In this passage I have transposed Λεοντας and Φυλακίνασι; elsewhere I have proved that this change introduces geographical inaccuracy, in place of inconceivable inaccuracy. The error was produced by a would-be corrector, who thought that Λεοντας must be παρὰ τὴν Ασίαν, where Phylakainon and Themisonian were adjoining cities on the Lycio-Caro-Phrygian frontier (see my paper on ‘Antiquities of Southern Phrygia,’ in the *Mem. Arch. 1887,* 1 have also corrected the form of Καδωνοῖ, Μοξανοῦ, Πετελψητα (see above) and Μοξανοῦ; Φυλακίνασι seems to me a false form (perhaps Φυλακίνοι ἐν Φυλακίνα.)
lines are approximately correct, if we understand that the Peltenoi include the population of the entire plain of Ishekli, which Strabo calls Πελτηνόν Πεδίον. The Lykaones, then, are the people of the Cutchik Sitchanli Ova, which lies north of the Sandykli Ova; and this is one of the districts that we have hitherto left vacant in placing the names given by Hierocles.

The preceding passage of Ptolemy seems to me conclusive, unless we suppose that Ptolemy has attained in this description a degree of inaccuracy which he does not elsewhere succeed in reaching. But I discovered the site from other reasons or presumptions, and after discovering it I observed the correction required in Ptolemy. My first reasoning was from the frequent references in Byzantine documents to a monastery of the Lykaones; now among the hills which separate Lykaones and Prymnesseis there is still a monastery of considerable fame and sanctity, and in a country which has been almost wholly Turkish for centuries such a monastery must be an old establishment. Again, among the unpublished lists of Ξένοι Τεκμόρειοι, who formed a religious union worshiping Artemis of the Limnai, a person entitled Λυκαονίς πρὸς ἔνδον twice occurs. The situation assigned to the Lykaones fills up the circle of districts round the Limnai, and this consideration, combined with the passage of Pliny and the fact that the Lykaones were a Phrygian people, constituted sufficient evidence of the situation, and gave me the clue to understand and correct Ptolemy.

The expression Λυκαονίς πρὸς ἔνδον, is used in distinction from the Lycaonians proper, whose country is nearer the southern sea.

The monasteries of the Lycaones are frequently mentioned in Concil. Constantinop. A.D. 536. The following are the chief references:—

(1) Ζώσιμος ἔλεω Θεοῦ πρεσβύτερος καὶ ἑγούμενος μονῆς Λυκαονίων πλησίον τοῦ ὕψους Λαυρεντίου ὑπογράφας ἐπιθέσεια: Labbe, p. 133.

Ζώσιμος, &c. . . . Λυκαονίων δενθείς ὑπέρ: Labbe, p. 112.

1 Except in the Strategiai of Cappadocia, but the geography of that country is very difficult even with modern maps, and was then little known, whereas this part of Phrygia was well known.

2 Near Kalecik: I have not visited it. The permanence of religious institutions in Asia Minor is an interesting subject in many respects.
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Zeuxis: Labbe, p. 76.
Zeuxis: Labbe, p. 53.
Zeuxis: pœs. k. ἤν, μονής Εὐστυχίου τῶν Λυκαδῶν πλησίον τῶν Ματτώνος ὑπέγραψα: Labbe, p. 33.

(2) Μοδέστος ἐλέος Θεοῦ πρεσβύτερος καὶ ἤγονοις μονής τῶν Λυκαδῶν ὑπηγράψας διὰ Φλαβιανοῦ πρεσβύτερου [καὶ δευτεράριον] ἐπέδωκα: Labbe, p. 133.

Φλαβιανός πρεσβύτερος καὶ δευτεράριος τῶν Λυκαδῶν: ib. p. 76.

Φλαβιανός πρεσβ. κ. δευτ. τῆς Μοδέστου τῶν Λυκαδῶν: ib. p. 53.

Φλαβιανός πρεσβ. κ. δευτ. Μοδέστου θεοφιλεστάτου πρεσβ. καὶ ἤν, τῆς Μονῆς ἐπίκληπ τῶν Λυκαδῶν ἡξιώσας ὑπέγραψα: ib. p. 33.

The doubt is whether these monasteries are actually in the city of Constantinople, or merely subject to Constantinople; the former is the natural interpretation of the text, but seems impossible.

Παῦλος ἐλέος Θεοῦ πρεσβύτερος καὶ ἄρχιμανδρίτης τῶν Λυκαδῶν ὑπέγραψα (Labbe, p. 176) occurs only once, and is perhaps due to some mistake.

No bishop of the Lycaonians was present at any Council.

LXXXVI.—Aulokra, Aurokra, Aurokla, is mentioned by Hierocles in the form δημοὶ Αὐράκλεια, which is either a false form or a corruption. The situation of this demos is fixed by the fountain and lake Aulokrene, which lie on a plateau behind Apameia to the east, and according to the unanimous belief of ancient and modern time supply the great fountains of the Maeander and Marisas in the lower valley. I have little to add to the description of the fountain and its surroundings which I have given in my paper, "Metropolitanus Campus" (J. H. S., 1883); the argument, by which it was there shown that the fountain Aulokrene was the same which is mentioned by Livy on the march of Manlius, is confirmed by the observation which I subsequently made that the Rhothis Fontes in Livy (altered in almost all the editions, quite unjustifiably, to Obriam Fontes) is only a slight corruption of Rhocinos, the adjective derived from [Aurokra. The name Aulocrene must have been originally

1. Restored from the Latin version, and from the other signatures.

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Αὐλοκρηνή or Λύροκρηνη (πηγή), and the form Λύλο-κρηνή, "flute-fountain," is a typical example of the influence exerted on Anatolian nomenclature by popular etymology seeking to give Greek meaning to non-Greek words. This name, combined with the importance of the flute in Phrygian music, gave form to the Greek legend of Apollo, Marsyas, and Athena.

LXXXVII.—Metropolis. In my older papers I have distinguished correctly between the two Phrygian Metropoleis, and have shown that all coins which read ΜΗΤΡΟΠΟΛΕΙΤΩΝ ΦΡΥ must be referred to the Metropolis situated in the Tchul Ova, south of Synnada. This city was in the Byzantine province of Pisidia. In the Byzantine provincial division it is hard to understand why Apameia and Metropolis were assigned to Pisidia, while Aurocra, which lies on the road between them, was assigned to Phrygia Salutaris. The reason may lie in the history of Aurocra. There can be no doubt that in great days of the prosperity of Apameia, the valley of Aurocra was part of its dominion; in later time, when Apameia ceased to be one of the great cities, Aurocra became independent, and acquired the rights of a πόλις in accordance with the common Byzantine policy. To emphasize the separation, and completely destroy all sense of dependence, Aurocra was placed in a different province.

LXXXVIII.—Praypenissos, Propniasa. The latter form is probably corrupt, while the former, which occurs in Ptolemy and at Council Chaledon, is a Grecised form. The variation of forms in -σων and -σα is common in the Greek representation of Anatolian names. The true native form probably lies between Hierocles and Ptolemy.

Praypenissos is placed by the following considerations: (1) it is within the bounds of Phrygia Salutaris; (2) it is given by Ptolemy as a midland city of Mysia. Only a city in the north-

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1 One who listens to the remarkable music of the flute and cymbals at the dances of dervishes in Konis or Kara Hissar of Phrygia can understand the intoxicating influence which it had over the devotees and populace of antiquity.

2 This must be subsequent to the founding of Constantinople: the road system was then revolutionised: all roads henceforward led not to Rome but to Constantinople, and Apameia, previously on the great eastern highway, was on a mere by-road, away from the main tracks of intercourse. Not. X., XIII; confuse Abrokam and Kaborkien.

3 Praypenissos in Mysia interior with Alonidae and Trajanopolis.
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western part of Salutaris fulfils these conditions, and only the Altyntash district remains unoccupied. Now it was shown above (LXXXV.) that Ptolemy conceives the Kidvessis and the Max(idōvēs) Kαδονναι as lying along the northern frontier of Phrygia towards Bithynia, and Propnissa, which lies further north, cannot be reckoned by him as part of Phrygia; on the other hand, his language in the passage there quoted would suggest that Praipenissos should be assigned to Bithynia. If he assigns it to Mysia, and if, again, he places Kotiaion and Dorylaion in Phrygia, these, like many similar contradictions in his work, are to be attributed to his use of different authorities. The boundaries of Phrygia and Mysia were so uncertain as to be proverbial—χωρίς τα Μυσίων καὶ Φρυγίων.

The authority of Ptolemy may also serve to prove that Praipenissos lay south of Dorylaion and Kotiaion; if it had lain to the north of these towns, it would have been in the Roman province Bithynia-Pontus, and there would then have been much less danger of misplacing it. Ptolemy’s lists are very fairly accurate as regards the Roman lines of division, where he had definite authority to trust to, but they are very loose as regards the historical and non-existent lines of division within the Roman provinces, in which his authorities contradicted each other in the most puzzling way.

LXXXIX.—BENNISOENOI are proved by published inscriptions to have been a demos inhabiting the plains around Altyntash. The Bennisoeni, not being mentioned in any Byzantine list, must have been included in a bishopric which bears another name, and the evidence has already forced us to place Prepenissos in this region.

In the following remarks I expose myself to the charge of overstraining the possibilities of language, but I think that a full statement of the actual corruption of native Anatolian names in giving them a Greek dress and appearance (which cannot be made here) would justify me. I believe that the second part of Prepenissos is a Grecised form of Bennisoa. There was a great tendency to the termination -σος, which is a Grecism of an Anatolian -s or -σα; and I look on Pre- as a prefix. I compare the wide variety of forms given to the name of the city which struck coins with the legend TriebeNnatoN, Prebena, Trebena, Trebenna, Perbaina, and Trebendaí (Ptolemy). The Gallic,
Messapian, and Thraco-Illyrian word Benna (Deecke, *Rh. Mus.* 37, p. 385) means 'waggon': Bennis-oe, 'having treasure of wagons' (Steph. Byz., s.v. Souagela): Zeus Bennios or Benneus (like Jupiter Stator according to Benfey), 'he who stands on a car.'

XC.—Skordapia. We have still to compare the evidence of the *Notitiae*. The district where the Praepenissos of earlier time (Ptolemy, Hierocles, and Concil. Chaldæd.) was situated, must have been a bishoprige still in late time. In *Notitiae* VII, VIII, IX, I, there remains only Skordapia, or Skordaspe, to be placed, and the unsatisfactory method of applying the one remaining name to the one remaining district is our only resort. In *Notitiae* III, X, XIII, we find no Skordapia, but instead of it we find two bishoprics, Spore and Gaiou Kome, which are definitely proved to belong to this district. Now, Skordapia is a suspicious form, and we shall see that a name Sgerea was perhaps equivalent to Spore, while it is known that Apin lay on the west of this district. These slight presumptions lead me to see in Skordapia a corruption of the name of one or other of the two bishoprics into which the rich and fertile district of Praepenissos was cut in the ninth century; these two bishoprics must be discussed next.

XCII.—Spore is mentioned in *Notitiae* III, X, as subject to the metropolis Kotiaion. The reasons already given place it between Kotiaion and Konni, and an inscription, brought from Karagatch Ėuren to Kotiaion (J. H. S., 1884, p. 259), perhaps mentions the same place under the name Isgerea. I should, in accordance with these slight indications place this bishopric in the plain between Doghan Arslan and Gerriz.

Isgerea was a village of the country which worshipped the god Benni (J. H. S., 1884), and in the growing importance of this district it became at last a bishopric. The ruins of late date, but of considerable extent, near Gerriz satisfy all these conditions, and demand a name corresponding to their importance.

XCII.—Gaiou Kome is the third bishopric under Kotiaion, which remains to be placed between Kone and the metropolis. The important site of Altyntash ('Stone of Gold') on the horse-

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1 *Cf. Κατασκότη, where Κ is inorganic, as in Ιωάννης for Ιησούς κ.κ.*
road remains without a name, and the remains show it to have been
a place of real importance in late Roman and Byzantine time.
Probably Γαίου κόμη is the Christian name of the village, whose
church was dedicated to a saint Gaius; otherwise such a name
is unintelligible, and must be considered as a corruption. An
inscription in very worn letters which I copied there in 1881
and 1884, mentions ἌΤΟΥΚΩΜΗΣ; I have sometimes thought
that the true name has to be found between Gaiou and ἌΤΟΥ.

XCIII.—ΤΟΤΟΙΑ, the ancient name of the village Besh
Karish Eyuk, is proved by the following inscription, in a cem-
tery one mile and a half north of the village, copied by me in
1884:

OROITO ὁραὶ Το-
ΤΤΟΗ ττοη-
ΝΩΝ νῶν.

The name occurs also in Bithynia in the forms Τάταυν, Ταταοῦ-
νον, Τόταυν; it is evidently formed from the personal name
Tatas or Tottes, the stem of which must be Τατα for Τατύ, from
which comes Τατα-ιον.

XCIV.—ΤΡΙΒΑΝΤΑ is mentioned only by Ptolemy, whose in-
dications point to a position a little west of Azanou. It may
occur in the following inscription, though there is no evidence
of the restoration; I copied the inscription at Zemme in 1884.
The stone measured fourteen inches in breadth, of which eight
inches on the left are broken away:

ΝΤ ΩΝΟΕΙΟ
ΚΟΞΕΥΣΑΜΕ
ΣΕΝ

ο ὁμοιο ὁ[Tριβά]ν[α]ν Ὀσίῳ
Δικαιὰ Ἐπη[κ]όῳ εὐδαίμο-
νος καθιέρωσεν.

XCV.—ΑΒΕΙΚΤΑ occurs only in the following inscription
(copied by me at Yaliniz Serai in 1885), which proves that it
was one of three neighbouring villages united in a union or
Trikomia:

1 So Ptolemy's Παρανούς must be corrected.
THE CITIES AND BISHOPRICS OF PHRYGIA.

ΜΗΝΑΚΜΗΝΑΔΟΣ  Μηνάς Μηνάδος
ΑΒΕΙΚΤΗΝΟΣΥΠΕ  'Αβεικτηνὸς ἐπὶ-
ΡΤΗΣΤΡΙΚΩΜΙ  τῆς Τρικωμὸ-
ΑΚΚΩΘΡΙΑΚΑ  ας αὐτήρας κα-
ΙΤΩΝΙΔΙΩΝΤΑΝ  ἰ τῶν ἱδρῶν πάν-
ΤΩΝΑΝΘΗΚΕΝ  τῶν ἀνέθηκεν
ΔΕΙΒΕΝΝΙΩΥΕΤ  Δὲ Βεννίω εὖ-
ΧΗΝ  χήν.

Abeikta, [Tribajnta, and a third village at Utch Eyuk, were perhaps the Tricomi.

The Latin dedication at Yaliniz Serai to an Augusti dispensator suggests the possibility that some imperial property existed here, and its boundary may be marked by another Latin inscription of the district (Eph. Epigr., No. 1451).

XCVI.—ZINGOT. XCVII.—ISKOME. (J. H. S., 1884, p. 261.) The name Zingot recalls a Scythian type, Skolot, &c., on which see Neumann, Hellenen in Scythienlande, p. 179. All these places (Xc. to XCVII.) belong to the district Fraipenissos.

After this discussion of Salutaris there remains now little to detain us in north-western Phrygia.

XCVIII.—APPIA. The name of Appia is still retained under the form Abia to designate a small village, where a Roman bridge and numerous remains reveal the ancient site. The territory of the city includes the country along the north-eastern side of Mount Dinlymos (Mural Dagh), in which a very large number of villages exist, never yet visited by any traveller. With this name Appia the Phrygian personal names Appios, Appia, Appion, &c., are probably all connected, and all are derived from Appa, or Appas, a name of the god understood as the father: ep. Papas of Phrygia and Bithynia.

Appia was a station on the Roman road between Kotiaion and Akmonia. This road is defective in the Peutinger Table, and should probably be read as follows: Dorylaeum, Cotiaeum, Appia, Akmonia, Aludda, Clannama, Philadelphia.

The course of the road is marked by the following milestones:

(1) The eleventh milestone from Akmonia (see XXII.).

(2) The sixth or seventh milestone north of Appia ἄπο
THE CITIES AND BISHOPRICS OF PHRYGIA.

Papios Millia) 8 or 8 (C. I. G. 3857c, Lebas-Wadd. 788), found at Geukcheler.

(3) The eighth milestone north of Appia, a few fragments at the end of lines, and at the foot the distance 8H, copied by me in 1884 at Geukcheler. This may be the same inscription as Lebas-Wadd., 787, C. I. G., 3857d, where the number is lost.

(4) The twelfth or thirteenth milestone from Appia was copied by me at Haidarlar in 1884; it gives the line of road between Appia and Kotialion, which evidently follows the gorge of the Tembris, or Tembrogius:


XCIX.—Eudokias is mentioned only by Hierocles, who places it between Apia and Aizani; this points to a situation on the north side of the Murad Dagh (M. Dindynos) in a country absolutely unknown, but which has been reported to me to contain many villages (see also Kotialion, footnote).

C.—In the latest Notitiae, III., X., XIII., five bishoprics, Aizanoi, Tiberiopolis, Kadoi, Ankyra, and Synaoe, are disjoined from Laodikeia and placed under Hierapolis. The five form a group in the north-west corner of the province. The reason and the exact period of this change are unknown, but it had taken place before Concill. Nicean. II., a.d. 787, while it had not come into operation in the Councils 680 and 692. The other Notitiae take no notice of this arrangement, but mention all these bishoprics as subject to Laodikeia.

We have therefore here a clear proof that Notitiae VII., VIII., IX., and I., give an arrangement of Pacatiana which had already become antiquated in 787, although I. is dated 883, and the others all contain some traces of early ninth century institutions.

CL.—Aizanoi. The site at Tchavdir Hissar, with the striking ruins of the temple of the native god, who was identified with the Gresk Zeus, has long been known.

1 The course of this river is utterly false in Kiepert's map. 2 Sic. 3 The evidence of Concill. Constantin. 870 is doubtful, but rather tends to show that the original arrangement had been restored.
CII.—Tiberiopolis is very rarely mentioned, and topographical evidence is wanting. The order of Hierocles demands a situation in the north of Phrygia, which is opposed to the far inferior authority of Ptolemy. Notitiae I., VIII., IX., also mention it with Aizanoi, Ankyra, and Synaos, and the authority of the arrangement in III., X., XIII., confirms this position. I see only two possibilities: either Tiberiopolis is to be placed where I have placed Eudokia, and Eudokia is to be identified with Kötunon—a supposition which has been already rejected; or Tiberiopolis was the city whose remains exist about Amet, Hassunlar, and Egri Göz. M. Waddington (Lebas-Wadd., 1011) places Ankyra there, but the inscription on which he relies, reading Ἀ[περφόρη]τω, does not justify the restoration, as may be seen by comparing the epigraphic text. Ankyra was certainly not situated here (see CIII.). The published inscriptions mention ιερεὺς ὁμοβωμίον Θεοῦ Σεβαστῶν, and perhaps ιερεύς ἐκ οὔ [ὁμοβωμίου], and another which I copied in 1884 at Amet on a basis reads:

ΤΕΚΝΑΠΑΤΡΙ
ΚΑΙΘΕΣΤΙΜΗΝ

These inscriptions prove that a cultus of the early emperors was a prominent feature in the city. M. Waddington interprets the ὁμοβωμίου θεοὶ as Augustus and Livia; it is however possible that Tiberius and Livia are meant, or that Tiberius gave the city leave to adopt his name and institute a special worship of his parents.

The inscriptions of this valley prove that a city of early imperial civilization existed here. If it is not Tiberiopolis, it must be some city of Mysia, and I find none which could well be placed here. On these grounds I place Tiberiopolis at the head waters of the Amed Su, a tributary of the Rhynakos. Its course is falsely given on Kiepert’s map; I was assured by natives that it joins the Rhynakos near Harmanjik.

CIII.—Ankyra. CIV.—Synaos. These two cities, whose names are in some Byzantine authorities given as a single word Ankyro-synaos, have been proved by Hamilton at Simav and Kilisse Keni. I have visited both places, and have nothing to add to Hamilton. I have already referred to M. Waddington’s
The theory that Ankya was situated at Hassanlar (see CII). Ankya bears the title Ferrea or Sidera in some Byzantine lists.

CV.—KADOI retains its ancient name as Gediz (Καδόως in accus.) It is on the upper waters of the Hermus, which is on this account called Gediz Tchai. The adjective Καδοπός, i.e. Καδοπὼς, shows that KADOI is analogous to Ὀτρος (Ὀτρος), and has the form Κάδος; it is obviously connected with the name of the Lydo-Phrygian hero Καδος, which in its turn may perhaps be a variety of the Phrygo-Thracian Κοτυς.

CVI.—THEODOSIA is called THEODOSIOUPOLIS in Council, Chaledon. If we may judge from its position in Hierocles between Kadoi and Ankya, it was situated at the important mining centre Shap Khane, 'Alum House,' which is still the seat of a mudir. The original name of this place is unknown; the name Theodosiopolis, given to it doubtless when it was dignified with the rank of a πόλις, soon passed out of use again.

CVII.—TEMENOTHYREI. The situation is determined by the situation (1) outside of the bounds of Lydia, (2) on the river Hyllos. The Hyllos is known from coins to be the tributary of the Hermus that flows past the Lydian Saittae, and only its upper waters can lie across the frontier and within Phrygia. The name clearly means 'the Gates, or Passes, of M. Temnos,' and the allusions to this mountain suit and almost necessitate its identification with the great chain that extends east and west on the southern side of the valley in which lie Synaees, Ankya, and the river Makestos. Of the many villages which doubtless existed in the territory of the Temenothyreis, we know the name only of one, Koloe (see CX.).

CVIII.—TRAJANOPOLIS has been proved by M. Waddington to be a name given to the central town of the people Grimethystreis. It corresponds to the important modern city Ushak, but the view of M. Waddington that it was situated there is not strictly accurate. The actual site was at Giaour Euren, six miles east of Ushak, near Orta Keui; the rock-tombs near the site have been described by Texier. The actual date of the foundation is perhaps given in the following inscription in the outer wall of the mosque at Tcharik Keui; it was copied first

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1 Καδος nom. for Καδαςος, but Καδας in accus. for Καδαςος.
2 The variation of vowel as in Atreus and Otreus, Attalos and Ottalos, Tatian and Tottian.
3 Pusan., 1. 35, 8.
by Hamilton (who could not decipher the date), and afterwards by me in 1883 and again in 1887: Άγα[θ] Τύχη]. Αὐτ[οκράτορα Καίσαρα] θεοῦ [Τραγανοῦ Παρθικοῦ] νῦν θεοῦ Νερών νικαν Τραγανὸς Σεβαστὸν Αδριανὸ νημαρχίκης εξουσίας ἡ Τραγανοπολειτῶν πόλις τῶν εὐεργέτων καὶ κτίστην ἐπιμελητὴν . . . . . . ἔτους στ', μητ'νος) Δειόυ β'.

The date is end of September, A.D. 119, which proves that the inscription was not connected with a visit of Hadrian.

CIX.—Pulcherianopolis. The order of Hierocles shows that this city was situated on the Lydo-Phrygian frontier, south of Trajanopolis. I formerly thought that it might be a temporary name of Blaundos, but Blaundos is always placed in Lydia by the ecclesiastical documents, and there seems therefore no alternative except to identify Hierocles' Pulcherianopolis with the Metellopolis of the Notitia. The situation of Metellopolis is certain. It was one of the first set of bishoprics attached to the metropolis of Hierapolis, and is therefore in the southwestern part of Pergamum. It is identical with the Motella of numerous inscriptions, and the situation of Motella is given by these inscriptions and by the preservation of the name as Modele. The district of Motella is at present united with Dionysopolis and Hyrgalean Plain in a single district called Tchali. This modern unity existed in ancient time also, as is shown by the close religious connection which is seen in the inscriptions; and the name Pulcherianopolis reveals a stage in the gradual breaking up of these greater districts into smaller polities. Dionysopolis was separated by the Pergamenian kings; Motella by Pulcheria in the fifth century.

CX.—The Lydo-Phrygian frontier is determined approximately by the preceding investigation. To fix it still more closely requires a discussion of the Lydian cities, which is at present too obscure a subject. The site of the Lydian Blaundos is well known since Hamilton, the Lydian Tralla was perhaps at the ancient site reported by Hamilton near Geune; Chunonudda is determined by the course of the Roman road from Philadelphia to Akmonia. This road must go either by Takmak or by Inc, on each of these routes, about 45 miles from Philadelphia.

1 In Part I, I failed to observe the identity of Motella and Metellopolis, and was obliged by the course of my investigation to put them aside by side.
there is an ancient site, one at Bei Sheher,⁴ the other at Inc. On the whole, considering that the latter road is much the easier, I incline to place Clannoudda at Inc, and to explain its apparent disappearance from history through its being at an early time absorbed in the territory of Blaundos. Bei Sheher then awaits a name. Bagis, Tabala, Maeonia, Safttae, and Silandro have all been determined by older travellers. To these I have to add Satala, a bishopric, which still retains its name as Sandal, near Koula. This situation is confirmed by the legend of Saint Therapon, who was led from Synaos towards Lydia through Satala, a city on the Maeander (Act. Sanct., May 27, p. 680).

The idea which has hitherto been generally accepted is that Koula preserves the ancient name of ἡ κατοικία Κολοετίον, mentioned in an inscription ² now at Koula. I have seen this inscription, and have ascertained that it was brought to Koula from the district of Kara Tash, on the head-waters of the Hyllus, and that it was found there by workmen digging up madder-root.⁵ Koloe therefore was a village in the territory of the Temenothyræis. Moreover this town of Koula is mentioned by the Byzantine writers, who explain the name as a term used by the Turks in the sense ‘castle’; it is the Arabic Kafa.

I have now traversed the entire extent and bounds of Phrygia, except the southern frontier, which forms the subject of a special paper in the American Journal of Archaeology, 1887 and 1888, where I have corrected the site assigned in the first part of the present paper, according to the old idea, to Keretapa.⁶

W. M. RAMSAY.

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¹ Called by Arundel Bash Sheher.
³ Koula was once a great centre for the madder-root trade, though in recent years madder-root has been superseded by bad cheap European dyes, and Kara Tash district, once rich, is now impoverished.
⁴ I must correct the statement made by Mr. A. H. Smith in this Journal, p. 229, that ‘the chief topographical results of our journey have been already published by Prof. Ramsay.’ I purposely left the whole subject to Mr. Smith; but as his report was delayed, I published a very few topographical results, which were likely to have been discovered by more recent travellers. Those which I published made about a tenth part of the results of our journey: the rest may be found in the American Journal.
⁵ Note to LXXXVI. Aurokra is omitted. Yet
NOTICES OF BOOKS.

(A.)—ART AND MANUFACTURE.


The first part of an exhaustive and thorough account of the excavations conducted by MM. Pottier and Reinach at Myrina. The introduction sketches the history of the excavations. The necropolis at Kalabassary, the ancient Myrina, was discovered by some peasants in 1870. Various terra-cotta statuettes and heads were found from time to time, but no systematic exploration was undertaken till July 1880, when Pottier and Reinach began their work, which was much facilitated by M. Aristides Baltazzi, the owner of the land excavated. The excavations were continued in 1881 and 1882, and some subsequent explorations have been made, though not by the French archaeologists. Many of the terra-cottas, &c., discovered have been placed in the Louvre.

Chapter I.—"Topography and History of Myrina."

Chapter II.—"Les Tombaux." The various kinds of graves are:

1. Fosse quadrangulaire
2. Fosse ronde
3. Chambre funéraire
4. Tombeau en pierres taillées
5. Sarcophage en pierre
6. Sarcophage en terre cuite

Nos. 1, 2, 3 occur most frequently at Myrina. Our authors noted the orientation of more than a thousand graves, and are convinced that there was no fixed rule in the matter. The skeletons were found more or less completely preserved. The skulls were often intact, and the teeth also were remarkably well preserved. Cremation and interment were both practised during the same period at
Myrina. Interment was the most frequent practice. The position of the corpses in the graves is not uniform. In several instances the bodies were found mutilated—the head or the feet being cut off, Pottier and Reinach recognize in this a religious usage of which there are analogies in early Roman sepulture (pp. 75–77). In a few cases the bones of dogs, horses, and sheep were found beside the human remains.

Lists of objects found in the tombs are given on pp. 78–100, with remarks (p. 101 ff.). The objects, as a rule, lie near the bones, and have evidently been deposited at the same time as the corpse. They appear to have been thrown into any vacant space, especially on each side of the head and the feet. Many of the statuettes found in the graves had been mutilated in antiquity, intentionally, and probably to render them worthless spoil to any plunderer of the tombs. In modern Greece the grave-clothes are purposely torn with a similar object. Of ninety-four graves opened in a certain week of the excavations, only fifteen contained terra-cotta statuettes, most of them yielding nothing. Rich tombs were scattered among the poorer ones without any external mark of difference. The objects found are of four classes: 1. the earthly belongings of the deceased, such as strigils, mirrors, aryballi, &c.; 2. objects for the reception of food for the dead (drinking-vessels, &c.); 3. coins; 4. terra-cottas. The earliest coins found are of Alexander and his successors, the latest specimen is of Germanicus. Many of the late copper coins of Myrina occurred, but none of its tetradrachms. The coins (which did not occur in all the graves) were placed near the head as Charon’s fee. The specimens found serve to show that the contents of the Myrina necropolis belong to the two centuries preceding the Christian era. There is reason to believe that this necropolis had been used before circ. B.C. 200, but that, on its becoming overcrowded, the remains were removed to another spot, and deposited in large common graves. With regard to the statuettes the authors noted that female figures (Aphrodite, Demeter, Nike, &c.) occurred chiefly in the graves of women, male figures (Dionysos, Herakles, Atys, &c.) in the graves of men. Eros was found in the graves of children.

The authors collected sixty-three sepulchral stelae from Myrina. As they estimate the graves discovered (by themselves and others) at between four and five thousand in number, it is probable that many of the stelae have been destroyed, or removed for building purposes. The stelae are not interesting. The inscription generally gives simply the name of the deceased and his father’s name. The
name of a married woman's husband is often recorded. These inscriptions are printed on pp. 113–124.

Chapter III.—"Les Figurines de Terre cuite." The Myrina terracottas are characterized by "la teinte bistre, plus claire que celle de Smyrne, moins grise que celle de Pergame, beaucoup moins rouge que celle d'Aegina." At least nine different pastes or fabrics may be distinguished among them. Few of the statuettes were made by hand, the majority being produced from moulds. Certain parts of the body—wings of Eros, for instance—have however been separately made by hand. Several figures have been touched up with a tool after being withdrawn from the mould and while the clay was still wet. The processes of manufacture are the same as those employed at Tanagra and elsewhere in Greece. All the statuettes appear to have been painted, as all show traces of the white ground-mixture upon which (and not directly upon the clay) the colours were laid. The colours do not seem to have been burnt in, or, if so, very slightly. Those employed are red, rose, blue, black, yellow, brown, and green. Red and blue are the favourite colours. Gilding is sparingly employed. With regard to subjects, more than half of the statuettes represent divinities, clearly marked as such by their attributes. Aphrodite, Eros, Dionysos, and Nike are found, but the great gods Zeus, Poseidon, and even Apollo rarely occur. Some fantastic gods are doubtless due to the creative fancy of the potter. Such is a Dionysos with the lyre of Apollo and the wings of Eros. Other subjects are taken from ordinary life—dancers, children, comic actors, animals, &c. The figures of males are generally comic or caricatures. The draped female figures and the groups of mother and daughter which often occur are believed by the authors to have been originally religious in intention—the group representing Demeter and Kore. In course of time and through the realistic tendencies of later art such figures became mere human beings, their sacred origin being probably forgotten. In style some of the Myrina terracottas are conventional and preserve archaic types. But on the whole the influences of Hellenistic art are distinctly visible. Notice especially the small head placed on a long body, and the fondness for copying or imitating celebrated works of statuary, such as the Cnidian Aphrodite of Praxiteles. Many of the statuettes are inscribed (generally on the back) with a name, probably that of the maker, in the genitive case. The name Diphilos occurs most frequently. The best statuettes are unsigned.

Chapter IV.—"Le Mobilier funéraire: bronzes, verreries, poteries, objets divers." Objects in the precious metals were rare,
though fragments of gold sepulchral diadems were discovered. Among the bronze objects were one hundred mirrors, all unengraved, and a number of strigils, one of which was ornamented with a figure of Hermes. In a good many graves small bronze tablets, bearing the name of the deceased in incised, dotted letters, were discovered. Of the pottery found, our authors give a full description under the headings "Common Ware" and "Poterie de Luxe." Among the amphora handles found, twelve were of Rhodes, eleven of Caia, and nine of Thasos. The decorated vessels belong chiefly to a late period of Greek ceramic art. Among them are small black-glazed amphoras with floral ornaments in yellow, &c. Various miscellaneous objects in terra-cotta were found, including the small pyramids and cones that have been so often discovered elsewhere.

W. W.


Über die Ausgrabungen der Certosa von Bologna zugleich als Fortsetzung der Problemen in der Geschichte der Vasenmalerei. H. BRUNN (aus den Abhandlungen der k. bay. Akad. der Wissenschaften, 1887.)

The excavations conducted by Zannoni at the Certosa of Bologna have raised the Museo Civico of that town to the front rank among the museums of Italy. The Museo Civico is a model of orderly arrangement; the contents of each of the four separate sets of tombs—however various—have been carefully kept together, and the same excellent system is observed in Zannoni's work: whether he goes to the Museo or opens the book, the archaeologist is so far as possible present at the actual scene of excavation; he knows what each tomb contained and the exact 'lie' of each object; no link is missing that might suggest a date or correct a hypothesis. The author justly says it is rather his province adequately to present the material than to discuss the questions arising therefrom. Some general conclusions he however sets forth. In his preface he gives the history of the beginning of the excavations (1869), and the reasons for the identification of the site with the ancient Felsina, 'princeps Heturiae.' Here we are bound to note that Sig. Zannoni is lamentably inadequate in his citation of ancient texts: Pliny, *Nat. Hist.* iii., Silius Italicus, *De Bello Punico*, Lib. 8, Livy, Lib. 52, might surely be amplified. The first part of the book is devoted
to the detailed description of the excavations under the head of the four groups of tombs, the second to the discussion of the furniture of the tombs, the evidence given of the funeral rites observed and consequent deductions as to the degree of civilization obtained by Felsina (a) before the Etruscan invasion, (b) during the Etruscan epoch. Briefly, Sig. Zannoni concludes, from a conspectus of the Certosa excavations and others undertaken in consequence.

1. That the territory round Felsina was peopled before the coming of the Etruscans by a succession of races, among whom a Lithuanian stock can clearly be distinguished.

2. To these succeeded the Umbrians. So far the earliest stages of their art have not been discovered. We come upon them first at the stage of a 'brillante arcaismo,' e.g. at the excavations of Benacci: this develops step by step to the stage found at Arnoaldo, at Stadello della Certosa, and at the Arsenal excavations: the highest development here attained sinks into a decadence, the first stage of which may be studied in the Sepolcrato Arnoaldo and at Stadello.

3. That the Etruscans invaded the district at a period when they were themselves considerably Hellenized, and developed there a civilization markedly different from that of their kinsmen on the other side of the Apennines.

4. Next, traces of Gallic influence are found—notably in the Sepolcrato Benacci and De Laci.

5. Finally, the impress of Roman supremacy is clearly observable.

Dr. Brunn avowedly approaches the subject of the Certosa excavations with a special object, the support of his theory long ago published in the Probleme. From an examination of the other contents of the Certosa tombs, notably the bronzes and the famous stelai, he comes to the conclusion that they must be dated low down in the third century. Unless therefore we hold that the inhabitants of Felsina, so far as pottery was concerned, only buried with their dead what we might call 'ancestral plate,' i.e. such pieces as were consecrated by long family usage and had become heirlooms, or that there was a special manufacture of trade in archaic black ware for funeral purposes, we must conclude, Dr. Brunn says, that the black-figured ware found in these tombs was made during the latter half of the third century—i.e. we must accept the main contention of the Probleme, which is that a large quantity of the black-figured ware which we are accustomed to regard as genuine fifth century B.C. work is in fact archaistic. The painting of black or red figures
on vases was, according to Dr. Brunn, not a matter of strict chronological sequence, but rather a question of convention with respect to certain vase-shapes and varied much with the fashion of the day. Perhaps some of Dr. Brunn's incidental criticism will be valued by some more than his main contention, notably his careful analysis of the development of style in the funeral stelai and of their decorative motives: also his very pertinent remarks on the development of Umbrian art. Art, he says, in the outlying districts (Peripherie) of Greek and Italian culture cannot be measured by the same standards as those that may be applied in the great native centres. Umbrian art is a neighbour growth which starting from the same root had to a certain extent a separate life, but was never able to attain for itself full and distinct development. Nor had it even the advantage of consecutive passus influence from Greece. By a rough analogy it may be compared to Byzantine art which, while Italy and all Western Europe has gone through whole cycles of development since the days of Giotto, remains still trammelled in the mountains of the Balkan; if we can suppose it suddenly released from hierarchic fetters and brought into vital contact with the west, it would be constrained to a non-natural development, overstepping many intermediate stages and catching up the west where it would find it at the present. By some such supposition we must fill up the lacunae in Umbrian development.—J. E. H.


The earliest history of Hellenic life and art has received a special share of attention within the past twenty years, mainly for the reason that since the excavations at Ialysos in 1864, and Mykenae and other sites more recently, it is now possible to test former conjectures with independent scientific deductions. Among the mass of material provided by these finds bearing on this question, the decorated pottery is by far the most important, as it is the largest class. Whenever presumably primitive Hellenic graves have been opened, vases analogous to one or other of the Mykenae groups have been brought to light; and what has been most needed in recent years was that some one should collect and connect these
loose ends of information as a preliminary basis for future investigation.

This laborious task has been admirably fulfilled in the work before us: *Mykenische Vasen* is practically a Corpus, complete up to date, of all the information on the subject, with an atlas of illustrations (besides the six plates and numerous wood-cuts in the text), which for fulness and exactness of rendering leave nothing to be desired. The vases are catalogued under the localities in which they were found, with a statement of all possible information that can throw light upon them: and they are grouped, under these heads, either according to the objects found with them in the tombs or according to peculiarities of style. To this catalogue is prefixed a statement of the authors' method of classification of the different fabrics, and the deductions which they draw from them. The numerous important questions involved would demand a fuller treatment than our limited space allows; I can only give here a bare uncritical outline of the scope and direction of this work.

This classification of fabrics will be best understood from a reference to the coloured plates of *Mykenische Thongefäße* (a *Festschrift* published by the same authors in 1879 as a preliminary to the present undertaking); it depends primarily upon the fragments of pottery found at Mykenae, and is borne out by a comparison with other finds: it takes its stand upon a detailed examination of the technique, style, and motive of the decoration. This gives us two main classes, viz. (1) 'Mattmalerei,' that is, where the decoration is painted in a dull colour directly onto the clay: (2) 'Firnisfarbe,' where a shiny varnish either for the clay, or for the decoration, or for both, is employed.

Class 1 is found at Mykenae, Thera, and Tiryns, and in point of date clearly lies between the earliest fabrics of Hissarlik, Cyprus, and the so-called Karian island graves on the one hand, and the later 'Myenerima' vases of Sparta and Ialysos on the other.

Class 2 with its shiny glaze—the exclusive property of Hellenic fabrics and of those dependent on them—and also in the schemes of decoration, shows us the basis on which all subsequent Hellenic pottery is founded. The whole of this class has so homogeneous a character, that the authors think it must be referred to a single place of manufacture; and this for various considerations they hold to have been Mykenae. It divides naturally into four chronological groups, with marked differences of detail, representing centuries of development, of which Mykenae alone gives us an unbroken series; the third of these groups, which we may here call c, embraces the
great majority of the vases of this type wherever found; it probably immediately precedes in point of date the so-called ‘Dipylon’ style, with which the fourth group of Mykenae varnished vases, d, is contemporary.

This Dipylon style, of which the original centre was possibly Krete, was the outcome of a people who must recently have raised themselves above the level of the Bronze Period of mid-Europe: a people accustomed to the arts of graving on bone and metal, and of weaving in conventional patterns; a graft upon Hellene civilization which is represented in history by the Dorian immigration. If we put the Dorian immigration at the tenth century B.C. it follows that the manufacture of Mykenae vases ceased about 800 B.C.

How far back may we put them? Köhler had remarked (Mittheil. vii. 249) that the decoration at Orchomenos and that of the Mykenae swords was analogous to the period of the first Ramesside kings of Egypt; and lately a sword of precisely similar character and decorations has been found in an Egyptian tomb of the sixteenth century. Again, on the wall-paintings of the tomb of Ramesses III. is depicted a clay Bügelkanne, a form which is not found until class 2 group c, at Mykenae; the authors therefore put the earlier tombs of Mykenae at the fourteenth or fifteenth century B.C.

The majority of the other objects in gold, glass, ivory, &c. which are found with Mykenae vases are probably from the Peloponnesos and of Argive-Sikyonic workmanship. Some archaeologists have gone so far as to call this art of Mykenae ‘barbaric,’ but it has in germ the undoubted elements of all Greek art: ‘Like Greek history, so Greek art has its commencement in the Peloponnesus, and Mykenae is its first chapter.’—C. S.


Jason, Dr. Heydemann observes, does not take the prominent place in art we should expect from his mythological fame. It must be borne in mind however that only at Colchis is he protagonist among the Argonauts; there his ἀπερρεῖα are two—(1) the taming of the fire-breathing bulls, (2) the slaying of the dragon who guards the fleece. Art deals with a third and preliminary scene—his first meeting with Medea. Of these three events Dr. Heydemann collects all the known representations in art, laying special stress on vase-painting.
He has nothing actually novel in theory to offer, but he gives some important additions to and corrections of previous lists. Passing over the meeting scene which has little of interest, we may note some points with respect to the two Δήλος, and first the taming of the bull. The much disputed Hermitage vase (Kremite 2012) we are glad to find Dr. Heydemann assigns, in agreement with Michaelis, and in opposition to Purgold, to Theseus, not Jason. Much difficulty about this and similar cases would be avoided if it were clearly recognized that the type form for all three myths, Herakles and the Cretan bull, Theseus and the Marathonian bull, Jason and the fire-breathing bull are the same, with the further difficulty that in two cases out of the three the figure of Medea is at least, if not necessary, permissible. In the case of the Hermitage vase, rough though the drawing is, the gesture of excited departure of Medea must, it seems to Dr. Heydemann, decide for the Theseus myth. Only in one vase are two bulls, the necessary number for a yoke, present; Dr. Heydemann explains this by the borrowed origin of the type. As regards the second Δήλος, the fight with the giant, it has three type forms—in the first Medea is a mere spectator, in the second an assistant, in the third the combat becomes a general one between the whole company of the Argonauts and the dragon. To these four must be added as Δαφνίς λαμπρός the Vatican cylix in which Jason swallowed by the dragon is returned to earth alive; as explanation of this curious and problematic representation, Dr. Heydemann only suggests the free fancy of the vase-painters. Finally the combat with the dragon appears in parodied form; a satyr replaces Jason attended by Dionysos. Dr. Heydemann in the accompanying plate publishes three new vases; we would implore of him to give the shape of vases in his plates as well as in his text.—J. E. H.

Robert; archaeologische Märchen (Part X. of Kiessling and Wilamowitz-Möellendorf, Philologische Untersuchungen).

The intention of this work is to trace to their origin various popular theories, or to show their error.

I. Die Daedalident. Daedalus and his school are discussed, and the stories about him are traced to their sources, which seem to flow from no early authorities.

II. Die Kunstarbeiten des Plinius. These are derived from Varro, Varro's from Xenocrates; hence the Lysippian prejudices that appear in the sections on the bronze workers. In Quintilian and others we find the influence of the Pergamene tradition and
Antigonus, but little used here by Pliny. In the sections on painting he draws on it far more extensively, only some of the criticisms betraying Xenocrates by their style.

III. Aristides und Euphranor. The two sources of Pliny’s information are distinguished from their inconsistency in statements about these two painters.

IV. Hagelidas der Lehrer des Polykleitos. A discussion of the dates of the two proves the connexion impossible; Polyclitus’ activity begins when that of Phidias ends.

V. Donatus oder Medon. Medon is right; Donatus an error when it occurs in the MSS., certainly not to be introduced elsewhere.

VI. Die Bildhauersfamilie in Chios. Stories about this family not to be traced beyond Pergamene tradition; the caricature story only arose from ignorant criticism of an archaic work.

VII. Die Anfänge der Malerei. The various stories and confusions are due to a purely conjectural treatise of the same period as the Daedalos legend.

VIII. Timomachus von Byzanz. There is no reason for rejecting Pliny’s statement that he was a contemporary of Caesar, as some, from preconceived notions, have done.

IX. Die Cultbilder der Brauronischen Artemis. Legends as to the origin of the image &c. are post-Euripidean fictions. A discussion follows of the statues of Artemis on the Acropolis, one by the elder Praxiteles.

X. Der Eros von Theopist. Benndorf’s theory, that we see a copy of this statue on the Ephesian column, as part of a judgment of Paris, is disputed, and the writer’s view is confirmed; the figures are Thanatos and Alcestis.

XI. Die Rückkehr der Kore. Vase scenes are sometimes wrongly referred to this story, in which a female is emerging from the ground. She is really a water nymph, sometimes Dirce, holding up the babe Dionysus in a netris.—E. A. G.

**Urlichs: Ueber griechische Kunstschriftsteller. Wurzburg. 1887.**

This treatise contains a brief discussion of the ancient writers on art, treated historically, and in their chronological sequence. Of Polyclitus’ work we have much of the main principles preserved, and also individual sentences. His successor is the painter Pamphilus, who stated that art was impossible without arithmetic and geometry. Many others follow, especially architects; but the
names of many of the best-known artists are in the lists, and quotations from their works can be identified. Duris of Samos was a pupil of Theophrastus; he wrote of artists rather than of art: thus to the Peripatetics are to be traced many of the anecdotes preserved about early masters. Xenocrates was his contemporary; after these comes a gap—the same observed by Pliny in the history of art, after 300 B.C. Then came the Pergamene tradition, represented by Antigonus. To him and to Polemon are to be traced the inconsistent accounts often found in Pliny, Pausanias, and others.

Note I. on Cic. de Juvent. II i. 1. a reference is detected to a Greek epigram on Zeuxis at Croton.

Note II. Hephaestus is to be struck out of the list of the works of Euphranor, who has been confused with Alcamenes.—E.A.G.


In this catalogue Mr. Robinson's aim is to combine 'both a guide for general visitors and a useful handbook for students.' These purposes are to a certain extent contradictory, and those who have tried can understand the difficulty of combining them; our concern is with the second purpose only. The account of the 252 Greek works, and 64 Roman, of which casts are exhibited in the Boston Museum, shows wide and accurate reading, independence of view, and a careful loving study of the works themselves for their own sake. Thorough acquaintance with the best that has been done in Germany is a special feature in this book. One may consult it with almost the certainty of finding the most important German ideas alluded to. Few references are permitted by the plan of the book, but several times in every page one observes in the turn of a phrase, or in words φαντάσμα τερατος, proof that the writer had in his mind some recondite treatise on the subject in hand. But while the German training of the writer is obvious everywhere, he has not become a German: he retains his own standpoint, and a distinct individuality characterises almost every description of the more important works.

The descriptions, while by no means complete in detail (a complete description would require ten times the space), are well selected, and touch the points which are least obvious, e.g. no. 90 finds room to notice the mark of a spur on one foot and to add
the note that this is characteristic of the Amazon: the spectator, seeing that the right foot is a restoration, could not gather this for himself. The style of the descriptions is removed both from sculptor’s technicalities and from aesthetic twaddle. The brief summaries of characteristics in certain works are often admirable, and sometimes perfect in feeling and tone: take some of the tritest cases, the contrast between the Laocoon and the Dying Gaul, the concluding sentences on the Parthenon Frieze, and the three lines summing up the Hermes of Praxiteles. I quote the latter, chiefly because I have found myself always unable to agree with the last point in it: ‘the soft elastic texture of the skin, the infinite modulations of the surface, the exquisite outline of the figure from every point of view, and the extreme sensitiveness of the face’; but it would not be easy to analyze better in so few words the qualities of the surface.

In 16 we might have expected some slight indication of a difference in style between the two Aeginetan pediments, and I should have liked an acknowledgment of the skill shown in some details, e.g. the ears. That ‘Greek artists regarded the body not the face as the chief vehicle of expression’ is true, but the two lines which follow press it too hard.

In choosing a set of casts individual tastes are sure to differ. I should have thought that more specimens of the Olympian metopes might judiciously have been added: Mr. Robinson’s remarks too about them seem to me to miss the poetry which place some of them, in spite of their technical defects, among the most charming works of Greek art.

I observe the misprint ‘Melan’ on p. 23, and occasional inaccuracies of expression, where the words do not convey exactly the sense which the writer intended, e.g. no. 73 ‘found on its original site’.—W. M. R.


This little book is one of the Petite Bibliothèque d’Art et d’Archéologie, and contains two essays. The first, and shorter, is a suggestion somewhat sketchily worked out, of new names for two of the so-called ‘Fates’ in the east pediment of the Parthenon.

M. Ronchaud starts from Pausanias x. 29, where describing the paintings of Polygnotus in the Lesche at Delphi he says: ἐν τοῖς ἄνωθεν Χώραι ἔτι τοῖς Ἐθνίς γόναις, a description which obviously applies to two of the figures. Pausanias does not give us
much information about the goddesses, except that they were friends, and that Thuya was beloved of Poseidon and Chloris of his son Neleus.

With this we join the fact that Codrus was one of the Neleidae, and this with their being grouped between Phaedra and Procris shows that they belonged to Attic legend.

Thuya, we learn elsewhere, was mother of Delphos, and we may also connect with her name the Thyades, Attic women who worshipped Dionysos yearly on Parnassus.

Thus we can see that Thuya, and Chloris her friend the mother of the Neleidae might well be present in the pediment to symbolise the old connection between Athens and Delphi. The names would fit in with the theory of Beulé, who like Brunn starts from the Homeric Hymn. M. Ronchaud postpones the task of proving the claims of these goddesses against the others set forward, and refuses to name the third figure, which he holds is not necessarily closely connected with the pair. On the whole then the essay, which is quite short, is rather the statement of a "happy thought" than a serious solution of a difficult problem.

The second essay is much of the same character but longer and more discursive. It is on the inside decoration of the cella of the Parthenon. M. Ronchaud propounds the idea that the decoration of the cella, apart from painting, consisted of draperies and that these draperies were reproductions of the peplos. His theory is that the Panathenaic peplos was made for the Athena Polias of the Erechtheion, and not the Parthenos of the Parthenon, and that as the latter in her raiment of gold had no need of such a garment the peplos was applied to the decoration of her cella. He quotes Euripides, Ion, lines 1132—1165, and assumes that Euripides there describes in terms which are borrowed from the cella, a tent erected for the Athenians at Delphi.

He points out that the cella with its columns all round lent itself to decoration by hangings, while the open roof called for an awning to protect from the weather the chryselephantine statue, and the treasures near it.

For this he finds the πτέργα τειχεων of the Ion, embroidered as it was with all the heavenly bodies, particularly appropriate.

The spoils of the Amazons, an offering of Herakles, is plainly suited for an Attic temple, and would do well for one of the sides. The other sides might well be decorated with the barbarian tapestry with the sea-fight against the Greeks on it, and with the gift of the Athenian, which represented Cecrops with his snake's
tail and his daughters. To these subjects we might add that of the war with the giants which passages in the *Hecuba* and *Euthyphro* suggest to us.

The theory is supported by Plutarch's mention of *waxamal* among the workmen of Pheidias, nor is it at all improbable that an all round artist like Pheidias should have employed tapestry as a means of decoration.

This is the gist of the essay, but it is interspersed with discussions on the use of colour in architecture, the plan of the Parthenon and the foreign origin of the Athena cult, not to speak of the relations of ancient and modern art; in fact it is eminently "chatty."—W. C. F. A.

**Phidias. Par Maxime Collignon. Paris. Rouam.**

This is a popular account of all that is known about Phidias, and professes to give the latest results of archaeological criticism.

M. Collignon does not pretend to be original, or to do anything more than state results, otherwise he could hardly have brought his work into 124 pages. However he gives most abundant references on every point, so that apart from the text the book ought to be of considerable use in serious work. It contains a number of illustrations.—W. C. F. A.

**(B.)—INSCRIPTIONS.**

**Kirchhoff. Studien zur Geschichte des griechischen Alphabets. Ed. IV.**

A new edition of a book familiar to all students of epigraphy calls for no detailed description, but only for a brief notice of the nature and scope of the modifications introduced. Professor Kirchhoff still believes that the time is not yet come for writing a history of the alphabet, and accordingly allows no new theories to interfere with the old arrangement of his facts. It is in details then, not in general principles or classifications, that we find alterations: almost all of these consist in assigning the cardinal monuments of epigraphy to an earlier date than before. Thus the earliest Milesian inscriptions are now supposed to be as early as the end of the seventh century; a most important change, as regards the earliest history.
of the Ionic alphabet; the Abu Simbel inscriptions are still considered of the same age as before, the end of the reign of Psamme-
tichus I. or Ol. 40 (620 B.C.). The Naumachite inscriptions are
assigned to the second half of the sixth century. An important
addition is a sketch of the Phrygian alphabet, from recent dis-
coversies.

Among other branches of the alphabet the changes are not so
great. The Theraean inscriptions remain at the same date as before
—earlier, probably, than those of Abu Simbel. The series of Attic
inscriptions also now goes back to the seventh century, but this is
more from the discovery of new material than from shifting of the
old.

In the Western alphabet, we may notice the addition to the
abecedaria of the Formello alphabet, which certainly represents the
mother-alphabet of Italy. — E. A. G.

An Introduction to Greek Epigraphy. Part I. The Archaic
Inscriptions and the Greek Alphabet. By E. S. Roberts.
Cambridge, 1887.

The subject of Greek Epigraphy, which thirty years ago advanced
with slow and cautious steps under the auspices of the Berlin
Academy, is now moving on, not pedantically (to borrow a word
coined by Sydney Smith), but by leaps and bounds; and yet there is
nothing rash and immature in its recent progress. The labours of
the illustrious Böckh and his immediate successors in editing the
original Corpus of Greek Inscriptions are now beginning to yield
manifold fruit, gathered in from the co-operation of many scholars
taking up different branches of Epigraphy. Kirchhoff has given us
the history of the Greek Alphabet and arranged its several varieties
geographically and according to periods; Hicks and Dittenberger
have both published a valuable selection of historical texts; Roehl
has edited for the Academy of Berlin the most ancient Greek Inscrip-
tions exclusive of those from Attica. In the works of Cauer and
Collitz specimens of all or nearly all the known Greek dialects
are published with a short commentary.

The Traité d’Épigraphie of Reinach shows the immense develop-
ment of the subject since Franz published his Elementa Epigraphicae
Græcae. These works have followed each other in rapid succession,
but still there was ample room for the long expected work of
Mr. Roberts, who has at present the great advantage of having said
the last word on several important questions in dispute, and being
able to notice the very latest discoveries. It is true that in such a progressive science as Epigraphy the ultimate view of to-day soon becomes the penultimate as new discoveries are made, but one of the great merits of Mr. Roberts's work is that it furnishes the student with references throughout to the sources, foreign or English, where he can get the latest and soundest information without being obliged to search for it in endless periodicals and memoirs, a task which only those who have gone through such ungrateful labours in days before Handbooks can appreciate.

It will be seen that in the work before us the inscriptions are arranged in three groups. The Eastern group comprises the islands of the Aegean Sea, Attica, Corinth, and its colonies, Argos, Megara, Aegina, and the inscriptions in the Ionic dialect from Abou Symbol, Naukratis, Miletus, from Ephesus, Halicarnassus, and other cities on the West coast of Asia Minor and elsewhere.

In the Western group are placed the towns of Euboea, the Eretrian and Chalcidean colonies, Bocotia, Phocis, Locris, Thessaly, Lakonia, Arkadia, Tarentum, Elis, Achaia, &c. Lastly we have the Hellenizing Alphabets of Phrygia, Lycia, Pamphylia, Cappadocia, Caria, Hispania.

Not the least valuable part of the work are the supplementary commentaries in the Appendix, classed as Addenda and Addenda Nova. The many intricate problems which present themselves in tracing the history of the alphabet and in interpreting the text of the earliest Greek inscriptions are handled throughout with a sobriety of judgment and a clearness and terseness of expression which are worthy of the previous reputation of the author and of the University which reared him.

The book, which has been printed at the University Press, is an admirable specimen of typography. I regret that time does not permit me to give a fuller and more critical notice of this work, to which I hope to return in a future number of the journal.

C. T. N.
(C).—HISTORY AND ANTIQUITIES.


A history of the development of dress in the earliest times only. First the literary authorities are discussed; they show that the early simple garments, fastened with brooches, were superseded by Asiatic or 'Ionic' linen garments, sewn; these again partly gave place through a national reaction to the original or 'Doric' dress.

The monuments are then considered. In pre-Homeric times, at Mycenae, we find drawers on the men; but the women's dress was not of this form; what we see is an attempt to render the forms beneath the drapery in the skirt; nor is the breast meant to be bare. Or, if this view be not correct, then the dress is an oriental importation.

The greater part of the book is taken up with the discussion of the dress used in Homeric times, and its representation on extant monuments. The materials and colour are discussed; also inwoven designs, and the various articles of male dress receive detailed consideration, both under-garments and over-garments, especially the diphlos and its analogies, the linen ψάρια and the woolen χαλῖνα. The women's chief garment is the peplos or heanes; the use of brooches is discussed, and it is maintained, in opposition to Helbig, that the dress is of the 'Doric' type, and not slit down the breast; girdles, head-dresses, &c. receive due attention. The same peplos in Athens, though used generally in a vague sense, is especially applied to the simple garment of the goddess, dating originally from a time before Ionic innovations; it is also worn by the goddess in her best-known statues.

The usefulness of this interesting work is greatly impaired by the absence of any index or table of contents.—E. A. G.


It is no disparagement of the first edition of this notable work to say that it is necessarily superseded by the second. The mere
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increase in bulk is considerable—from 353 to 470 pages; though this is partly due to somewhat more liberal "leading" on the printer's part. But the discoveries of the three years elapsed since the appearance of the book have considerably added to the material to be employed, and have of course found their place in Dr. Helbig's exhaustive synopsis of his subject.

The portion which has had to undergo the most extensive remodelling is that which treats of female dress. An entirely new light was thrown upon this by Studniczka's Beiträge zur Geschichte der altgriechischen Tracht, and many of Helbig's conclusions have had to be reconsidered. In particular, his argument for a breach in continuity of development between the Homeric and classical ages has lost some portion of its force, since Studniczka has convincingly shown that the costume of Homeric women was identical—at least in principle—with the "Doric garb" of classical days, and bears every mark of remote antiquity.

The discoveries at Tiryns have necessitated a rewriting of a great deal of the chapter (viii.) on dwelling-houses. The use of stucco for lining the walls has naturally altered many views; among other points, attention may be called to Helbig's proposed explanation of ἀλέφαρ as "a fine white shining stucco" in the description of stone seats as λυκόν, ἄντογιλλοται ἀλέφαρος (γ 406). This chapter also includes a new investigation of the Homeric chair, but we miss a discussion of that thorny question, the plan of Odysseus' house.

Among the more important additions in other places may be mentioned the introductory pages recognizing the differences in culture which must belong to the widely different periods of the strata composing the Iliad and Odyssey—a difference taken by Helbig as at least 400 years, from the 10th to the 6th century. He here follows Wilamowitz—by no means a safe guide, though these limits are probably not far from the truth; but I do not find that the recognition of this element, important though it is, has materially influenced the treatment of individual points. The chapter on Die Wagen has an addition of eight pages accepting with a modification (and I think improvement) my suggestions as to the harnessing of the horses made in an earlier number of the Journal. In pp. 359–366 is an interesting discussion of the Epic language and manners as showing in many respects a conventionalism similar to that which the author traces in Homeric art.

The last half of the book is not materially altered, though additions of more or less importance will be found on pp. 275, 288, 376, 383–8, 391–4, 408, 424. With some of the author's

We notice this model, the accuracy of which is allowed by those who have a close acquaintance with the topography of Syracuse, not for the purpose of criticising, but merely to direct attention to a fresh proof—Rome and Athens have been previously executed in relief—of the spreading feeling that history must be studied not in books only, but with appeal whenever possible to external fact. It is to be hoped that Mr. Haverfield will proceed with other districts.—P.G.

We are compelled by want of space to omit notice of periodicals.
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TO

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views as to armour I must still venture to disagree. He does not notice the brief section in Gemoll's *Homerische Blätter* bearing on this point.

It is a pleasure to congratulate Dr. Halbig on the speedy appearance of a second edition; in the interests of science we must unsellishly hope that it will soon be superseded by a third.

W. L.


A valuable contribution by Professor Gardner to the "Catalogue of the Greek Coins in the British Museum," published by the Trustees under the editorship of the Keeper of Coins. The volume deals with the entire Peloponnesus, Corinth excluded. The description of the coins occupies 203 pages and there are 37 plates of autotype reproductions of the specimens. The usual full Indexes of Types, Inscriptions, &c. accompany the book. Brief but interesting foot-notes are added to many of the descriptions of the types, and numerous references are given to Pausanias, whose *Periegesis* so often illustrates and is illustrated by the coinages of Peloponnesus (Compare the *Numismatic Commentary on Pausanias* by Imhoof-Blumer and P. Gardner). The introduction (pp. i.—lxii.) gives a masterly sketch of Peloponnesian numismatics. The first section of this deals chiefly with the monetary standards employed in the Peninsula and some of its chief results may be summarized as follows. The earliest regular issue of money in the Peloponnesus cannot be placed before B.C. 500. During the two centuries preceding this date the want of a native currency was no doubt supplied by the tortoise coins of Aegina. Aegae, Sicyon, Elis, Cephalonia, Zacynthus, Argos, and the Arcadian towns Heraea, Cleitor and Psophis begin to strike coins before B.C. 471, and "towards the end of the fifth century all towns of any importance in the Peninsula have mints." Bronze coins first appear about B.C. 400. Gold coins are extremely rare and are considered by Professor Gardner to be "in no case of quite unimpeachable authenticity."

The Aeginetan coinage came to an end towards the close of the fifth century and after that time the general currency—as distinct from the local issues—of Peloponnesus seems to have consisted of the abundant money of Sicyon and Elis. Later on, about B.C. 300,
the tetradrachms of Alexander and imitations of them circulated freely in the Peloponnesus. The coins of Athens and Corinth never seem to have been a medium of exchange in southern Greece. After the foundation of the Achaean League, circ. B.C. 280, a federal coinage in silver and copper began to spread gradually in the Peninsula. The silver coins are hemi-drachms of reduced Aeginetan weight, interchangeable with the Corinthian drachms and Attic tetrobols of the period. It is curious to note that "some of the chief cities of the League issued municipal coins concurrently with those of the League," and that local magistrates (probably monetary officers) inscribe their names on the Federal coins. Dr. Gardner remarks that these facts demonstrate the rhetorical exaggeration of Polybius's statement that the cities of the League "used the same laws, weights, measures and coins, and . . . the same magistrates." After the destruction of Corinth in B.C. 146 the issue of silver in Peloponnesus appears to have ceased, but there are some limited issues of bronze coins assignable to the period B.C. 146-31. In most of the cities coinage is not resumed "until the days of the Philhellene emperor Hadrian, or even until the time of Septimus Severus and his sons."

In the pre-Macedonian period the usual weight standard is the Aeginetan, with didrachms and drachms of the maximum weight of 192 and 96 grains. Exceptionally, Troezen coins on the Attic standard, doubtless for convenience of trade with Attica. Zacynthus employs a combination of the Aeginetan and Attic systems, issuing Aeginetan didrachms for its commerce with Corcyra. "A custom prevailed in many cities of Peloponnesus during the latter part of the fifth and the earlier part of the fourth century of placing on small silver coins a mark of value [consisting] of the first letter or letters of the denomination to which they belong." The denomination is also indicated in other ways: thus, at Argos the wolf, the half-wolf and the wolf's head are the respective types of the drachm, the hemi-drachm and the obol.

The remaining sections of the Introduction deal more in detail with the coinages of the several districts of Peloponnesus. Only a few notes can here be offered.—Achaia: Of the twelve Achaean cities enumerated by Herodotus only five are known to have issued coins before the time of the League. Aegae first issues coins (with Dionysiac types) in the fifth century B.C.—The series of Sicyon is an extensive one though, as the author remarks, "its beauty is marred by its unfortunate choice of that most unsatisfactory compound the Chimaera, for type."—The coin attributed on p. 35
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(A) Art and Architecture.—Pater's 'Museo Etrusco,' Riis's 'Danish am Voyages d'Archéologie'; Fortunat's 'Beschreibung der Vaseensammlung zu Antikammon,' Klein's 'Griechische Vasen und Mazeratsammlung,' Klein's 'Entrachtung,' Wolff's 'Griechische Vasen'; Margenthal's 'Zusammenhang der Babylonischen Vasen'; Schuchert's 'Trachten der Grössenkreis'; Vogel's 'Sesel' Europäischen Teppiche in Griechischen Vasen'; —

(B) Inscriptions.—Meisterlin's 'Grammatik der Attischen Inschriften'; Collin's 'Sammelung der Griechischen Papyri'; Quicherat's 'Inscriptions Grecques'; Lecoq's 'Inscriptions Byzantines'; —

(C) History and Antiquities.—Dinsmoor's 'Griechische Geschichte,' vol. 3. Max Dunsche's 'History of Greece,' vol. 3. II. Holz's 'Griechische Geschichte,' vol. 1. Hoepl's 'Historia Numorum'; Beloch's 'Vorlagerung der Griechisch-romanischen Welt' —
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